

**English Beats and Talks: A Creative DIY Musical Instrument Experience in Red
CAAL's English Conversation Clubs**

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**English Beats and Talks: A Creative DIY Musical Instrument Experience in Red
CAAL's English Clubs**

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Abstract

This study explores the use of DIY (Do-It-Yourself) methodology for musical instrument-making as a creative strategy to enhance student motivation and engagement in English language learning within the *English Beats and Talks* conversation club at Red CAAL (Red de Centros de Apoyo al Aprendizaje de Lenguas), Universidad del Valle. Adopting an ethnographic approach, the study researches how students experience and perceive the integration of self-made instruments in a collaborative English-speaking environment to foster speaking skills

Data were collected through participant observation, surveys, field notes, and student reflections. The analysis examines how this artistic and multimodal pedagogy influences learners' motivation, peer interaction, and perceptions of the learning atmosphere, addressing a gap in both academic literature and local practice regarding the intersection of hands-on creation, music, and language learning in educational spaces.

Findings indicate that incorporating DIY instruments fosters creativity, autonomy, and socially engaging opportunities for English use. Participants reported increased motivation, enjoyment, and a stronger connection between music, language, and collaboration. These outcomes highlight the value of arts-based and culturally responsive methodologies in EFL instruction.

This study provides insights for educators and institutions interested in enhancing language learning through creative, inclusive, and sustainable practices. It concludes with recommendations for future implementation of experiential approaches in extracurricular EFL contexts.

Keywords: English language learning, DIY pedagogy, musical instruments, student motivation, Red CAAL.

Chapter 1

Introduction

In recent decades, English as a Foreign Language (EFL) instruction is challenged to create learning experiences that are not only effective but also meaningful and engaging for students. As learners bring diverse needs, preferences, and cultural backgrounds to the classroom, there is a growing demand for strategies that foster motivation and participation. Scholars such as Rodríguez (2016) and Lee (2018) have shown that motivation is closely linked to successful language acquisition, underscoring the need for pedagogical practices that respond to students' interests and promote active involvement.

At Universidad del Valle, the *Red de Centros de Apoyo al Aprendizaje de Lenguas* (Red CAAL) offers extracurricular spaces designed to complement formal instruction and support autonomous language learning. These include conversation clubs, cultural workshops, and collaborative activities that encourage English use in informal and socially rich environments. While these initiatives have been well received and demonstrate positive participation, there remains unexplored potential in introducing artistic and hands-on methodologies, particularly those that bring together music, DIY (Do-It-Yourself) practices, and English language use. To date, no documented initiatives within Red CAAL have integrated these three elements in a single pedagogical proposal.

This study responds to that opportunity by exploring the use of DIY musical instrument-making as a creative and participatory strategy within the *English Beats and Talks* conversation club. Through this approach, students engage with English not only through speaking and listening, but also through sound, rhythm, and collaborative artistic expression. Such integration supports multimodal learning, fosters deeper emotional involvement with language, and allows for more inclusive participation by connecting language practice with students' creative capacities.

International research has highlighted the motivational value of music in language education. Smith (2018) and Garcia (2019) describe music as a powerful tool to enhance memory, emotional connection, and motivation. Brown and Jones (2017) emphasize the need for interactive and innovative approaches to sustain learners' engagement in EFL contexts. However, few studies have investigated the pedagogical impact of creating and using homemade instruments as a central part of language learning, especially in Latin American or Colombian contexts.

In Colombia, most research on language pedagogy has focused on classroom methodologies or formal instruction (e.g., Buendía & Macías, 2019), with little attention to the role of creative and hands-on activities in informal environments. Triviño and Garcia (2022) argue that music in the classroom can promote imagination, comprehension, and motivation. Yet, this study explores a novel approach by combining musical creation, DIY processes, and English conversation practice.

This study aims to fill that gap by examining how the use of DIY musical instruments in an English conversation club influences students' motivation and their perceptions of English use, peer interaction, and the learning environment. It also aligns with the objectives of the Bachelor's Degree in Foreign Languages with Emphasis in English and French at Universidad del Valle, which encourages future teachers to design context-sensitive, reflective, and innovative pedagogical interventions (Univalle, 2024).

