

**IMPLEMENTING SONG WRITING AND COMPOSITION TO FOSTER HIGH  
SCHOOL STUDENT'S WRITING SKILLS AT THE NORMAL SUPERIOR OF  
PAMPLONA: AN ACTION RESEARCH**

CARLOS AUGUSTO LIZCANO PRIETO

UNIVERSITY OF PAMPLONA

FACULTY OF EDUCATION

FOREIGN LANGUAGE PROGRAM

TEACHING PRACTICUM

PAMPLONA

2017 -I

**IMPLEMENTING SONG WRITING AND COMPOSITION TO FOSTER HIGH  
SCHOOL STUDENT'S WRITING SKILLS AT THE NORMAL SUPERIOR OF  
PAMPLONA: AN ACTION RESEARCH**

ANGIE LATORRE MONCADA

**MENTOR**

UNIVERSITY OF PAMPLONA

FACULTY OF EDUCATION

FOREIGN LANGUAGE PROGRAM

TEACHING PRACTICUM

PAMPLONA

2017 - I

**Acceptance Note**

---

---

---

---

---

---

Practicum Committee Signature

---

Angie Latorre Moncada

Mentor

**TABLE OF CONTENTS**

<b>GENERAL DESCRIPTION OF THE PROPOSAL</b>	<b>12</b>
Introduction .....	13
Justification.....	14
Objectives .....	15
General Objective. ....	15
Specific Objectives. ....	15
<b>INSTITUTIONAL OBSERVATION</b>	<b>16</b>
Topographical Location of the School .....	16
Educative Authorities .....	16
Proyecto Educativo Institucional (PEI) .....	17
Vision.....	17
Mission.....	17
Profile of the Normalist student.....	18
Profile of Normalist teacher.....	18
Summary of relevant aspects of the Rule Book .....	18
Fundamental rights. ....	18
Students' rights. ....	18
Rights of educators. ....	19

Route of institutional integral attention. ....	19
Distribution of the physical plant .....	20
Institutional organization.....	21
Institution calendar .....	22
Pre-service teacher’s schedule.....	23
<b>CHAPTER I: PEDAGOGICAL COMPONENT</b>	<b>24</b>
Introduction .....	24
Statement of the problem.....	25
Justification.....	26
Research question.....	27
Objectives .....	27
General Objective. ....	27
Specific Objectives. ....	27
Theoretical Framework .....	28
Songs as an authentic material EFL.....	28
Writing in a foreign language .....	28
Communicative approach .....	30
Task based learning (TBL) .....	30
Literature Review .....	32
Methodology.....	33

Pedagogical methodology.....	33
Composition workshops .....	33
First Composition workshop.....	34
Second Composition Workshop .....	34
Third Composition Workshop .....	35
Research Methodology .....	36
Context.....	36
Data Collection .....	38
Interview .....	38
Journals .....	38
Data analysis .....	39
Chronogram of activities .....	39
Results .....	40
The implementation of vocabulary banks.....	40
Development of writing skills by composing a song.....	<b>¡Error! Marcador no definido.</b>
Increasing students' motivation throughout musical activities.....	<b>¡Error! Marcador no definido.</b>
Integrating communicative approach by song composition .....	<b>¡Error! Marcador no definido.</b>
Conclusion .....	48

<b>CHAPTER II: RESEARCH COMPONENT</b>	<b>49</b>
Introduction .....	49
Justification.....	50
Statement of the problem.....	51
Research questions .....	52
Objectives .....	52
General objectives.....	52
Specific objectives .....	52
Theoretical framework .....	53
The teaching profession.....	53
Reflection.....	54
Reflection as a process.....	54
Reflection as a theme.....	54
Reflective practicum.....	54
Pedagogical practice .....	56
Methodology.....	57
Instruments.....	57
Reflective workshops.....	57
Self-observation sheet.....	57
Narrative .....	58

Classes' registers.....	58
Chronogram of activities .....	59
Results .....	60
Conclusion.....	63
<b>CHAPTER III: OUTREACH COMPONENT</b>	<b>64</b>
Introduction .....	64
Justification.....	65
Objectives .....	66
General Objective. ....	66
Specific Objectives .....	66
Methodology.....	67
Social Proposal .....	67
Results .....	69
<b>CHAPTER IV: ADMINISTRATIVE COMPONENT</b>	<b>72</b>
Introduction .....	72
Justification.....	73
Objectives .....	74
General Objective .....	74
Specific Objectives .....	74
Methodology.....	75



Activities Chronogram.....	75
Results .....	78
<b>REFERENCES</b>	<b>80</b>
Bibliography .....	80
Webography .....	¡Error! Marcador no definido.
<b>ANNEXES</b>	<b>83</b>

**Table of figures**

Figure 1. Normal School geographic location ..... 20

Figure 2. Normal Superior institutional organization ..... 21

Figure 3..The structural framework of TBL adapted from pools-m, 2009. .... 31

Figure 4. Three Stages in “Task” for Young Learners from Cameron (2001, p. 32)..... 33

**Table of tables**

Table 1. Normal School academic calendar..... 22

Table 2. Pre-service teacher’s schedule. .... 23

Table 3. Research methodology chronogram..... 39

Table 4. Research component chronogram. .... 59

Table 5. Outreach component chronogram of acitvities. .... 67

Table 6. Normal School administrative calendar. .... 75

**Table of Annexes**

Annex 1. Diagnosis interview.....	83
Annex 2. Final Interview.....	85
Annex 3. Pre-service teacher journal. ....	87
Annex 4. First Composition workshop. ....	88
Annex 5. Second composition workshop.....	92
Annex 6. Vocabulary bank.....	98
Annex 7. First composition workshop result. ....	99
Annex 8. Second composition workshop result.....	99
Annex 9. Third composition workshop result.....	100
Annex 10. Planning of the class. ....	101
Annex 11. Final Result of compositions workshops.....	104
Annex 12. Pre-service teacher reflective narrative. ....	105
Annex 13. Outreach component song.....	106
Annex 14. Peer tutoring with students. ....	106
Annex 15. Cariongo school students.....	107
Annex 16. English radio program. ....	108
Annex 17. Nursery rhyme festival. ....	108
Annex 18. Religious celebration.....	109
Annex 19. Extracurricular activities. ....	109

### **General description of the Proposal**

The proposal was organized into 4 sections; pedagogical component, research component, out-reach component and administrative component. In the first section, the pedagogical component showed the preliminary studies regarding of song writing and the fundamental concepts that contributed to the development of this project. Additionally, it presented the methodology how this project was carried out, by exposing stages and instruments of data collection according to the chronogram.

In the second section, the research component presents the reflective process of practicum, considering the role as a pre-service teacher when teaching a foreign language, it demonstrates the challenges that a pre-service teacher faces when working in educational field, considering reflection as an accurate tool to improve the future teaching practices, because it allows the opportunity to notice errors and mistakes with the purpose of improving in every day actions. In doing so, it is necessary to highlight that in the research component, actions and data collection are framed under two roles, participant and researcher, fostering an analytical perception of the practicum.

The third section encompasses the out-reached component which highlights the importance of integrating the primary school community during the educational process at the institution.

Finally, the fourth one shows the administrative component, exposing the engagement as a pre-service teacher in the development of extracurricular activities proposed by the school community.

## **Introduction**

For human beings, communication is a basic need that is developed throughout life making the language a cultural expression of society. When we are not English native speakers but we are involved in a foreign language learning context, it is necessary to develop the four communicative skills: listening writing, reading, and speaking with the purpose of exchanging information, ideas, opinions and thoughts by using the target language.

Even though the four communicative skills are essential for the EFL learning and teaching process, those production skills (speaking and writing) are considered to be more complex than the comprehension skills (listening and reading), because working on speaking and writing requires a background from a previous learning procedure. Therefore, it becomes vital to create strategies to develop student's production skills, taking advantage of the different disciplines that can be involved when learning a foreign language.

This study aimed at implementing song writing and composition as a tool to foster high school student's writing skills integrating music and language.

### **Justification**

During the previous observations to the formulation of this proposal, it was possible to identify the need of improving writing skills due to the low proficiency shown by the students' performances on written production activities carried out inside the classroom. It became relevant to start using different strategies within the EFL lessons to foster students' writing skills. In this case, composing songs could be a valuable strategy to learn a foreign language and to promote creativity and imagination in students of 7<sup>o</sup> grade at the Normal Superior School of Pamplona.

On the other hand, this proposal is based on the need that foreign language students from the University of Pamplona, at the stage of practicum, have for generating projects that cause an improvement of practices within the educational context as well as generating social impact wherever it is required.

As a pre-service teacher, it is vital to implement musical activities as tools to enhance students' writing skills on EFL learning process because a foreign language student should be capable of recognizing the essential role that music has when learning the target language. Although, music allows working on multiple skills, this study is mainly focused on fostering the 7<sup>o</sup> grade students' writing abilities throughout the composition of songs at the Normal Superior School of Pamplona.

## **Objectives**

### **General Objective.**

- To foster high school student written production skills through the composition of songs, at the Normal Superior School in Pamplona

### **Specific Objectives.**

- To implement reflection as a tool to transform internal pedagogical processes of the practicum.
- To promote pre-service teachers' critical spirit development allowing them to analyze their pedagogical performance.
- To promote English learning through songs and musical activities in order to improve communicative skills at the Normal School of Pamplona: Cariongo Primary school.
- To participate in non-academic curricular activities proposed by the Normal Superior School of Pamplona.

### **Institutional Observation**

The Normal Superior School of Pamplona was created by Law 6935 in December 17<sup>th</sup> 1934. In addition, the approval of the establishment has been carried out through Resolutions No.2347 of November 23rd, in 1949; and November 11th, in 1992.

The license of operation is based on the Resolution 001706 of November 3rd in 2006 and the Accreditation of quality Resolution 2793 of December 4th of 2002 by MEN and code ICFES 012625, which establish formal education in educational levels; Preschool, Basic cycles of Primary and Secondary, Cycle of Complementary Formation, Program for the attention of Population with obstacles and Flexible Program of New School.

### **Topographical Location of the School**

The Normal Superior School of Pamplona is located on Avenida Santander, In Zulia neighborhood. Additionally, there are some primary schools which belong to the institution. Rural School Cariongo, the New School ISER and the Institute of Special Education the Aurora of the city of Pamplona.

### **Educative Authorities**

In terms of educative authorities, *Instituto Educativo Normal Superior* High School is organized in different sections, starting from administrative component in which the head of the school, Mg. **Oscar Fabian Cristancho Fuentes** charged mostly of the academic and logistic



aspects of the school. Furthermore, the institution establishes some committees such as: the directive and academic council which form part of the directive component, the principal take part in the directive council. Subsequently, the academic component is organized by the teachers which are divided by: primary and secondary school teachers, rural teachers. Finally, the community component is established to integrate the school community, in this section is found the parents' association, and students' council.

### **Proyecto Educativo Institucional (PEI)**

#### **Vision.**

The Normal Superior School of Pamplona is seen as an Educational Institution that leads programs of initial and continuous training of teachers within a framework of curricular and human integration where educational professionals re-contextualize and produce pedagogical knowledge for the improvement of educational quality based on human rights in rural, urban and marginal urban sectors, at local, regional and national levels.

#### **Mission.**

To train high quality teachers, from preschool to the Complementary Training Program, with investigative, productive, technological and citizen competences within the framework of pedagogy, and social projection to perform at the pre-primary and primary levels of rural, urban and marginal urban sectors.

### **Profile of the Normalist student.**

Professional Education with high pedagogical, investigative, personal and social skills capable of designing, managing, and developing a curriculum that favors integral development; autonomous and leader in processes of coexistence and social equity, within the framework of human rights, for the improvement of education at preschool and primary levels of rural, urban and marginal urban sectors.

### **Profile of Normalist teacher.**

The teacher trainers must be integral human beings, suitable in ethical, moral, sensitive framework, communicator of experiences, and a democratic and supportive professional.

## **Summary of relevant aspects of the Rule Book**

### **Fundamental rights.**

The Educational Community guarantees for all members the Fundamental Rights enshrined in the Political Constitution (articles 11 to 41): To receive a dignified treatment.

### **Students' rights.**

As a member of the Normal Superior School community, the student has the right to:

- Be treated and listened with respect, understanding, justice and equity without discrimination of race, sex, religion or social position.
- Know the organization and operation of the Evaluation System and the Rule Book of the institution.

- Integrate the marching bands, sports teams, musical groups, etc.
- Be trained and advised on the current pedagogical trends that will allow a good performance in the local and global context.

**Rights of educators.**

According to the Rule book, the educator has the right to:

- Receive a dignified and respectful treatment from the whole educational community.
- Present proposals for the improvement of processes and institutional quality.
- Receive timely human, spiritual and communication treatment or guidance to ensure their well-being.

**Route of institutional integral attention.**

- To improve school climate
- To exercise human rights and DHSR
- To improve academic – cultural performances
- To readjust the participative coexistence
- To contribute to the building projects of students' life
- To operate the Rule Book

### **Distribution of the physical plant**

The Escuela Normal Superior facilities are there to respond to the requirements of students, teachers and administrative managers, among others. Throughout the 17 buildings in this school you will find: a language laboratory, a psychology and orientation room, 3 audio visual rooms, a cafeteria, a restaurant, a farm, a library, classrooms for high school students, classrooms for primary students, a basketball court, a football field, a volleyball court, two music laboratories, chemistry and physics laboratories, a chapel, a theatre, a computer room, nursing care room called “Bienestar Normalista” and bathrooms for boys and girls all surrounded by green areas and open spaces. Finally, as one of the Normal’s singular signatures the availability of a school bus for the use of the students only.

The organization of the high school’s classrooms is stated as follows: High school is organized into 3 buildings: “El Prodigio” composed by 6 classrooms, “El Bosque” with 4 classrooms, “La Gruta” with 5 classrooms, a coordination office and 5 complementary cycle classrooms. Each classroom is endowed with chairs, tables, blackboards, billboards and cleaning tools.



