**The Role of Songs in Intergenerational Transmission
of Spanish as a Heritage Language**

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A Thesis submitted to
the Faculty of Graduate and Postdoctoral Affairs
in partial fulfillment of the requirements for the degree of
Master of Arts
in
Applied Linguistics and Discourse Studies

Carleton University
Ottawa, Ontario

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Abstract

While many researchers have established a direct link between language transmission and culture, very few have focused on music as a tool in intergenerational transmission of heritage languages (HL) in linguistic minorities in diaspora. This sociolinguistic and ethnomusicological study examines the role of songs in relation to intergenerational Spanish language transmission by exploring Colombian Canadian families' narratives through the lens of qualitative interpretive methodology. Interrelations between language transmission, songs, culture, and identity in diaspora are examined. Data was collected through interviews and questionnaires. Interviews were analyzed using the general inductive approach. Findings show that songs play the following roles in intergenerational HL transmission: (a) songs create an emotional connection to language, culture, and identity; (b) songs serve to transmit and maintain language, culture, and identity; (c) songs serve as language learning tools. Results also indicate that song-listening and singing play a valuable role in childhood language transmission by supporting parental efforts. Findings have implications for HL studies and programmes focusing on familial transmission and music education.

Dedication

Dedico esta tesis a mi hija de amor Luna-Isabelle que nació durante esta investigación de mi maestría. Ella es una futura hablante de herencia española que crecerá en múltiples culturas e idiomas. Deseo que esta riqueza la inspire a vivir una vida larga, hermosa y colorida. [I dedicate this thesis to my daughter Luna-Isabelle who was born in the middle of its making. She is a future Spanish speaker who will grow up in multiple cultures and languages. May this richness inspire her to live a long, beautiful, and colourful life].

I would also like to dedicate this thesis to all the parents who are juggling graduate studies with caring for very young children. Although it is very challenging and might take more time to accomplish, it can be done with a good support system.

Acknowledgments

This thesis is the result of the involvement and support I have received from several people throughout this journey. First, I would like to thank my participants for sharing their family stories and their joy of music with me. They made this thesis colourful and unique. I am also truly grateful to have had the opportunity of working with my supervisors, Dr. Jaffer Sheyholislami and Dr. Anna Hoefnagels: thank you so much for your expertise, mentorship, insight, and patience while guiding me throughout this project. Thank you to the wonderful professors and mentors in ALDS, especially Dr. Eva Kartchava, Dr. David Wood and Dr. Guillaume Gentil. Thank you to Madam Joan Grant in answering my numerous questions during this whole process.

Thank you to all my friends for listening to me talk endlessly about my thesis, especially Nat and Rui. You mean the world to me. Special thanks to Yana and Laura for bouncing ideas around in the early stages of writing. To my parents, my sister Van and beautiful grandmother, who supported me throughout: je vous aime ! Special mention to my mom who babysat my bundle of joy while I was writing this thesis. Merci maman !

But most importantly, mil gracias to the loves of my life: my daughter Luna-Isabelle who inspired the making of this thesis and who brings me such joy every day; and my husband who is also my intellectual partner, quien me ha compartido su pasión por la vida, su amor por el conocimiento, su alegría, la riqueza de la música colombiana y del idioma español. Gracias por cuidar a nuestra hijita Lunita mientras trabajaba en mi tesis. Te amo.

To my family and friends: I can finally put an end to this long-standing running joke: Are you finished yet? Yes, I'm FINALLY finished!

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*Yo pienso que no hay mejor manera de enseñar
un idioma a un niño que cantando.*

[I think that there is no better way to teach a
language to a child than singing.]

(Patricia)

Chapter 1: Introduction

“Para Colombia la música es esencial a la identidad y a la cultura.” [For Colombia, music is essential to identity and culture.] (Esteban)

1.1 Background and Context of Study

In 2013, I decided to move to Colombia to follow the one that would become my husband. At that time, I had no idea that I would be whisked into another world: culture, language, food, values, and music-everywhere. One cannot travel to Colombia and not hear salsa¹ or vallenato² on the radio in every shop, supermarket, taxi, public space, or household. Being a musician, I was especially fascinated by the fact that many regions in Colombia have their own music genres and that each one expressed a distinct emotional palette on a variety of themes such as romance, growing old or life in the countryside. I was also fortunate to learn Spanish as a completely immersive experience and as my fluency developed, I started learning and singing Colombian and Latin American songs³ to improve my speaking and listening skills. Each song revealed new words, rhythms, expressions, intonations, and poetry. Evidently, these new music styles enchanted me as I began a long love affair (not only with my husband!) but also with Colombian culture and music.

¹ Salsa is popular dance music originating in New York in the Puerto Rican and Cuban communities in the 1940s that later moved to the Caribbean and spread throughout Latin America. The city of Cali by the Pacific coast is recognized as the capital of Colombian salsa (Román-Velásquez, 1999; Béhague, List & Waxer, 2001). According to Román-Velásquez (1999), Colombia integrated salsa as a part of its culture, associating it with a pan-Latin identity (p. 295).

² Vallenato is a vocal and instrumental musical genre that emerged in Valledupar on the north of Colombia near the Caribbean on the Atlantic coast in the late nineteenth century (Cepeda, 2003). According to Pacini-Hernandez, “vallenato music is the most important music of Colombia, the music that has given Colombia international fame” (2010, p. 132). Common themes in vallenato are local and regional events, history, customs such as food, regional myths, geographical spaces, but mostly romance and breakups (Cepeda, 2003).

³ According to Palomino (2020): “Latin American music is both a geographic frame of reference and an aesthetic category” (p. 3). Although Pacini-Hernandez (2010) employs the terms Latin American music and Latino American music interchangeably to qualify music from Spanish and Portuguese speaking countries, frequently featuring vocals, most scholars use with the term Latin American music (Palomino, 2020).

When I returned with my husband to Canada in 2015, I became increasingly interested in meeting members of the Colombian diaspora⁴ in the Ottawa-Gatineau region as I had become fluent in Spanish and did not want to lose my ability to speak it in everyday life. In addition, I wanted to stay connected to the culture and the values that I had bathed in for more than a year and a half. When speaking to Colombian Canadians and their families, I took note of the challenges they faced in transmitting their language to the next generation. I began asking myself how they managed to continue speaking Spanish and passing it on to their children in a country in which they were exposed to so much French and English daily. In the context of this thesis, intergenerational language transmission can be defined as a two-way process⁵ naturally engaged by the family unit in the form of parents passing their language to their children (Fishman, 1991; Pauwels, 2016; Gathercole & Thomas, Deuchar & Williams, 2006; Spolsky, 2012; Chrisp, 2005). I also wondered if songs could facilitate the transmission of Spanish as a heritage language (SHL) after noticing how Colombian Canadians in my surroundings were so attached to Spanish-language songs and would listen to them frequently. Therefore, I began to consider studying the role of songs in intergenerational transmission of Spanish in Colombian Canadian families. Music is considered a significant part of Colombian culture and when Colombians migrate, their culture follows (Cepeda, 2003; Román-Velásquez, 1999; Pacini-Hernandez, 2010). Certain ethnomusicological studies show that music touches the very heart of Colombian cultural identity and that for many Colombians in diaspora, music becomes their

⁴ Diaspora in this context is understood as a dispersion of Colombian-born individuals from their original homeland (Cepeda, 2003). It is important to note that the studies cited in section 3.2 were conducted in the U.S. To my knowledge, there are no studies that address Colombian identity in diaspora in Canada through the lens of music, which is why I turned to American studies for my literature review.

⁵ In other words, the parent transmits the language, and the child acquires it.

connection to home (Cepeda, 2003; Pacini-Hernandez, 2010; Román-Velásquez, 1999). I was also compelled to explore this population being personally connected to it and because of the accessibility to the community (i.e., geographical proximity). Secondly, I wanted to bring new information on this specific group of participants as Colombian Canadians⁶ have not been the topic of many investigations in applied linguistics. Moreover, it is not widely known that Colombian Canadians form the second-largest immigrant Latin American group in Canada after Mexican Canadians (Statistics Canada, 2016a, 2016b). As of 2019, the number of Colombian Canadians or Canadians of Colombian descent living in Canada was around 100,000 (Colombian Embassy in Canada, personal communication, June 5, 2019). The provinces of Ontario and Quebec host the largest population of Colombian Canadians with respectively 40,825 individuals in the former and 33,965 in the latter (Statistics Canada, 2016a, 2016b). There are 5,000 Colombian Canadians living in the Ottawa-Gatineau region, and from this number, around 2,000 live in Gatineau, Quebec (see Table 1) (Colombian Embassy in Canada, personal communication, June 5, 2019).

1.2 Spanish as a Heritage Language in Canada

Adapting to a society as an immigrant while transmitting one's heritage language (HL) and culture is the daily struggle of many families in Canada (Houle, 2011; Guardado, 2002, 2008a, 2008b). A HL is a "language associated with one's cultural background and it may or may not be spoken" within the family unit (Cho, Cho, and Tse, 1997, p. 106). As the level of exposure to a dominant language tends to diminish the use of the HL, if there is no motivation on the part of the parents in transmitting or on the part of the children in acquiring the language

⁶ Guardado (2008a; 2008b) included Colombian Canadian participants in his studies.

over time, the language becomes threatened (Fishman, 2001; Pauwels, 2016; Guardado 2008a; Houle, 2011). As a result, resisting assimilation and maintaining cultural and linguistic knowledge becomes of prime importance for millions of immigrant families experiencing the same trials in Canada, regardless of language or culture (Houle, 2011; Guardado, 2018, 2002; Fishman, 2001; Bayley & Bonnici 2009; Carlino, 2008).

Table 1

Spanish Speakers and Colombian Canadians living in Canada and Ottawa-Gatineau⁷

Population	Number of Individuals
Spanish speakers living in Canada	788,090 individuals
Spanish speakers living in Ottawa-Gatineau	18, 610 individuals
Colombian Canadians living in Canada	100,000 individuals
Colombian Canadians living in Gatineau	2000 individuals

In the context of this thesis, Spanish constitutes a minority language⁸ and a HL in Gatineau, Quebec where individuals are expected to learn and function in French as the Charter of the French Language (or Bill 101) made it the official language of the province, as well as the language of instruction, workplace, advertisements, media, and communications, etc. (Houle, 2011).⁹ According to the 2016 census, 495,090 individuals have declared Spanish as their native language and an additional 293,000 individuals speak Spanish with limited capacity. Spanish is

⁷ Source: Statistics Canada (2016a, 2016b) and the Colombian Embassy in Ottawa, Ontario, Canada, (personal communication, June 5, 2019).

⁸ A minority language can be defined as the language of a group minority on a given territory (Pauwels, 2016).

⁹ In this linguistic context, Spanish in Quebec is a double minority: a language minority (Spanish speakers) within a language majority (French in Quebec) also living within a language minority (French in Canada).

the fifth most-spoken HL in Canada¹⁰ with its population concentrated mainly in Toronto, Montreal, Vancouver, and Ottawa-Gatineau (Statistics Canada, 2016a, 2016b). The Ottawa-Gatineau region hosts the third-largest Spanish-speaking population with 18, 610 individuals, representing 7.3% of the region's population (see Table 1) (Statistics Canada, 2016a, 2016b). Additionally, a continued migratory flux to Canada ensures diversity and renews linguistic input of Spanish (Houle, 2011). Quebec is found to be the province in which speakers of immigrant languages attain the highest levels of HL transmission largely due to its unique position in North America as a place where children are exposed to multiple languages (Houle, 2011). This is especially visible in Montreal, a city that fosters large-scale multilingualism in second-generation immigrants (DeMelo, 2014). Although Houle (2011) states that immigrant-language transmission declines drastically in Canada by the third generation in various linguistic communities, South American immigrant women achieve higher levels of HL transmission than most. Equally, second-generation daughters are more likely to pass on Spanish to their children by 30% (p. 7). Although Spanish is a major world language and the second most spoken language in the world with 577 million speakers, it nevertheless constitutes a minority language and a HL in Canada (Instituto Cervantes, 2019; Van Deusen-Scholl, 2003, p. 217; Lewis & Simons, 2010; Instituto Cervantes, 2020; Eberhard, Simons & Fennig, 2020). In Canada, many of its speakers make an active effort to transmit and maintain Spanish as a HL (SHL), however it remains a challenge for many families (Pacini-Ketchabaw et al., 2001; Bayley & Bonnici, 2009; Carlino, 2008). In addition, while maintenance, and to a lesser degree, transmission of SHL have

¹⁰ The Canadian Multiculturalism Act was enacted to preserve and support the continuity of immigrant languages and cultures in Canada (Houle, 2011).

been thoroughly investigated for decades in the U.S., it remains insufficiently researched in Canada where the population size is much lower and resources such as language courses and community activities are not as developed (Pacini-Ketchabaw et al. 2001; Guardado, 2002, 2008b, 2018; Bayley & Bonnici, 2009; Carlino, 2008).

1.3. Research Rationale

The studies focusing on the role of music in language transmission and/or first language acquisition¹¹ are mostly concentrated in second language acquisition¹² and heritage language education (Schön, Boyer, Moreno, Besson, Peretz & Kolinsky, 2008; Borland, 2015; Lems, 2005). For this reason, I have had to turn to studies in the field of preservation¹³ and revitalization¹⁴ of endangered languages¹⁵ to find information on the connections and impact of songs on language, culture, and identity (Cru, 2017; Ridanpää, 2016; Adegbija, 2001; Grenoble & Whaley, 2006; Chapman, 1997; Macintyre, Baker & Sparling, 2017; Kornhauser, 2013; Samuels, 2015). However, these studies do not focus on familial transmission and do not address the role played by families in transmitting language via music (Schön et al., 2008; Cru, 2018). As Cru (2018) argues: it is necessary to “further investigate the actual impact that music,

¹¹ First language acquisition and transmission are part of the same process, although transmission precedes acquisition (Fishman, 1991, 2001; Krashen, 2003). First language acquisition is mostly a subconscious process that requires interactions focused on meaning and not on form such as explicit instructions or education. Through acquisition, the child generally reaches native fluency (Krashen, 2003).

¹² Second-language acquisition is a process in which learning a language is done consciously through formal instruction as opposed to first language acquisition (Krashen, 2003).

¹³ Language preservation refers to the effort to prevent languages from becoming unknown. A language is at risk of being lost when it no longer is taught to younger generations, while fluent speakers of the language -usually the elderly - die (Fishman, 1991, 2001).

¹⁴ Language revitalization is a process that increases the number of active speakers of a threatened language through community, educational and political resources (Fishman, 1991, 2001; Hinton, Leanne & Ken Hale, 2001).

¹⁵ An endangered language is a language that is threatened of dying out when speakers no longer transmit and maintain the language or when shifting to other languages (Fishman, 1991, 2001; Lewis, Paul & Simons, 2010; Austin & Sallabank, 2011; Hinton, Leanne & Ken Hale, 2001).

and other under-researched artistic expressions, may have on the actual transmission and reproduction of these...[endangered] languages” (p. 15). In addition, there is little research connecting Spanish-language transmission to cultural practices in Canada, as pointed out by Guardado (2008a): “Future research...needs to look at the strategies Spanish-speaking families use in order to encourage or force their children to speak the HL, as they attempt to socialize them with respect to language and cultural practices and values” (p. 180). This statement encourages the exploration of cultural practices, such as songs, as additional tools in SHL transmission which is the main objective of this thesis. In this study, I formulate the following research question: Do Spanish-language songs play a role in intergenerational language transmission in Colombian Canadian families in Gatineau, Quebec; if so, how? My two research objectives are (a) to identify emergent themes in participant narratives on how songs could help support language transmission, and (b) to give a detailed account of the role that Spanish-language songs may play in intergenerational language transmission in Colombian Canadians families living in Gatineau. To conduct my study, I have chosen a qualitative interpretive method to seek my participants’ opinions and perspectives on the subject which will be further described in chapter 4. My aim is to describe and interpret my participants’ narratives of Spanish-language song use in language transmission through questionnaires and interviews. I have decided to employ the general inductive approach to carry out a thematic analysis allowing me to identify emergent themes that could help answer my research question (Thomas, 2006).

To my knowledge, this thesis is the first to study the role of Spanish-language songs in a language transmission process within a Canadian and specifically Québécois context.¹⁶

1.4 Thesis Outline

The present thesis is divided into six chapters. First, there are two parts to my literature review underpinning this interdisciplinary research as I am examining studies from two separate but complementary disciplines: sociolinguistics and ethnomusicology. The first part of my literature review in chapter 2 addresses the importance of intergenerational HL transmission in linguistic minorities. In addition, I present an overview of how these processes occur and how family, more specifically parents, is fundamental in ensuring intergenerational HL transmission. I also explore language transmission vis-à-vis enculturation and show how these processes foster identity. Lastly, I identify certain cultural practices (e.g., storytelling, watching television, listening to music, and singing in the HL) parents employed with their children to foster language transmission. Chapter 2 constitutes the sociolinguistic backdrop to this study without which it would be impossible to explore the role of songs in such processes. Chapter 3 is a literature review of the following four areas related to culture, language, identity, and music: (a) music as culture, language, and identity (b) songs and cultural identity in diaspora (c) Spanish-language songs and Colombian cultural identity in diaspora and (d) the role of songs in language preservation and revitalization of endangered languages in part 4.

In chapter 4, I address the methodology I employ to conduct this research, including research design, participant profiles, instruments, procedures for data collection, data analysis

¹⁶ As this thesis is conducted in the province of Quebec, it was pertinent to point out that there are very few studies focusing on intergenerational language transmission in Quebec as indicated by Kircher (2019). Additional studies are therefore justified as there is a need to assess more fully this process in Quebec.

and other methodological considerations. Chapter 5 presents research findings and is organized according to emergent themes that were identified during data analysis. Finally, this thesis concludes with chapter 6 in which I summarize the research process and review my thematic findings vis-à-vis my literature review. I then answer my research question and discuss the findings that are unique to this thesis. I also discuss orientations for future research. Finally, it is important to note that out of respect, appreciation, and consideration for my participants, I include their original quotes in Spanish either preceded or followed by my English translations.

Chapter 2: Intergenerational Language Transmission

If language is so crucial to human life, fostering the heritage language (HL) becomes a critical necessity for linguistic-minority families living in multilingual settings, as this language is the means through which they can more successfully socialize their children into the beliefs, values, ideologies, and practices surrounding their languages and cultures as well as into their conceptions of the world. (Guardado, 2010, p. 329)

This literature review is divided into two parts with this first part centring on intergenerational language transmission. I address corresponding concepts such as enculturation,¹⁷ identity and end this chapter by identifying strategies parents use to foster enculturation and language transmission in their children. These are some of the questions that this chapter seeks to answer: Why is it important to transmit and keep a language alive? Why is intergenerational language transmission important in a diasporic context? What factors foster this process? How does intergenerational language transmission manifest in a minority language community and/or diasporic context? What is enculturation and how does it relate to language transmission?

According to scholars, language is not only vital to communicate with one's surroundings, but is also linked to culture, serving as a resource for social identification and integration (Fishman, 1991, pp. 7, 22; Eberhard, Simons & Fennig, 2020; Lewis & Simons, 2010). According to Fishman (1991), the loss and death of a language is the death not only of a

¹⁷ Enculturation is a process by which a person learns to become a member of a given culture (Schönpflug & Bilz, 2009, p. 213). See section 2.2 for more information on enculturation.

culture but also of “rooted identity” (p. 4). In fact, many studies point to language as a foundational part of culture and cultural identity in language transmission and enculturation (Fishman, 1991, 2001, 2004; Chrisp, 2005; Guardado, 2002, 2008a, 2008b; Eberhard, Simons & Fennig, 2020; Lewis & Simons, 2010). Intergenerational transmission emphasizes the importance of imparting linguistic knowledge to children as “language ultimately faces extinction if younger generations have no knowledge of it” (Lee & Van Way, 2016, p. 280). According to Fishman (1991; 2001), Lewis & Simons (2010), Lee & Van Way (2016), and Eberhard, Simons & Fennig (2020), the most pivotal stage to prevent language shift¹⁸ is the intergenerational transmission stage at which the language is still passed down orally and is characterized by continued oral use at home and in the community. A language is thus considered “safe” if spoken by all generations and if intergenerational transmission is uninterrupted (Lee & Van Way, 2016). Oppositely, a language is considered “unsafe” through the gradual loss of oral use whether by partial language transmission or shift to the dominant language.¹⁹ According to Fishman (1991, 2001), this stage encompasses the family-neighborhood-community domain which constitutes the foundation on which intergenerational transmission can occur (p. 398). The socialization processes embedded within this intimate family-neighborhood-community level “whose members are related to one another via bonds of kinship, affection and community of interest and purpose, will enable a secure linguistic

¹⁸ Language shift (LS) is the beginning of change in language use patterns. It is described as the use of a mother tongue shifting from dominant language to minority language in all areas of life over time, thereby losing out to the new dominant language (Pauwels, 2016; Fishman, 1991, 2001).