Ultimately, this research seeks to contribute to a richer and more dynamic vision of EFL learning, one that integrates language, creativity, and sustainability. By analyzing how music-making can inspire students' motivation and participation, the study offers practical insights for educators and institutions interested in enhancing language learning through meaningful, artistic, and learner-centered approaches.

1.1 Statement of the problem

Motivation is widely recognized as a key factor in the success of foreign language learners, as it drives students to participate, engage, and persist in their learning (Masgoret & Gardner, 2003). At Universidad del Valle, the Red CAAL initiative has created extracurricular opportunities, such as conversation clubs, singing spaces, and thematic discussions to support motivation and learner autonomy. These initiatives have added dynamism to language practice outside the classroom and respond to the need for flexible, student-centered learning environments.

Yet, sustaining student motivation over time remains a challenge. Many learners still perceive English learning as repetitive or disconnected from their interests and personal expression. Although some initiatives have incorporated music, songs, or open conversation formats (Castañeda & Pereira, 2018), they have not explored the potential of experiential, creative, and multimodal practices, such as Do-It-Yourself (DIY) musical instrument-making, as tools to enhance both motivation and pedagogy.

There is a clear gap in practice and research within Red CAAL and similar EFL contexts regarding hands-on, artistic methodologies that allow learners to express themselves, collaborate meaningfully with peers, and use language in authentic, emotionally engaging ways. Specifically, this study addresses the lack of research in this context on how making and using homemade musical instruments might influence students' motivation, perceptions and overall atmosphere with hands-on/artistic methodologies.

This local gap reflects a broader tendency at both national and international levels. While literature highlights the benefits of interactive and multisensory strategies in language education, very few studies have investigated the role of music creation, particularly DIY instruments, as a means of promoting motivation and participation in EFL contexts,

especially in Colombia. The absence of empirical research in this area limits the development of innovative, context-sensitive methodologies that could benefit both learners and teachers.

This study seeks to address that gap by analyzing how the integration of DIY musical instrument-based activities within an English conversation club influences students' motivation and their perceptions of English use, peer interaction, and the learning environment. By focusing on the intersection of language, creativity, and participation, this research aims to provide practical insights and evidence-based strategies to enrich student engagement and promote more meaningful and enjoyable English learning experiences.

1.2 Research questions

1.2.1 Main research question

How does the integration of DIY musical instrument activities in the *English Beats and Talks* conversation club influence students' motivation and perceptions regarding English use, peer interaction, and the overall learning atmosphere in the Red CALL context?

1.2.2 Specific research questions

1. How do DIY musical instrument-based activities influence students' motivation to participate in the club?
2. What are students' perceptions regarding English use, peer interaction, and the overall learning atmosphere of the club?
3. How do students' perceptions change as they participate in the club sessions?

4. What educational value do students and the facilitator perceive in the combination of musical creation and English language practice?

1.3 Objectives

1.3.1 General objective

To examine how the implementation of a DIY musical instrument-based methodology in the *English Beats and Talks* conversation club at Red CAAL influences students' motivation and perceptions regarding English use, peer interaction, and the overall learning atmosphere of the club.

1.3.2 Specific objectives

To analyze how the activities of the *English Beats and Talks* club influence students' motivation to engage in this English language practice space.

To identify students' perceptions of English use, social interaction, and ludic experiences within the club.

To explore how students' perceptions evolve throughout their participation in the club.

To examine the pedagogical value of integrating music-making in a conversation club to enhance students' language use and participation.

1.4 Justification

This study is relevant because it examines how creative and experiential practices can foster student motivation, a factor widely recognized as essential for successful language acquisition. As Masgoret and Gardner (2003) emphasize, motivated learners are more likely to engage actively and persist despite challenges. While Red CAAL has offered initiatives such as conversation clubs, music-based sessions, and creative spaces, the use of participatory methods like building and playing DIY instruments has not yet been explored. This study researches how such methods influence learners' willingness to participate, use English, and relate to the club as a meaningful learning space.

Equally significant is this study's contribution to innovative, student-centered pedagogy. The creation and use of DIY instruments introduce a multimodal dimension to language learning because unlike traditional methods that often focus solely on verbal or written skills, this approach intertwines linguistic expression with rhythm, sound, movement, collaboration, and material creativity. These elements not only enhance enjoyment and engagement but also accommodate diverse learning styles. Moreover, they align with the goals of the Bachelor's Degree in Foreign Languages at Universidad del Valle, which emphasizes communicative competence, learner autonomy, and the ability to apply English in real-life contexts.