*Figure 1.* Normal School geographic location

**Institutional organization**

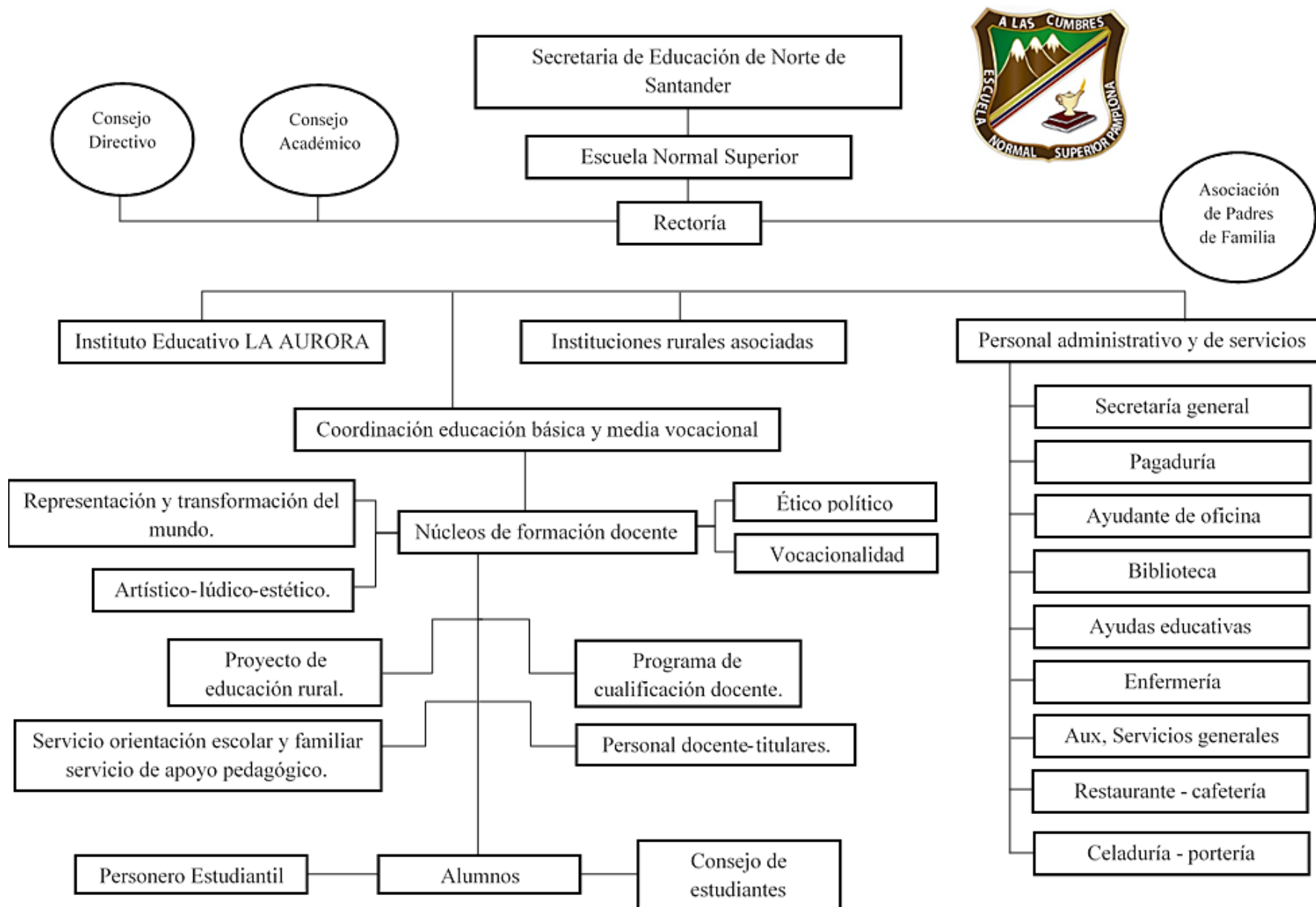


Figure 2. Normal Superior institutional organization

**Institution calendar**

**Table 1.** *Normal School academic calendar*

---

<b><i>PRIMER PERIODO ACADÉMICO</i></b>	Del 23 de enero a 28 de abril.
<b><i>SEGUNDO PERIODO ACADÉMICO</i></b>	Del 2 de mayo al 18 de agosto.
<b><i>TERCER PERIODO ACADÉMICO</i></b>	Del 22 de agosto al 1 de diciembre.

---

Academic calendar established by the Normal School educative.

**Pre-service teacher's schedule****Table 2.** *Pre-service teacher's schedule.*

<i>DAY/ HOUR</i>	<i>DESCRIPTION/ACTION</i>
Monday 7:00 – 8:40	7A <sup>th</sup> grade at the Normal Superior School of Pamplona.
Monday 9:00 – 11:00	Pre-school – 5th grade at the Cariongo School.
Monday 11:40 – 1:20	6 <sup>th</sup> grade at the Normal Superior School of Pamplona.
Tuesday 9:50 – 11:40	6 <sup>th</sup> grade at the Normal Superior School of Pamplona.
Wednesday 7:00 – 8:40	7A <sup>th</sup> grade at the Normal Superior School of Pamplona.
Wednesday 15:00 – 16:00	Peer tutoring, High School Students.
Thursday 9:40 – 11:40	6 <sup>th</sup> grade at the Normal Superior School of Pamplona.
Thursday 11:40 – 1:20	6 <sup>th</sup> grade at the Normal Superior School of Pamplona.
Friday 7:15 – 8:50	2 <sup>nd</sup> grade at the Normal Superior School of Pamplona.

It shows the pre-service schedule regarding his integral practicum with 7<sup>th</sup>, 6<sup>th</sup> grade as well as his work with primary school in Escuela Nueva, 2<sup>nd</sup> grade.

## **Chapter I: Pedagogical Component**

# **IMPLEMENTING SONG WRITING AND COMPOSITION TO FOSTER HIGH SCHOOL STUDENT'S WRITING SKILLS AT THE NORMAL SUPERIOR OF PAMPLONA: AN ACTION RESEARCH**

### **Introduction**

In Colombian context the Ministerio de Educación Nacional, has established some standards to teach EFL. This pedagogical proposal will be based on the rights and standards proposed by the government, taking into account student's grade. In order to achieve these goals the pedagogical will present music as a facilitator of foreign language learning.

Music can be an excellent tool to improve student's skills in oral and written production. There are several studies that prove the effectiveness musical activities in foreign language learning. However this project will be focused on developing written production through song writing activities, giving a different perspective to the learning process by creating musical art.



### **Statement of the problem**

An observation week was carried out at the Normal School of Pamplona in order to detect the possible problems to be treated. During the observation week it was possible to identify some shortcomings in a in-service teacher`s professional practices.

Firstly, they don`t encourage students to use the language in daily life situations; teachers just limit their teaching to explain grammar structures rather than to improve communication.

Secondly, although the students commit pronunciation mistakes when speaking, especially when role-playing, the in-service teachers don`t have enough time to work on those mistakes, isolating the students to work on their own.

Thirdly, most students do not have a remarkable English level, and for this reason the need to claim the teaching of English as a foreign language is appreciated for students who are involved in a globalized world, as a result, the reason to learn English becomes essential. Thus, education must adapt to the methods of the new age requirements. Therefore, this project aims at investigate the composition of songs as a pedagogical practice to improve student`s writing and speaking skills. The following questions will guide this proposal:

### **Justification**

The benefits of reinforcing writing skills in high school students throughout the composition of songs had a significant impact in students' learning process of the target language because they not only will increase their writing abilities while learning those aspects (internal and external rhyme, personification etc.) intrinsically involved in the procedure of writing a song. But also, during the creation of songs, the students will reinforce their critical and creative thinking, due to the fact that making a song requires somehow to look for inspiration whether it is through political and environmental issues that make them to think critically in order to write a song about it, or even in the design of imaginative ideas that will serve to compose creatively a song.

Additionally the implementation of this project fostered the student's learning, because before writing a song it is mandatory to listen to music that somehow it is wide allowing students to have different perspectives of a person, a society or even the world. Likewise, it will provide an opportunity to develop the emotional intelligence, since writing a song implies that students share their personal experiences, in which they will explore their emotions and at the same time they will become aware of them. Therefore, this project will help students to canalize their emotions whether they are positive or negative with the purpose of creating a written production in this case a song. For this reason the purpose of this study is to implement composition of songs in 7<sup>th</sup> grade, as a strategy to develop student's writing skills at the Normal school of Pamplona.

### **Research question**

- How can the composition of songs improve writing skills in EFL 7<sup>th</sup> grade students at the Normal Superior High School of Pamplona?

### **Objectives**

#### **General Objective.**

- To foster High School student's writing skills through the composition of songs, in the Normal Superior School of Pamplona.

#### **Specific Objectives.**

- To foster students' interest and creativity on the English language through the composition of songs.
- To promote the use of the communicative approach by creating a song to improve 7th grade students' proficiency in the target language.

## **Theoretical Framework**

### **Songs as an authentic material EFL.**

The practice of the song is a useful opportunity to implement authentic material.

According to Arevalo (2010):

“Songs are genuine material that learners accept as part of their daily life. Immediately, when they listen to a song, they are interested in knowing the language in it. However, despite being a benefit, the use of authentic material has to be taken seriously, and therefore different aspects have to as serious be taken into consideration at the moment of choosing a song as a teaching tool”(p.130)

Therefore, the benefits of using authentic material produce the increasing of student's motivation to learn the target language. Nevertheless, it becomes vital to select carefully the songs, considering the topics that the students are going to learn. And at the same time the type of the activity to be conducted while implementing the song as an authentic material in the educational process

### **Writing in a foreign language**

Writing is a complex process that requires the author to be aware of including various components of successful language. Mendoza (2005) expounds that writing in a foreign language becomes more complex because it requires composition skills in a language different from the mother tongue, a mastery of the rhetorical patterns of the foreign

language and an awareness of the differences that exists among language. For the writing process itself Harmer proposed three stages which are planning, drafting, and final draft.

“Planning which is also sometimes called as pre-writing is the stage where writing learners are encouraged to write by jotting ideas and collecting information necessary as through brainstorming, clustering, making WH-questions and the like” (Hammer 2004, p.79). Thus, planning is the stage to raise students’ motivation before writing. However, the activities proposed in this stage have to consider the purpose of their writing since this will influence not only the type of text, but also the language they use, and the information they choose to include.

Secondly, writers have to think of the audience they are writing for, since this will influence not only the shape of the writing but also the choice of language –whether it is formal or informal in tone. (Hammer 2004, p.79). Hence, the type of language is determined by the population and the type of activity, in this case an informal language allows the use of contractions and slangs, with the objective of contributing to the process of creating a song.

Thirdly, writers have to consider the content structure of the piece – that is how best to sequence the facts, ideas or arguments which they have decided to include” (Hammer 2004, p.80). Thus, it is essential to understand the structure of a song and at the same time the written production must expose ideas and thought coherently and eloquently in order to give sense to what students are expressing.

### **Communicative approach**

This communicative approach can be defined according to Gumperz (1972) described as a discipline that appeared which purpose is to reduce the speaking abilities from other approaches that its domains were in the linguistic code, also he stated that it has origin in the Ethnography of communication.

It is important to bring up the distinction between competence and performance: “competence is interlocutor’s general knowledge of the rule of grammar in the target language. On the contrary, the facility of using that knowledge of the rule and employing them to the real context use of target language is called performance” (Chomsky,1965).

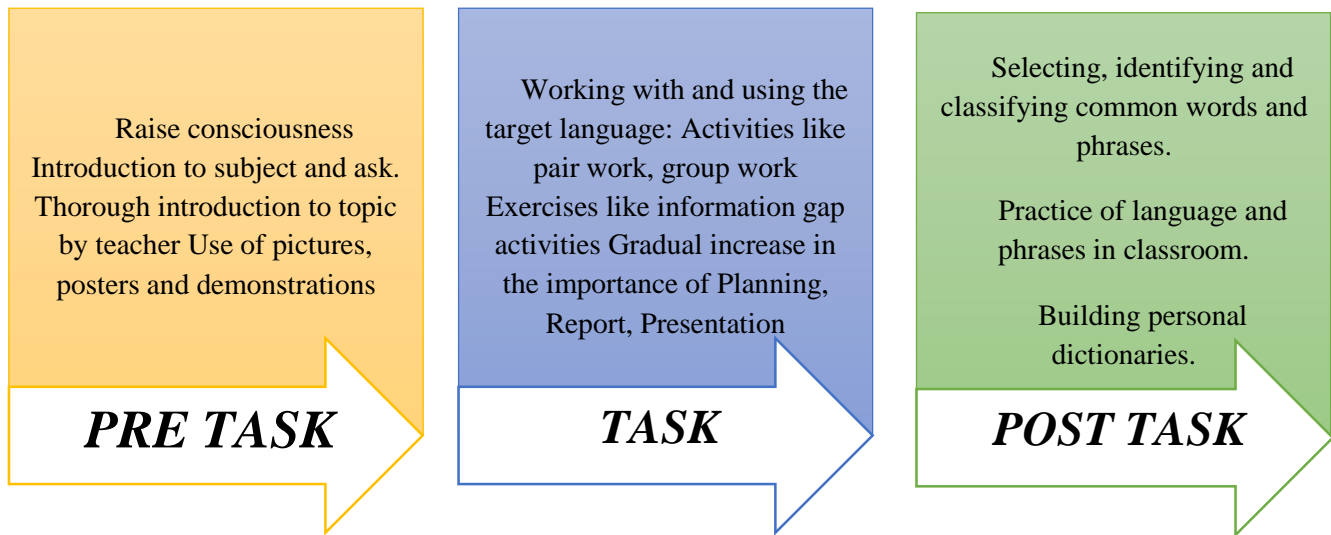
In the communicative approach the most essential aspect as its name states is communication, however, this communication is focus on daily basis context instead of studying the language. Munby (1981) points out “Here we shall not need to draw a distinction between an idealized knowledge of the language and its actualized use: between “the code”, and “the use of the code” or between “competence” and “performance”.