¹⁹ A dominant language is a language that constitutes the primary or official language of a society or country and is employed in all domains or major domains of use such as public communications, education, and government (Fishman, 2001, Pauwels, 2016).

transmission to the child” (1991, p. 459). Most importantly, Fishman warned that if the intergenerational transmission stage is not established, meaning if a language is no longer transmitted in the family home or if it is spoken inconsistently or rarely in a household, it cannot survive to the following generation (Fishman, 1991, 2001; Carlino, 2008; Houle, 2011).

Although this thesis focuses mainly on intergenerational language transmission, it is important to keep in mind that language maintenance is often the main motivator and end result to these transmission efforts involving families and community (Fishman, 1991, 2001; Pauwels, 2016; Lewis & Simons, 2010; Chrisp, 2005). Language maintenance is described as maintaining HL use in one or more areas of life such as home, education, the work, the media, etc. (Pauwels, 2016). Language maintenance efforts can include for example, heritage language courses and singing in the heritage language. For this reason, I include certain studies on language maintenance as it encompasses the continuity of the language transmission process (Fishman, 1991, 2001; Pauwels, 2016; Lewis & Simons, 2010; Chrisp, 2005). In other words, transmission alone cannot guarantee linguistic survival, hence the importance of language maintenance to ensure continued linguistic vitality. Pauwels (2016) highlights three key elements contributing to language maintenance: the period of continued use since the initial contact; the extent to which it is the exclusive language in any given context; and the number of contexts (domains) in which the mother tongue²⁰ continues to be in use either exclusively or in conjunction with another

²⁰ For many scholars, the mother tongue is qualified as the main language spoken at home, the first language that is learned, the language of identification as native speaker and the language most used (Skutnabb-Kangas, 2008, p. 86; Spolsky, 2004). A mother tongue can become a heritage language in the context of immigration connecting family, identity, and affiliation (Fishman, 2001; Pauwels, 2016).

language (p. 21). If no efforts are deployed in maintaining the language over time, language loss is likely to occur as Pauwels (2016) illustrates:

First-generation parents are likely to communicate (mainly) through the heritage language with each other... [however with parent-child interactions], the language-use patterns range from reciprocal use to nonreciprocal use of the heritage language and then to the prominent use of the majority language by both parties. (p. 91)

Major factors in language maintenance include a sense of identity, the status of intergenerational transmission, literacy acquisition status, attitudes of the speech community concerning language, and a societal profile of generational language use (Lewis and Simons, 2010; p. 121; Bradley, 2002). HLs can be maintained when they are spoken informally between all family members, as well as with friends, neighbours, and acquaintances (Fishman, 1991). Natural and consistent interaction between parents and children protects the HL from erosion in a context in which the dominant language pervades every other area of life: education, socialization, media, etc. (Fishman, 2001; Carlino, 2008). Although family language use remains the fundamental factor in HL transmission and maintenance, maintaining a HL remains challenging for several reasons: for example, shifting towards the dominant language to function in the larger dominant language society (language change and shift), being exposed to more than two languages at the same time (multilingualism), losing one's native culture/language and espousing the dominant culture/language (acculturation and assimilation) (Chrisp, 2005; Fishman, 1991, 2001; Pauwels, 2016; Lewis & Simons, 2010). Lastly, in addition to family, community also plays a fundamental role in the process of language transmission and socialization, which adds an

additional support to familial transmission efforts (Chrisp, 2005; Pérez-Leroux et al., 2011; Guardado, 2002, 2008a, 2008b).

2.1 The Role of Family in Intergenerational Language Transmission and Maintenance

The role and importance of family in intergenerational language transmission and maintenance has received considerable attention from scholars (Fishman, 2001, Pauwels, 2016; Spolky, 2012; Chrisp, 2005). Researchers are unanimous in their assertions that familial relations, especially between parents and their children, are of paramount importance in fostering HL transmission and maintenance (Chrisp, 2005; Guardado & Becker, 2014; Lutz, 2006; Houle, 2011; Spolsky, 2012; DeMelo, 2014; Nesteruk, 2010). In the words of Fishman (1991): “it is in the family that a peculiar bond with language and language activities (conversation, games, stories, songs, proverbs...verbalized emotion, verbal ritual, and verbal play) is fostered, shared and fashioned into personal and social identity.” (p. 409). Home exposure to the HL becomes a determining factor in transmission and maintenance (Houle, 2011; DeMelo, 2014), closely followed by parental attitudes, beliefs, and motivation about the importance of transmitting the HL to their children (Soehl, 2016; Borland, 2006). In addition, at the heart of the family unit lies deep emotional ties and a sense of identity and belonging that are linked to language transmission and maintenance (Fishman, 1991, 2001; Guardado, 2002, 2008a; 2008b). Guardado (2008a; 2008b), for example, worked with 34 Hispanic families in Vancouver exploring language ideologies and practices in Spanish maintenance. In these families, HL maintenance was perceived as an intergenerational emotional link connecting parents and children, thereby intensifying parental desire to transmit Spanish (Guardado, 2008a). Interestingly, most of the participant families created support groups that facilitated cultural competency and Spanish

heritage language (SHL) transmission, an occurrence the author calls familism.²¹ Guardado argues that familism benefited SHL transmission and cultural identification by providing deep emotional connections between family members, which in turn helped them resist linguistic and cultural assimilation. In his study, the author also points out that language transmission “was a way Latino immigrants had to fill the familial void” once they had migrated to another country (p. 244). Similarly, Kwon (2017) states that HL maintenance is a “bridge that connects intergenerational families across countries” (p. 495). Nevertheless, there are scholars such as Soehl (2016) who argue that parental language efforts alone were insufficient to ensure language transmission and maintenance and that HLs appeared to be no more than a “transitory bridge between generations...otherwise rapidly abandoned” (Soehl, 2016, p. 1522, 1531).

In addition to parents, the role of extended family in HL transmission and maintenance is also important to highlight. Indeed, children connecting with grandparents and extended family through telephone calls, telecommunication technologies apps and social media is often cited in literature as being one of the top factors optimizing HL transmission and maintenance (Borland, 2006; Houle, 2011; Alba et al. 2002; Nesteruk, 2010; Guardado, 2008a; Spolsky, 2012; DeMelo, 2014). Visiting extended family in the homeland also creates favourable input conditions for linguistic and cultural transmission and maintenance (Guardado, 2008a; Kwon, 2017; Soehl, 2016; Houle, 2011; Borland, 2006; Pacini-Ketchabaw, Bernhard & Freire, 2001). Kwon (2017) lists travel between the diaspora and the home country as one of the strategies parents use to maintain Korean as a HL. Eberhard, Simons and Fennig (2020), Lewis and Simons (2010) and

²¹ Familism can be defined as “the fundamental values that foster feelings of identification with and attachment to the nuclear and extended family as a unit, strongly emphasising loyalty and mutual support among its members” (Sabogal et al., 1987 as cited in Guardado & Becker, 2014, p. 163).

Guardado (2008a; 2008b) equally show that frequent contact with extended family strengthens cultural identity and linguistic competency.

2.2 Language Transmission, Enculturation, and Identity

“Language is culture” (Fishman, 1991, p. 445)

Research in sociolinguistics has proven time and again not only that culture and language go hand in hand but also that culture is one of the pillars enabling and supporting language transmission (Chrisp, 2005; Ferguson et al., 2016; Schönplflug & Bilz, 2009; DeMelo, 2014; Moriarty, 2009; Oriyama, 2016; Kwon, 2017; Nesteruk, 2010). Grusec & Hastings (2014) argue that language and culture are transmitted intergenerationally and that this process of learning can be defined as enculturation:

Enculturation is related to socialization and is the process by which people learn the dynamics of their surrounding culture and acquire values and norms appropriate or necessary to that culture and its worldviews. As part of this process, the influences that limit, direct, or shape the individual (whether deliberately or not) include parents, other adults, and peers. If successful, enculturation results in competence in the language, values, and rituals of the culture. (p. 547)

In other words, enculturation is a socialization process in which an individual learns how to become a member of a given culture²² and forges an identity²³ (Schönplflug & Bilz, 2009, p.

²² Culture can be understood as a “learned body of behaviors and knowledge transmitted by transgenerational learning” including values, beliefs, ways of thinking, ways of life, morals, behaviours, customs, attitudes, social orientations, traditions, rituals, and skills emanating from a specific group of individuals (Michael, 2011, p. 121; Taylor, 1958; Guardado, 2008b).

²³ Although identity is a complex concept to define, I retain Edwards’ definition (2009): “self-definition by groups or individuals [that can] draw upon many attributes (class, region, ethnicity, nation, religion, gender, language, and so

213). Parents act as cultural mediators by teaching their children how to live and behave according to their culture (Schönpflug & Bilz, 2009; Grusec & Hastings, 2014, p. 547). In addition, a “positive emotional interaction” between parent and child is required to foster intergenerational transmission (Schönpflug & Bilz, 2009, p. 215). When investigating transmission, many variables may come into play such as selectivity of the contents of transmission, the gender of the child, the capacity and will of the parent to transmit, as well as the child’s interest and motivation to accept transmission²⁴ (Schönpflug & Bilz, 2009, p. 235). Enculturation between birth and adolescence is a critical period during which the child is exposed to culture at home as well as outside the home (Ferguson et al., 2016). Enculturation often includes language transmission and cultural exposure through arts and music which intersect at the very heart of the enculturation process. This process can occur in two ways: traditional²⁵ and remote²⁶ (Ferguson et al., 2016). Remote enculturation is a process in which children and adolescents stay connected to their families’ native cultures while virtually fostering cultural learning, traditions, and values from afar, for example, through music listening and watching television programmes (pp. 167-170). Whereas traditional enculturation typically subsides during the teenage years due to increased autonomy and independence, remote

on), either singly or in combination.” (p. 258). Moreover, language serves as an identity marker at the individual level according to Edwards (p. 21).

²⁴ As mentioned previously, when conditions are favourable, language transmission generally results in language acquisition (Fishman, 1991, 2001; Krashen, 2003).

²⁵ Traditional enculturation occurs through cultural socialization in the family, in the heritage community in the country of immigration and through contact with friends and family living in the home country (Ferguson et al., 2016).

²⁶ Remote enculturation is a means of intermittent or indirect mediated transmission of a heritage culture through material forms (e.g., music listening, HL social gatherings) and immaterial forms (e.g., social media, skype calls, phone calls, television, etc.) (Ferguson et al., 2016).

enculturation continues well after adolescence into adulthood when reconnecting with cultural roots (Birman & Addae, 2015; Ferguson et al. 2016; Schönpflug & Bilz, 2009).

Language transmission is, part of and in many cases, central to the enculturation process (Ferguson et al., 2016; Schönpflug & Bilz, 2009). According to Guardado (2010), “the language itself codifies many cultural elements, such as ideas about language” (p. 330). Thompson (2004) suggests language to be a medium of cultural transmission serving to construct reality and to transmit cultural values. According to Schönpflug & Bilz (2009), to transmit a language and a culture there must be a “transmission of value orientation,” meaning a transmission of values and ethnic information to the next generation that generally guide behaviour in daily life (p. 213). According to Bankston and Henry (1998), “language is a central symbol and expression of collective identity” (p. 21). Fishman (1991) and Eberhard, Simons and Fennig (2020) share these views by stating that certain cultural groups associate their identity with language by using it symbolically as an identity marker. Similarly, Guardado (2010) argues that social groups use language to pass down beliefs, values, and culture which enable a foundation for identity. Moreover, transmitting and maintaining a HL through time is important for many reasons: it helps pass on family and cultural traditions, it supports the development of a positive cultural identity, and it fosters cultural belonging (Chrisp, 2005; Guardado, 2010, p. 331; Schechter & Bayley, 2002, 1997; Pacini-Ketchabaw, Bernhard & Freire, 2001). A positive sense of one’s cultural identity can emphasize attachment to the language and culture of origin, thus creating favourable conditions for HL transmission and maintenance. In Guardado’s (2010) words: “Spanish language maintenance was constructed as a crucial source of cultural identity for the families and their children... [instilling] in their children a sense of pride and self-worth rooted

in the Hispanic culture” (p. 344). Not only is identity a critical factor in HL transmission and maintenance (Lewis & Simons, 2010; Pacini-Ketchabaw, Bernhard & Freire, 2001), but linguistic awareness and cultural awareness are equally vital as they assist in the construction of cultural identity (Guardado, 2002, p. 244; Chrisp, 2005). According to Guardado (2008b), linguistic and cultural transmission should be preceded by an awareness of the value of one’s heritage culture and language as one of his participants shares: “one cannot transmit that which one does not know” (p. 175). Indeed, being aware of one’s linguistic and cultural roots is vital if one wishes to transmit and sustain a HL for future generations (Chrisp, 2005).

2.3 Parental Strategies in HL Transmission and Maintenance

In this last section, I identify certain cultural practices parents engage in on a more practical level with their children to foster language transmission. What strategies do parents use? They tell folk stories (Nesteruk, 2010), they expose children to transnational media such as television, radio, social media, and internet (DeMelo, 2014; Oriyama, 2016; Kwon, 2017; Nesteruk, 2010; Moriarty, 2009), and they listen to music and sing with their children (Fishman, 1991; 2001; DeMelo, 2014; Oriyama, 2016).

In Kwon (2017), four participants reported using television programmes in Japanese or in Korean to expose their offspring to language and culture (history, customs, values, up-to-date information about the country of origin) with the hopes of helping them learn and practise new vocabulary (p. 502). Oriyama’s (2016) findings also show participants using a variety of Japanese TV programmes to motivate their children in learning and maintaining their HL. In DeMelo (2014), findings show that exposure to the heritage culture through media (television) and musical practices (listening to Spanish-language music) is one of the five most important

maintenance factors in SHL. Other influential factors include exposure to the language, the use of formal language, motivation, and contact with family members (DeMelo, 2014, p. iii).

Similarly, Oriyama's (2016) findings identify music as a language transmission and maintenance strategy, for example: playing Japanese music in the car to expose children to the language (p. 302). Finally, learning and singing songs²⁷ can be useful tools to transmit language to children (Kornhauser, 2013). In some cases, active immersion through repetition and reinforcement can progressively lead to an active interest in the HL and a demand for formal teaching (p. 106). Parents and children can also listen to songs together, sing along with the music, and discuss their meanings (Kornhauser, 2013, p. 101).

2.4 Chapter Summary

This first part of my literature review addressed the importance of intergenerational HL transmission and by extension, maintenance, in linguistic minorities in diaspora. In addition, I presented an overview of how these processes occur, and how family is fundamental in ensuring intergenerational HL transmission. I also examined language transmission as part of enculturation. Lastly, I identified certain cultural practices parents employed with their children to foster language transmission.

²⁷ It can be noted that song exposure can also be achieved through leisurely listening to pre-recorded material and occasional attendance at live performances (Trehub & Trainor, 1998, p. 45).

Chapter 3: Songs in Language Transmission

The previous chapter offered an overview of literature on intergenerational HL transmission and enculturation to establish the context for this second part of my literature review. Chapter 3 constitutes the core of my literature review as I draw on ethnomusicological perspectives to examine the use of songs in language transmission. This chapter relates directly to my research question and objectives: do songs play a role in promoting intergenerational HL transmission in diasporic contexts such as in Colombian Canadian families and if so, what does research show? The short answer is that there is almost no research that has been done in this area of study. The only studies that are available and relevant were conducted in ethnomusicology and in preservation and revitalization of endangered languages, not specifically in language transmission. Moreover, my research centres on familial transmission in the home while available data mainly focuses on the role or impact of music on a collective or community level in language preservation and revitalization. Nevertheless, these studies shed light on this under-explored topic. Part 1 of this chapter documents the connection between language and identity and music as culture. Part 2 addresses songs and cultural identity in diaspora with a subsection on Spanish-language songs and Colombian cultural identity in diaspora. Part 3 focuses on the multiple roles songs play in language preservation and revitalization of endangered languages.

3.1 Language, Identity and Music as Culture

*“Language and music are interwoven in songs to communicate cultural reality in a very unique way.”
(Chunxuan, 2009, p. 88)*

Music and language transmission are both oral traditions (Levitin, 2010; Fishman, 1991, 2001). According to Levitin (2010), music has been used for generations as a tool to transmit knowledge and culture. For centuries, songs have helped community members remember salient and meaningful information and they serve as a collective memory (Levitin, 2010). A song can be defined as a musical genre combining text and music to convey symbolic and emotional meaning that language alone cannot always express (Trehub & Trainor, 1998; Hodges, 2010). Songs, as well as other art forms such as poetry and dancing, are part of a particular cultural heritage that is transmitted intergenerationally (Fishman, 1991). According to Juvančič (2010), many cultures favour music as a means of communication between parent and child. Infant-directed singing such as play songs, nursery rhymes and lullabies become a “primordial means of communication” between parent and child constituting a foundational experience in intergenerational transmission (Welch, 2005, p. 239). These songs also serve to impart cultural knowledge, values, language, and codes intrinsic to the language through socialization (Trehub & Trainor, 1998, p. 44; Thompson, 2004; Juvančič, 2010; Grant, 2011; Ferguson et al. 2016; Schönplflug & Bilz, 2009). As evidenced in the literature, parents are generally the main transmitters of speech and musical sounds to infants and children, as they scaffold the development of their children’s vocal skills and the emotional meanings attached to speech (Papoušek & Papoušek, 1982, as cited in MacDonald, Hargreaves & Miell, 2002, p. 5). Through

continued cultural exposure, infants by the age of twelve months become sensitive to the music of their own culture (Hannon & Trehub, 2005). Language and music also intersect with respect to identity:

The point is surely that music is itself a potent symbol of identity; like language (and attributes of language such as accent and dialect), it is one of those aspects of culture which can, when the need to assert ethnic identity arises, most readily serve this purpose. Its effectiveness may be twofold: not only does it act as a ready means for the identification of different ethnic or social groups, but it has potent emotional connotations and can be used to assert and negotiate identity in a particular manner.

(Stokes, 1997, p. 48)

Songs convey group identification, shared history as well as a symbol system producing social meaning (Stokes, 1997; Hodges, 2010; Román-Velásquez, 1999; Fishman, 1991). As with spoken language, songs are a form through which identities are constructed and modified (Sheyholislami, 2011; MacDonald, Hargreaves & Miell, 2002). Songs and song lyrics can also bind individuals to a shared culture and language by reflecting aspects of cultural identity (Sheyholislami, 2011; Kennedy & Gadpaille, 2017, p. 1). According to Adamowski (1997) and Borland (2015), lyrics to popular songs are often an entrance point to culture, cultural behaviour, and cultural attitudes.

Moreover, songs are designed to facilitate language acquisition and learning through repetition, simplicity, and emotional content, making them valuable learning materials for children (Borland, 2015, pp. 31, 54; Trollinger, 2010; Schön et al., 2008). In first language and second-language acquisition, many studies show that language and music have similar features

and purposes (Trollinger, 2010; Van Leeuwen, 1999; Schön et al., 2008). In the words of Mora (2000): songs “are used to convey meaning; and both [music and language] skills are acquired through exposure... [they also have in common] pitch, volume, prominence, stress, tone, rhythm and pauses” (p. 147). Prosody and song melodies often share similar dynamics and rhythm, expressing both emotions and values (Van Leeuwen, 1999). Music also serves to enhance word and sentence memorization as the process of language acquisition and learning cannot exist without memory (Medina, 2002). According to Mori (2011):

Music affects the emotional state [...] and can facilitate language learning; music and/or song lyrics present cultural learning in addition to language learning; Factors such as melody and rhythm positively affect short- and long-term memorization of language information; and music helps... to improve prosody. (p. 22)

Fishman (1991; 2001), Kornhauser (2013) and Borland (2015) list singing as a learning tool and cultural practice “that can be used in a variety of settings” (Grenoble & Whaley, 2006, p. 66). Frequent song-listening and singing are ways to impress melodies and words into children’s minds (Trollinger, 2010, p. 21; Kornhauser, 2013). Singing is also known to foster language development, speech, and comprehension (Trollinger, 2010, pp. 20-21).

3.2 Songs and Cultural Identity in Diaspora

*From ancient Chinese poetry and songs to traditional British drinking songs, to modern rap, hip-hop, pop, and folk music from all over the world...people everywhere use music and song to express their personal identities and their sense of belonging to a larger whole.
(Kennedy & Gadpaille, 2017, p. 9)*

According to ethnomusicologists Kennedy and Gadpaille (2017), “songs reflect, project and store people’s concepts of their national and ethnic identity. Folk song and popular lyrics do this as effectively as more formal carriers of normative collective identity such as anthems” (p. 1). They give an example of how British identity is “expressed through and shaped by songs” and how British pop music such as the Beatles and the Rolling Stones became a “a new source of pride and identification after the disintegration of the British Empire” (p. 1). Kennedy and Gadpaille also add that songs do more than express identity, they also foster identity. Similarly, Sheyholislami (2011) contends that listening to and singing patriotic songs in a HL can symbolically construct national sentiments and identities among diasporic communities. In Šabec’s (2017) study “Expressing ethnic and cultural identity through music and song lyrics: The case of Slovenian Americans and Canadians” reveals that songs are instrumental in forging and maintaining cultural identity in linguistic minorities in situation of diaspora. In Šabec’s case study, music becomes a symbol of immigrants’ refusal to assimilate into the English-speaking majority and their struggle to keep their culture alive (Šabec, 2017). Specific quotes from participants in Šabec’s study are particularly striking, highlighting the role music plays in

intergenerational transmission of culture through singing. The following quote beautifully illustrates this:

Having lived in Canada for over 45 years, I still find comfort in singing folk songs that I learned as a child. Music for me is food for the soul, especially when I am emotionally vulnerable. Often a song reminds me of an event or brings up memories of a person, like that of my late father who taught me the songs and with whom I so often sang. I enjoy singing to my grandchildren and think it important for them to hear the tunes that connect us to our homeland. Music is the most immediate way to make this connection, to express the intangible and to transport us back to the land of our youth. The music and lyrics of Slovenian songs also give us a sense of identity and unity when we sing them at gatherings at our ethnic hall. They boost our national spirit and foster in us a sense of belonging. (p. 143)

Many interesting themes stand out in this quote and resonate with my research, namely that the participant is an immigrant living in Canada; the participant learned folk songs from his or her homeland through parental transmission and still remember them today as an older adult. Singing is a way to pass on culture and language from the country of origin. Now the same folk songs are transmitted to the grandchildren through singing, conveying with their melodies a sense of cultural identity and belonging.

3.2.1 Spanish-Language Songs and Colombian Cultural Identity in Diaspora

Music...offers a powerful outlet for expressing both ethnic and cultural identity in the diaspora. It is an authentic voice that may be more or less transparent (e.g., in song lyrics) or very subtle; in all cases, however, it is the product of a certain time and place. (Šabec, 2017, p. 155)

Colombia is one of the richest and most diverse countries in the world with regards to music genres: e.g., vallenato, cumbia, estilo norteño, música llanera, pan-Latin genres such as salsa and Latin pop (Palomino, 2020, Cepeda, 2003). Few ethnomusicological studies focus on Colombians in diaspora and those that do, focus on Colombians in the American diaspora (Cepeda, 2003; Pacini-Hernandez, 2010; Román-Velásquez, 1999). According to these authors, Spanish-language music is at the core of Colombian cultural identity and is instrumental in understanding how important music is to the members of its diaspora. These studies highlight the connection between Spanish-language music and the maintenance of Colombian culture and cultural identity. As evidenced in the literature, music and the Spanish language in the Colombian diaspora are important conveyors of cultural identity and even of a “Latin musical identity” (Román-Velásquez, 1999, p. 303; Cepeda, 2003). As stated by Palomino (2020), music in Latin America is “particularly effective to express the power of culture better than other aesthetic practices” (p. 12). According to Pacini-Hernandez (2010), music becomes a connection to home, “as a form of cultural resistance, as a way of negotiating emergent identities, as a way of strengthening ethnic, racial or class solidarities, and so on” (p. 137). In diasporic settings, many Colombians bring their culture and their music to their new country, striving to preserve it (Cepeda, 2003; Pacini-Hernandez, 2010). Interestingly, “Colombians identify music as the

cultural legacy that they most wish to pass on to future generations.” (Cepeda, 2003, p. 3). First-generation immigrants are often more interested in the music genres from their country of origin once they have migrated than when they were living in their homeland (Pacini-Hernandez, 2010). In the words of one of Pacini-Hernandez’s (2010) participants:

When I was in Colombia, I don’t think I appreciated vallenato music...but when you’re out of the country and you’re for example, in my case in the United States, I realized the value of Colombia...and one of them is music...the receptivity that Colombians here have for vallenato is a hundred percent positive (p. 132).

Cepeda (2004) also argues that music constitutes a “symbolic salvation” for Colombians living abroad and fosters a “fantasy of transnational unity” outside of government corruption, drug trade war, violence, and the endless attempts at instilling peace processes (p. 3). Despite Colombia’s inner struggles, music remains a positive representation of identity for Colombians who have migrated out of the country. Songs can promote Colombian cultural identity in the diaspora by serving as a “source of collective consciousness promoting group cohesion and social activities” (Cepeda, 2003, pp. 231-232). Although for certain scholars of Colombian music, cumbia is the “foundational Colombian rhythm,” it is vallenato that became the symbol of Colombian identity within the diaspora living in the U.S. (Pacini-Hernandez, 2010, p. 107). Spanish-language music genres such as vallenato and salsa are immensely popular and widespread in Colombia and in the Colombian American diaspora (Palomino, 2020; Pacini-Hernandez, 2010; Román-Velásquez, 1999; Cepeda, 2003). Although these studies illustrate the significance of music for members of the Colombian American diaspora, little research has been conducted on the role of music in Spanish-language transmission, particularly in the Colombian

diaspora in Canada. This research seeks to examine possible connections between Spanish-language songs and familial language practices within this population.

3.3 The Role of Songs in Language Preservation and Revitalization

After reviewing literature relating to my topic of study, I noticed that research on the role of songs in language transmission within a familial context was lacking. Thus, I turned to the studies that were available which examine songs in the context of preservation and revitalization of endangered languages. While these studies are relevant to my current research topic highlighting how songs impact language preservation and revitalization processes on a community level (i.e., how a language is preserved within a HL community using songs), they do not focus on the familial level that I am inquiring about in intergenerational transmission (i.e., linguistic dynamic between parent and child using songs).

In addition, research on music in language preservation and revitalization is often conducted in educational settings such as heritage schools, immersion programmes and HL courses. In this domain of study, learning and singing songs are strategies used in HL and second-language classrooms for many reasons. They can contribute to language learning and language retention by solidifying speech and fluency (Chunxuan, 2009; Cru, 2017; Borland, 2015); improve pronunciation (Borland, 2015; Schön et al., 2008; Anton, 1990); increase memorization of words and linguistic structures (Mori, 2011; Medina, 2002; Anton, 1990); increase motivation and confidence in language learning (Charalambous & Yerosimou, 2015; Grenoble & Whaley, 2006; Macintyre, Baker & Sparling, 2017; Murphy, 1995); build vocabulary (Borland, 2012; Chapman, 1997); enhance literacy; develop writing and comprehension skills through language awareness and comprehension (Kornhauser, 2013;

Borland, 2015); and enhance learners' HL learning experience (Charalambous & Yerosimou, 2015; Schön, et al. 2008). Alternately, studies in HL development explore the use of songs as tools for affirming cultural identity in language politics (Aubé, 1990, Mattern, 1998). Other studies focus on song listening and singing in public spaces such as music festivals and vocal ensembles that intentionally focus on language preservation and revitalization (Ridanpää, 2016; Chapman, 1997; Benoit, 2007; Macintyre, Baker & Sparling, 2017; Adegbiya, 2001; Fishman, 2001). In the next few sections, I present an overview of trends and themes that I have found in sociolinguistic and ethnomusicological studies on music's role in language processes, namely, preservation and revitalization.

3.3.1 Music is a Social Practice Transmitting Culture, Language and Fostering Belonging

According to certain scholars, songs can link individuals emotionally with one another by bringing members of a linguistic community together in sharing a common culture and language, which in turn fosters cultural identity and feelings of belonging (Cru, 2017, 2018; Borland, 2015; Benoit, 2007; Chapman, 1997; Fishman 1991, 2001). According to Chapman, music is a social practice that is inclusive and “provides an entry into the practices and sentiments of ethnic belonging...”, thereby facilitating HL learning through entertainment and creativity (pp. 35-36). In Benoit (2007), Franco-Ontarian parents and their children joined a multigenerational choir to discover and reinterpret French language folk songs. Singing in French in a choir enables parents and children to “recognize and express self-identity and cultural identity” (p. 50); as such, songs in the HL serve to help develop cultural identity and provide Franco-Ontarians with a sense of belonging (p. 48).

3.3.2 Musical Practices Emphasize Orality

Oral traditions and cultural activities such as singing strongly support language and cultural transmission. In his case study of Basque media and in the school system in Spain, Fishman (2001) argues that music helps support Basque language shift reversal as mother tongues are first transmitted orally. He presents the case of Irish in Ireland in which community-based cultural projects such as choirs, festivals, songs recitals, musical performances, music, dance, and drama support language preservation efforts (pp. 132-133).

3.3.3 Songs can motivate and engage youth in ways that strict/traditional language learning might not

By providing a link between language and culture, songs help raise awareness on the importance of language preservation and maintenance in different cultures (Grenoble & Whaley; 2006; Adegbiya, 2001; Cru, 2017, 2018; Ridanpää, 2016; Mattern, 1998; Macintyre, Baker & Sparling, 2017). For example, in Cru's (2017) study findings show that mixing Spanish and Maya in songs is an intentional strategy the artists use to sensitize youth into speaking Maya thereby supporting Maya language revitalization efforts (p. 492). According to the author, the deliberate language mixing in their music performances adds authenticity as well as validation and support of Maya revitalization. Cru suggests that the artists are "policy-makers at the grassroots level," acting as language activists helping to raise awareness to protect language and culture (p. 481). Similarly, as explored in Finland by Ridanpää (2016), artists can play a vital role in the process of language revitalization by raising awareness on the Sami language and contributing to the reconstruction of contemporary Sami cultural identity (pp. 25-26). The author argues that Sami 'singing acts' are 'speech acts' that embody not only resistance to assimilation

but also the desire of revitalization (pp. 17, 21). Through musical performances in and outside of Finland, artists can reach a wider audience and act as cultural and linguistic activists promoting awareness in language preservation and revitalization.

In his research with Cajun French speakers in Louisiana, Mattern (1998) explores the Louisiana Cajun Revival Festival as a significant event helping raise Cajuns' awareness of the importance of protecting their heritage culture. In Louisiana, Cajun Heritage Centers are sites where generations can come together to immerse themselves in the French language, Cajun music, and culture (Mattern, 1998); in this context, Cajun musicians contribute greatly to preserving and promoting Cajun culture and the French language. Mattern also points out the importance of 'cultural heroes' to inspire youth in reconnecting with Cajun culture and music as a means of keeping the culture and French language alive (p. 377).

Finally, songs can also motivate and engage youth in learning a HL that was not transmitted to them as children. For instance, in Macintyre, Baker and Sparling (2017), music and dance have a motivating effect on adults learning Irish Gaelic in Cape Breton, Nova Scotia. In this ethnographic case study, findings indicate that traditional Celtic music and the Gaelic language are connected through second-language motivational processes such as heritage identity, heritage passions and heritage convictions (p. 501). As such, these motivational processes trigger an interest in rediscovering Celtic heritage culture, with an added dimension of learning Gaelic as a second language.

3.3.4 New Music Technologies and Platforms Foster Language Maintenance, Revitalization, Validation, and Promotion

In addition to bringing people together, music gives a voice to HL communities and their languages by promoting them internationally and virtually with the use of new communication technologies. In Cru (2017, 2018), YouTube serves as a platform for Indigenous languages and music to unite “making way for possible benefits in language maintenance and revitalization” (p. 3). The author argues that highly favourable comments generated by YouTube videos are depicted as “grassroots micro-level language planning helping destigmatize indigenous languages among youth and strengthen the ongoing revalorisation process of Yucatec Maya [in Mexico] and Mapudungun [in Chili].” (2018, pp. 1, 5) According to Cru, the actual benefits of online music to language revitalization are still unmeasurable. Therefore, he believes it necessary to “further investigate the actual impact that music, and other under-researched artistic expressions, may have on the actual transmission and reproduction of these languages.” (2018, p. 15). Although these selected studies depict the roles the music can play in language preservation and revitalization efforts, Fishman (1991) reminds us that while music can act as a tool for language preservation, it cannot account for the lack of intergenerational transmission; nor can passive music listening such as attending concerts do much for language preservation.

3.4 Recapitulation of Research Rational and Chapter Summary

My literature review consisted of two parts, chapters 2 and 3 respectively. Chapter 2 centred on the process of intergenerational language transmission while chapter 3 focused on songs in the language transmission process. In section 3.1, studies demonstrated that culture as language are often transmitted orally by the parent to their child. In section 3.2, I discussed how

songs are valuable to members of diasporas; they reflect the home country, strengthen their sense of belonging and cultural identity. In section 3.3, I presented studies uncovering four trends and themes on music's role in language processes, namely preservation and revitalization. These trends and themes were: (a) music is a social practice transmitting culture, language, and fostering belonging (b) musical practices emphasize orality (c) songs can motivate and engage youth in ways that strict/traditional language learning might not (d) new music technologies and platforms foster language maintenance, revitalization, validation, and promotion. However, as these studies do not concentrate on the effects of using songs in language transmission within a filial dynamic, there is a gap in the literature on this topic that this thesis intends to fill. Likewise, these findings do not apply to a Canadian context or to Canadian Colombian families. In addition, it was important to establish that for many Colombians in diaspora, music is at the core of their cultural identity, and they strive to maintain and pass on this cultural legacy to their children. This finding was fundamental to understand why music has such value for members of this community. However, it does not answer if music is linked to language transmission in these families and if so, how music is employed in this context which is what this thesis seeks to accomplish. Finally, after assessing the available literature in chapters 2 and 3, I found that: (a) there was a need to connect Spanish language transmission with cultural practices (Guardado, 2008a) such as music; (b) it was also necessary to explore the impact music may have on language transmission (Cru, 2018); and (c) it was pertinent to investigate further the process of intergenerational language transmission in the province of Quebec (Kircher, 2019). To further explore the use of songs in intergenerational language transmission in this thesis, I chose a qualitative interpretive methodology to document my participants' opinions and perspectives.

Chapter 4: Methodology

In this chapter, I discuss the qualitative interpretative methodology and the data analysis methods I used to conduct my study. The first section presents the methodology, research design and method, research participants, and the data collection instruments, namely questionnaires and semi-directed interviews. The second section details the data analysis procedure, reliability and validity in research, ethics, and methodological considerations. I conclude with a summary of participant profiles to facilitate the reading of results in chapter 5.

4.1. Qualitative Interpretive Methodology

To answer my research question, I chose a qualitative cross-sectional interpretive methodology to explore how songs can help transmit HLs (Bryman & Bell, 2001; Creswell & Poth, 2016; Dörnyei, 2007). My aim was to describe and interpret my participants' narratives of Spanish-language song use in language transmission and maintenance of Spanish within Colombian Canadian families in Gatineau. Qualitative research seeks to understand the socially constructed nature of the world (Bryman & Bell, 2001; Creswell & Poth, 2016; Dörnyei, 2007). According to Fortin and Gagnon (2016), the qualitative approach is comprehensive in nature and emphasizes the interpretation of phenomena from the meanings provided by the participants. In qualitative interpretive research, the researcher offers a reflective reconstruction of participants' meanings, views, actions, perceptions, and conceptions of reality through thick description (Bryman & Bell, 2001; Creswell & Poth, 2016; Dörnyei, 2007).

The main characteristics of a qualitative study are: (a) they are mainly context-bound and use thick description (Creswell & Poth, 2016; Dörnyei, 2007); (b) they are generally inductive from data to description or theory (Bryman & Bell, 2001; Thomas, 2006); (c) they use a small

sample size (Bryman & Bell, 2001; Creswell & Poth, 2016; Dörnyei, 2007; Fortin & Gagnon, 2016); (d) they focus on insider meaning and interpretive analysis (Bryman & Bell, 2001; Fortin & Gagnon, 2010), and (e) they employ emergent research design, meaning that “the study is kept open and fluid so that it can respond in a flexible way to new details or openings that may emerge during the process of investigation” (Dörnyei, 2007, p. 37).

Qualitative studies also have limitations: (a) they cannot produce generalizable results, nor can they reproduce results or obtain external validity (Dörnyei, 2007; Bryman, 2001); (b) they are not representative of the population (Dörnyei, 2007; Bryman, 2001); (c) research is essentially interpretive and subjective (Bryman & Bell, 2001; Creswell & Poth, 2016; Dörnyei, 2007; Fortin & Gagnon, 2016); (d) the researcher can bring their own biases to the study (Dörnyei, 2007; Bryman & Bell, 2001); and (e) the study may lack methodological rigour (Dörnyei, 2007; Bryman & Bell, 2001). Qualitative studies are also time consuming, labour intensive and may conclude in theories that are too complex or too narrow (Dörnyei, 2007, p. 42). However, qualitative studies also exhibit many strengths such as having an exploratory nature, providing rich description and analysis, and they may answer complex questions and explain social phenomena (Bryman & Bell, 2001; Creswell & Poth, 2016; Dörnyei, 2007; Fortin & Gagnon, 2016).

4.2 Participant Inclusion Criteria

In this study, I recruited a total of nine participants which constituted a small, varied sample of Colombian Canadian families living in Gatineau, Quebec. A sample such as this is not representative of this population but enabled thick description and data rich in participant experiences and signification (Dörnyei, 2007; Bryman & Bell, 2001; Creswell & Poth, 2016;

Fortin & Gagnon, 2016). To participate in this study, participants needed to be of Colombian origin and currently live in the Gatineau region. They could be classified in one of these two groups: (a) parents residing in Gatineau, Quebec who are immigrants from Colombia who are in the process of transmitting or that have transmitted the Spanish language to their children; and (b) adults 18 years or older, of Colombian descent, with both parents being Colombian immigrants to Canada, that are second-generation Spanish speakers who grew up in Canada, partially or completely. Participants in category b were asked to participate with one of their parents, or both to gather intergenerational data from both groups.

4.3. Participant Exclusion Criteria

Adult children with only one Colombian parent were excluded as this study sought adult participants whose parents were both Colombian Canadian to make data analysis and findings comparable. This study has a limited scope and does not focus on bilingual or multilingual transmission.

4.4 Recruitment Process

Participants were recruited through snowballing, through word of mouth and email. More specifically, I invited Colombian Canadian acquaintances, friends, and friends of friends to participate in the study. Participants were presented with an information letter and asked to give their consent to participate in the study and to be audio-recorded; the consent form outlined participants' rights of withdrawal from the research at any time during the study.

4.5 Participant Profiles

Participants included seven parents, five women and four men that are first-generation Colombian Canadian Spanish speakers and two second-generation Colombian Canadian Spanish

speakers for a total of nine participants. All participants remained anonymous, and pseudonyms were used throughout this thesis. To facilitate identification, I divided the participants into four families (see Table 2). The length of residence in Gatineau, Quebec ranged from 7 to 19 years and the average length of residence was 12 years. The children's age ranged from 3 to 11 years old, three male and two female children, excluding the two adult siblings Esteban (27) and Luna (38). All participants mainly spoke Spanish at home.

4.5.1 Family 1: Maria and Luis and their Adult Children Luna and Esteban

Maria and Luis's family immigrated from Colombia to Canada in 1991 with their two children, Luna, and Esteban. Maria and Luis have a great appreciation for music. All four family members spoke only Spanish before their arrival in Canada. Maria and Luis are now retired. Their adult children learned French and English at school. According to their parents, they speak excellent Spanish and continue to listen to Spanish-language songs on a regular basis.

4.5.2 Family 2: Patricia and Ricardo

Patricia and Ricardo have two children aged 3 and 8. They are both professional musicians. They immigrated from Colombia in 2012 with their daughter. Their son was born in Canada. They both talk to their children exclusively in Spanish although their daughter occasionally answers them in French as she is schooled in French. There is always music playing in their home.