### **Task based learning (TBL)**

In task based learning, students learn English in a different way, they are placed in real situation context. Doing a specific task requires a real situation in which communication becomes primordial. Likewise, task based learning has the advantage of getting students to use their skills at their current level. Thus, task based learning allows students to achieve a goal where language becomes tool, using the language as a necessity.

In TBL students “should be exposed to as much of the foreign language as possible in order to merely observe the foreign language, then hypothesize over it, and that is individually, and finally experiment with it”.

In terms of TBL, there is a cycle that are summarize in following figure:



*Figure 3.* The structural framework of TBL adapted from pools-m, 2009.

### **Literature Review**

There are multiple researches focused on the development of oral skills through the implementation of musical activities. This has been the case of Muñoz (2013) who carried out a study to know the impact of songs in foreign language teaching. Findings revealed that writing and speaking skills are based on the development of comprehension language skills such as listening and reading. In addition the author claims:

“In the mother tongue the development of the listening and speaking skills may become a natural process. However, it is not the case when it is learning a foreign language because the environment in which students are involved sometimes is not the most appropriate”(p.34).

In Colombian context Cifuentes (2006) conducted an investigation about the impact of songs when promoting student's written production. Data was collected by using video recording, field notes, focus group interviews and surveys. Findings indicated that songs are generators of favorable factors such as motivation, participation, cooperation, relaxation and self-confidence. But also, “songs may also be generators of unfavorable factors such as instances of anxiety and lack of confidence. Moreover, the use of the aforementioned activities showed important changes in students' written production” (Cifuentes, 2006, p.5).

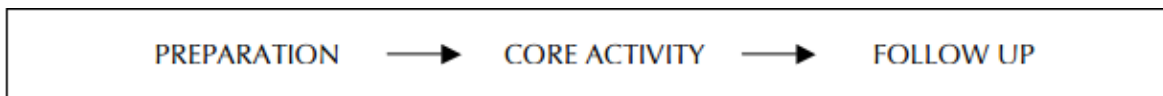


## Methodology

### **Pedagogical methodology.**

#### *Composition workshops*

The pedagogical process is divided into three main composition workshops, in order to guide students to achieve a suitable composition of the lyrics of a song as a final product. These workshops are based on the methodology proposed by Cameron (2011) who established three main stages to follow: do a song task; preparation, core and follow-up stages.



**Figure 4.** Three Stages in “Task” for Young Learners from Cameron (2001, p. 32).

According to Cameron (2001) “preparation activities should help to prepare the students to complete the core activity successfully. This might include pre-teaching of language items or activating topic vocabulary” (p. 32). In this case, the preparation stages was focused on appreciation activities with the purpose of introducing vocabulary and reinforcing previous grammar through the use of songs.

“The core activity is set up through the language learning goals” (Cameron, 2001, p.32). Regarding of the composition workshops, each one of them is framed to achieve a specific learning goal by studying topics such as internal and external rhyme and the inclusion of literature devices as personification or metaphor, but considering the creation of a song as the main objective to accomplish.

“The follow-up stage could be used to develop written production, either through writing sentences or gap-fill activities, or oral production where the vocabulary learned is used in a situational role-play” (Millington, 2001, p.139). According to the author, this follow-up stage is focused on written production activities. Thus, the composition workshops attempt at developing students’ writing skills by creating rhymes and verses which allow producing the lyrics of the song as a final product.

#### *First Composition workshop*

The first composition workshop was about creative writing, considering present simple affirmative form, furthermore this composition workshop was developed at the beginning of practicum, more specifically on March 15th. Thus, at the beginning of this workshop students must appreciate a song. After that, the teacher introduces internal and external rhyme by showing several examples. Then a vocabulary bank is given to each student with the purpose of providing words with similar sound and preparing students to written production. Finally students should write 2 verses taking into account internal and external rhyme. (see **Annex 4**)

#### *Second Composition Workshop*

The second workshop was carried out in the middle of the practicum period, on April 17<sup>th</sup>, the second workshop was about feelings and emotions, including present simple. This composition workshop aimed at reinforcing internal and external rhyme, due to the results of the previous one. Thus, internal and external rhyme were explained again, and more importantly the writing of rhymes was done during the lesson, leaving enough time to complete production activity. (see **Annex 5**)

*Third Composition Workshop*

The third composition workshop was developed on May 8<sup>th</sup>, the end of practicum, with the purpose of create a song as a final product. Moreover, this final workshop was about personification and metaphor, taking into account future with going to as the grammatical axis. Therefore, as a warm-up activity a “Who wants to be millionaire” game is proposed to reinforce the grammar topic. After that, personification and metaphor were explained by using posters and giving examples. Finally, as a production activity, the students should create a song. Thus, they were divided into groups 4 of 5 learners each, the criteria for the creation of the groups is based on the student’s musicality, their interest to sing, then each student write a rhyme considering the previous topics already studied. The main purpose of this composition workshop was the creation of the song and at the end just one group performs the song according to musical abilities and interest to participate.

### **Research Methodology**

This investigation will adopt an action research as the methodological design to guide this proposal. According to Meyer (2000) "Action research's strength lies in its focus on generating solutions to practical problems and its ability to empower practitioners, by getting them to engage with research and the subsequent development of teaching activities"(p.178).

Moreover, this project will adopt the qualitative research design based on Creswell (2007) who states that we conduct qualitative research because we need a complex, detailed understanding of the issue, also when we want to empower individuals to share their stories, hear their voices, and minimize the power relationships that often exist between a researcher and the participants in a study. Therefore, this methodology was selected because a qualitative design allows for a variety of data gathering techniques and methods of analysis that are grounded and the recorded of data itself Creswell (2007).

In doing so, this study was framed under a naturalistic approach; this means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them. "Researchers use qualitative approaches to explore the behavior, perspectives and experiences of the people they study. The basis of qualitative research lies in the interpretive approach to social reality." (Holloway, 1997, p.2).

### ***Context***

This inquiry was carried out in a public high school in Colombia, encompassing a population 28 students from 7<sup>th</sup> grade, the majority of participants are from 11 to 13 years

old. Furthermore, participants were selected randomly, with the purpose of obtaining a wider understanding from different perspectives. Moreover, it is important to highlight that students are English beginners' speakers.

### *Data Collection*

This action research aims at analyzing composition of song as a tool to improve students' writing and speaking skills when they are engaged in musical activities. For this reason, two instruments were administered to collect data. A semi structured interview and Workshop of composition itself.

### *Interview*

Two semi-structure interviews were carried out at the beginning and at the end of practicum. First, on March 3<sup>rd</sup>, the diagnosis interview was applied with the objective of knowing the student's musical and language learning background (see **Annex 1**.) Second, a final interview was done on at the end of practicum on May 8<sup>th</sup>, in order to understand the impact of musical activities when enhancing student's writing abilities (see **Annex 2**) This decision was supported by the assumption that knowledge is socially constructed, and that it is "generated between humans, often through conversation" (Kvale, 1996, p. 11).

Then, the students from the focus group are interviewed individually during the same school journey, depending on the free time they had. Each interview is recorded in order not to lose significant information about the answer of the participants. The recordings are analyzed in detail the information provided by the interviewees. The names of the participants will remain confidential with the purpose of avoiding a judgment in their perception of them. Moreover, the interview are done using the mother tongue.

### *Journals*

Furthermore during the second phase, data collection was based on the reflections made by the pre-service teacher through a weekly reflective journal. According to Harmer (2007),

journals “are powerful reflective devices which allow us to use introspection to make sense of what is going on around us” that is to say that all teacher’s perceptions, thoughts and ideas are write down in order to reflect about class management to describe all their perceptions and feelings during each class; what he could improve for the next one (see **Annex 3**).

### *Data analysis*

In order to analyze the information collected, inductive analysis was used. According to Hatch (2002: page 161) "It consists in organizing particular pieces of evidence in order to make relations among them with the objective of arriving at the frameworks of analysis and generalization which make it possible to give meaning to the phenomena under study" in these circumstances this type of analysis is suitable for this study, because it aims to understand the process of written production of learners which has several characteristics and it is divided into categories to be studied.

### *Chronogram of activities*

**Table 3.** *Research methodology chronogram.*

<i>DATE</i>	<i>DESCRIPTION/ACTIVITY</i>
<i>March 3<sup>rd</sup></i>	<i>Diagnosis Interview</i>
<i>March 15<sup>th</sup></i>	<i>Fist Composition Workshop</i>
<i>April 17<sup>th</sup></i>	<i>Second Composition Workshop</i>
<i>May 8<sup>th</sup></i>	<i>Third Composition Workshop</i>
<i>May 9<sup>th</sup></i>	<i>Final Interview</i>

It shows the research methodology of the pedagogical component in which the pre-service teacher establishes the date for implementing the instruments for gathering the information.

## **Results**

The research project is based on my role as a teacher and as a student investigator, because I am a participative researcher. This action research attempted at implementing the composition of songs as a strategy to foster students' writing skills. The data was gathered by using two main instruments which were two interviews and journals. After data analysis, four main categories emerged; vocabulary banks as means to foster writing productions, song's composition for the development of the writing skills, increase of motivation through musical activities, the communicative approach in the song composition.

### **Vocabulary banks as means to foster writing productions.**

Practicum was an excellent opportunity to incorporate new vocabulary to students by doing activities related to music, in this regard, during each composition workshop a bank of vocabulary was organized by categories according to sound of the words (see **Annex 6**) Thus, this was given to each student and it was useful to study the pronunciation of some words in target language and more importantly, it allowed the employment of these when writing rhymes and verses.

Moreover, after applying the diagnosing interview, it was possible to identify some ideas and preconceptions with regard to the development of vocabulary, in this case, participant 2 stated:

“I think that the compositions of songs will allow us learning new words, because before writing it is necessary to know vocabulary. Also, these new words can be useful to English test”



It reveals how the participant recognized the importance of learning new vocabulary, as a previous stage to achieve an accurate written production. In addition, the participant pointed out that learning vocabulary helps him to enhance the reading comprehension in future situations as an English exam.

Moreover, the pre-service teacher remarked in the journal that the introduction of vocabulary was a vital to achieve an accurate written production. The next excerpt illustrates pre-service teacher's perception after applying the first composition workshop:

“In the next composition workshop I will give to students another bank of vocabulary with more words, to promote a lexical expansion with the purpose of obtaining a wider artistic expression”

This might shows the pre-service's interest to introduce vocabulary, because he realized the important role of presenting words classified by sounds, with the objective of avoiding lexical limitations when writing rhymes and giving more sense to the written production.

The final interview demonstrates the importance of considering musical learning style as a promoter for development of vocabulary acquisition. In this regard, participant 1 said:

“Sometimes the songs were catchy, for this reason, it is easier to learn some words in English language, also the vocabulary banks helped because the pronunciation of the words is different in English than in Spanish”

It shows the effectiveness of including musical sounds in English class, because the students took advantage of the musicality when learning new words. In addition, the

participant 1 highlighted the role of the banks of vocabulary, due to the differences in pronunciation between mother tongue and target language.

In this case the vocabulary banks were an excellent tool to study the pronunciation and the meaning of the words when creating rhymes and composing a song. In conclusion, the vocabulary bank facilitates the writing process because students obtained a variety of words to include into their rhymes, and more importantly these words were divided in to three main groups according to the sound. Intrinsically, it helps creativity, bringing more sense to the artistic expression, and facilitating the learning of new words.

### **Song's composition for the development of the writing skills,**

The process of creating a song was a valuable opportunity to foster students writing skills, in this case, the development of three composition workshops provided to students some elements to improve their writing abilities, through the study of aspects intrinsically involved in the creation of a song, such as internal or external rhyme, personification, metaphor, and vocabulary.

Additionally, the students' ideas and preconceptions were exposed in the diagnosis interview at the beginning of practicum. In this sense participant 3 said:

“The creation of a song can help me to learn to write correctly sentences in English”

The previous statement demonstrates the participant's agreement with the composition of songs as a method to develop his writing skills, because he recognized the impact of this process to achieve an accurate written production.

However, in the first composition workshop an obstacle emerged due to lack of time to the development of students' written production activity, as the pre-service teacher stated:

“The time established for the written production was not enough, as a result this activity was assigned as a homework, next class I realized my error as a teacher because only three students did their homework honestly, the rest of the class copied the rhymes from their classmates or even from internet”

It reveals that the failure of the first composition workshop was because of external aspects that were not considered when planning. In this case, there was a school meeting before starting the academic journey. Thus, the time proposed for the development of the composition workshop was limited and consequently the results were not as it was expected (see **Annex 7**).

Although there was not a significant result in this initial activity, during the second and third composition workshops there was an improvement in writing skills. Owing to the written production activity was considered as the main priority.

However, the final interview showed that composing songs was not an easy process for students, as participant 1 manifested:

“It was complicated, because it was necessary to take into account several things such as rhymes, vocabulary based the sound of the words and grammatical rules that we were learning, also my dictionary did not help too much”

It demonstrates how complex is the creation of rhymes in a foreign language. Although, internal and external rhymes were explained twice and another bank of vocabulary was

given to students. Some of them showed a great difficulty when writing rhymes, because in some cases there were obstacles such as the student's resources and the confusion when pronouncing and writing words in English a language. In one hand, although the students have a dictionary, its quality did not contribute when writing of rhymes owing to some errors of pronunciation found in these yellow dictionaries. On the other hand, the students were confused with the differences in the pronunciation of words between the target language and the mother tongue, consequently, they wrote the words according to the pronunciation instead of writing it correctly (see **Annex 8**).

Despite of the lack of knowledge concerning English language was evident, there were good results, because some students wrote rhymes during the second and third workshops expressing their feelings and thoughts. In this activity, a great number of the students were able to write some verses taking into account the sound of the words (see **Annex 9**).

Finally, after the development of the composition workshops, it was possible to realize that these activities helped to promote creative writing by giving a different perspective of language learning. On the other hand, the composition workshops were useful to reinforce grammar topics as present simple and also the students' writing skills were improved. Allowing a deeper understanding of the target language by writing rhymes which were the base of future songs.