4.5.3 Family 3: Silvia and Alfonso

Silvia and Alfonso have one child age 11. They immigrated from Colombia in 2008. Their son was born and raised in Canada and is schooled in French. Both parents speak only Spanish

to their son who according to his parents, speaks Spanish with a native accent from Colombia.

Both parents enjoy music and expose their son to music from around the world.

4.5.4 Family 4: Lucia

Lucia has two children ages 3 and 5. Her family immigrated from Colombia in 2012. Her children were born and raised in Canada and her eldest is schooled in French. There are two parents in this household, however, I only interviewed Lucia. Lucia and her husband only speak Spanish at home. According to Lucia, her children understand Spanish and are learning to speak it as their first language. Her children highly enjoy listening to Spanish-language songs.

Table 2

General Profile of the Four Participant Families

Family	Children's age and gender	Length of residence in years in Gatineau
María & Luis	Luna 37 (F), Esteban 28 (M)	19
Luna	No children	18
Esteban	No children	19
Patricia & Ricardo	8 (F), 3 (M)	7
Silvia & Alfonso	11 (M)	7
Lucia	5 (F), 3 (M)	7

4.6 Tools and Procedures for Data Collection

The most common tools in qualitative data collection are participant observation, logbooks, open-ended and close-ended questionnaires, semi-directed or non-directed group interviews and semi-directed or non-directed individual interviews (Dörnyei, 2007; Bryman & Bell, 2001; Creswell & Poth, 2016; Fortin & Gagnon, 2016). I designed a study exploring the role of songs in language transmission using questionnaires with closed questions and semi-directed individual interviews. Questionnaires and interview questions were partially adapted from DeMelo (2014) who conducted research on Spanish-language transmission in Montreal. For this project, I wrote the questionnaires and interview questions in English and then translated them to Spanish and French to let participants use their preferred language. Questionnaires were collected first, followed by interviews between June 25, 2019, and July 5, 2019. Participants were interviewed either individually or, in the case of a set of parents, together. Meeting and interacting with my participants face to face facilitated the discussion which enabled me to obtain a deeper understanding of my subject of study (Creswell & Poth, 2016; Fortin & Gagnon, 2016). Interviews were audio-recorded using *Voice* on two Android cell phones and ranged from 25 to 40 minutes long.

4.6.1 Questionnaires

Small-scale questionnaires are widely used in sociolinguistics to assess language attitudes, beliefs and practices which can be used alongside interviews in qualitative studies (Pauwels, 2016). I chose to use questionnaires to acquire a complementary set of data to enrich my interview data (Dörnyei, 2007; Fortin & Gagnon, 2016). I designed two slightly different questionnaires for my two participant groups: first-generation speakers with seven participants

(see Appendix B) and second-generation speakers with two participants (see Appendix D).

Participants were asked to answer questions on the following topics: sociodemographic information; language transmission in the family; language behaviour and attitudes pertaining to speaking Spanish; and finally, musical practices in HL transmission in the family household.

In part 1 of the questionnaires, close-ended questions generated data on the name, gender, year and place of birth, number of years lived in Canada and Gatineau, Quebec, as well as the number of children they have and their children's ages. Part 2 consisted of ten statements that sought to evaluate the attitudes and beliefs of participants towards issues in Spanish-language transmission in the family as well as attitudes about speaking Spanish and cultural identity. For this part of the questionnaire, the Likert scale was used (ranging from 1: "strongly disagree" to 5: "strongly agree"). Part 3 consisted of fifteen questions pertaining to Spanish-language songs in the family household and cultural identity using the Likert scale (from 1 to 5) and percentiles. All nine participants chose to answer the questionnaire in Spanish and took between 10 and 15 minutes to complete. Questionnaires were answered with pen and paper.

4.6.2 Interviews

In contrast to questionnaires, individual semi-directed interviews provide a more explicit and holistic viewpoint on a particular research topic, giving the researcher access to participants' beliefs, motivations, opinions, experiences, and vision of the world (Dörnyei, 2007; Bryman & Bell, 2001; Creswell & Poth, 2016; Fortin & Gagnon, 2016). It is generally accepted that interviews combine well with questionnaires, enabling in-depth knowledge on complex topics that the researcher wishes to develop, clarify, and enrich (Dörnyei, 2007; Bryman & Bell, 2001). Although highly useful, interviews like questionnaires have their limitations as Pauwels

argues: “it gives us insight *not* into *actual* behaviour but only into *reported* behaviour” (2016, p. 62). It is also important to add that the quality (depth, detail, and honesty) of the data depends on the relationship and level of trust that is established between the researcher and the participant (Dörnyei, 2007; Bryman & Bell, 2001). Another limitation of individual interviews are the non-verbal aspects of communication, such as facial expressions, posture, tone of the voice, that are sometimes overlooked and misunderstood for the researcher (Creswell & Poth, 2016; Fortin & Gagnon, 2016). Finally, participants could also, on occasion, be motivated by the desire to be of service and to say what they think the researcher wants to hear (Bryman & Bell, 2001, Fortin & Gagnon, 2016). To conduct this study, I chose semi-directed interviews as my main instrument and created two sets of interview questions for my two participant groups: the group of parents—first-generation speakers, and the group of adult children — second-generation speakers. I employed sociodemographic, behavioural, and attitudinal questions to gather data on linguistic, cultural, and musical practices in HL transmission. My two sets of interviews were divided into four parts.

Interviews with the first group of participants, first-generation Spanish speakers, contained twenty-three questions (see Appendix F). Part 1 consisted of nine questions related to language behaviour, attitudes, transmission, and maintenance. Questions were related to linguistic backgrounds, feelings about language transmission, the level of their children’s mastery of Spanish, language loss, interest in transmitting Spanish and cultural identity and finally, parental strategies and challenges in transmission of Spanish. Part 2 of the interview pertained to the presence of Spanish-language songs in the family household, with twelve questions ranging from the importance of music in their lives, to their Spanish-language songs

listening habits involving their children, to using Spanish-language songs in cultural and linguistic transmission. Part 3 consisted of two questions on identity and culture relating to Spanish-language songs and the promotion and maintenance of cultural identity. It is important to highlight that the interviews administered to Maria and Luis were adapted to their present situation as they were no longer in the transmission process with their now-adult children. In other words, most questions were asked in the past tense as opposed to the present tense, as was the case for parents who were in the process of transmission with their young children.

Interviews with the second group of participants, second-generation Spanish speakers, were administered to participants Luna and her brother Esteban (see Appendix H). I inquired about their experience from a language acquisition point of view, which is the other side of the transmission process. The number of interview questions for this second set was lesser than for parents, the reason being that I was inquiring mostly from a transmission perspective (parents) and lesser so from an acquisition perspective (children). However, I did want to explore the narratives in Maria and Luis's family to see if they were similar or different when told by their adult children. In this second-set, part 1 consisted of six questions related to language behaviour, attitudes, and transmission, with more detailed questions around participants' linguistic background, language transmission experiences when they were growing up, their self-reported levels of Spanish, and their interest in maintaining Spanish as a language and as part of their cultural identity. Part 2 pertained to the presence of Spanish-language songs in the family household. Ten questions comprised this section, exploring the importance of music in participants' lives when they were growing up. These questions also included participants' Spanish-language songs listening habits during the language transmission process. Part

3 consisted of three questions about identity and culture relating to Spanish-language songs, SHL transmission, maintenance of cultural identity as adults, and other factors or events in which music could have influenced their acquisition of Spanish.

4.7 Data Analysis

I proceeded to analyze my main source of findings, the interview data, with the general inductive approach before analysing questionnaires. The general inductive approach is a type of qualitative method that infers specific facts into general principles (Dörnyei, 2007; Thomas, 2006). According to Pauwels (2016), emergent theme analysis is common in language maintenance research and is akin to the general inductive approach in the social sciences. Inductive analysis is used to interpret qualitative data by extracting themes, a framework or concepts connected to research objectives. As Thomas (2006) summarizes: “the primary purpose of the inductive approach is to allow research findings to emerge from the frequent, dominant, or significant themes inherent in raw data, without the restraints imposed by structured methodologies” (p. 238). This approach is similar but distinct from grounded theory as it does not venture into creating complex theories, rather it generates descriptions of major themes and categories. The general inductive approach aims to uncover core meanings in the text that are linked to research objectives, but does not generate or discover theory using open, axial coding and theoretical sampling (p. 241). The outcomes of analysis are also slightly divergent: in grounded theory a model or theory is created based on themes and categories while in the general inductive approach, the outcome is to identify and describe themes and categories pertaining to the research objectives (p. 241). Finally, the presentation of findings in the general inductive approach also contrasts with grounded theory; in the former, the researcher will proceed to

describe the major themes and categories drawn from raw data, whereas in the latter the researcher will describe a theory including core themes (p. 241). As proposed by Thomas (2006), the general inductive approach aims at: (a) extracting data into summary form (b) connecting research objectives and findings (themes and categories) and (c) proposing a framework of underlying structure of experiences or processes based on the description of the most important themes and categories uncovered in the transcripts (p. 238). According to Thomas (2006), Blais and Martineau (2006), the general inductive approach is a convenient method for qualitative data analysis producing valid and reliable findings that are of simpler use than most. However, this approach is limited in theory building and development and may reduce the analysis process to an act of logic and practicality (Thomas, 2006; Blais & Martineau, 2006). For this research project, I chose this method of analysis because it allowed me to establish links between my research objectives and the categories arising from the raw data. Additionally, the general inductive approach enabled me to carry out a thematic analysis by deriving the meaning of each element studied and to organize and condense the raw data into a summarized format. Finally, this method of analysis facilitated the development of a frame of reference or a model from emergent categories (Thomas, 2006).

Before starting the analysis process, I transcribed the semi-directed interviews from Spanish into English and had them proofread by a native Spanish speaker. Then, I carefully and thoroughly read the data to identify text segments specifically related to my research objectives (Blais & Martineau, 2006; Thomas, 2006). I began the analysis process by identifying and describing the first thematic categories that emerged within the transcripts (Thomas, 2006; Blais & Martineau, 2006). This step enabled me to identify text segments based on themes, phrases,

terms, topics that had a specific and unique meaning (i.e., units of meaning or categories) (Thomas, 2006; Blais & Martineau, 2006; Pauwels; 2016). Finally, I proceeded to a revision and refinement of my categories considering my theoretical framework leading me to identify subcategories and reduce redundant categories (Thomas, 2006; Blais & Martineau, 2006). These categories guided the coding process, allowing theory to emerge from the data, generating a preliminary picture of the role of songs in language transmission (Thomas, 2006). Coding of emergent themes was done manually and then refined by using NVivo (Dörnyei, 2007; Pauwels, 2016). All the data was coded in Spanish to keep the original meaning, but findings and discussion were written in English. As a last step to derive results, I developed my major categories into a framework summarizing and interpreting key themes (Dörnyei, 2007; Pauwels, 2016; Thomas, 2006; Blais & Martineau, 2006). During my analysis process, I followed Thomas' (2006) general inductive approach, guiding me in three steps: (a) the analysis strategy (b) deriving categories from coding and (c) inductive coding.

Lastly, I proceeded to analyze my questionnaires. I used Dörnyei's (2007) *qualitizing data* analysis method which enabled me to add participant background information (i.e., demographic) and merge data with my interview data (p. 271). Although questionnaires are usually used quantitatively, I could only employ them qualitatively due to my small sample of 9 participants. Conversely, questionnaire data can be analyzed quantitatively and deemed valid and generalizable if the population sample exceeds 50 participants (Dörnyei, 2007). Questionnaire data was also analyzed in Spanish.

4.8 Reliability and Validity in Research

It is important to address the issue of subjectivity in conducting sociolinguistic research as it can present concerns about data reliability and validity (Dörnyei, 2007; Johnstone, 2000; Creswell & Poth, 2016). Trustworthiness is ensured in qualitative research through credibility, transferability, dependability, confirmability, and consistency checks (Thomas, 2006, p. 243). In data analysis, credibility is established by peer debriefings and stakeholder checks while dependability is ensured by “comparing data with research findings and interpretations” (Thomas, 2006, p. 243). There are also means of establishing coding consistency checks through independent parallel coding to confirm the clarity of categories, as well as stakeholder or member checks (Thomas, 2006, p. 243). Replicability in quantitative research normally ensures reliability and validity, however, it is impossible to replicate a qualitative study due to its interpretative nature (Johnstone, 2000; Thomas, 2006; Dörnyei, 2007). The validity and credibility criteria are largely based on the rigour shown by the researcher in carrying out each of the research stages (Dörnyei, 2007). To ensure dependability in this study, I compared the interview and questionnaires data with my findings and interpretations (Thomas, 2006). Having access to a native Spanish speaker and peer researcher allowed for debriefings and consistency checks. To ensure confirmability, I let the data speak for itself. In other words, my findings are representative of my participants’ words and narratives. Johnstone (2000) also highlighted the fact that reliability and validity could be expected by producing “enough good evidence and examining it repeatedly and thoroughly, with a critical eye on one’s assumptions” (p. 63-64). Additionally, Johnstone (2000) quotes Rampston (1995) on the validity of research findings, stating “the relatively modest assumption that there are phenomena beyond one’s own current

state of consciousness is itself enough to warrant a central place for questions of validity”

(Rampston, 1995, p. 62, as seen in Johnstone, 2000, p. 249). A summary of the final research report and the full report in electronic format will be made accessible to participants.

4.9 Other Methodological Considerations

Some methodological difficulties could have arisen during this study such as the validity of participants’ self-reported linguistic behaviour and their self-reported levels of linguistic competence (Schwartz, 2008; Johnstone, 2000). In other words, linguistic behaviour reported by participants may not always reflect what was practised. Additionally, Williamson (1991) pointed out the possible discrepancy in data that may exist when conducting sociolinguistic interviews depending on whether the interviewer is a native or non-native speaker of the language (p. 140). Williamson (1991) underlined that data may change depending on how participants respond to a non-native speaker conducting the research. In this study, this variable was taken into consideration when drawing conclusions after data analysis as I, the researcher, am not a native speaker of Spanish, but have learned it as an adult and speak it fluently.

4.10 Ethics

As this study is conducted with humans, the issue of ethics is important (Dörnyei, 2007; Johnstone, 2000; Creswell & Poth, 2016). This study followed ethical principles and procedures that protect the dignity and confidentiality of those involved in research, including respect for free and informed consent, respect for the vulnerable, and respect for privacy and personal information, among others (Dörnyei, 2007; Johnstone, 2000; Creswell & Poth, 2016). Data collected in person from participants was identifiable during data collection, however, all collected data has since been anonymized. All interview transcripts were altered to remove all

names and identifying information and each participant was assigned a pseudonym. Finally, this project and data collection methods were reviewed and approved by Carleton University's ethics board.

4.11 Summary of Participants' Profiles

Participants were divided into two categories: seven first-generation Spanish speakers and two second-generation Spanish speakers for a total of nine participants. All participants were assigned pseudonyms. It is important to add that four of my participants are from the same family, namely parents Maria, Luis and their adult children Luna and Esteban. I've also drawn my results from parents Patricia and Ricardo, Silvia and Alfonso, and Lucia, for a total of four families. This specific group of Colombian Canadians live in Gatineau, Quebec, meaning that they are socializing in the Québécois society. They are a minority language group within a minority language province, making them a double minority.

4.12 Chapter Summary

This chapter presented the methodology, method, participants, data collection instruments, the data analysis procedure, and other methodological considerations. To investigate the role of songs in intergenerational HL transmission in Colombian Canadian families, I chose a qualitative interpretive methodology. I used questionnaires and semi-directed interviews to collect my data focusing on family language and music practices. I employed Dörnyei's (2007) *qualitizing data* analysis method for questionnaires. The general inductive approach was employed to analyze and classify my interview data into salient emergent themes that answer my research question.

Chapter 5: Results

This chapter presents a contextualized and detailed description of my data analysis results obtained through interviews and questionnaires. In the interviews, I identified salient themes in my participants' responses that were then classified into main categories.

Questionnaire data was used to supplement sociodemographic information and to corroborate certain findings extracted from interviews. To illustrate certain findings in this chapter, I included participant excerpts in the original Spanish that are rich in meaning followed by my translation. Table 3 is a summary of emergent themes found in this chapter.

5.1 Incentives Behind Intergenerational HL Transmission

*El idioma de corazón es tu lengua materna.
[The language of your heart is your maternal
language.] (Lucia)*

All nine participants strongly expressed their attachment to the Spanish language and believed that parents play a fundamental role in transmission of Spanish to children. All seven parents equally stressed the importance of transmitting their HL to their children as second-generation speakers. According to my data analysis, the incentives behind HL transmission were numerous, however the number one reason listed was “so that my child or children learn and practise their Spanish.” Additionally, three major themes emerged in this category: (a) maintaining identity and culture (b) communicating with family living in Colombia and Canada and (c) belonging to and integrating into a Spanish-speaking community in Canada. Other reasons listed in order of importance were to learn about Colombian music, culture, values, and

family traditions; for sentimental value; for entertainment purposes, for relaxing at home and while travelling.

Table 3

Summary of Emergent Themes

Incentives Behind Intergenerational HL Transmission	The Role of Songs in HL Transmission	Strategies in HL Transmission	Resources in HL Transmission (other than music)
Maintaining language, culture, and identity	Songs create an emotional connection to the HL and cultural identity	Familial song listening and singing	Spanish-language media programming (television, radio, internet)
Communicating with family and friends living in Colombia	Songs serve to transmit and maintain language and culture	Exclusively speaking Spanish at home	Participating in different activities with other Spanish-speaking children and attending cultural events hosted by Hispanic and Colombian associations in the Ottawa-Gatineau region.
Belonging to and integrating into a Spanish-speaking community in Canada	Songs serve as language learning tools	Maintaining contact with family living in Colombia, and frequent travel to Colombia	Exposing children to Spanish-language literature and games

5.1.1 Maintaining Language, Culture, and Identity

For all four families, transmitting the Spanish language, Colombian culture, and cultural identity to their children was highly important, especially considering that they are not supported institutionally in the Gatineau region. In addition, they all asserted that transmission of Spanish as a heritage language (SHL) embodied their connection to Colombia, as well as to maintain their cultural identity, roots, past, history, traditions, and values. These families are attached to their language because it is important for the development of their children's self-identity. Many participants such as Maria and Luis explicitly stated that transmission of SHL enabled their children to develop and maintain their identity as Colombian Canadians. Likewise, the transmission of the HL is important because it allowed their children to understand their cultural origins and facilitated the transmission of Colombian values, customs, and traditions. Patricia illustrated: "[la lengua] hace parte de las raíces de dónde venimos, del sitio donde crecimos, de toda la relación con nuestros padres, los abuelos." [Language is part of the roots of where we come from, of the place where we grew up, of the entire relationship with our parents, our grandparents]. Parents also recognized that they are passing onto their children traditional family values and knowledge about their heritage as Colombians. In the words of Lucia: "la transmisión de la lengua de herencia es el regalo y la herencia que les damos como colombianos mismo así hayan nacido en Canadá." [The transmission of a heritage language is the gift and the inheritance that we give our children as Colombians even if they were born in Canada]. According to Maria and Luis, Patricia and Ricardo, and Lucia, their children, whether growing up or grown up, showed much pride in their cultural identity and their parents' country of origin. Lucia illustrated: "Los niños se identifican como colombianos y eso nos parece muy interesante." [The

children identify themselves as Colombians and that seems very interesting to us]. All four families expressed that their children were proud to speak Spanish and that they enjoyed communicating in their HL at home and with friends. In Maria's words: "A mis hijos les gusta mucho hablar en español y lo hacen más que todo con sus amigos y con nosotros en casa." [My children really like to speak in Spanish, and they do it more than anything with their friends and with us at home]. Parents Maria and Luis, Patricia and Ricardo and Lucia added that their children speak Colombian variants of Spanish (i.e., terms, expressions, accents) and that this is important to them. Lucia shared: "Creo que mis hijos si hablan como colombianos, cuando viene mi familia o cuando vamos a Colombia vemos que se comunican con refranes y expresiones colombianas." [I think my children do speak as Colombians; when my family comes or when we go to Colombia, we see that they communicate with Colombian sayings and expressions]. Lastly, for most parents, transmission of language and of culture was seen as a unit. They concurred with the statement, "language and culture are inseparable when learning a language." Second-generation Spanish speaker Esteban also agreed expressing that: "la lengua es sinónimo de cultura y pienso que si tu no hablas una lengua es muy difícil de acogerse a la cultura." [Language is synonymous with culture, and I think that if you don't speak a language, it is very difficult to adapt to the culture].