### **Increase of motivation through musical activities**

In educational field music produces a positive effect when raising students' motivation. It was remarkable the impact of musical activities to increase the interest to learn English as

a foreign language. As follows, at the beginning of practicum the students expressed their desire to participate in a project related to music. In this regard participant 1 added:

“I like it because in class it is not allowed to listen to music, so learning English with music is better because you can listen to music and learn English at the same time.”

In this case, the participant agreed with the incorporation of music in the English course, because in most of the cases the teachers carry out their lesson under a traditional model rather than implementing other type approach. Therefore, it exposes the necessity of reshaping the educational methods.

Moreover, the inclusion of musical activities helped to promote the learning of English language and it was favorable to raise students' motivation. In this case, the pre-service teacher reported in the journal:

“During activity of appreciation proposed in the first composition work shop, the students were interested and they seemed to enjoy the lesson when listening to a song”

This might explain how the music can play a valuable role to motivate students to learn by changing their attitude toward the English course. As a result, it produced an improvement in classroom atmosphere. In this regard, participant 2 stated in the final interview:

“I think that integration of music into English class is a good idea, because you can appreciate songs in English language. For example, I really liked the song "Don't give up" by Bruno Mars, so when I arrived at home after school, I downloaded it from the internet”

The previous statement expounded the benefits integrating music in the English lessons, taking advantage of the interdisciplinary process of learning a foreign language, because, it increases the student's inner interest to learn by looking for authentic material. Therefore, the incorporation of music into activities proposed during the English lesson was a useful tool to raise students' motivation while learning the target language.

### **The communicative approach in the song composition**

The process of composing a song involves an exchange of ideas and information to produce a valuable English learning. The incorporation of communication in English language as a method to learn a foreign language was advantageous to promote the understanding of the target language. Additionally, this type of approach was taking into account when planning (see **Annex 10**). However, the implication for the use of these approach was the lack of students' background regarding of English language, the next excerpt illustrates this fact:

“Although we had English classes during primary school, teachers always teach English by speaking in Spanish”

According to participant 2, the use of English language is not considered as necessary to teach the target language in the educational context, showing a lack of bilingual teachers, or even worse, the use of the mother tongue during the course by English teachers. In any case, there was a huge challenge because the low level of students' communicative skills.

On the other hand, during practicum the implementation of communicative approach was vital to introduce cultural aspects during the appreciation activities proposed in the composition workshops. As he stated:

“The communicative approach was articulated with songs which are really useful when introducing cultural aspects of the target language as Anglophone artists”

It brings to light the advantage of implementing a commutative methodology by integrating songs, leading to the study of some cultural aspects intrinsically related to foreign language learning as singers and musicians. In this regard, some students were interested in searching the songs. As a result, it helped to create awareness and rise the interest about Anglophone culture.

At the end of practicum, the final interview demonstrated the effectiveness of the methodology of the project when enhancing communicative skills, nevertheless, there were some difficulties. The next excerpt illustrates this perception:

"Although the teacher talked in English, there were many words that I did not understand and It was necessary to translate the majority of the sentences."

In the previous statement participant 2 confirmed the obstacles when conducting the English classes, compositions workshops and some activities related to the communicative approach because in some cases it produced a misunderstanding in the topics or the development of the class. For this reason, the supervisor suggested the translation of some sentences in order to overcome the students' misunderstanding of the target language. Nevertheless, it is important to remark that there were huge advances regarding of English language when using this type of approach integrated with the songs.

## **Conclusion**

When teaching and learning a foreign language, the written production is one of the most complex skill in the leaning of a foreign language. Since, it requires not only the ability to write, but also to have knowledge of the language, and the knowledge of the linguistic domains and to develop certain cognitive processes which constitute a basis for the creation of the songs in target language.

In addition, the incorporation of musical activities allowed to increase students' motivation, and more importantly it was a valuable element to improve classroom atmosphere, leading to the achievement of a significant English learning through the study of vocabulary organized by sounds, and literature devices such as personification and metaphor and internal or external rhyme. As a result, these elements contributed to develop creative witting by giving a different perspective of language learning through the composition of a song (see **Annex II**).



## **Chapter II: Research component**

### **Introduction**

In the setting of the PLEX background, pedagogical practices of the pre-services teachers are designed as one of the main focal points of interest and update to study and to document for improving the teaching-learning processes.

Although there is a manifesto of interest in the necessity of understanding and transforming the pedagogical practices, as well as the significant part of the local studies emphasized more on the learning issues than the teaching problems.

It has been considered useful to formulate a project in which the reflective approach is established about the practicum to objectify knowledge, behaviours, and attitudes that leads the educational work; as well as an interiorization exercise of the pre-service teacher own subjectivity, through the formulation of questions and the research of information, for solving problems to their own self-recognition.

### **Justification**

The formulation of this project in the foreign is subscribed in the professional conception of the practicum as the basis to improve the educational processes where PRADO<sup>1</sup> is conducted. It has been importantly considered that the role of reflection in the teaching process is the first step to understand the professional difficulties, the appropriate proceedings and to be interested for the knowledge of the concepts and approaches to attend a problematic situation and to establish an analytical perception of the practicum.

In accordance to the educational philosopher John Dewey, pioneer in the reflective thinking realm applied to the education, we justified the need of this project to bestow the students on analysis and self-observation tools that allow them to distinguish between the routine and reflective actions.

---

<sup>1</sup> PRADO: Práctica Docente

### **Statement of the problem**

The educational institutions assume the core statements of the subjects' constitutions, the institutional life without questioning, they are impressions, stable and unchangeable features that develop in educational culture and identity. When the events are carried out without major disturbance, the teachers risk of establish themselves in a logical intervention that does not allow to conduct the pedagogical evaluation and the school cultural renovation. A practicum without reflection does not provide the emergency of problematic situations because the realities are ignored and non-perceived. Viewed this way, the pedagogical practicum is assumed from some reproductive codes furnished to the teachers in one traditional know-how, of one cultural replication obstructing the emergence of prone practices which generate those thinking and knowledge transformations that deal with social needs.

With respect to the above, it is required that teacher training process fosters the per-service teachers, future teachers, a critical and reflective thinking that contributes to improve their pedagogical practicum, so that they can in turn, become essential elements that impact and transform their day-to-day and their future professional performance.

In the case of the *Foreign Languages Degree of the University of Pamplona*, reflection is conceived as essential exercise for conducting the integral practicum in which students self-evaluate, they establish a critical and constructive perception about their day-to-day in their role as teachers.

### **Research questions**

- How does reflection contribute to the transformation of pedagogical processes during the practicum?
- How does reflective practice influence the pre-service teachers' critic spirit and allow the analysis of their pedagogical performance?

### **Objectives**

#### **General objectives**

- To implement reflection as a tool to transform internal pedagogical processes of the practicum.
- To promote pre-service teachers' critic spirit development that allows them to analyse their pedagogical performance.

#### **Specific objectives**

- To consolidate a pre-service teachers group with a critic spirit, a group able to reflect and present proposals to face any problem in their practicum.
- To socialize criteria, to share ideas and guidelines to assume all pedagogical practicum aspects.
- To identify and analyse the strategies used by the pre-service teachers in his/her practicum.
- To implement reflective workshops and to develop didactic units that guide pre-service teachers' reflection.
- The pre-service teacher will analyse his/her beliefs about teaching performance and student's behaviour.

### **Theoretical framework**

Among the points addressed, some concepts and theories are mentioned in this component about teaching profession, reflection, reflexive practice and pedagogical practicum. To provide a broader understanding of each one of them, they are going to be covered subsequently.

#### **The teaching profession.**

One of the essential members of any educational institution is the teacher, who has the function to teach knowledge framed in a determined science or art, but who also is the responsible of the students' integral formation.

The teaching professions demands a series of competences, that currently comprise a conceptualisation and a way to operate within the planning and management of human resources orientated to facilitate an articulation among management, work, and education. As such, we find each teacher must meet the discipline competences that allow himself or herself to master a collection of knowledge and skills of the specific area, since the first intellectual requirement of a professional is the level in which he/she develops the activity. Similarly, each teacher must have competences in organization of the contents, it means that the pedagogical practicum does not only demand to organize its components to be learned by students, but also provides the teaching conditions inside or outside the educational setting. The most immediate function that teachers must develop is to design or foresee the teaching practice.

## **Reflection**

Reflection implies to cover different conceptions. For that reason, to deepen into its definition, two aspects are going to be taken into consideration: *the reflection as a process*, and *the reflection as a theme*. (Correa et al, 2010)

### ***Reflection as a process***

Reflecting is carried out starting from a series of cyclic stages as the result of a process. According Schön (1983) cited by Correa Molina et (2010) reflect about the experiences which implies “*a sort of reflective dialogue with the situation, where the language would promote the access to the individual’s experiences, which would permit to extract a new structuring of the situation*” (Correa et al, 2010)

### ***Reflection as a theme***

Grimmet et al (1999) cited by Correa et al (2010) states that reflection may be focused on a specific theme or subject. This type of reflection is based on three perspectives: reflection as instrumental mediation of action, reflection as deliberating among competing view of teaching, and reflection as reconstructing experience. The first two perspectives take the external authority (aspects) as the source of knowledge, whereas the third one is focused on contextual aspects. Among the mediating elements, which contribute to the process execution, are found action, context, partners and the same reflective person.

## **Reflective practicum**

In order to update and qualify the academic proposals in the university, and guide students to new ways of interacting with the world, it is necessary that teachers question themselves about their own practicum and the repercussion they are generated, and that

they are capable of objectifying their behaviours, and assuming the different roles in the pedagogical relation.

Teachers take a central role in the educational modern world, they act in a complex context submitted to a constant change determined by the interaction of diverse factors and conditions. Teaching profession requires that: "Teachers develop their professional knowledge concerning the changing circumstances" (Ebutt y EllioT:1986). In this problematic practicum context, of the class setting it demands a treatment oriented to understanding and social interacting.

The necessity of articulating the changing social reality to our pedagogical day-to-day, as evidence by the existence of numerous attempts to explain school phenomena and by searching the ways to attend those phenomena, to make school work effective.

This study serves participants teacher reflect about their methodological processes in the light of reflection as unique rational and ethic way of approaching (Sacristán 1999).

According to Van Manen (1997) there are different levels of reflexivity, in the first one: it is effectively applied skills and technical knowledge; in which reflection is applied with regard of the appropriate selection and use of the didactic strategies to be used.

In the second level, reflection brings those implicit budgets within the specific practices of the classroom. Then, teachers analyse the adapted strategies' consequences proposed in the curriculum, afterwards practices are chosen by the educational criteria of teaching practicum, so that the pedagogical decisions adapted to the institutional reality and context are taken.

In the third level, Van Manen establishes an exercise of critical reflection. In this level, it is done the most elaborated reflection, including ethical and normative criteria, directly or indirectly related to the classroom.

### **Pedagogical practice**

It is appropriate considered to appeal to a conceptual operation of the practicum classification in order to assume the proposal of Zeichner who establishes some modalities of practicum:

- **Academical practicum:** It is oriented to prepare teachers for being able to reflect about the courses they teach, in order to transform them into student's understanding of structures.
- **Efficiency social practice:** It deals with the achieving of an effective teaching through the application of didactic technics that are deduced of general principles in the pedagogical investigation. In this case, reflecting consist on a strategic decision: "selecting among the range of available technics, in order to know, which of one is more effective"
- **Of development:** teaching is based on the interests and student development, at the same time, it considers the development of teacher as teacher and as individual.
- **Social reconstruction:** Reflecting objective is social, economic, and political context, that promote real democratic relations in the classroom, as well as equal and fair in social field.



- **Generic:** Programs related reflection in the generic way, but without specifying the claims of the programs, neither the curriculum about what it needs to be reflected nor the strategies to foment the reflective learning.

### **Methodology**

Among the methodological strategies proposed, it is developed an unceasing reflection process that contemplates meetings to strengthen the pre-service teachers' group as an initial space to cover the educational and professional teaching work. The organization principles are autonomy, planning and self- observation.

This study undertook a qualitative approach, from the perspective of reflection as the central approach that will contribute to the description, identification and analysis of the pedagogic practice itself. The data collection instruments proposed are:

#### **Instruments**

##### ***Reflective workshops***

The reflective workshops' purpose was to guide the pre-service teachers' reflection, but at the same time to socialize and share experiences of each teaching process to enrich their training and to insert new tools that allow them to transform their pedagogical practices.

##### ***Self-observation sheet***

Its purpose is to guide the pre-service teacher towards an own view about his/her performance as teacher and his/her role in the classroom, and in his/her the educational community environment.

*Narrative*

The exercise of reflection will allow pre-service teachers to express themselves about their experiences as a way to provide sense to each everyday event of teachers' life.

*Classes' registers*

To have evidence about pre-service teachers' actions in the classroom will contribute to the analysis and reflection of a variety of aspects concerning teaching and learning process. These registers will also provide an external and constructive view of their pedagogic practices.

**Chronogram of activities**

**Table 4.** *Research component chronogram.*

		FEBRUARY				MARCH				APRIL				MAY				
		WEEKS				WEEKS				WEEKS				WEEKS				
<i>ACTIVIDADES</i>		1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	
<b>I</b>	<b>Formulación proyecto</b>	█																
<b>II</b>	<b>Socialización</b>		█															
<b>III</b>	<b>Implementación</b>				█													
<b>IV</b>	<b>Aplicación de instrumentos.</b>					*	*	*	*	*	*	*	*	*	*	*	*	*
<b>V</b>	<b>Talleres</b>							█				█					█	

\* Reflective journals.

It shows the research component chronogram where the pre-service teacher will implemented ten reflective narratives, he will attend to the reflective workshops.

## Results

It exists a duality in a pre-service teacher's role because there is an immersion into an educational and a research context. In terms of the educational field the composition of song was carried out as a strategy to foster the student's writing skills.

However, during this process the role as a researcher was developed through a continuous reflection, in this sense, every class included a process of reflection, concerning an assessment of the pre-service teacher's performance promoted the criticism spirit, owing to there was a progressive analysis by examining the actions inside and outside the classroom.

Hence, the critic spirit was essential to evaluate the implementation of teaching strategies in this case, reflection showed the necessity of changing some misconception when assigning time for the development of activities inside the classroom. The next excerpt illustrates this misconception: *“Even though I established the suitable for each of the activities proposed in the planning for the classes, I realized that students worked slower than I expected.”* (Reflective narrative N°3).

However, as a pre-service teacher the main challenge was student's behavior, because this was an obstacle to learning the target language, because the lack of respect from some students to the pre-service teacher was evident along practicum, during some lessons, students talk each other without paying attention to the pre-service teacher's explanation. Consequently, this issue affected the pre-service teacher's feelings throughout the practicum process, as he stated in his the fifth narrative: *“I must admit, that sometimes I feel too much anger, the behavior of the students it enervates me, due to it is frustrating the fact*

*of maintaining order in the classroom. However, It is something that must be faced with patience in order to avoid to lose the control over my emotions.”*

It reveals how frustrating is to the pre-service teacher lost the control to overcome the difficulties related to classroom management. Nevertheless, practicum allowed to understand that in some cases the students who showed a misbehavior obtained good results in English test. The tenth narrative illustrates this idea: *“It is remarkable that some of the most conflictive students and generators of indiscipline demonstrated good results in academic activities”*

It exposes that the pre-service teacher realized that an accurate teaching consists of increasing student’s motivation to learn instead of attempting to punish their misbehavior, because although a topic as present simple can be explained multiple times, if the student is not motivated enough, he will not achieve a significant learning.

In this regard, classroom strategies become a vital element to encourage the learning of the target language and to help to classroom management. With regard to the classroom strategies implemented, pre-service teacher stated: *“I prepared some strategies to motivate the students to enhance classroom managements such as positive and negative points, candies as behavior reward, extra-work assignment to students who did not cooperate, and more importantly, the development of an attitude to guide the group, avoiding panic and desperation.”* (Reflective narrative N°1)

According to reflection 1, the pre-service teacher looked for new strategies to increase student’s interest in target language and more importantly, to attempt to improve classroom management. Moreover, the he highlighted the necessity of working on the emotional

intelligence in order to avoid difficulties as panic or desperation, because in some cases the preserve teacher's mood was affected by the student's attitude.

### **Conclusion**

To conclude, practicum was an appropriate period to understand the teacher's reality inside an educational context in public school, in this sense, the pre-service teacher became aware of the implications when working with human beings, and although there were not any significant problems with the students, the teacher's role requires an enormous patience to treat disrespectful people whether parents or students.

On the other hand, practicum was a useful opportunity to develop the critic spirit throughout the implementation of weekly narratives (see **Annex 12**), class registers, and reflective workshops. These instruments promoted the reflection of the pedagogical activities carried out as pre-service teacher, giving sense from an external perspective of practicum and generating an improvement of classroom strategies along the process.

### **Chapter III: Outreach Component**

#### **Introduction**

Currently, knowing different languages is an increasing need in society, including aspects such as economy, professional relations, and studies and training in general, cultural exchanges, tourism and humanitarian aid to developing countries, as well as new technologies make this a necessity in the training process of people.

In addition the ability to speak other languages allows knowing other cultures, and helps to forge values of tolerance and respect towards the different ways of thinking and to understand the reality, which are fundamental principles for a comprehensive education, more importantly English learning have to start in primary school. .



### **Justification**

The Normal Superior of Pamplona: Rural Education Center Cariongo is located in Monteadentro neighborhood, this school supplies the learning needs of a large part of the area of the country side. Nevertheless, the small number of students enrolled in the institution has forced each of the teachers to take charge of two or three courses at the same time, following a New School model, where they must be responsible for all subjects even if the teacher is not an expert in each one of the fields, working on different levels at the same time. In addition the lack of English teachers, makes that the students do not have a clear concept of pronunciation of words or grammatical rules, producing activities of memorization and repetition, which can lead to lose the students' interest to learn the English language.

This project was carried out during 10 weeks, taking into account the needs of Pre-school, 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> grade students of the Normal Superior School of Pamplona, because during the observations the lack of importance given to the subject by the students was evident. For this reason, this project seeks to implement music as a learning strategy allowing students to become interested in learning English as a foreign language, and in this way, to encourage the progress in the acquisition of knowledge.

## **Objectives**

### **General Objective.**

To promote English learning through songs and musical activities in order to improve communicative skills at the Normal School of Pamplona: Cariongo Primary school.

### **Specific Objectives**

- To identify the level of English of the students of the students from pre-school, 1°, 2°, 3°, 4° and 5° grade of the Normal school of Pamplona: Cariongo Primary School.
- To develop musical activities that attract students' attention in order to increase their participation during the English course.
- To apply activities focused on the development of the four communicative skills.
- To assess what was learned during the practicum.

**Methodology**

A communicative teaching will be developed and the learning of a foreign language will be a more interactive and dynamic process. Through recreational activities, focused mainly on learning through music, but including certain types of activities that involve the development of the 4 communicative skills; reading, writing, listening and speaking. Therefore, there will be dynamics, songs, workshops, test, role plays and written productions.

**Social Proposal**

**Table 5.** *Outreach component chronogram of activities.*

<i>DATE</i>	<i>SUBJECT</i>	<i>ACTIVITY/DESCRIPTION</i>	<i>RESSOURCES</i>
<b>27-02-17</b> <b>06-03-17</b> <b>4 Hours</b>	-Presentation, -Greetings - Farewells	- Test Diagnostico. - Canción Tell me, what’s your name? - Explicación de los saludos y las maneras de despedirse. - Taller de asociación de los saludos. -Saludar y despedirse ante la clase oralmente.	Canción worksheets
<b>13-03-17</b> <b>24-03-17</b> <b>4Hours</b>	Verb to be -adjectives (emotions)	- Canción, “do you feel happy” - Buscar en la sopa de letras, diferentes adjetivos. - asociar cada imagen, según el estado de ánimo o el sentimiento. - Presentar los adjetivos haciendo una comparación entre ellos. - Buscar algo en el salón que sea como el adjetivo. - Realizar una sopa de letras con las palabras y escribirlas debajo de cada imagen.	Worksheets Speakers Flashcards
<b>27-03-17</b> <b>03-04-17</b> <b>4 Hours</b>	Jobs and occupations	- Canción “People Work” - Relacionar cada artículo indefinido según la profesión. - Dramatizar una profesión con el objetivo que los	Speakers Worksheets Flash cards

		demás estudiantes adivinen. -Juego de memoria .- Dibujar 3 personas importantes y escribir sus profesiones.	
<b>17-04-17</b> <b>2 Hours</b>	The numbers Age	Canción “the number song” Colorear los números del 1 al 20 Preguntar y decir la edad	Speakers worksheets
<b>24-04-17</b> <b>4 Hours</b>	-The Family -possessive adjectives	- Canción “The finger Family” - Reconocer el vocabulario. - Ordenar las letras para formar las palabras.	Worksheets Speakers
<b>03-10-17</b> <b>05-05-17</b> <b>4 Hours</b>	- Cloth es - Color s	Canción “What is your color” esta canción trabaja los colores y las acciones en inglés, permitiendo crear tantas estrofas como colores se les ocurran a los alumnos. Colorear la ropa siguiendo las instrucciones. Decir el color de la ropa de mis compañeros.	Worksheets Pencil Colors
<b>08-05-17</b> <b>2 Hours</b>	Parts of the body	Canción: “Head and Shoulders”. Señalar las partes del cuerpo y decir el nombre. - Asociar que sentido va con cada parte del cuerpo y completar las frases. - Juego: Pegar el trozo de papel correspondiente en las partes del cuerpo de mis compañeros.	Speakers Worksheets

It shows the outreach component chronogram where the pre-service teacher establishes a schedule to work with students primary school and Escuela regarding his outreach proposal.

## Results

The teaching process on primary school has included certain types of activities encompassing the development of the 4 communicative skills; reading, writing, listening and speaking. Therefore, there have been several types of activities such as games, songs, workshops, test, dramatization and written productions. However, music has been a significant factor to achieve a suitable learning, because it allows to integrate students from all ages. Furthermore, students have worked their pronunciation enriching vocabulary and grammar topics and more importantly generating an enjoyable classroom atmosphere, increasing the motivation, and encouraging their artistic abilities during the learning process.

At the beginning of practicum through a diagnosis test some difficulties related to English language were identified. For instance, the majority of the students do not know about verb to be, or even a basic vocabulary as the alphabet, although they learnt it previously, they forgot easily due to lack of practice. Hence, the learning of English language must be a progressive process and not an isolated one. As a result, the first period of practicum implied a reinforcement in previous topics. But it was necessary to encourage the students to through multiple strategies, considering the different ages into the same classroom, promoting the integration among the students and facilitating cooperative learning.

In terms of learning strategies, these are mainly focused on musical activities; therefore a song about the days of the week was prepared (see **Annex 13**), with the objective of performing it during the language day. As a result, students improved their communicative

skills through this song, showing interest when singing in English language and playing a musical instrument.

On the other hand, with the purpose of improving student's communicative skills some hours of peer tutoring were established (see **Annex 14**, nevertheless, the majority of students do not participate in these extra hours, only there were three students who took advantage of these hours. Moreover, peer tutoring hours have been useful to clarify students' doubts or to solve learning difficulties. Consequently, these reinforcement tutorials really helped the students to understand better the topics explained during the lessons and it also contributed when assigning grades at the end of the First academic period.

Tutorials were very significant to enhance issues like pronunciation, grammar and other gaps they have with respect to the target language. In this case, tutorials were focused on present simple, hobbies vocabulary and future with going to. These tutorials were given out of class at "Casa Agueda" every Wednesday afternoon.

Additionally, it is important to highlight the enjoyable classroom atmosphere when working with this type of population, and although at the Cariongo School, there are an interrelationship among several ages and grades (see **Annex 15**), the student's attitude and behavior is more comfortable than at the main educational center. They cooperated with the activities proposed actively, having a sense of respect towards their classmates and teachers.

During integral practicum period, there were some advances with regard to the communicative skills in English language, because students improved their capacity to listening and understand common expressions. Furthermore, the students enhanced their

speaking skills throughout the implementation of shorts role plays. And even, they learnt vocabulary which is essential to the development of comprehension activities.

On the other hand, the main limitation to development of the project was the rude behavior showed by a student with special education needs, because his attitude used to obstruct the learning process. The student seemed to be uncomfortable during the majority of lessons, and as result his behavior did not contribute to the development of these activities. However, the music helped to integrate this student with his classmates, creating a suitable environment to the integral learning.

Finally, students showed an improvement in their English language skill that was realized by doing a test at the end of practicum. This final test demonstrated what students learn during the practicum period, such as verb to be, body parts, emotions, school supplies and professions.

The process of working with primary school population was a meaningful experience that enriched the pre-service's teacher vocation to work in educational contexts, mostly located in rural areas. Moreover, the students demonstrated an increasing in their vocabulary, an improvement of their communicative skills and motivation by developing musical activities focused on achieving an accurate learning process at the Cariongo School.

## **Chapter IV: Administrative component**

### **Introduction**

Practicum provides a continuous learning process that requires an engagement with the school community. As teachers, we are part of the institution, thus, we have to participate in activities organized by the authorities of the school, such as cultural events, flag raisings, parents' meetings, religious celebrations and some others; this is an important aspect on teachers' role, because teaching implies a sense of responsibility and belonging to the school community.



### **Justification**

The teacher has to be a guide who facilitates the comprehensive education of the students, including non-academic curricular activities. Therefore, the teaching role implies the participation in all the activities proposed by the institution, allowing the interaction among teachers, learners, and parents and students teachers service teachers in order to create a good environment which going to contribute to a suitable development on the teaching process.

## **Objectives**

### **General Objective**

To participate in non-academic curricular activities proposed by the Normal Superior School of Pamplona

### **Specific Objectives**

- To contribute to the development of activities established by the institution.
- To help with the preparation of the different events.

**Methodology**

The pre-service teacher will participate in all the extracurricular activities proposed by the institution. The main purpose of the project is the engagement in the extracurricular activities as a member of the school community during. For this reason, it is necessary to know the activities proposed in the school timetable, and do an excellent job during these activities because as a teacher, it is essential showing a good behavior during the scholar journey. The activity school calendar shows specific activities in which this administrative component was developed.