5.1.2 Communicating with Family and Friends Living in Colombia

According to most participants, maintaining their identity and culture of origin goes hand in hand with communicating with relatives and friends in Colombia. Most participants expressed that one of the main motivating factors in transmitting their HL was to communicate with their relatives and to maintain family connections in Colombia, particularly with parents and siblings.

In this regard, Silvia and Alfonso shared that “es muy importante transmitir el español a nuestro hijo porque es la manera como él se conecta con su historia, con su familia que vive en Colombia... sus abuelos, sus tíos, sus primos; entonces la lengua es el hilo de comunicación.” [it is very important to transmit Spanish to our son because it is the way he connects with his history, his family who lives in Colombia... his grandparents, uncles, cousins; thus, language is the thread of communication]. Moreover, keeping contact with family and friends abroad sparked high interest and motivation for children in acquiring their HL. Lucia reflected: “Mis hijos están muy motivados de hablar español porque les gusta comunicarse con nosotros, con sus abuelos, tíos y primos en español.” [My children are highly motivated to speak Spanish because they like to communicate with us, with their grandparents, uncles, and cousins in Spanish].

5.1.3 Belonging to and Integrating into a Spanish-speaking Community in Canada

Most participants expressed that belonging to a Spanish-speaking community was necessary to support familial transmission of the language as it allowed children to integrate and interact with individuals from other Spanish-speaking countries residing in Ottawa-Gatineau. In Lucia's words: “Es necesario tener una comunidad con la que los niños puedan practicar e interactuar en español.” [It is necessary to have a community in which children can practise and interact in Spanish]. Parents involved their children in cultural activities such as dance parties and musical gatherings within various Hispanic communities in the Ottawa-Gatineau area as a part of their HL transmission and maintenance efforts. Additionally, second-generation speaker Esteban pointed out that these activities and gatherings remained important in helping develop children's language skills in Spanish and having them exposed to Colombian and Hispanic culture.

5.2 The Importance of Songs in Colombian Culture

El español es una riqueza y pasa a través de la música. [Spanish is a richness that passes through music.] (Esteban)

Music and other cultural expressions in linguistic and ethnic minority contexts represent a vital means of conserving culture and language of origin (Chapman, 1997; Aubé, 1990; Grenoble & Whaley; 2006; Cru, 2017, 2018). In many cultures, music plays an important role in emotional and cultural expression such as serving as an identity marker (Rice, 2014; Hodges, 2010; Román-Velásquez, 1999; Fishman, 1991). As discussed earlier in this thesis, Colombians in diaspora place high importance on music and try to pass it on to their children (Cepeda, 2003; Pacini-Hernandez, 2010). These findings are corroborated with my results revealing that for all four families in this study, music was considered “important to very important” in their lives. In fact, most participants viewed songs as a tool for language and cultural transmission. Whether it be for leisure, transmission or maintenance of language and culture, all nine participants expressed the importance that music played in their daily life and in that of their family members. This sentiment is illustrated in this quote:

Los colombianos somos muy alegres y nos gusta la fiesta y escuchamos música en todas partes... Escuchar música es muy importante para todas las familias colombianas, así no cantemos o toquemos ningún instrumento. [Colombians are very happy [people]. We like to celebrate and listen to music everywhere... Listening to music is very important for all Colombian families, even if we don't sing or play an instrument.] (Esteban)

Another theme that emerged in interviews is that participants expressed the value that songs played in Colombian culture, and they highlighted that Colombia has strong musical traditions. For instance, participants Maria, Luis and their daughter Luna declared that Colombia equalled joy (alegría) and that Colombians were always listening to music at home, at parties or in the streets. According to Luis, Colombia is a very musical country. In Colombian culture, everything is reflected and expressed in music. He shared that in the region Tolu on the Atlantic Coast where he is from, people listen to music in every circumstance and situation. For example, when he retired his friends in Colombia dedicated a “pension” song to him to congratulate him. His daughter Luna echoed these sentiments by sharing that Colombians are very musical and that in Colombia, music is essential to identity and culture. Maria added that her son Esteban was always on the lookout for live concerts given by Hispanic musicians in the Ottawa-Gatineau area as it is a way for him to connect to his cultural roots.

When asked how important it was for the parent that their children listen to Spanish-language songs, parents answered, “important to very important.” However, children’s interest in music change over time, as was the case for Silvia and Alfonso’s eleven-year-old son. Silvia shared that when her son was younger, he was more interested in listening to Spanish-language songs but now he was more interested in English or French-language music.

5.3 The Role of Songs in HL Transmission

Somos músicos y sabemos del valor que tiene la música para transmitir la cultura y la lengua. La música y las canciones han sido muy importantes en el proceso de aprendizaje del español. [We are musicians, and we know the value of music to transmit culture and

language. Music and songs have been very important in our children's process of learning Spanish.] (Patricia and Ricardo)

When answering the questionnaire and interview questions, the participating families affirmed that music fulfilled several functions: (a) songs help create and maintain emotional connection to language and culture of origin; (b) songs are a good medium to transmit and maintain language and culture; and (c) songs are tools for HL transmission of language.

5.3.1 Songs Create an Emotional Connection to Language, Culture, and Identity

Firstly, findings showed that songs were enjoyed by all participants on a personal and emotional level as well as on a cultural, transpersonal, and collective level. Participants felt that songs helped create and maintain an emotional connection between their language, identity, and culture through the medium of listening to and singing Spanish-language songs. For example, Lucia and Patricia both expressed that listening to Spanish-language songs kept them in touch with their roots and their identity. For Esteban this translated into a sense of belonging adding that songs helped him socialize and share similar lived experiences with other Latin Americans living in Canada. He asserted that the Colombian families he knew in Canada identified with Colombian music and were proud of it.

As a father, Alfonso admitted that one of the reasons he and his wife Silvia listened to songs at home was because they wanted their son to stay in touch with his Latin American origins and culture: "Una manera de conocer el mundo es conociendo la música porque ella permite el acceso a las culturas." [One way to know the world is knowing the music because music gives us access to cultures]. As a father, Ricardo equally believed that without a doubt, songs promoted their children's heritage culture and Colombian identity in Gatineau. His wife

Patricia expressed “[Como músicos] todo el tiempo estamos en contacto con la música. Somos muy conscientes del poder que tiene la música en todo sentido incluso para configurar la identidad de una persona.” [As musicians we are always in contact with music. We are very conscious of the power that music has in every sense, including to configure a person’s identity].

All the families shared that they listened to songs to experience feelings and emotions. Maria expressed that she listened to Colombian songs to fight loneliness, to feel happy but also for the significance of the songs. Her daughter Luna echoed her mother’s thoughts by saying that Spanish-language songs expressed a lot of sentiment, were meaningful and touched the soul. She also found music varieties in Spanish interesting, listening to different music genres in accordance with her inner states. Parents also pointed out that music had a sentimental value for them, invoking memories and feelings of nostalgia. When they listened to Spanish-language songs, it helped them remember lived experiences and historical events in Colombia, such as their childhood, adolescence, university years. Lucia shared: “Escuchar música me remite al pasado. Por ejemplo, cuando hay nieve y frío escucho música en español y eso me da la sensación de calor y alegría.” [Listening to music brings me back to the past. For example, when there is snow and cold weather, I listen to Spanish-language music, and it brings me a feeling of warmth and joy.] For Patricia, listening to Spanish-language songs brought her closer to home:

Escuchar canciones en español también es una especie de conexión con la tierra que dejamos, una manera de desconectarse de aquí del ambiente del inglés y del francés.

Volver a las raíces. Yo escucho música en español porque la disfruto mucho, porque para mí es parte de mi identidad como colombiana y latinoamericana. La música me ayuda a conectarme con mis raíces y mi identidad. [Listening to Spanish-Language songs is a

kind of connection with the land that we left behind, a way to disconnect from the English and French environment here, to return to our roots. I listen to Spanish-language music because I enjoy it a lot, because for me it is a part of my identity as a Colombian and Latino-American woman. Music helps me connect to my roots and my identity.]

5.3.2 Songs Serve to Transmit and Maintain Language, Culture, and Identity

Participants stated that being exposed to Spanish-language songs was fundamental in transmitting their language, culture, and Colombian identity. For example, Esteban expressed that he listened to Spanish-language songs for entertainment purposes and because it helped him retain culture and language: “Porque si no escucho y hablo en español se corre el riesgo de olvidar el español.” [Because if I don’t listen to and speak in Spanish, I run the risk of forgetting Spanish]. In Maria and Luis’s family, songs were also employed to impart regional customs and values. For instance, Maria shared that her family had the custom of celebrating important holidays with Colombian music such as birthdays, Mother’s Day and Christmas: “recuerdo que cuando los hijos eran niños siempre organizábamos fiestas infantiles donde escuchábamos canciones de cantantes colombianos, en estas fiestas los niños bailaban y se sentían muy felices.” [I remember that when the children were little, we always listened to songs by Colombian singers at our children’s parties. At these parties the children danced and felt very happy.] Equally, Maria and Luis would use songs to tell their children stories. She illustrated with an anecdote: her mother Maria had bought a DVD with fairy tales and when they travelled by car, her mother would always sing a Spanish flamenco song called *Un toro enamorado de la luna* [A bull in love with the moon]. She also recalled that her father Luis would take time to explain to her brother and her the history and customs that were found in the songs they listened to

together. Esteban remembered: “Me contaban historias y también de dónde era la música de que parte de Colombia. Varias veces escuchábamos una canción y me la explicaban, eso hacía de la canción una experiencia más interesante.” [They would tell me stories and from which part of Colombia the music came from. Many times, we would listen to a song, and they would explain it to me, and listening to a song in this manner was a more interesting experience.]

Similarly, in Patricia and Ricardo’s home, both parents exposed their children to Colombian traditions through song-listening. Their children always responded favourably enjoying listening to song lyrics and rhythms. In Lucia’s home, her children watched music videos learning the lyrics and rhythm. Music videos also exposed them to Colombian musical instruments: “En ocasiones vemos videos para que observen la manera como se interpretan los instrumentos folclóricos y para que vean los bailes.” [In different occasions, we watch videos to observe the way folk instruments are played and to show them how the songs are danced.] However, Lucia mentioned that listening to music was more important to transmit culture than language. She also believed that Latin music promoted not only Colombian values but also values from other Spanish-speaking cultures as well.

Participants also reported that extended family played a role in sharing Spanish-language songs, teaching them, or singing them to their children. The result was socializing them in the HL and Colombian culture. For example, Patricia recalled: “frecuentemente, mis hijos hablan y comparten música con los primos, los tíos y los abuelos. Eso les ha ayudado a aprender las costumbres y los valores de Colombia.” [Frequently, my kids spoke and shared music with their cousins, uncles, and grandparents. This has helped them to learn the customs and values of

Colombia]. Esteban also expressed that when he was growing up, he would always share popular Spanish-language songs and song lyrics with his sister and cousins.

5.3.3 Songs Serve as Language Learning Tools

Two out of four families, namely Maria and Luis as well as Patricia and Ricardo, believed that music was an effective way to learn Spanish. They reported using songs as tools to teach their children pronunciation, vocabulary, and expressions from Colombia. Moreover, Maria believed that language was more easily learned with music and cultural traditions. Maria and Luis's adult children held similar views about using songs as language learning tools. Luna felt that songs were practical to learn vocabulary, popular expressions and to improve pronunciation; she also learned new words by listening to songs in religious celebrations. Her brother Esteban echoed his sister's thoughts by sharing that listening to Spanish-language music with his parents was a way to promote language learning and helped him develop an appreciation for Colombian music: "Creo que mis padres si utilizaban la música para enseñarle el español para aprender vocabulario y expresiones" [I believe that my parents did use music to teach us Spanish to learn vocabulary and expressions]. Esteban also expressed that if he had a child, he would use songs to facilitate learning of Spanish phrases, sounds, vocabulary, and expressions. In addition, in Patricia and Ricardo's household, songs were held in high esteem as both parents are professional musicians. Songs proved very important and efficient to teach their children Spanish as Patricia illustrates:

Nuestra familia nos decía es importante que les enseñen a sus hijos el español, entonces lo hemos hecho en casa. Utilizamos muchas canciones. La familia nos regalaba discos para que los niños escuchen y no se olviden [la lengua y la cultura]. Muchos de los

discos han sido CD con el objetivo de que aprendan la cultura y la lengua. Podemos decir que todo esto si eran estrategias que utilizábamos cuando estaban más pequeños, ahora no se necesita tanto porque ellos están motivados y se logro que amaran el español y que se sintieran colombianos. [Our family told us that it was important we teach our children Spanish, so we have done it at home. We used many songs. Our families gave us records for the children to listen to, to not forget [the language and culture]. Many of the discs and CDs were used with the aim that they learn the culture and the language. We can say that these were strategies that we used when they were younger; now it is not needed as much because they are motivated, and it resulted in them loving Spanish and feeling Colombian.]

Her husband Ricardo also believed that being familiar with Colombian culture helped their children in learning Spanish. However, Patricia declared that by far, the best way to teach language to a child was through singing. Similarly, for Maria singing has been a valuable tool in language transmission with her children: “Desde niño debemos cantar a los niños” [Starting in childhood we must sing to children]. Her husband Luis added that when his son Esteban sang reggaetón as a teenager, he would learn new expressions and idioms. Some participants also suggested that singing provided opportunities for their children to acquire vocabulary.

Although half of the families in this study used songs as a language teaching tool, Lucia pointed out that the most effective tool for her family had been to exclusively speak Spanish at home. Lastly, it is worth mentioning that although tangential to this study, two participants highlighted using songs to learn French and English. For example, Luna mentioned that she learned French expressions and improved her French speaking skills with songs. She also added

that it was easier to associate words in a song than learning a simple list of words. Equally, Ricardo expressed that he and his wife were also teaching their children English with the use of songs.

5.4 Participants' Musical Practices in HL Transmission

This section covers the musical practices that support HL transmission in participating Colombian Canadian families, namely: (a) Spanish-language music genres cited by participants (b) Spanish-language artists cited by participants (c) song titles and music themes participants listed, and (d) frequency and context of song listening practices. While conducting my interviews, I was very interested in exploring what participants listened to and how these songs were used within the intergenerational transmission process.

5.4.1 Spanish-Language Music Genres cited by Participants

What type of songs did participants listen to and/or sing in the context of intergenerational transmission? Music genres participants listened to range from Spanish-language folk music—including vallenato, música llanera, guabinas from different regions of Colombia, canciones infantiles [children's music] especially from the parents' childhood, and Colombian carnival music (e.g., la guacherna)—to salsa and Latin pop music (see Table 4). Most families reported listening to a mixture of Latin American music, Colombian songs, and children's songs. These children's songs are typically created and performed for and by children. Some songs are traditional folk tunes performed for children and others are newly composed, with children as the intended audience. In Lucia's household, her children enjoy listening to Spanish-language children's songs, as well as learning, and singing them. She also stated that she exposed her children to music with "positive" content. Ricardo recalled that many of the songs

he listened to with his children were either children's songs or songs he listened to in his youth in Colombia. His wife Patricia detailed other type of songs that were used in their household to transmit language and culture:

Escuchamos canciones tradicionales y de cualquier región de Colombia. Hemos encontrado que últimamente ha habido como un movimiento de música infantil que le han hecho con música tradicional. Le han puesto letras infantiles, pero son cumbias, esto nos ha gustado mucho. También las letras y los ritmos les gustan mucho a los niños, está la música y a las ves las tradiciones de Colombia. [We listen to traditional songs from any region of Colombia. We have found that lately there has been a children's music movement that has been made with traditional music. They have put children's songs, but they are cumbias, we liked this a lot. Children also like lyrics and rhythms very much, there is music and at the same time the traditions of Colombia.]

In Silvia and Alfonso's household they listened to any type of music but mostly rock and salsa in Spanish. Silvia is from Cali on Colombia's Pacific coast where salsa music is very prevalent; she explained that she used salsa music to teach her son how to dance. She also expressed that she disapproved of reggaetón, a pop Latin dance genre geared towards teenagers and young adults, suggesting that it was inappropriate for children. Moreover, Silvia shared that when her son was younger, he was more interested in listening to Spanish-language songs but that at eleven years old, he was less interested and disliked Spanish-language songs. Finally, in Maria and Luis's household when their children were growing up, they exposed their children to "every type" of music in Spanish from different regions of Colombia. With their children they would listen to children's songs, vallenato, música llanera, guabinas, and Colombian carnival music. Now that

their son Esteban is an adult, his mother shared that he listens to a lot of Spanish-language music including reggaetón to maintain his HL. For Esteban, listening to Colombian salsa, vallenato and rock in Spanish has helped him connect to the language and culture. When he was a child, he would listen to folk music from his parents' native regions of Santander and Tolu,²⁸ as well as children's music and songs from his mothers' youth. He added that he and his sister grew up with music and dancing in their household. He also shared that as an adolescent his interest shifted towards other music genres that his parents were fond of such as mariachis (Rocío Dúrcal a Spanish mariachi singer), vallenatos (Carlos Vives), Colombian pop (Shakira), salsa and merengue. He recollected listening to these artists and music genres with his parents and sister. Esteban also expressed that he listened to cumbia, bachata and reggaetón when he was a teenager although the lyrics of the latter were more explicit than other genres. His sister Luna expressed similar views with respect to the types of songs she would listen to with her parents. She shared that she greatly enjoyed songs and listened to a variety of children's music when she was growing up. Her music tastes shifted in adolescence towards Spanish-language rock, Latin American pop groups and Latin pop singers.

²⁸ A fishing village on the Colombian Atlantic Coast.

Table 4*Spanish-Language Music Genres and Country of Origin listed in Order of Citation Frequency* ²⁹

Music Genres	Country and/or Region of Origin
Children's music	All Hispanic countries
Vallenato (folk) and cumbia (folk)	Colombia
Latin pop and rock	All Hispanic countries and USA
Salsa (dance)	USA (New York), Puerto Rico, Cuba, Colombia
Carnival music from Barranquilla (folk)	Colombia
Merengue (dance)	Dominican Republic
Música llanera (folk)	Colombia and Venezuela
Bachata (dance)	Dominican Republic
Mariachi (folk)	Mexico
Reggaetón (pop)	Panama and USA
Flamenco (folk)	Spain

²⁹ Music genres are classified by country according to Pacini-Hernandez (2010).

5.4.2 Spanish-Language Artists cited by Participants

Families' listening preferences encompassed a wide range of music genres and artists. For instance, they listened to Colombian music by folk artists Silva y Villalba, and Totó la Momposina, salsa by Joe Arroyo, rock by Aterciopelados and pop by Fonseca and Shakira. Participants also listened to singers from other Latin American countries and the U.S. such as Piero (Argentina), La Sombra (U.S.), Xuxa (Brazil), Vicente Fernández (Mexico), Rocío Dúrcal (Spain), and Xiomara (Cuba) (see Table 5). However, the artist most cited by participants was Carlos Vives³⁰, a singer specializing in vallenato and Latin American pop (Ramos-Kittrell, 2013). Interestingly, Carlos Vives was cited by all four families. Shakira was also cited, although Luna and Esteban only started listening to her music as teenagers. Parents with younger children cited Fonseca (pop and vallenato, Colombia), Totó la Momposina (folk, Colombia), Aterciopelados (rock, Colombia), and Piero (protest songs, Argentina, and Colombia) as artists they frequently listened to together as a family. Maria and Luis shared that with their son Esteban, they listened to a CD on which Carlos Vives sang children's songs. Ricardo expressed that his eight-year-old daughter really enjoyed listening to Totó la Momposina, a folk singer from the Colombian Caribbean who accompanied herself singing with wooden drums. His wife Patricia added that "para enseñar vocabulario y pronunciación escuchamos música de Carlos Vives y de Fonseca." [To teach vocabulary and pronunciation we listened to music from Carlos Vives and Fonseca]. In Silvia and Alfonso's household, they would also teach their son songs by Carlos Vives and would include songs that were family-friendly. In addition, they enjoyed

³⁰ Carlos Vives is often credited for elevating vallenato to the status of Colombian national marker outside of Colombia in fusing vallenato with pop; through music, he became a symbol of Colombian culture and identity (Pacini-Hernandez, 2010; Ramos-Kittrell, 2013).

listening with their son to the children's album *El club del tío Cirilo* from Colombian rock singer Jorge Fresquet.