**Activities Chronogram**

**Table 6.** *Normal School administrative calendar.*

**FEBRUARY**

<i>DATE</i>	<i>ACTIVITIES</i>	<i>RESPONSIBLE</i>
24 <sup>TH</sup> - 28 <sup>TH</sup>	Revisión del planeamiento curricular	COORDINADOR
28 <sup>TH</sup>	Izada de bandera: (gobierno escolar)	NUCLEO 3

**MARCH**

<i>DATE</i>	<i>ACTIVITIES</i>	<i>RESPONSIBLE</i>
1 <sup>ST</sup>	Eucaristía	TITULAR Y ESTUDIANTE DE SEGUNDO Y TERCERO
7 <sup>TH</sup> - 17 <sup>TH</sup>	Proceso de elección del gobierno escolar	NUCLEO 3
8 <sup>TH</sup>	Conmemoración día de la mujer	CUERPO DIRECTIVO Y DOCENTE
	Jornada pedagógica	Rector y Coordinador
19 <sup>TH</sup>	Día de San José	CUERPO DIRECTIVO Y DOCENTE.
22 <sup>ND</sup>	Día del agua	NUCLEO 1
	Jornada pedagógica	Rector y Coordinador
28 <sup>TH</sup>	Consejo directivo	RECTOR

29TH

Consejo académico

RECTOR

## APRIL

<i>DATE</i>	<i>ACTIVITIES</i>	<i>RESPONSIBLE</i>
7 <sup>TH</sup>	Eucaristía	TITULARES Y ESTUDIANTES DE SEDES
8 <sup>TH</sup> – 16 <sup>TH</sup>	Receso estudiantil semana santa	SED
10 <sup>TH</sup> - 17 <sup>TH</sup>	Tercera semana de desarrollo institucional	SED Y RECTOR
	Jornada ambiental de servicio social Grados decimos y once	RESPONSABLE SERVICIO SOCIAL
19 <sup>TH</sup>	Día de la E excelencia académica	RECTOR - COORDINACIÓN
25 <sup>TH</sup>	Consejo Académico	RECTOR
26 <sup>TH</sup>	Jornada pedagógica	Rector y Coordinador
	Consejo directivo	RECTOR
	Jornada equipos de apoyo a la gestión- semana cultural	RECTOR, COORDINACIÓN Y DOCENTES
18 <sup>TH</sup>	Reunión consejo estudiantil	PERSONERO
22 <sup>ND</sup>	Día de la tierra	NUCLEO 1
25 <sup>TH</sup>	Día del idioma	DOCENTES LENGUA CASTELLANA
28 <sup>TH</sup>	Día del niño.	AULA DE APOYO Y PFC
	Terminación del primer periodo académico	RECTOR - DOCENTES

## MAY

<i>DATE</i>	<i>ACTIVITIES</i>	<i>RESPONSIBLE</i>
1 <sup>ST</sup>	Día del trabajo	
2 <sup>ND</sup>	Inicio segundo periodo académico	RECTOR Y DOCENTE
2 <sup>ND</sup> – 5 <sup>TH</sup>	Semana cultural Efemérides Fundación de la Escuela Normal Superior	RECTOR Y NÚCLEOS DE FORMACIÓN

	La ciencia a la carrera	NUCLEO 1
	Festival de rondas (mañana)	PFC
	Desfile de faroles (noche)	NUCLEO 4
2 <sup>ND</sup> – 5 <sup>TH</sup>	Concierto normalista	
	Inauguración juego inter-clases	NUCLEO 2 EDUFISICA
	Convivencia con estudiantes por grupos	NUCLEO 3
	Eucaristía normalista	DIRECTIVOS DOCENTES
5 <sup>TH</sup>	Izada de bandera desempeño académico	NUCLEO 3
	Festival de bandas	SATURIO DELGADO
8 <sup>TH</sup> – 11 <sup>TH</sup>	Comisiones de evaluación	COORDINACION
12 <sup>TH</sup>	Día del educador	
17 <sup>TH</sup>	Día mundial del reciclaje	NUCLEO 1
17 <sup>TH</sup> – 18 <sup>TH</sup>	Entrega de informes académicos primer periodo	EQUIPO DOCENTE
31 <sup>ST</sup>	Jornada pedagógica	Rector y Coordinador

## JUNE

<i>DATE</i>	<i>ACTIVITIES</i>	<i>RESPONSIBLE</i>
2 <sup>ND</sup>	Eucaristía normalista	Cuarto y quinto
5 <sup>TH</sup>	Día del medio ambiente Cine foro ambiental	Núcleo 1
15 <sup>TH</sup>	Ceremonia de graduación PFC	RECTOR - COORDINACION PFC
16 <sup>TH</sup>	Convivencia para docentes	Núcleo 3
17 <sup>TH</sup> – 9 <sup>TH</sup> JULY	Receso estudiantes y docente	SED

It shows the administrative component chronogram where the pre-service teacher will attend to the events, and celebrations proposed by the School in order to understand how the scholar community works, and more importantly to become part of it.

## Results

The pre-service teacher participates in all the extracurricular activities proposed by the institution. Therefore, being an active member of the institution is the main purpose of the project, because a pre-service teacher must create an engagement with the school community, showing a good behavior during the school day.

The activities proposed by the Educational institution encompassed a great variety situations, such as rise flags, religious ceremonies, parent's meetings, the election of the school government and the participation in a radio program carried out in English language every Wednesday.

In the case of the radio programs in English language, some tongue twisters and poems were prepared, in order to encourage, student's interest in learning the target language. Additionally, some songs have been played by the pre-service teacher, considering the interdisciplinary of the learning process (see **Annex 16**).

On the other hand, during the cultural week the pre-service manifested a fully engagement with the activities proposed by the institution these especial events encompassed a Nursery rhymes festival (see **Annex 17**), sportive activities and religious celebrations (see **Annex 18**). The cultural week was an excellent opportunity to integrate the students in extracurricular activities (see **Annex 19**), which are essential to produce an integral education. Consequently, this week was useful to understand the importance of belonging to a school community.

As a participant of institutional activities, it has been possible to realize how formal contexts of education are organized and how they worked. An institution is a big family

composed by many subjects who collaborate and help each other to grow and develop multiple aspects. In this case, the pre-service teacher's role implies an interrelationship with the school community helping to enhance learning and teaching methods. In addition, this has been an opportunity to share with every member and creating awareness of the important work that every one of them do every day.

## References

### Bibliography

- Barker, P. (2004) *Composing for voice: A guide for Composers, Singers and Teachers*.  
New York, USA: Routledge.
- Cameron, L. (2001). *Teaching languages to young learners*. Cambridge, England:  
Cambridge University Press.
- Cifuentes, M. (2006) *Songs in the English Class: A Strategy to Encourage Tenth Graders'  
Oral Production. Profile Issues in Teachers` Professional Development Print  
version ISSN 16570790 profile no.7 Bogotá Jan./dec. 2006.*
- Creswell, J. W. (2007) *Qualitative Enquiry and Research Design: Choosing Among Five  
Approaches*, Thousand Oaks, CA: Sage Publications.
- Elliot, Jhon. *La investigación-acción en educación*. Ediciones Morata.
- Gerald I. Susman,(1983). *Action Research: A Sociotechnical Systems Perspective*. G. Morgan.  
London: Sage Publications.
- Hatch, J. (2002). *Doing qualitative research in education settings*. New York: State  
University of New York.
- Holloway, I. (1997). *Basic Concepts for Qualitative Research*. Oxford. Blackwell Science.
- Kvale, S. (1996). *InterViews, An introduction to qualitative research interviewing*.  
Thousand Oaks, CA: Sage.
- Medina, Jarauta, Imbernon. (2010) *La enseñanza reflexiva en la Educación Superior*. Editorial  
Octaedro.



Ministerio de Educación Nacional (2006). Serie Guías 22. *Estándares básicos de competencias en lenguas extranjeras: inglés. Formar en lenguas extranjeras: ¡el reto! Lo que necesitamos saber y saber hacer.*

Meyer, J. (2000) 'Using qualitative methods in health-related action research', *British Medical Journal*, 320: 178–181

Muñoz, I. (2013) Songs as a tool to develop listening and speaking skills at a beginners' level. *Xalapa*. Universidad Veracruzana

Muzás, María Dolores; Blanchard Giménez, Mercedes. *Propuestas metodológicas para profesores reflexivos*. Narcea, S.A. de Ediciones

Nunan, D. (2004). *Task- Based Language Teaching*. Cambridge: Cambridge University Press.

Proyecto Educativo Institucional, Instituto Educativo Normal Superior. (2016). Consejo administrativo.

Sacristán, Gimeno J. (1998). *El curriculum. Una reflexión sobre la práctica*. Madrid. Editorial Morata.

Saricoban, A. & Metin, E. (October 2000). Songs, Verse and Games for Teaching

Wassink, D. (2011) *Teaching Language Through Music*. *Practically Primary*; 16(2), p.10.

### Websites' bibliography

Colombia Aprende (2017). *Inglés como lengua extranjera: estrategia para la competitividad*.

Retrieved from: <http://www.colombiaaprende.edu.co/html/productos/1685/w3-article-312132.html>

Grammar. Hacettepe University & Cankaya University (Ankara, Turkey) Retrieved April

20th, 2013 Retrieved from: <http://iteslj.org/Techniques/Saricoban-Songs.html>

Millington, N. T. (2011) Using Songs Effectively to Teach English to Young Learners

Ritsumeikan Asia Pacific University, Japan Language Education in Asia, 2011,

2(1), 134-141. Retrieved from:

<http://dx.doi.org/10.5746/LEiA/11/V2/I1/A11/Millington>

Ministry of the national education (2002) Función Docente. Art. 4 Decreto 1278. Retrieved

from: <http://www.mineducacion.gov.co/1621/article-80258.html>

## Annexes

### Annex 1. Diagnosis interview.

Muy buenas tardes “Participante 1” de antemano quisiera agradecerle por su disponibilidad y gentileza de trabajar en mi proyecto de investigación. Por lo tanto, con esta entrevista iniciaremos el proceso de recolección de datos. Además le recuerdo que la información que se va a recolectar, se va a mantener de manera anónima, así que siéntase libre de expresar sus ideas.

1) ¿Qué importancia tiene para usted la música?

Me importa mucho, podría decir, porque yo escucho música en inglés casi todos los días, porque me gusta mucho la música en inglés porque es chévere y me quiero aprender algunas.

2) ¿Qué experiencias musicales ha tenido?

Yo me sé algunas canciones, pero nadie me las ha enseñado.

Follow –up question

¿Cuáles canciones se sabe usted?

Me sé algunas canciones “wating for love,” “bangaran” “feel so close”

3) ¿De uno a 10 cuanto comprende las canciones en inglés?

5 más o menos

¿Follo-up question, por qué 5?

Porque hay palabras que son muy raras y hay algunas que no.

4) ¿Qué opina del aprendizaje del inglés a través de la música?

Me gusta porque en clase no está permitido escuchar música, así que aprender inglés con la música es mejor porque se puede escuchar música y al mismo tiempo aprender inglés.

¿Qué puede aprender de la escritura y composición de canciones en inglés?

La enseñanza, porque una las aprende, y pues importante porque uno mismo hace la canción en inglés.

Muchas palabras desconocidas, también se puede aprender a escribir correctamente frases en inglés.

**Annex 2.** Final Interview.

Muy buenas tardes “Participante 2” de antemano quisiera agradecerle por su disponibilidad y gentileza de trabajar en mi proyecto de investigación. Por lo tanto, con esta entrevista culminamos el proceso de recolección de datos. Además le recuerdo que la información que se va a recolectar, se va a mantener de manera anónima, así que siéntase libre de expresar sus ideas.

Participante 2

- 5) ¿Cuál es su opinión de integrar la música en la clase de inglés?

Creo que es una buena idea porque se motiva uno a aprender, además se pueden conocer canciones en inglés. Por ejemplo a mí me gustó mucho la canción “Don’t give up” de Bruno Mars, así que cuando llegue a la casa la descargué de internet.

- 6) ¿Qué fue lo que aprendió después de este proceso?

Aprendí como hacer rimas internas y externas, también aprendí lo de personificación, que es cuando los objetos hacen cosas que hacen las personas, y y además aprendí poco de canto, ya que el teacher nos organizó para ensayar una canción.

También, aprendí palabras que no sabía decir en inglés porque las canciones eran algo pegajosas, entonces a uno se le queda la palabra. y el teacher nos trajo unas canciones de acuerdo con las emociones.

- 7) ¿Qué ventajas y desventajas encuentra al momento de componer?

“En parte fue algo difícil, ya que había que tener en cuenta varias cosas como la rima interna y externa, el vocabulario su pronunciación, y las reglas gramaticales que estábamos aprendiendo, además mi diccionario no es que ayudara mucho”.

También, aunque el profesor nos hablaba en inglés, habían muchas palabras que no entendía y que tocaba traducir”

- 8) ¿Cuál considera que es la influencia de este proyecto en la escritura del inglés?

Creo que es muy bueno porque uno escribe una canción y luego se canta, yo nunca había hecho nada parecido pero siempre hay una primera vez.

Follow up question:

¿Y en cuanto a su escritura en lengua inglesa que me puede decir?

Bien, porque creo que mejoré la parte escrita, porque se puso en práctica lo aprendido en clase como hacer una rima en “presente” o con “going to”

9) ¿Recomendaría usted replicar ese proyecto en otro contexto?

Si claro, creo que a varias personas les gusta la música y uno aprende bastante vocabulario con lo que los profesores nos enseñan, y uno va mejorando.

**Annex 3.** Pre-service teacher journal.**Date: Abril 7 de 2017**

La sexta semana deja tras su paso un dolor de garganta y mucho cansancio, sin embargo durante esta semana, se hizo evidente la implementación y uso de material didáctico, con el fin de evitar el modelo de enseñanza tradicional, el cual muchas veces se limita al tablero y a que el estudiante copie la información en el cuaderno. De este modo, propicié el uso de diapositivas, canciones, videos y ejercicios por medio de un medio audiovisual.

Permitiendo un mejoramiento de la atmósfera de la clase y un avance en el ejercicio de la profesión como docente, cambiando el rol de persona que va a imponer la información, por uno de docente facilitador del aprendizaje.

Por otra parte, en el ejercicio de la labor como docente en formación, siento que me voy adaptando cada vez más al contexto educativo, sin embargo, sigo considerando la disciplina y el comportamiento de los estudiantes como algo difícil de controlar. Esto empieza a influir en la creación de nuevos paradigmas educativos, como por ejemplo lo es el permanecer durante un aula de clase toda la jornada, evitando la interacción de los estudiantes con el ambiente. De este modo, empiezo a cuestionarme sobre los lugares en los que verdaderamente ocurre el aprendizaje, puesto que a veces siento que estamos más preocupados por seguir y completar unos contenidos curriculares, olvidando la verdadera naturaleza humana, que incluye la motivación por aprender, producto de la curiosidad y las relaciones interpersonales.

Finalmente, me siento atrapado en un sistema educativo que no favorece la educación y formación de seres humanos conscientes, sino personas que memorizan contenidos. Los niños están llenos de energía por canalizar, y el desorden y la indisciplina son el resultado de una sociedad inconsciente que se hunde cada vez más en una crisis educativa y medio ambiental.