Table 5

Spanish-Language Artists cited by Participants in Alphabetical Order

Participants	Artists
Lucia	Carlos Vives, Fonseca
Patricia & Ricardo	Carlos Vives, Fonseca, Totó la Momposina
Silvia & Alfonso	Aterciopelados, Carlos Vives, Piero
Maria & Luis	Carlos Vives, Silba y Villalva
Luna	Carlos Vives, La Sombra, Shakira, Vicente Fernández, Xuxa, Xiomara
Esteban	Carlos Vives, Joe Arrollo, Rocío Dúrcal, Shakira

5.4.3 Songs Titles and Music Themes Participants Identified

The children's songs that many parents listened to with their children included *Arroz con leche* [Rice with milk] and *Arrurú mi niño* [Sleep my child], *Los pollitos dicen pio pio pio* [The chicks say pio pio pio], and *La iguana tomaba café* [The iguana drank coffee]. When Luna and Esteban were growing up, their parents Maria and Luis would listen with them to songs such as the Spanish flamenco song *El toro enamorado de la luna* [The bull in love with the moon], the Colombian folk song *El barcino* [The Boat], the Mexican folk song *La cucaracha* [the

cockroach], and children's songs such as Los pollitos dicen pio pio pio [The chicks say pio pio pio], and Pinocho [Pinocchio]. See Appendix A for a playlist of YouTube videos that showcase a sample of these songs and artists that were mentioned by participants.

The lyrical themes of the songs families listened to and sang together varied greatly from universal themes such as love, heartbreak, friendship, joy, nostalgia to more local and cultural themes such as nature, the Colombian country life, Christmas, regional customs and traditions, and values. Other song themes Maria and Luis listened to included topics related to different regions of Colombia (Santander, the Caribbean Coast, Bogota). Common themes in children's music cited by parents included animals and Christmas. Adult children Luna and Esteban also gave an account of the lyrical themes in Spanish-language songs they listened to as children and teenagers such as love, values, stories, Colombian history, and customs. For example, Esteban shared that his father used the salsa song La Rebelión sung by Joe Arrollo to teach him about Colombian history, more specifically about slavery and the Spanish conquest of Colombia: "La historia de Cartagena donde hay afrocolombianos, muchas canciones describen el trato y la rebelión de los afrocolombianos para liberarse de los españoles." [In the history of Cartagena where there are Afro-Colombians, many songs describe their treatment and rebellion to liberate themselves from the Spanish].

5.4.4 Frequency and Context of Song Listening Practices

According to most participants, music was frequently heard in their home every day. In Patricia and Ricardo's household, they would listen to Spanish-language songs in the car and before putting their children to bed. When cooking, Patricia would also play songs from YouTube. In Lucia's family, they would listen to soft Spanish-language music while eating.

When answering the questionnaires, most parents reported listening with their children to 5 to 10 hours of music per week. According to Luna, her mother would listen to music every day and “everywhere” [en todas partes]. Luna and her brother remembered that when they were children, their parents were always listening to Spanish-language music, whether in the house or while travelling. Furthermore, the intentionality of song-use to transmit language needs to be considered when discussing music listening practices in the process of HL transmission. For parents Lucia, Alfonso and Silvia, music listening in their home was a recurring activity, however, without the intentionality to transmit and teach Spanish. In other words, music would play in the background without parents thinking of using it as a language teaching tool. In Lucia’s home it was also constant but unintentional: “No es intencional, escuchar música en español es algo que se da con cada situación que vivimos en el día a día.” [It’s not intentional, listening to Spanish-language music is something that happens in every situation we live day to day]. Similarly, Silvia stated that she and her husband Alfonso didn’t have a particular plan to use music to teach their son Spanish, but they listened to music together frequently. Interestingly, parents who indicated no intentionality in using songs in HL transmission still exposed their children to Spanish-language songs for a variety of reasons previously mentioned. As with the case of children’s songs, the parents did not listen to such songs for themselves but with the intention of transmitting language and culture. Thus, whether intentional or not, songs impacted their children one way or another, influencing their language acquisition process.

5.5 Strategies and Resources in HL Transmission

Strategies and resources supporting language transmission efforts are discussed in this section. The first part focuses on musical practices, while the second part centres on language practices; the last part concludes with resources used in HL transmission other than music.

5.5.1 Familial Song Listening and Singing

All four families recalled using song listening either implicitly or explicitly as well as singing to foster transmission of culture and of Spanish. When answering the interview question, “Do/did you use specific strategies to promote the use of Spanish in your home?” Ricardo answered: “utilizamos muchas canciones, la familia nos regalaban discos para que los niños escuchen.” [We use many songs; the family gave us records for the children to listen to]. However, some parents added that it was important to not impose song listening to children. Ricardo believed that children should not be influenced or pressured into choosing and listening to a certain type of music, otherwise it is not enjoyable to them. His wife Patricia added: “Lo importante es mostrarles diferentes opciones y no forzarlos, que conozcan y que ellos mismos elijan. Es importante dejarlos explorar, conocer y elegir el tipo de música que les gusta.” [The important thing is to show them different options and not force them so that they familiarize themselves and choose for themselves. It is important to let them explore; learn and choose the type of music they enjoy]. Lucia shared the same viewpoint stating that one of the main reasons her children would listen to songs with their father was to have fun.

The other main song-use strategy conducive to HL transmission is singing. Singing engages the singer and listener actively providing added receptivity to words and song meanings. In my study, five participants (three mothers and two fathers) affirmed that they sang to their

offspring either for entertainment purposes or to pass on language and culture as illustrated by this quote:

Yo pienso que no hay mejor manera de enseñar un idioma a un niño que cantando, definitivamente...De igual modo la música ha sido fundamenta, desde que el niño era bebe le cantábamos en español porque teníamos miedo de que no hablara español, bueno pues nació aquí y eso nos preocupaba. [I think that there is no better way to teach a language to a child than singing, definitely...equally, music has been fundamental, starting when our son was born, we would sing to him in Spanish because we were scared that he would not speak Spanish as he was born here, and this was our preoccupation.] (Patricia)

Moreover, Patricia's husband Ricardo added that as parents they sang many songs to their children and that their children enjoyed learning and singing them. Patricia shared that their daughter learned and remembered many Colombian children's songs, more specifically the song lyrics as well the stories they contained, although she now listens to songs geared towards teenagers. In Lucia's home, she and her husband sang children's songs such as Los pollitos dicen pio pio pio and La iguana tomaba café as well as short songs. Lucia also sang to them songs she learned as a child. She shared that her children enjoyed listening to, learning, and singing children's songs in Spanish.

In Maria and Luis's home, both parents sang children's songs with their children while they were growing up. They remembered singing together during long car trips. Maria expressed that she frequently enjoyed listening to songs with her children but also danced and sang with them. She conveyed that language was better felt in the body through singing and dancing.

Moreover, she stated: “Desde niño debemos cantar a los niños.” [From early childhood, we must sing to our kids]. Her grown-up children Luna and Esteban recalled that their mother would sing to them children’s songs and share Colombian folklore from her native region of Santander when they were children. Luna illustrated: “Si mis padres [nos] cantaban ...y cuando viajábamos escuchamos música y cantamos la misma canción; por ejemplo, mi madre siempre nos cantaba una canción de Un toro enamorado de la luna.” [Yes, my parents would sing to us...and when we travelled, we would listen to music and we would sing the same song; for example, my mother always would sing to us a song called Un toro enamorado de la luna.] Her brother shared that in their home they were always in contact with music and dancing while growing up. Her mother Maria added that her children still remember the songs she used to sing to them, and that to this day, “les quedo muy grabado.” [The songs stayed stuck in their minds]. Luna shared some final thoughts on the topic expressing that if she had a child, she would like her or him to learn Spanish. She would teach her child the only children’s songs she knows which happen to be in Spanish.

5.5.2 Language Practices Commonly used by Parents with their Children

In addition to exploring musical practices that support HL transmission in Colombian Canadian families in Gatineau, this project also explored language practices commonly used by parents with their children. The three key practices that emerged were: (a) exclusively speaking Spanish at home (b) maintaining contact with family living in Colombia, and (c) frequent travel to Colombia. All participants expressed that maintaining a Spanish-only home rule in their household was a strategy used to sustain HL transmission. Lucia shared: “lo que más nos ha ayudado en la transmisión de la lengua es hablar en casa siempre en español.” [What has helped

us the most in the transmission of the language was to always speak Spanish at home].

Participants Maria and Luis echo the same statement: “la regla de oro en este lugar era que en la casa se hablaba español.” [The golden rule in this place was that Spanish was spoken at home].

Their daughter Luna recalled: “una estrategia de mis padres era hablar todo el tiempo en español en casa.” [One of my parents’ strategies was to always speak Spanish at home]. To support HL

transmission, three families (Maria and Luis; Patricia and Ricardo; Lucia) revealed the

importance of creating a positive home environment to motivate their children to speak in

Spanish at home. As Patricia and Ricardo illustrated: “Pues la tarea nuestra es motivarlos, y creo que hasta ahora lo hemos logrado. No sabemos si más tarde sea más difícil, por ejemplo, cuando

sean adolescentes, pero hasta ahora creo que lo hemos logrado.” [Well, our task is to motivate them, and I think that until now we have succeeded. We don’t know if it will be more difficult

later, for example, when they are teenagers, but up until now I think we have succeeded]. Three

families (Maria and Luis, Patricia and Ricardo, Lucia) also shared that language mixing was

prohibited in their home. In this regard, participant Lucia expressed: “En casa evitamos en todo momento que nuestros hijos hablen mezclando palabras en francés y en español.” [At home we

always avoid mixing words in French and Spanish]. Although families adhered to the Spanish-

only rule in the home, they added that they remained flexible and open as to not impose

acquisition of Spanish to their children in a strict manner. In essence, all four families declared

that it was important not to force children in acquiring their HL, but to guide, motivate and

involve them in fun activities that promote language transmission. In this regard, Patricia and

Ricardo pointed out that in the transmission of Spanish “debe de haber flexibilidad en la

enseñanza del español. No debe ser una experiencia coercitiva y no debe ser una cosa

obligatoria. Debe ser flexible y lúdico.” [Teaching Spanish must be flexible. It should not be a coercive experience and it should not be a compulsory thing. It must be flexible and playful]. In addition, all participating parents revealed that they corrected their children’s errors in oral and written expression. For example, participant Lucia affirmed that “en casa hablamos y corregimos siempre cuando hay faltas de pronunciación o en las estructuras de las frases.” [At home we always speak and correct them when there are pronunciation or sentence structure mistakes].

Interacting with relatives and friends living in Colombia as well as frequent travel to Colombia were also major factors fostering HL transmission in my participants’ narratives. In this regard, Silvia shared that “el niño habla con su familia en Colombia, con su abuela, con ella no tiene más opción que hablar en español porque ella no habla francés.” [The boy speaks with his family in Colombia, with his grandmother; with her he has no choice but to speak Spanish because she does not speak French]. Similarly, three families (Maria and Luis, Patricia and Ricardo, Lucia) listed frequent travel to Colombia as an important incentive supporting maintenance of SHL. Ricardo illustrated, “A nuestra hija le gusta mucho ir a Colombia y yo le digo que, si le habla en español y francés a la abuelita ella no le va a entender, entonces es bueno que ella practique y mejore su español.” [Our daughter really likes to go to Colombia, and I tell her that if she speaks Spanish and French to her grandmother, she will not understand her, so it is good that she practises and improves her Spanish].

5.5.3 Resources in HL Transmission Other Than Music

In addition to strategies, there are also various resources that parents used to assist in HL transmission other than music; for example, employing Spanish-language media (television, radio, internet) some of which is Colombian specific, and participating in different activities with

other Spanish-speaking children. In Maria and Luis's home as well as in Patricia and Ricardo's home, watching television in Spanish was a way to support HL transmission (e.g., documentaries, TV series, children's programmes, and the news). Esteban detailed: "Con mis padres veía televisión, ellos siempre han tenido el servicio de TV de Colombia. Nos sentábamos a ver novelas y "reality shows" en español." [I watched television with my parents, they have always had the Colombian TV service. We sat down to watch the TV series and reality shows in Spanish]. Many participants also added that participating in activities with Spanish-speaking children had a positive influence on the transmission of Spanish. For instance, Lucia shared that: "...participar en otras actividades de amigos que tienen niños pequeños nos ha ayudado en la transmisión del español. Los niños juegan y al mismo tiempo hablan español." [...participating in other activities with friends who have young children has helped us in the transmission of Spanish. The children play and at the same time speak Spanish]. Additional resources included exposing their children to literature (cuentos [fairy tales], stories, books, and booklets to teach Spanish), games (role reversals, bingo, and vocabulary card games) and attending cultural events hosted by Hispanic and Colombian associations in the Ottawa-Gatineau region.

5.5.4 Intergenerational Discrepancies

As I analyzed my data, I wondered if there were intergenerational differences or similarities between parents Maria and Luis and their children's narratives Luna and Esteban. I expected some discrepancies but surprisingly, parents and children gave similar accounts. I also wanted to explore a historical perspective in choosing parents that had lived the HL transmission process with those that were currently experiencing it. Interestingly, parents with young children, in particular Patricia and Ricardo as well as Lucia, echoed similar experiences, views, and

thoughts with respect to song use in HL transmission as did Maria and Luis when their children were growing up.

5.6 Chapter Summary

This last section concludes my data analysis presenting emergent themes in participants' narratives on Spanish-language songs in HL transmission. From my participants' point of view, language is not mechanical but highly emotional, social, and cultural. As such, the incentives behind intergenerational HL transmission were: (a) maintaining language, culture, and identity (b) communicating with family and friends living in Colombia, and (c) belonging to and integrating into a Spanish-speaking community in Canada. The roles songs played in HL transmission were the following: (a) songs create an emotional connection to language, culture, and identity; (b) songs serve to transmit and maintain language, culture, and culture; (c) songs serve as language learning tools. Music and language practices used as strategies in HL transmission included: (a) familial song listening and singing; (b) exclusively speaking Spanish at home; (c) maintaining contact with family living in Colombia; and (d) frequent travel to Colombia. Resources in HL transmission other than music that were employed included: (a) Spanish-language media programming (television, radio, internet) (b) participating in different activities with other Spanish-speaking children (c) attending cultural events hosted by Hispanic associations in Ottawa-Gatineau region, and (d) exposing children to Spanish-language literature and games. Key music genres, artists, and specific song titles used in Colombian Canadian participant families in HL transmission were also explored in relation to HL transmission. Although all these findings give a rich description of these families' intergenerational HL

transmission process, the most salient finding uncovered in this study is that familial song-listening and singing are valuable strategies in early transmission of language.

Chapter 6: Discussion and Conclusion

6.1 Overview

The purpose of this study was to explore the possible roles songs played in supporting intergenerational heritage language (HL) transmission of Spanish in Colombian Canadian families living in Gatineau, Quebec. In this final chapter, I briefly restate the most salient findings that are unique to this study. I discuss my research findings in relation to existing literature and how they answer my research question. Lastly, I highlight implications, outline limitations, and propose future research directions.

6.2 Answer to my Research Question

Overall, research findings revealed that Spanish-language songs do play many roles in intergenerational HL transmission in Colombian Canadian families living in Gatineau, Quebec. As detailed in the preceding chapter, songs play three broad roles: (a) songs create an emotional connection to language, culture, and identity (b) songs serve to transmit and maintain language, culture, and identity, and (c) songs serve as language learning tools.

Firstly, according to my all my participants, songs play a role in intergenerational HL transmission by creating an emotional connection in the listener to language, culture, and identity (Trehub & Trainor, 1998; Hodges, 2010). This finding can be explained by the fact that families frequently listened to music genres that (a) reminded them of places and events that impacted their lives (or their parents' lives) before immigrating to Canada; (b) that they wished to share with their children to transmit and maintain their language and Colombian cultural roots (Cepeda, 2003; Pacini-Hernandez, 2010; Román-Velásquez, 1999); (c) that helped them connect remotely to their Colombian culture (Ferguson et al. 2016).

Secondly, songs play a role in intergenerational HL transmission by facilitating transmission and maintenance of language, culture, and identity. In this study, all participants found Spanish-language songs useful to transmit and maintain language, culture, and identity, particularly as members of the Colombian diaspora (Pacini-Hernandez, 2010; Román-Velásquez, 1999; Kennedy & Gadpaille, 2017; Šabec, 2017). According to my participants, songs reflect cultural identity (Stokes, 1997; Borland, 2015; Sheyholislami, 2011; MacDonald, Hargreaves & Miell, 2002) and serve as an identity marker by creating symbolic and emotional meaning within listeners (Trehub & Trainor, 1998; Hodges, 2010; Schön et al., 2008; Stokes, 1997). Additionally, families listened to Spanish-language songs to keep contact with their culture from afar in what Ferguson et al. (2016) and Schönpflug & Bilz (2009) call remote enculturation or indirect cultural transmission.

Thirdly, songs play a role in intergenerational HL transmission by serving as language learning tools for improving pronunciation, increasing vocabulary, and learning Colombian expressions. These findings align with previously conducted studies on using songs to impart vocabulary and idiomatic expressions (Borland, 2012; Chapman, 1997), to improve pronunciation (Borland, 2015; Schön et al., 2008; Anton, 1990) and to motivate the language acquisition and learning process (Charalambous & Yerosimou, 2015; Grenoble & Whaley, 2006; Macintyre, Baker & Sparling, 2017; Murphy, 1995).

Finally, what is specifically being transmitted via songs? I would argue that what is most important is the emotional connection songs provide between child and parent, with the parent acting as a mediator between the child, the language, culture, and identity (Juvančič, 2010; Welch, 2005; Trehub & Trainor, 1998; Thompson, 2004; Ferguson et al., 2016; Schönpflug &

Bilz, 2009; MacDonald, Hargreaves & Miell, 2002; Stokes, 1997). The language transmission process cannot develop without an emotional foundation between parent and child (Schönpflug & Bilz, 2009; Fishman, 1991, 2001; Guardado, 2002, 2008a, 2008b), which is fundamental for enculturation (Schönpflug & Bilz, 2009; Grusec & Hastings, 2014), child language acquisition (Fishman, 1991, 2001; Krashen, 2003), and a positive cultural identity (Chrisp, 2005; Guardado, 2010; Schechter & Bayley, 2002, 1997; Pacini-Ketchabaw, Bernhard & Freire, 2001).

In addition to answering my research question, this study revealed new perspectives on song use in first-language acquisition through intergenerational transmission. Through familial song listening and singing these families support and scaffold their language transmission efforts. They are two key strategies parents used to supply linguistic forms to their children to foster their linguistic, cultural, and social development. Although Fishman (1991, 2001) underlined that passive music listening could not by itself support language transmission efforts if the process was disrupted, this study finds that song listening, in addition to singing, does support intergenerational transmission efforts when the process is well under way. Familial song-listening and singing are additional strategies that may be used in intergenerational HL transmission along with other strategies such as exclusively speaking the HL at home, communicating with family and friends in the homeland, watching HL television, travelling frequently to the homeland, etc.

Findings in this study also showed that familial song-listening and singing as well as intergenerational language transmission require social interactions between parent and child³¹ as

³¹ This process is also defined as enculturation (Ferguson et al., 2016; Schönpflug & Bilz, 2009).

represented in the social interactionist theory³² (Gallaway & Richard, 1994; Bruner, 1983, 1990; Welsh, 2005; Ferguson et al., 2016; Schönplflug & Bilz, 2009). When parents and their children listen to songs and sing together, they create their world in a collaborative process through language and music. They also create meaning, share emotions, values and participate in a “symbolic system of culture” (Bruner, 1990, p. 33; 1983). As suggested in my data and in the literature, parental input is therefore mandatory to foster intergenerational language transmission in their children (Guardado, 2002, 2008a; 2008b; Guardado & Becker, 2014; Lutz, 2006; Houle, 2011; Spolsky, 2012; Nesteruk, 2010; Fishman, 1991; 2001) and their song-use strategies are a way to scaffold this process.

Finally, one last finding stood out in my results: according to my participant Maria, language through the medium of lyrics and melody might have more resonance in the body through music than uniquely through speaking. In other words, through song-listening and singing, the feel of the language may be imprinted on a deeper level within the child. Thus, song-listening and more specifically singing could be portrayed as the embodiment of language transmission: when one sings, it permeates the body with language and melodies.

6.3 Implications

Overall, findings from this study contribute to a better understanding of the role of songs in intergenerational HL transmission with respect to familial song-listening and singing. This research provides additional knowledge and perspectives on the interrelations between language transmission, music, culture, and identity among diasporic populations. Findings have

³² The social interactionist theory describes the language acquisition process by emphasizing the role of adults, generally the parent, as main language transmitters to their offspring through meaningful social interaction (Gallaway & Richard, 1994; Bruner, 1983, 1990).

implications for HL studies and programmes focusing on familial transmission and music education.

6.4 Study Limitations and Research Directions

While I do believe that my findings are trustworthy and despite a carefully constructed research design, this qualitative study had specific limitations being exploratory and interpretive in nature (Johnstone, 2000; Rice, 2014). First, my population sample comprised of three families with young children and only one with adult children. I would have liked to have collected data from additional Colombian Canadian families with adult children to diversify my data collection, but that was not possible. Second, I did not interview the participants' younger children directly but gathered data based on what their parents shared. Hence, adding children's points of view about what Spanish-language songs they liked listening to and singing and what they learned through these songs would have been very enriching to this study. Future research might include gathering younger children's perspectives as well as including more adult second-generation speakers to deepen our understanding of their language acquisition process. Another question could engage future studies in this under-explored topic: if song-listening and singing are two strategies that families employ in fostering HL transmission, how effective are they and can this be measured? Perhaps we could also learn more about the connections between songs and intergenerational HL transmission by exploring song use in HL transmission of other languages, linguistic diasporas, and in languages that have no written system. It would also be interesting to study the song lyrics participants listened in order to explore another layer of connection between language, songs, culture, and identity. Lastly, my curiosity was piqued by the idea of songs as the embodiment of language transmission; how the body is imprinted by language through song-

use with song-listening and singing. It would be interesting to investigate this idea further, perhaps through the lens of music education.

6.4 Conclusion

I started this journey wondering about the possible roles that songs could play in intergenerational language transmission of Spanish in Colombian Canadian families in Gatineau, Quebec. To conduct my study and answer my research question, I used questionnaires and interviews within a qualitative interpretive approach to explore my participants' opinions and perspectives on the subject. To carry out a thematic analysis I employed the general inductive approach and Dörnyei's (2007) *qualitizing data* method to analyze questionnaire data. Results revealed that songs play three broad roles in intergenerational HL transmission: (a) songs create an emotional connection to language, culture, and identity; (b) songs serve to transmit and maintain language, culture, and identity; and (c) songs serve as language learning tools. Findings also showed that familial song-listening and singing are valuable strategies in early transmission of language.

I would like to conclude by saying that this thesis project has taken me through many discoveries. Participants shared with me their experiences, memories, and joy in talking about their language transmission efforts, their families, music, culture, and identity. This research also allowed me to acquire a deeper understanding about language and musical practices in the Colombian Canadian diaspora, information which had not yet been documented.

As I mentioned in the beginning of this thesis, songs are an integral part of Colombian culture. In Colombia, music is everywhere. For my participants living in Gatineau, Quebec as members of the Colombian diaspora, songs represented much more than sound. They

represented language, rhythm, melodies, poetry, emotions, memories, and connections to their homeland or parent's homeland. They also embodied what families in this study wanted to transmit to their children: language, culture, and identity.

As this journey comes to an end, one thing is certain. Over the course of our daughter's childhood and adolescence, my husband and I will listen to, share, learn, and sing many Spanish-language songs with her. It will be a way for us to facilitate her Spanish-language acquisition as a second-generation speaker. It will also be our way to teach her to feel proud of her Colombian and Latin American roots. This will be our gift to her.

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Appendices

Appendix A: Accompanying Playlist

This playlist of music videos is a sample of songs and artists that were mentioned by my participants. It is important to note that YouTube settings do not allow the addition of certain children's songs in a personal playlist. However, it is possible to listen to each song individually by clicking on the links provided in the references section (see song references). This playlist is therefore partial and includes the following:

El modelo alfabético (Carlos Vives)

El barcino (Silva y Villalba)

La Candela Viva (Totó La Momposina)

La Rebelión (Joe Arroyo)

El toro y la luna (Gipsy Kings)

La cucaracha (Traditional)

To listen to this playlist, click on this link:

<https://youtube.com/playlist?list=PLYLSE74KNuSLfHLK0w7TdugFnFGXZVDaW>

Appendix B: Questionnaire—First-Generation Speakers

Name: _____

Sex: Male Female

Year and place of birth: _____

How many years have you lived in Gatineau? _____ in Canada? _____

How many children do you have? _____ How old are your children? _____

In the following contexts, which language do you use the most?

At home:	In your work or at school:
In public:	When you are thinking about personal issues:
To talk about emotions:	To do mathematical calculations:

Language Transmission

Read the following statements and rate your level of agreement with each sentence.

- a) Language and culture are inseparable.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

- b) Transmitting and maintaining Spanish in Gatineau required/requires a lot of dedication, time, and effort.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

c) I would (have) like(d) to have (had) more time to teach Spanish to my child/children.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

d) I am proud to be Spanish speaker.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

e) My child/children is/are proud to speak Spanish.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

f) As a parent, it was/is worth my efforts to keep my child/children speaking Spanish

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

g) Having a Spanish-speaking social network is necessary to maintain the language.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

h) I tried/try to expose my child/children to the Spanish language as much as possible.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

i) I hope that, in the future, my child/children will speak in Spanish with their children.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

j) Parents play a fundamental role in the transmission of Spanish in their children.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

Spanish-Language Songs in the Family Household

1. How important is music in your family household?

Very important	Somewhat important	No Opinion	Somewhat unimportant	Totally unimportant
1	2	3	4	5

2. When your child/children were/is/are present at home, in what language was/is the music you listen(ed) to most?

	0-25%	25-50%	50-75%	75-99%	100%
Spanish					
French					
English					
Other					

3. How important was/is it to you that your children listen to Spanish-language songs?

Very important	Somewhat important	No Opinion	Somewhat unimportant	Totally unimportant
1	2	3	4	5

4. When your child/children were/is/are present at home, how often did/do you listen to Spanish-language music on a typical day, in a week, per month?

	Between 0 and 2 hours	Between 2 and 5 hours	Between 5 and 10 hours	Between 10 and 20 hours	More than 20 hours
Day					
Week					
Month					

5. When your child/children were/is/are present at home, what proportion of Colombian songs did/do you listen to as opposed to songs from other Latin-American countries?

Colombian songs only	Mostly Colombian songs	An equal mix of both	Mostly Latin- American songs	Latin-American songs only excluding Colombian songs
1	2	3	4	5

Please list any languages that are mixed with Spanish in the songs you listen(ed) to:

6. When your child/children were/is/are with you, for what purposes did/do you listen to Spanish-language music?

	0- 25%	25- 50%	50- 75%	75- 99%	100%
Recreation and leisure (dancing, relaxing, distraction)					
Doing domestic work					
Sentimental value (remembering identity/staying in contact with the culture of origin)					
Studying or working					
Traveling (car, bus, plane)					
Exposing your child/children to the culture					
Exposing your child/children to the language					
Transmission purposes (staying in touch with the language and culture)					
Listening to lyrics transmitting a message for cultural purposes (e.g., religious songs or nationalist songs)					

7. What technology did/do you use to listen to Spanish-language songs with your child/children?

	0- 25%	25- 50%	50- 75%	75- 99%	100%
MP3					
Audio Cassettes					
CDs					
Other					
Vinyl Records					
Radio					
Internet Radio					
Satellite television					
Cable television					
Internet television					
Online streaming services (e.g., Spotify)					
YouTube					

Please list any other types of platforms on which you listen(ed) to music that are not included here. _____

8. When listening to Spanish-language songs with your child/children, were/are you more interested in the lyrics or the musical features of a song? By musical features, we mean melody, rhythm, instruments.

Only interested in lyrics	Mostly interested in lyrics	Equally interested in lyrics and musical style	Mostly interested in musical style	Only interested in musical style
1	2	3	4	5

9. How important was/is it for you that your children understand the lyrics of the songs you were/are listening to with them?

It is very important to understand the lyrics	It is somewhat important to understand the lyrics	No Opinion	It is somewhat unimportant to understand the lyrics	It is unimportant to understand the lyrics
1	2	3	4	5

10. Was/is the quality of Spanish in a song important to you when exposing your children to Spanish-language songs?

Very important	Somewhat important	No Opinion	Somewhat unimportant	Totally unimportant
1	2	3	4	5

11. How important was/is it to you that your children listen to Colombian songs?

Very important	Somewhat important	No Opinion	Somewhat unimportant	Totally unimportant
1	2	3	4	5

12. Do you feel that listening to Colombian music with your children reinforced/reinforces your sense of Colombian identity?

Strongly Disagree	Disagree	No Opinion-Neutral	Agree	Strongly Agree
1	2	3	4	5

13. Do you feel that listening to Latin-American music with your children reinforced/reinforces your sense of South American/Latino identity?

Strongly Disagree	Disagree	No Opinion-Neutral	Agree	Strongly Agree
1	2	3	4	5

14. Do you feel that listening to Colombian music with your children reinforced/reinforces your love of your mother tongue?

Very important	Somewhat important	No Opinion	Somewhat unimportant	Totally unimportant
1	2	3	4	5

15. In your opinion, do you think that songs are useful in helping transmit Spanish to children?

Very important	Somewhat important	No Opinion	Somewhat unimportant	Totally unimportant
1	2	3	4	5

Thank you for answering this questionnaire!

Appendix C: Cuestionario – Hablantes de primera generación

Nombre: _____

Sexo: Hombre _____ Mujer _____

Año y lugar de nacimiento: _____

¿Hace cuántos años vive en Gatineau? _____ ¿en Canadá? _____

¿Cuántos hijos tiene? _____ ¿Qué edad tiene(n) su(s) hijo(a/s)? _____

En las siguientes situaciones, ¿Qué idioma usa más?

En casa:	En el trabajo y en la escuela:
En público:	Cuando está pensando en temas personales:
Para hablar de emociones:	Para hacer cálculos matemáticos:

Transmisión del idioma

Lea las siguientes afirmaciones y califique su nivel de acuerdo con cada oración.

- a) La lengua y la cultura son inseparables en el aprendizaje de un idioma.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

- b) Transmitir y mantener el español en Gatineau requiere de mucha dedicación, tiempo y esfuerzo.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

- c) Me hubiese gustado/gustaría tener más tiempo para transmitir la lengua española a mi(s) hijo(a/s).

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

- d) Estoy orgulloso de ser hispanohablante.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

- e) Mi(s) hijo(a/s) está(n) orgulloso(a/s) de hablar español.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

- f) Considero que, como padre o madre de familia, valió/vale la pena los esfuerzos que hago para que mi (s) hijo(a/s) hable(n) español.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

g) Es necesario tener una red de contactos de habla hispana para mantener el idioma.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

h) Participo en diferentes actividades hispanas con el fin de mantener la lengua española de mi(s) hijo(a/s).

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

i) Espero que, en el futuro, mi(s) hijo(a/s) hable(n) en español con sus hijos.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

j) Pienso que los padres juegan un papel fundamental en la transmisión del español a sus hijos.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

Canciones en español en el hogar familiar

1. ¿Qué importancia tiene para usted la música en la familia?

Totalmente sin importancia	Poco importante	Sin opinión	Algo importante	Muy importante
1	2	3	4	5

2. Cuando su(s) hijo(a/s) está(n) presente(s) en el hogar, ¿en qué idioma era/es la música que más escucha?

	0-25%	25-50%	50-75%	75-99%	100%
Español					
Francés					
Inglés					
Otro					

3. ¿Qué tan importante es para usted que su(s) hijo(a/s) escuche(n) canciones en español?

Totalmente sin importancia	Poco importante	Sin opinión	Algo importante	Muy importante
1	2	3	4	5

4. Cuando su(s) hijo(a/s) está(n) presente(s) en casa, ¿con qué frecuencia escucha música en español por día, en una semana, por mes?

	Entre 0 y 2 horas	Entre 2 y 5 horas	Entre 5 y 10 horas	Entre 10 y 20 horas	Mas que 20 horas
Día					
Semana					
Mes					

5. Cuando su(s) hijo(a/s) está(n) presente(s) en el hogar, ¿qué proporción de canciones colombianas escuchan en comparación a canciones de otros países hispanoamericanos?

Solamente canciones hispanoamericanas	Principalmente canciones hispanoamericanas	Una mezcla de todo	Principalmente canciones colombianas	Solamente canciones colombianas
1	2	3	4	5

Enumere otros idiomas diferentes al español, en los cuales escuchaba música con su(s) hijo(a/s):

6. Cuando usted escucha música en español con su(s) hijo(a/s) estaba(n), ¿con qué finalidad lo hace?

	0- 25%	25- 50%	50- 75%	75- 99%	100%
Por recreación y esparcimiento (baile, descanso, distracción)					
Para amenizar el trabajo domestico					
Porque la música tiene un valor sentimental (recordar identidad / estar en contacto con la cultura de origen)					
Para alegrar el tiempo de estudio y de trabajo.					
Para alegrar un viaje (coche, autobús, avión)					
Para que su(s) hijo(a/s) conozca(n) la música y la cultura colombiana.					
Para que su(s) hijo(a/s) aprenda(n) y practique el español.					
Para que su(s) hijo(a/s) conozca(n) los valores, tradiciones familiares y prácticas religiosas.					

7. Qué medios de comunicación utiliza para escuchar canciones en español con su(s) hijo(a/s)?

	0- 25%	25- 50%	50- 75%	75- 99%	100%
MP3					
CD					
Tabletas					
Celulares					
Radio					
Radio Internet					
Televisión via satélite					
Televisión por cable					
Televisión por internet					
Servicios de transmisión en línea (por ejemplo, Spotify)					
YouTube					

Enumere cualquier otro tipo de medio de comunicación que usted utiliza para escuchar música en español, que no están incluidos en la lista anterior.

8. Cuando escucha canciones en español con su(s) hijo(a/s), ¿está más interesado en las letras o en las características musicales de una canción? Por características musicales, entendemos melodía, ritmo, instrumentos.

Solo interesado en las letras	Sobre todo, interesado en las letras	Interesado en las letras y las características musicales	Sobre todo, interesado en las características musicales	Solo interesado en las características musicales
1	2	3	4	5

9. ¿Qué tan importante es para usted que su(s) hijo(a/s) entienda(n) las letras de las canciones que escucha español con ellos?

No es importante entender las letras	Es poco importante entender las letras	Sin opinión	Es algo importante entender las letras	Es muy importante entender las letras
1	2	3	4	5

10. ¿Es importante para usted la calidad del español en las canciones que escucha con su(s) hijo(a/s)?

Totalmente sin importancia	Poco importante	Sin opinión	Algo importante	Muy importante
1	2	3	4	5

11. ¿Qué tan importante es para usted que su(s) hijo(a/s) escuche(n) canciones colombianas?

Totalmente sin importancia	Poco importante	Sin opinión	Algo importante	Muy importante
1	2	3	4	5

12. ¿Considera que escuchar música colombiana con su(s) hijo(a/s) le ayuda a consolidar en cierto sentido una identidad colombiana?

Totalmente en desacuerdo	En desacuerdo	Sin opinión - Neutral	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

13. ¿Piensa que escuchar música hispanoamericana con su(s) hijo(a/s) le ayuda a consolidar en cierto sentido una identidad hispanoamericana?

Totalmente en desacuerdo	En desacuerdo	Sin opinión - Neutral	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

14. ¿Cree que escuchar música colombiana con su(s) hijo(a/s) refuerza su amor por la lengua materna-español?

Totalmente sin importancia	Poco importante	Sin opinión	Algo importante	Muy importante
1	2	3	4	5

15. En su opinión, ¿cree que las canciones en español son útiles para ayudar a transmitir el español a los hijos?

Totalmente sin importancia	Poco importante	Sin opinión	Algo importante	Muy importante
1	2	3	4	5

¡Gracias por responder este cuestionario!

Appendix D: Questionnaire—Second-Generation Speakers

Name: _____ Sex: Male Female
 Year and place of birth: _____ In what year did you emigrate? _____
 How many years have you lived in Gatineau? _____ in Canada? _____
 Do you have children? _____ If so, how old are your children? _____

In the following contexts, which language do you use the most?

At home:	In your work or at school:
In public:	When you are thinking about personal issues:
To talk about emotions:	To do mathematical calculations:

Language Transmission

Read the following statements and rate your level of agreement with each sentence.

- a) Language and culture are inseparable.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

- b) Maintaining Spanish in Gatineau requires a lot of dedication, time, and effort.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

c) My parents had enough time to me teach Spanish when I was growing up.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

d) When I was growing up, my parents were proud to be Spanish speakers.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

e) I am proud of my Spanish-speaking roots.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

f) I believe that my parents' efforts to keep me speaking Spanish were worth it.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

g) Having a Spanish-speaking social network is necessary to maintain the language.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

h) My parents tried to expose me as much as possible to the Spanish language.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

i) I hope that, in the future, my child/ren will speak in Spanish with their children.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

j) Parents play a fundamental role in the transmission of Spanish in their child/ren.

Strongly Disagree	Disagree	No Opinion	Agree	Strongly Agree
1	2	3	4	5

Spanish-Language Songs in the Family Household

1. How important was music in your family household when you were growing up?

Very important	Somewhat important	No Opinion	Somewhat unimportant	Totally unimportant
1	2	3	4	5

2. When you were growing up, in what language was the music you listened to most?

	0-25%	25-50%	50-75%	75-99%	100%
Spanish					
French					
English					
Other					

3. How important was it to your parents that you that listened to Spanish-language songs?

Very important	Somewhat important	No Opinion	Somewhat unimportant	Totally unimportant
1	2	3	4	5

4. How often do you listen to Spanish-language music on a typical day, in a week, per month?

	Between 0 and 2 hours	Between 2 and 5 hours	Between 5 and 10 hours	Between 10 and 20 hours	More than 20 hours
Day					
Week					
Month					

5. When growing up, in what proportion did you listen to Colombian songs or to Spanish-language songs from other Latin-American countries?

Colombian songs only	Mostly Colombian songs	An equal mix of both	Mostly Latin- American songs	Latin-American songs only excluding Colombian songs
1	2	3	4	5

Please list any languages that are mixed with Spanish in the songs you listened to:

6. For what purposes did you listen to Spanish-language music when you were growing up?

	0- 25%	25- 50%	50- 75%	75- 99%	100%
Recreation and leisure (dancing, relaxing, distraction)					
Doing domestic work					
Sentimental value (remembering identity/staying in contact with the culture of origin)					
Studying or working					
Traveling (car, bus, plane)					
Parents exposing you to the culture					
Parents exposing you to the language					
Listening to lyrics transmitting a message for cultural purposes (e.g., religious songs or nationalist songs)					

7. What technology did you use to listen to Spanish-language songs when you were growing up?

	0- 25%	25- 50%	50- 75%	75- 99%	100%
MP3					
Audio Cassettes					
CDs					
Other					
Vinyl Records					
Radio					
Internet Radio					
Satellite television					
Cable television					
Internet television					
Online streaming services (e.g., Spotify)					
YouTube					

Please list any other types of technology on which you listened to music that are not included here. _____

8. When listening to Spanish-language songs when you were growing up, were you more interested in the lyrics or the musical features of a song? By musical features, we mean melody, rhythm, instruments.

Only interested in lyrics	Mostly interested in lyrics	Equally interested in lyrics and musical style	Mostly interested in musical style	Only interested in musical style
1	2	3	4	5

9. How important was it for your parents that you understand the lyrics of the Spanish-language songs you were listening to with them?

It was very important to understand the lyrics	It was somewhat important to understand the lyrics	No Opinion	It was somewhat unimportant to understand the lyrics	It was unimportant to understand the lyrics
1	2	3	4	5

10. How important was it to your parents that you listen to Colombian songs?

Very important	Somewhat important	No Opinion	Somewhat unimportant	Totally unimportant
1	2	3	4	5

11. Do you feel that listening to Colombian music when you were growing up reinforced your sense of Colombian identity?

Strongly Disagree	Disagree	No Opinion-Neutral	Agree	Strongly Agree
1	2	3	4	5

12. Do you feel that listening to Latin-American music when you were growing up reinforced your sense of South American/Latino identity?