**Annex 4.** First Composition workshop.

<p><b>GROUP:</b> SEVEN A-B</p>	<p><b>LEVEL:</b> A1</p>	<p><b>CLASS N:</b> 1 <b>DATE:</b> Mach 15<sup>th</sup> 2017</p>
<p><b>TEACHERS:</b> Carlos Augusto Lizcano Prieto</p>	<p><b>SUPERVISOR:</b> ROSALBA ESPINOSA URBINA</p>	<p><b>FINAL GRADE:</b></p>
<p><b>TOPICS:</b> Present Simple, Internal rhythm – External rhythm</p>	<p><b>COMPETENCES:</b> Communicative, Linguistic, Socio-Cultural</p>	
<p><b>STUDENTS' RIGHTS:</b></p> <ul style="list-style-type: none"> <li>▪ Participates in short conversation providing information about himself/herself as well as about familiar people, places and events.</li> <li>▪ Describes people activities, events and personal experiences orally.</li> <li>▪ Writes short and simple texts about familiar actions, experiences, and plans.</li> <li>▪ Understands the main idea and details related to activities, places, and people in a short descriptive text.</li> <li>▪ Recognizes specific information in written and oral texts related to objects, people, and actions.</li> <li>▪ Gives and follows instructions, recommendations, and suggestions about topics related to his/her immediate context.</li> <li>▪ Describes actions related to a subject in his/her family or school environment using simple sentences and images.</li> </ul>		
<p><b>BASIC STANDARD OF COMPETENCE:</b></p> <ul style="list-style-type: none"> <li>▪ The students will be able to write short and simple texts about familiar actions and experiences.</li> </ul>	<p><b>COMMUNICATIVE OBJECTIVE:</b></p> <p>The students will be able to write two verses taking into account the internal and external rhythms.</p>	<p><b>SOCIO-CULTURAL OBJECTIVE:</b></p> <p>The student will be able to know an American singer.</p>



STAGES	DESCRIPTION OF THE ACTIVITY	TIME (min)	SKILLS	MATERIAL
Opening	<ul style="list-style-type: none"> <li>▪ The teacher will start the class by praying a pray (<a href="#">Appendix 1</a>), and he will show a motivational phrase (<a href="#">Appendix 2</a>). Then, the teacher and students will reflect about the sentences. He will check the homework about present simple sentences.</li> </ul>	5 min	<ul style="list-style-type: none"> <li>▪ Reading, listening, speaking, writing.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Worksheet, board, markets.</li> </ul>
Warm-up	<ul style="list-style-type: none"> <li>▪ The teacher will ask students to write their five favorite singers, then the teacher will collect the worksheets.</li> </ul>	5 min	<ul style="list-style-type: none"> <li>▪ Writing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Worksheets</li> </ul>
Appreciation Of a Song	<ul style="list-style-type: none"> <li>▪ The teacher will give to each student the lyrics of a song (appendix 3) the teacher will introduce the song and its author, then he will ask students to choose the correct form of the verb in present simple. After that he will play the song and students will attempt to sing according to the listening. Then, the teacher will check the answers orally.</li> </ul>	15 min	<ul style="list-style-type: none"> <li>▪ Listening</li> </ul>	<ul style="list-style-type: none"> <li>▪ Board, Market, Worksheets</li> </ul>

<p>Explanation of the topic</p>	<ul style="list-style-type: none"> <li>▪ The teacher will give the definition of rhyme (appendix 4), and he will explain the role of rhymes when creating a song.</li> <li>▪ Then the teacher will show two examples of external rhymes (appendix 5), he will ask students if there is a similar pattern between the two examples, and after that he will explain the external rhyme, taking into account those examples.</li> <li>▪ The teacher will put on the board, two verses related to internal rhymes (appendix 6). Students will look at the verses and say if they recognize a common pattern among the rhymes. Then the teacher will explain the internal rhyme, based on the examples provided.</li> </ul>	<p>10 min</p>	<ul style="list-style-type: none"> <li>▪ Reading, listening, speaking, writing.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Board, Market, Posters</li> </ul>
<p>Introduction of the vocabulary</p>	<p>Then, then teacher will introduce the vocabulary from the work bank (appendix #7) then, the teacher will check the pronunciation of the words from the work bank, and students should repeat to reinforce the pronunciation.</p>	<p>10 min</p>	<ul style="list-style-type: none"> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪ Worksheet, board, markets.</li> </ul>
<p>Writing activity</p>	<ul style="list-style-type: none"> <li>▪ The students will create a two verses, taking into account the vocabulary provided from the bank of rhymes. Additionally, the students can use their dictionary, if they want to include a different word in their verses.</li> </ul>	<p>20 min</p>	<ul style="list-style-type: none"> <li>▪ Writing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Worksheet, board, markets.</li> </ul>
<p>Socialization</p>	<ul style="list-style-type: none"> <li>▪ <input type="checkbox"/> The teacher will collect the two verses, and he is going to choose three verses to socialize.</li> </ul>		<ul style="list-style-type: none"> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>



**Annex 5.** Second composition workshop.

<p><b>GROUP:</b> SEVEN A-B</p>	<p><b>LEVEL:</b> A1</p>	<p><b>CLASS N: 1</b> <b>DATE:</b> April 17<sup>th</sup> 2017</p>
<p><b>TEACHERS:</b> Carlos Augusto Lizcano Prieto</p>	<p><b>SUPERVISOR:</b> ROSALBA ESPINOSA URBINA</p>	<p><b>FINAL GRADE:</b></p>
<p><b>TOPICS:</b> Feelings, Present Simple, Internal rhythm – External rhythm</p>		<p><b>COMPETENCES:</b> Communicative, Linguistic, Socio-Cultural</p>
<p style="text-align: center;"><b>STUDENTS' RIGHTS:</b></p> <ul style="list-style-type: none"> <li>▪ Participates in short conversation providing information about himself/herself as well as about familiar people, places and events.</li> <li>▪ Describes people activities, events and personal experiences orally.</li> <li>▪ Writes short and simple texts about familiar actions, experiences, and plans.</li> <li>▪ Understands the main idea and details related to activities, places, and people in a short descriptive text.</li> <li>▪ Recognizes specific information in written and oral texts related to objects, people, and actions.</li> <li>▪ Gives and follows instructions, recommendations, and suggestions about topics related to his/her immediate context.</li> <li>▪ Describes actions related to a subject in his/her family or school environment using simple sentences and images.</li> </ul>		
<p><b>BASIC STANDARD OF COMPETENCE:</b></p> <ul style="list-style-type: none"> <li>▪ The students will be able to write short and simple texts about familiar feelings actions and experiences.</li> </ul>	<p><b>COMMUNICATIVE OBJECTIVE:</b></p> <p style="text-align: center;">The students will be able to write two verses taking into account the internal and external rhythms.</p>	<p><b>SOCIO-CULTURAL OBJECTIVE:</b></p> <p style="text-align: center;">The student will be able to know about four different musical styles.</p>

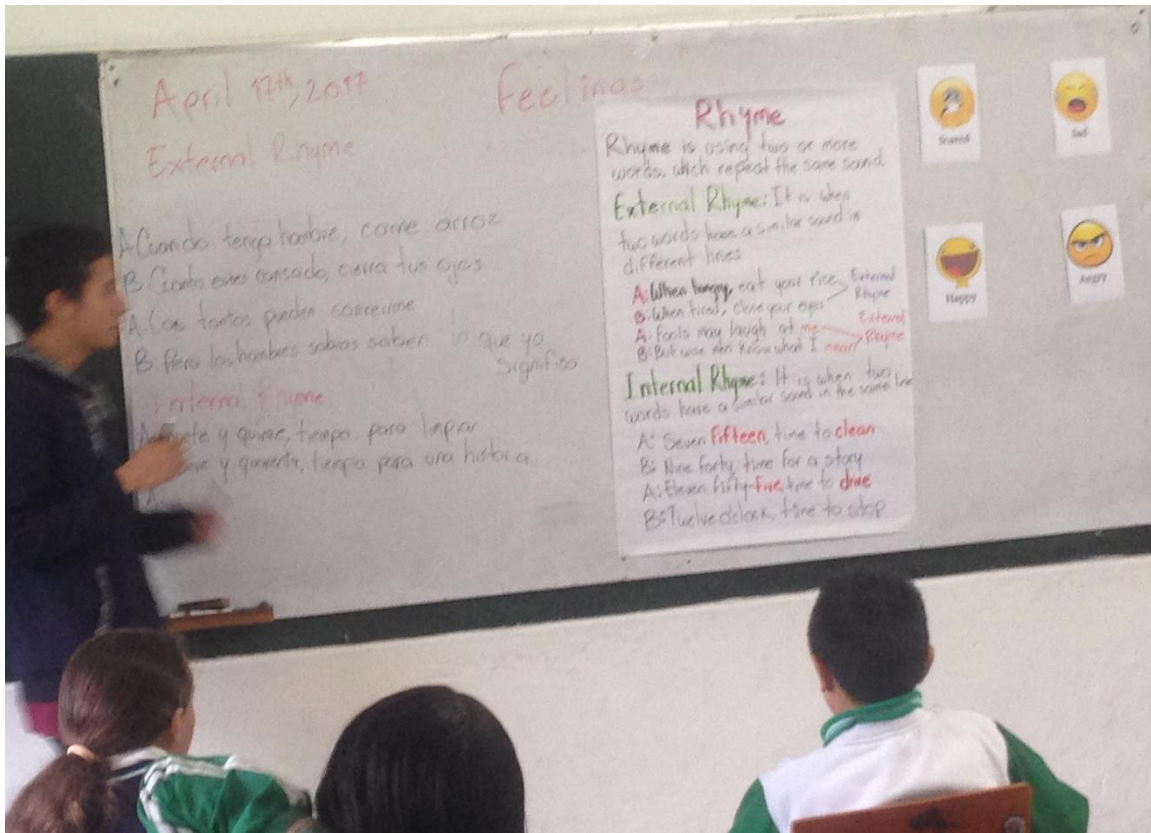
STAGES	DESCRIPTION OF THE ACTIVITY	TIME (min)	SKILLS	MATERIAL
Opening	<ul style="list-style-type: none"> <li>▪ The teacher will start the class by praying a pray (<a href="#">Appendix #</a>), and he will show a motivational phrase (<a href="#">Appendix 2</a>). Then, the teacher and students will reflect about the sentences. He will check the homework about present simple sentences.</li> </ul>	5 min	<ul style="list-style-type: none"> <li>▪ Reading, listening, speaking, writing.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Worksheet, board, markers.</li> </ul>
Warm-up	<ul style="list-style-type: none"> <li>▪ The teacher will stick some flash cards on the board related to feelings and emotions (appendix 3). Then, some students will be selected by playing “hot potato game”. After that, the student will do a facial expression according to one emotion.</li> </ul>	5 min		<ul style="list-style-type: none"> <li>▪ Flashcards, board, markers.</li> </ul>
Appreciation Of a Song	<ul style="list-style-type: none"> <li>▪ The teacher will explain the main characteristic of music, taking into account feelings vocabulary introduced previously (appendix 4). After that, the teacher plays a song, and students should match the song with the feeling that it produces (appendix 5).</li> </ul>	15 min	<ul style="list-style-type: none"> <li>▪ Listening</li> </ul>	<ul style="list-style-type: none"> <li>▪ Speakers, Board, Marker, Worksheets</li> </ul>

<p>Questions</p> <p>Present simple</p>	<ul style="list-style-type: none"> <li>Then, teacher will ask some questions, related to music, in order to reinforce present simple interrogative form. Students should answer using long and short answers orally. (Appendix 6).</li> </ul>	<p>10 min</p>	<ul style="list-style-type: none"> <li></li> </ul>	<ul style="list-style-type: none"> <li></li> </ul>
<p>Explanation of the topic</p>	<ul style="list-style-type: none"> <li>The teacher will give the definition of rhyme (appendix 7), and he will explain the role of rhymes when creating a song.</li> <li>Then the teacher will show two examples of external rhymes (appendix 8), he will ask students if there is a similar pattern between the two examples, and after that he will explain the external rhyme, taking into account those examples.</li> <li>The teacher will put on the board, two verses related to internal rhymes. Students will look at the verses and say if they recognize a common pattern among the rhymes. Then the teacher will explain the internal rhyme, based on the examples provided.</li> </ul>	<p>10 min</p>	<ul style="list-style-type: none"> <li>Reading, listening, speaking, writing.</li> </ul>	<ul style="list-style-type: none"> <li>Posters, Board, Marker,</li> </ul>

<p>Introduction of the vocabulary</p>	<p>After that, The teacher will introduce the vocabulary from the work bank (appendix 9) then, the teacher will check the pronunciation of the words from the work bank, and students should repeat to reinforce the pronunciation.</p>	<p>10 min</p>	<ul style="list-style-type: none"> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪ Worksheet, board, markers.</li> </ul>
<p>Writing activity</p>	<ul style="list-style-type: none"> <li>▪ The students will create a two verses, taking into account the vocabulary provided from the bank of rhymes. Additionally, the students can use their dictionary, if they want to include a different word in their verses.</li> </ul>	<p>20 min</p>	<ul style="list-style-type: none"> <li>▪ Writing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Worksheet, board, markers.</li> </ul>
<p>Socialization</p>	<ul style="list-style-type: none"> <li>▪ The teacher will collect the two verses, and he is going to choose three verses to socialize.</li> </ul>	<p>10 min</p>	<ul style="list-style-type: none"> <li>▪</li> </ul>	<ul style="list-style-type: none"> <li>▪</li> </ul>







**Annex 6.** Vocabulary bank.

<b>Verbs</b>		
Take	Try	Read
Make	Cry	Leave
Create	Die	Meet
Play	Write	Eat
Say	Blind	Lead
Wait	Buy	Treat
Pay	Ride	Kiss
Pray	Climb	Live
<b>Nouns</b>		
Lake	Night	Meat
Cake	Right	Bill
Way	Light	Trip
May	Eye	King
Train	Life	Milk
Pain		Tree

Annex 7. First composition workshop result.

Internal Rhyme Daniel Ricardo C

Seven Fifteen time to clean  
Nine Forty time for a story  
Eleven Fifty Five time to drive  
Twelve O'elok time to stop  
A Fifteen seven time to cut  
B Forty Nine time to Down  
A Fifty eleven time to Black  
B Fifty one time to mad

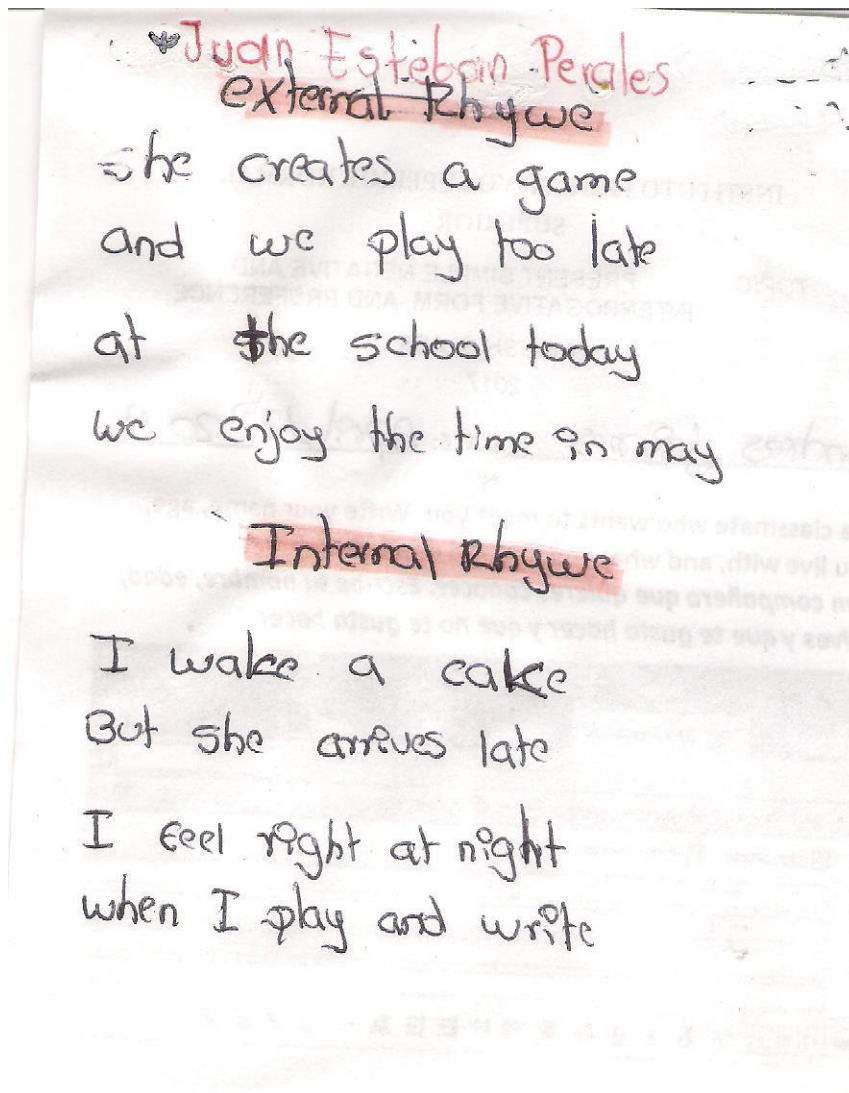
Annex 8. Second composition workshop result

Samuel molina Rojas.

My mom is proud  
she loves to red  
Her #son is braun  
the land of the green.

External Rhyme  
External Rhyme

Annex 9. Third composition workshop result.



**Annex 10.** Planning of the class.

<p><b>GROUP:</b> SIX A-B</p>	<p><b>LEVEL:</b> A1</p>	<p><b>CLASS N: 1</b> <b>DATE:</b> March 21<sup>th</sup> 2017</p>
<p><b>TEACHERS:</b> Carlos Lizcano</p>	<p><b>SUPERVISOR:</b> Ariel Mogollón</p>	<p><b>TIME</b> 2 hours</p>
<p><b>TOPICS:</b> Time &amp; Daily Routine</p>	<p><b>COMPETENCES:</b> Communicative, Linguistic, Socio-Cultural</p>	
<p><b>STUDENTS' RIGHTS:</b></p> <ul style="list-style-type: none"> <li>▪ Participate in short conversation providing information about himself/herself as well as about familiar people, places and events.</li> <li>▪ Participate in a short conversation</li> <li>▪ Request and provides clarification on how names and unknown words are spelled.</li> <li>▪ Understand and uses familiar words and short phrases about routines, daily activities and preferences.</li> <li>▪ Understand instructions and express them orally and in written form.</li> <li>▪ Describes the basic characteristics of people, things, and places.</li> <li>▪ Answer questions related to “what, who and when” after reading or listening to a short simple text.</li> <li>▪ Writes basic personal information in pre-established forms.</li> </ul>		
<p><b>BASIC STANDARD OF COMPETENCE:</b> The students will be able to understand familiar words and short phrases about routines, daily activities and preferences.</p>	<p><b>COMMUNICATIVE OBJECTIVE:</b> The students will be able to write about their parents' daily routine.</p>	<p><b>SOCIO-CULTURAL OBJECTIVE:</b> The students will be able to know the daily routine of a famous British character by watching a video.</p>

STAGES	DESCRIPTION OF THE ACTIVITY	TIME (min)	SKILLS	MATERIAL
<b>Opening</b>	<ul style="list-style-type: none"> <li>The teacher will write on the board a motivational sentence (<a href="#">Appendix 1</a>) and he will ask students' opinions about its meaning.</li> </ul>	5 min	<ul style="list-style-type: none"> <li>Reading, listening, speaking, writing.</li> </ul>	<ul style="list-style-type: none"> <li>Board, marker</li> </ul>
<b>Warm-up</b>	<p>The teacher will give students some images (<a href="#">Appendix 2</a>) with their respective actions related to the daily routine.</p> <p>Then, The teacher will write on the board "Daily routine" with a red marker; what students will do is stick on the board those images taking into account the logical order of a daily routine and then the student will read aloud what is written on the images.</p>	10 min	<ul style="list-style-type: none"> <li>Speaking</li> </ul>	<ul style="list-style-type: none"> <li>Board, marker, Worksheets</li> </ul>
<b>Imitation Game</b>	<p>Students will play an imitation game. So, the teacher will select a student who is going to represent an action, and the other students will try to guess the action that the selected students is doing. The person who guesses should represent another action, related to the daily routine vocabulary.</p>	10 min	<ul style="list-style-type: none"> <li>Speaking</li> </ul>	<ul style="list-style-type: none"> <li>Board, marker, Worksheets</li> </ul>
<b>Explanation of the topic</b>	<p>The teacher will start the explanation writing on the top of the board "present simple affirmative form". Then, he will divide the board in three sections (<a href="#">Appendix 3</a>). The first one will serve to explain the structure of the affirmative for the second one will serve to teach the third person singular rules and in the last one the teacher will ask students to say some verbs in Spanish in order to take them into account for following activities. Once the teacher has explained the topic, he will give them several examples in order to reinforce what he has just taught specially the third person singular rules.</p>	20 min		<ul style="list-style-type: none"> <li>Board, marker, Worksheets</li> </ul>

<p><b>Exercise of mechanization</b></p>	<p>The teacher will give to each student a worksheet (<a href="#">appendix 4</a>). First, students should complete some sentences with the correct form of the verbs. Second, the students will choose the correct option. Third, the teacher will check the exercise orally.</p>	<p>10 min</p>	<ul style="list-style-type: none"> <li>▪ Reading</li> </ul>	<ul style="list-style-type: none"> <li>▪ Board, marker, Worksheets</li> </ul>
<p><b>Listening Activity</b></p>	<p>The teacher will introduce the vocabulary by playing an audio, about a student from Atlanta (<a href="#">appendix 5</a>), what students should do is matching the vocabulary from the word bank with the images.</p> <p>The teacher will give to each student a short text about Santiago's routine. Then he will play the audio twice, and the students will attempt to complete the text with the words based on the vocabulary of the word bank (<a href="#">appendix 6</a>).</p>	<p>20 min</p>	<ul style="list-style-type: none"> <li>▪ Listening, writing.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Speakers, marker, board.</li> </ul>
<p><b>Socio cultural video</b></p>	<p>The teacher will play a video about Mr. Bean's daily routine (<a href="#">appendix 7</a>). The students will identify the famous character's actions by organizing some sentences. (<a href="#">appendix 8</a>)</p>	<p>10 min</p>	<ul style="list-style-type: none"> <li>▪ Listening</li> </ul>	<ul style="list-style-type: none"> <li>▪ Video beam, Speakers, marker, board</li> </ul>
<p><b>Written Production</b></p>	<p>The students should write their parent's daily routine with the purpose of practicing present simple in third person. Unless this written composition must include 10 sentences.</p>	<p>10 min</p>	<ul style="list-style-type: none"> <li>▪ Writing</li> </ul>	<ul style="list-style-type: none"> <li>▪ Board, marker, Worksheets</li> </ul>

**Annex 11.** Final Result of compositions workshops.

**Title: Children's song**

The cat is black

The ring is pink.

I'm going to live

To be a king.

My Mom is proud,

She loves to read.

Her town is brown,

The land of the queen.

The teacher is mad

My neighbor is sick,

But when I am sad

I climb on a tree

I'm going to play a game,

But the train is gray.

The god is going to pray,

For the human pain.

He plays at night,

She brings the light.

They buy a knight

With the blue eyes





**Annex 12.** Pre-service teacher reflective narrative.

**Reflexión N°1**

**Fecha: Febrero 27 – Marzo 3, 2017**

Durante esta primera semana de práctica, el aprendizaje ha sido significativo. El ejercicio de la docencia es algo que requiere experiencia para que sea llevado a cabo de mejor manera. De este modo la semana deja un balance de aspectos positivos y algunos a mejorar.

Con respecto a los aspectos positivos, pude evidenciar una progresión desde el primer día, cada día aprendí algo nuevo, pequeños detalles que pueden marcar la diferencia en el ejercicio de la profesión. Siempre es bueno mejorar, y por ejemplo el manejo de grupo es todo un arte a mejorar. El hecho de darse cuenta que junto con mi cabeza hay 30 personas más conectas por un canal de comunicación ya sea verbal o corporal, así que la palabra puede tener tanto poder como el lenguaje corporal. Además me gusto la sensación de estar en un colegio desempeñando un role diferente, de algún modo es retroceder en el tiempo y reconocer nuestra naturaleza traviesa e infantil durante la época escolar.

Por otra parte, existen varios aspectos a mejorar, en este caso el reto consiste en el manejo de la disciplina, durante el desarrollo de las clases se evidencia la reacción que provocan ciertos estudiantes en cuanto a la disciplina. De este modo antes de empezar la práctica y basado en las observaciones previas, prepare algunas estrategias para controlar la disciplina tales como puntos negativos, dulces de recompensa por el buen comportamiento, trabajo extra para los que no cooperen con el desarrollo de la clase, y lo más importante adquirir carácter para dominar un grupo sin caer presa del pánico o la desesperación. Esto último es algo que aun debo mejorar, ya que en algunas ocasiones, no pude evitar sentirme enojado por el comportamiento y la actitud de ciertos estudiantes, reconociendo que antes de ser profesor y estudiante, somos seres humanos y para que exista un buen proceso de aprendizaje es necesario crear una relación basada en el respeto de cada una de las partes.

Considero que esta primera semana de práctica fue esencial para estudiar la realidad a la que nos enfrentamos en el ejercicio de nuestra labor como docentes. Después de esta primera experiencia me quedan algunas preguntas: ¿realmente me quiero dedicar toda la vida a ser docente? En el caso que lo haga ¿Con qué rango de edades debería trabajar?

**Annex 13.** Outreach component song.

Days of the week.



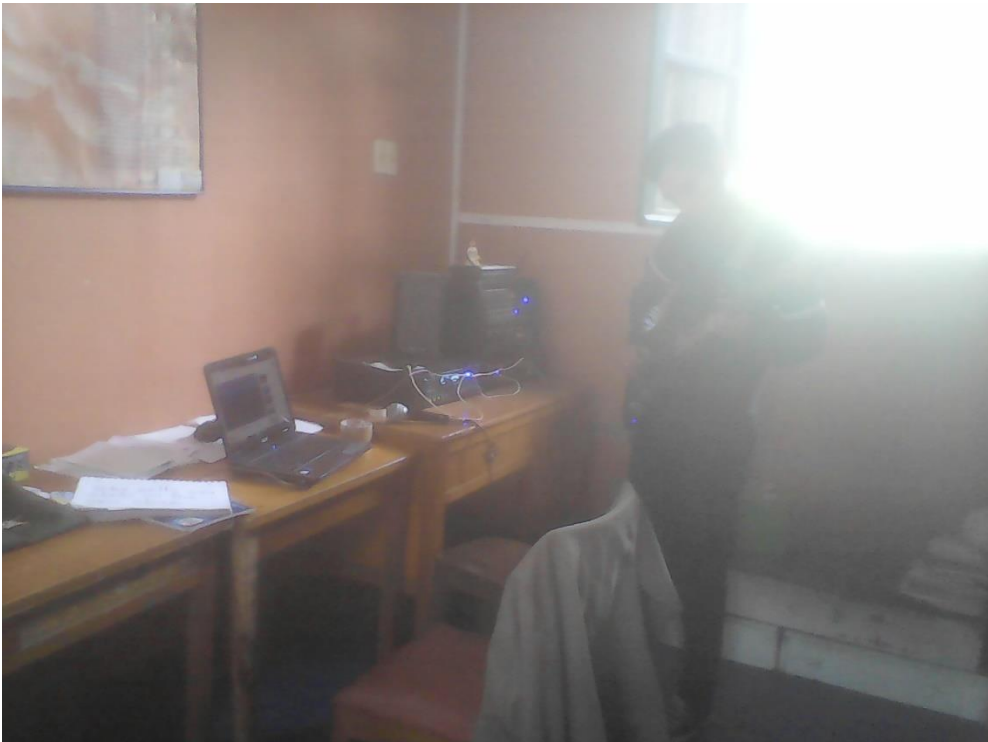
**Annex 14.** Peer tutoring with students.



**Annex 15.** Cariongo school students.



**Annex 16.** English radio program.



**Annex 17.** Nursery rhyme festival.



**Annex 18.** Religious celebration.



**Annex 19.** Extracurricular activities.