Strongly Disagree	Disagree	No Opinion-Neutral	Agree	Strongly Agree
1	2	3	4	5

13. Do you feel that listening to Colombian music when you were growing up reinforced your love of the mother tongue?

Very important	Somewhat important	No Opinion	Somewhat unimportant	Totally unimportant
1	2	3	4	5

14. In your opinion, do you think that songs are useful in helping transmit Spanish to children?

Very important	Somewhat important	No Opinion	Somewhat unimportant	Totally unimportant
1	2	3	4	5

Thank you for answering this questionnaire!

Appendix E: Cuestionario – Hablantes de segunda generación

Nombre: _____

Sexo: Hombre _____ Mujer _____

Año y lugar de nacimiento: _____

¿Hace cuántos años vive en Gatineau? _____ ¿en Canadá? _____

¿Tiene hijos? _____ ¿Qué edad tiene(n) su(s) hijo(a/s)? _____

En las siguientes situaciones, ¿Qué idioma usa más?

En casa:	En el trabajo y en la escuela:
En público:	Cuando está pensando en temas personales:
Para hablar de emociones:	Para hacer cálculos matemáticos:

Transmisión del idioma

Lea las siguientes afirmaciones y califique su nivel de acuerdo con cada oración.

- a) El lenguaje y la cultura son inseparables en el aprendizaje de un idioma.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

- b) Transmitir y mantener el español en Gatineau requiere de mucha dedicación, tiempo y esfuerzo.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

- c) Mis padres tenían suficiente tiempo para transmitirme el español durante mi infancia y adolescencia.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

- d) Durante mi infancia y adolescencia, mis padres estaban orgullosos de ser hispanohablantes.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

- e) Me siento orgulloso(a) de hablar español.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

- f) Considera que los esfuerzos de sus padres por transmitir el español valieron la pena.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

g) Es necesario tener una red de contactos de habla hispana para mantener el idioma.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

h) Sus padres se esforzaban para que usted participara en diferentes actividades hispanas con el fin de mantener la lengua española.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

i) Espero que, en el futuro, mi(s) hijo(a/s) hable(n) en español con sus hijos.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

j) Piensa que los padres juegan un papel fundamental en la transmisión del español a sus hijos.

Totalmente en desacuerdo	En desacuerdo	Sin opinión	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

Canciones en español en el hogar familiar

1. ¿Qué importancia tenía la música en la familia cuando usted era un niño(a) y un adolescente?

Totalmente sin importancia	Poco importante	Sin opinión	Algo importante	Muy importante
1	2	3	4	5

2. Cuando usted era un niño(a) y un adolescente ¿en qué idioma era la música que más escuchaba?

	0-25%	25-50%	50-75%	75-99%	100%
Español					
Francés					
Inglés					
Otro					

3. ¿Qué tan importante era para sus padres que usted escuchara canciones en español?

Totalmente sin importancia	Poco importante	Sin opinión	Algo importante	Muy importante
1	2	3	4	5

4. Cuando usted era un niño(a) y un adolescente ¿con qué frecuencia escuchaba canciones en español por día, en una semana, por mes?

	Entre 0 y 2 horas	Entre 2 y 5 horas	Entre 5 y 10 horas	Entre 10 y 20 horas	Mas que 20 horas
Día					
Semana					
Mes					

5. Cuando usted era un niño(a) y un adolescente ¿qué proporción de canciones colombianas escuchaba en comparación a canciones de otros países hispanoamericanos?

Solamente canciones hispanoamericanas	Principalmente canciones hispanoamericanas	Una mezcla de todo	Principalmente canciones colombianas	Solamente canciones colombianas
1	2	3	4	5

Enumere otros idiomas diferentes al español, en los cuales escuchaba música:

6. Cuando usted era un niño(a) y un adolescente ¿con qué finalidad escuchaba música en español?

	0- 25%	25- 50%	50- 75%	75- 99%	100%
Por recreación y esparcimiento (baile, descanso, distracción)					
Para amenizar el trabajo domestico					
Porque la música tiene un valor sentimental (recordar identidad / estar en contacto con la cultura de origen)					
Para alegrar el tiempo de estudio y de trabajo.					
Para alegrar un viaje (coche, autobús, avión)					
Padres exponiéndolo a la cultura					
Padres exponiéndolo al idioma.					

7. Cuando usted era un niño(a) y un adolescente ¿qué medios de comunicación utilizaba para escuchar canciones en español?

	0- 25%	25- 50%	50- 75%	75- 99%	100%
MP3					
CD					
Tabletas					
Celulares					
Radio					
Radio Internet					
Televisión via satélite					
Televisión por cable					
Televisión por internet					
Servicios de transmisión en línea (por ejemplo, Spotify)					
YouTube					

Enumere cualquier otro tipo de medio de comunicación que usted utilizaba para escuchar música, que no están incluidos en la lista anterior.

8. Cuando usted era un niño(a) y un adolescente ¿escuchaba canciones en español porque estaba más interesado en las letras o en las características musicales de una canción? Por características musicales, entendemos melodía, ritmo, instrumentos.

Solo interesado en las letras	Sobre todo, interesado en las letras	Interesado en las letras y las características musicales	Sobre todo, interesado en las características musicales	Solo interesado en las características musicales
1	2	3	4	5

9. Cuando usted era un niño(a) y un adolescente ¿qué tan importante era para sus padres que usted entendiera las letras de las canciones en español que escuchaba con ellos?

Es muy importante entender las letras	Es algo importante entender las letras	Sin opinión	Es poco importante entender las letras	No es importante entender las letras
1	2	3	4	5

10. Cuando usted era un niño(a) y un adolescente ¿qué tan importante era para sus padres que usted escuchara canciones colombianas?

Totalmente sin importancia	Poco importante	Sin opinión	Algo importante	Muy importante
1	2	3	4	5

11. ¿Considera que el hecho de escuchar música colombiana durante la niñez y la adolescencia le ayudo a consolidar en cierto sentido una identidad colombiana?

Totalmente en desacuerdo	En desacuerdo	Sin opinión - Neutral	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

12. ¿Considera que el hecho de escuchar música colombiana durante la niñez y la adolescencia le ayudo a consolidar en cierto sentido una identidad hispanoamericana?

Totalmente en desacuerdo	En desacuerdo	Sin opinión - Neutral	De acuerdo	Totalmente de acuerdo
1	2	3	4	5

13. ¿Cree que escuchar música colombiana cuando usted era un niño(a) y un adolescente reforzó su amor por la lengua materna-español?

Totalmente sin importancia	Poco importante	Sin opinión	Algo importante	Muy importante
1	2	3	4	5

14. En su opinión, ¿cree que las canciones son útiles para ayudar a transmitir el español a los niños?

Totalmente sin importancia	Poco importante	Sin opinión	Algo importante	Muy importante
1	2	3	4	5

¡Gracias por responder este cuestionario!

Appendix F: Interview Script First-Generation Speakers

Linguistic Behavior, Attitudes, and Transmission

1. What languages do you speak? How important are these languages to communicate and live in Canada?
2. What is your mother tongue? And how important is it to you?
3. As a parent(s), was/is it important for you to transmit Spanish to your child(ren) while in Canada? Why?
4. What is the age of your child(ren) and how many languages do they speak?
5. Are you satisfied with the quality of the Spanish spoken by your child(ren)?
 - Can your child(ren) read and write in Spanish?
 - In your opinion, does your child(ren) speak like a Colombian child? (If not, what importance do you give to this?)
6. Is it an important or non-important concern for you that your child(ren) speak Spanish?
7. Do you think that your child(ren) have enough motivation to communicate in Spanish?
8. Do you think that your child(ren) like to speak Spanish? How do you notice this?
9. In your opinion, can cultural identity and language be separated, or do they go together?
10. How important is Spanish to preserve cultural identity as Colombians?
11. Did/do you have specific strategies to promote the use of Spanish with your child(ren) at home?
12. What are the activities that you did/do with your child(ren) to practise Spanish?
13. Do you think it is important to have a “plan” or “clear project” to transmit Spanish at home?
14. What are the challenges to transmit and maintain the Spanish language and the Colombian culture in the Canadian context?

Spanish-Language Songs in the Family Home

1. Is music important to you? Did you grow up in a family that likes music? Do you have family members who play a musical instrument?

2. Do you think that your child(ren) were/are interested when you listen(ed) to songs in Spanish (for example, do they sing with you? Do they request to listen to certain songs?)
3. Did/do your child(ren) listen to songs in Spanish? If so, can you describe what type of music in Spanish they like(d) to listen to? What topics are the lyrics of the songs you listen(ed) to?
4. Did/do you play or sing children's songs in Spanish to your child(ren)? If so, can you mention 2 or 3 songs?
5. In what kinds of situations and activities did/do you listen to songs in Spanish with your child(ren) (for example, weekends, games, housework)?
6. As a parent, did/do you intentionally use songs in Spanish to transmit the Spanish language and culture to your child(ren)?
7. What is your point of view on the value of using music as a tool to transmit Spanish to your child(ren) at home? (For example, for your child(ren) to learn vocabulary and expressions, or to practise verb tenses)?
8. What type of music would you (have) like(d) your children to listen to stimulate the acquisition and preservation of Spanish? Can you describe these types of music?
9. Did/do other family members relate and socialize with your child(ren) through songs in Spanish?

Identity and Culture

1. What is the reason why you as a parent listen to songs in Spanish (for example, to preserve culture, identity, values as Colombians)?
2. Do you believe that songs in Spanish promote the cultural heritage and Colombian identity of your child(ren) in a multicultural Canada like the one that exists in Gatineau?
3. What other important factors influence(d) the acquisition of Spanish by your child(ren)? (e.g., festivals, film screenings, religious celebrations...).

Comments

1. Do you have any comments or suggestions regarding the questions and topics we just discussed?

Appendix G: Entrevista - Hablantes de primera generación**Comportamiento lingüístico, actitudes y transmisión**

1. ¿Cuales lenguas habla(n)? ¿Qué tan importantes son estas lenguas para comunicarse y vivir en Canadá?
2. ¿Cuál es su lengua materna? ¿Y que tan importante es para ustedes?
3. Como padre(s) de familia, ¿Era/es importante es para usted(es) transmitir el español a su(s) hijo(s) estando en Canadá? ¿Y por qué?
4. ¿Cuál es la edad de su(s) hijo(s) y cuantas lenguas habla(n)?
5. ¿Está(n) satisfecho(s) con la calidad del español que habla(n) su(s) hijo(s)?
 - ¿Su(s) hijo(s) puede(n) leer y escribir en español?
 - En su opinión, ¿su(s) hijo(s) habla(n) como un niño colombiano? (Si no es así ¿qué importancia le(s) da a esto?
6. ¿Es para usted(s) una preocupación importante o non importante que su(s) hijo(s) hable(n) español?
7. ¿Cree(n) que su(s) hijo(s) tiene(n) están suficiente motivación para comunicarse en español?
8. ¿Piensa(n) que a su(s) hijo(s) le gusta hablar español? ¿Y cómo usted(es) lo nota(n)?
9. En su opinión, ¿se puede separar la identidad cultural y la lengua, o van juntos?
10. ¿Qué tan importante es el español para preservar la identidad cultural como colombianos?
11. ¿Tuvieron/tiene(n) estrategias específicas para promover el uso del español con su(s) hijo(s) en casa?
12. ¿Cuáles son las actividades que usted(es) realizaron/realiza(n) con su(s) hijo(s) para practicar el español?
13. ¿Cree(n) que es importante tener un "plan" o "proyecto claro" para transmitir el español en casa?
14. ¿Cuáles son los desafíos para transmitir y mantener la lengua española y la cultura colombiana en contexto canadiense?

Canciones en español en el hogar familiar

1. ¿Es la música importante para usted(es)? ¿Creció/crecieron en una familia que les gusta la música? ¿Tiene(n) usted(es) familiares que tocan algún instrumento musical?
2. ¿Cree(n) que su(s) hijo (s) se interesaran/interesa(n) cuando usted(es) escuchaba(n)/escucha(n) canciones en español (¿por ejemplo, canta con usted? ¿Solicita escuchar ciertas canciones?)
3. ¿Su(s) hijo(s) escuchaba(n)/escucha(n) canciones en español? Si es así, ¿puede(n) describir qué tipo de música en español le(s) gusta escuchar? ¿De qué temas tratan las letras de las canciones que escuchaba(n)/escucha(n)?
4. ¿Tocaron/toca(n) o cantaron/canta(n) canciones infantiles en español a su(s) hijo(s)? Si es así, ¿puede(n) mencionar 2 o 3 canciones?
5. ¿En que tipo de situaciones y actividades escucharon/escucha(n) canciones en español con su(s) hijo(s) (por ejemplo, los fines de semana, juegos, tareas domésticas)?
6. Como padre(s) de familia, ¿usaron/usa(n) intencionalmente canciones en español para transmitir la lengua española y la cultura a su(s) hijo(s)?
7. ¿Cuál es su punto de vista sobre el valor del uso de la música como herramienta para transmitir el español a su(s) hijo(s) en casa? (por ejemplo, para que su(s) hijo(s) aprenda(n) vocabulario y expresiones colombianas, o para practicar los tiempos de los verbos)?
8. ¿Que tipo de música le(s) hubiese gustado/gustaría que escucharan/escuchen sus hijos para estimular la adquisición y conservación del español? ¿Puede(n) describir esos tipos de música?
9. ¿Otros miembros de la familia se relacionaron/relacionan y socializaron/socializan con su(s) hijo(s) a través de canciones en español?

Identidad y cultura

1. ¿Cuál es la razón por la cual usted(es) como padre(s) de familia escucha(n) canciones en español (por ejemplo, con el fin de conservar la cultura, la identidad, los valores como colombianos)?
2. ¿Cree(n) usted(es) que las canciones en español promueven la herencia cultural y la identidad colombiana de su(s) hijo(s) en un Canadá multicultural como el que existe en Gatineau?

3. ¿Que otros factores importantes influyeron/influyen en la adquisición del español de su(s) hijo(s)? (por ejemplo, festivales, proyección de películas, celebraciones religiosas...)

Comentarios

1. ¿Tiene algún comentario o sugerencia con respecto a las preguntas y a los temas que acabamos de tratar?

Appendix H: Interview Script Second-Generation Speakers

Linguistic Behaviour, Attitudes, and Transmission

1. What languages do you speak? How important are these languages to communicate and live in Canada?
2. What is your mother tongue? And how important is it to you?
3. Do you like to speak more in Spanish than French or English?
4. How do you rate your level of Spanish? Can you read and write in Spanish?
5. Was it important or not important for your parents that you speak Spanish in Canada?
6. How important was it to your parents to teach and transmit Spanish to you in Canada?
7. Did your parents have specific strategies to promote the use of Spanish at home?
8. What were the activities that your parents did with you to practise Spanish?
9. In your opinion, can cultural identity and language be separated, or do they go together?
10. From your point of view, how important is Spanish to preserve the cultural identity as a Colombian?
11. What are the challenges to transmit and maintain the Spanish language and the Colombian culture in the Canadian context?

Spanish-Language Songs in the Family Home

1. Is music important to you? Did you grow up in a family of musicians? Do you or your family members play a musical instrument?
2. Did your parents listen to Spanish songs with you as a child?
3. Did your parents use the songs in Spanish for any specific purpose or was it a spontaneous activity with the family? (For example, games, cooking, a Spanish television programme to watch rituals on Saturday mornings, etc.)
4. When you were a child, did you like listening to songs in Spanish? If so, can you describe what you liked to hear? If not, can you tell why you were not interested in songs in Spanish?

5. Did your parents play or sing children's songs in Spanish when you were a child? If so, do you remember the names 2 or 3 songs or nursery rhymes?
6. Do you think that your parents intentionally used songs to transmit Spanish and other aspects of Colombian culture to you?
7. As a child, did you participate in cultural events, celebrations, or rituals that included songs in Spanish? Which ones?
8. What songs and artists in Spanish did you listen to regularly with your parents? What attracted you to this music? What topics were the lyrics of the songs about?
9. Were other family members socializing with you using songs in Spanish?
10. What do you think about the use of music as a tool to teach and transmit Spanish to Colombian children living in Gatineau?
11. If you had a child, would you use music to transmit Spanish to them?

Identity and Culture

12. Do you still listen to songs in Spanish? If so, for what reason? (For pleasure, preservation of culture, identity, values, etc.)? If not, can you say why you are not interested in listening to songs in Spanish?
13. Do you find that Spanish songs promote your Colombian heritage and identity in a multicultural Canada like the one that exists in Gatineau?
14. Do you think there were other important factors in which music influenced the acquisition of Spanish? (For example, Saturday school, festivals, tours, movie screenings, religious music during events such as baptisms, gatherings of the Colombian or pan-Latin community in Ottawa-Gatineau, Christmas parties, Colombian Independence Day, etc.)

Comments

15. Do you have any comments or suggestions regarding the questions and topics we have just discussed?

Appendix I: Entrevista - Hablantes de segunda generación

Comportamiento lingüístico, actitudes y transmisión

1. ¿Cuales lenguas habla? ¿Qué tan importantes son estas lenguas para comunicarse y vivir en Canadá?
2. ¿Cuál es su lengua materna? ¿Y que tan importante es para usted?
3. ¿A usted le gusta hablar más en español que francés o inglés?
4. ¿Cómo califica su nivel de español? ¿Puede leer y escribir en español?
5. ¿Era para sus padres una preocupación importante o non importante que usted hablara español en Canadá?
6. Para sus padres ¿qué tan importante fue enseñarle y transmitirle a usted el español en Canadá?
7. ¿Sus padres tenían estrategias específicas para promover el uso del español en casa?
8. ¿Cuáles eran las actividades que sus padres realizaban con usted para practicar el español?
9. En su opinión, ¿se puede separar la identidad cultural y la lengua, o van juntos?
10. Según su punto de vista ¿Qué tan importante es el español para preservar la identidad cultural como colombiano?
11. ¿Cuáles son los desafíos para transmitir y mantener la lengua española y la cultura colombiana en contexto canadiense?

Canciones en español en el hogar familiar

1. ¿Es la música importante para usted? ¿Creció usted en una familia de músicos? ¿Usted o sus familiares tocan algún instrumento musical?
2. ¿Sus padres escuchaban canciones en español con usted cuando era niño/a?
3. ¿Sus padres usaban las canciones en español con algún tipo de objetivo en particular o era una actividad espontánea que se hacía familia? (por ejemplo, juegos, cocinar, un programa de televisión en español para ver rituales los sábados por la mañana, etc.)

4. Cuando era niño/a ¿le gustaba escuchar canciones en español? Si es así, ¿puede describir lo que le gustaba escuchar? Si no es así, ¿puede decir por qué no estabas interesado en las canciones en español?
5. ¿Sus padres tocaban o cantaban canciones infantiles en español cuando usted era niño/a? Si es así, ¿se recuerda los nombres 2 o 3 canciones o rimas infantiles?
6. ¿Cree usted que sus padres usaban intencionalmente canciones para transmitirle el español y otros aspectos de la cultura colombiana?
7. Cuando era niño/a ¿participabas en eventos culturales, celebraciones o rituales que incluían canciones en español? ¿Cuáles?
8. ¿Qué canciones y artistas en español escuchaba usted con sus padres con regularidad? ¿Qué le atraía de esta música? ¿De qué temas trataban las letras de las canciones?
9. ¿Otros miembros de la familia socializaban con usted utilizando canciones en español?
10. ¿Qué opina usted sobre el uso de la música como herramienta para enseñar y transmitir el español a los niños colombianos que viven en Gatineau?
11. Si tuviera un hijo/a, ¿usaría usted la música para transmitirles el español?

Identidad y cultura

12. ¿Todavía escuchas canciones en español? Si es así, ¿por qué razón? (por placer, conservación de la cultura, de la identidad, de valores, etc.)? Si es no, ¿puede decir por qué no está interesado en escuchar canciones en español?
13. ¿Encuentra que las canciones en español promueven su herencia y identidad colombiana en un Canadá multicultural como el que existe en Gatineau?
14. ¿Cree que hubo otros factores importantes en los que la música influyó en la adquisición del español? (por ejemplo, escuela de sábado, festivales, giras, proyección de películas, música religiosa durante eventos como bautizos, reuniones de la comunidad colombiana o pan-latina en Ottawa-Gatineau, fiestas de Navidad, Día de la Independencia de Colombia, etc.)

Comentarios

15. ¿Tiene algún comentario o sugerencia con respecto a las preguntas y a los temas que acabamos de tratar?