The study also supports broader educational efforts in Colombia that promote inclusive, active, and culturally relevant approaches to language learning. By combining English practice with music-making and handcraft, students engage in experiences that are emotionally resonant, socially collaborative, and grounded in their creative agency. The use of recycled or everyday materials in instrument-making further adds a sustainability dimension, encouraging environmental awareness and resourcefulness. This intersection of

language, art, and ecological values offers a socially conscious and contemporary perspective on EFL pedagogy.

Furthermore, this research reflects the objectives of the Foreign Languages program at Universidad del Valle, which seeks to prepare future educators capable of analyzing their teaching contexts and designing innovative responses. By documenting and evaluating this pedagogical experience, the study illustrates how pre-service teachers can identify local needs, experiment with interdisciplinary approaches, and assess their impact on learners.

In sum, this research enriches both theoretical and practical understandings of language learning through music, creativity, and sustainability. It addresses a specific gap in the literature and in Red CAAL's pedagogical repertoire by exploring how DIY musical activities shape students' motivation, perceptions, and participation in a conversation club setting. The findings offer valuable insights for teachers, institutions, and learning communities seeking to design more dynamic, relevant, and engaging EFL practices.

1.5 Description of the academic and institutional context

The English Beats and Talks conversation club is part of the *Red de Centros de Apoyo al Aprendizaje de Lenguas* (Red CAAL) at Universidad del Valle. This network was established in 2018 as part of a broader curricular reform in language education, Red CAAL seeks to promote autonomous foreign language learning beyond the classroom (Universidad del Valle, 2022). It offers a variety of extracurricular opportunities, including conversation clubs, language exchanges, thematic talks, and access to physical and digital resources such as books, audiovisual materials, and specialized language learning software.

Red CAAL plays a significant role in supporting learner autonomy and expanding opportunities for authentic language use. Internal reports indicate that over 53,000 students participated in its activities between 2016 and 2022, with approximately 90.3% of them

expressing positive perceptions of their experiences (Universidad del Valle, 2022). These numbers show its contribution to creating flexible, low-stakes, and socially enriched spaces for communication.

The clubs are closely connected to the institutional language courses offered by the *Sección de Lenguas Extranjeras con Fines Generales y Académicos* (LEFGA), a branch of the Department of Foreign Languages in the School of Language Sciences. This section manages the EGAP courses (*English for General and Academic Purposes*), a structured sequence of English I to IV courses aligned with CEFR levels (Universidad del Valle, 2019). These courses are part of the university's language requirement for every major and are designed to develop both general and academic communicative competence. They emphasize the integration of language skills, use of communicative methodologies, and the preparation of students to engage with English in diverse educational, professional, and social contexts.

The English Beats and Talks conversation club complements EGAP by offering a more informal, creative environment for students to practice English outside the classroom. While the EGAP curriculum focuses on structured academic use of English, the club emphasizes spontaneous communication, artistic expression, and collaboration through music-based activities.

With the incorporation of DIY musical instruments, the club strengthens LEFGA's goals of promoting learner autonomy, critical engagement, and multimodal practice. The club *English Beats and Talks* creates a bridge between institutional objectives and learner-centered experiences, encouraging students to use English in playful, real-life contexts that foster fluency, confidence, and sustained motivation.

1.6 Literature review

1.6.1 International studies

Internationally, several studies have addressed the use of handmade instruments and creative learning practices in educational settings. A study by Sedef and Canan (2012) examined the role of homemade musical instruments in early childhood education in Turkey. Using semi-structured interviews with teachers, the study assessed the perceived benefits and limitations of using handmade instruments, such as maracas, drums, rainsticks, and guitars, as alternatives to commercially available ones. While the instruments presented challenges in terms of material sourcing, sound quality, and durability, they also allowed for customization, material accessibility, and more open-ended, engaging learning processes.

The authors emphasized that the educational value of these instruments lies not only in their use but also in the process of making them, an insight directly relevant to the current study. Although the context differs, the findings—fostering creativity, motivation, and active participation—resonate with the goals of the *English Beats and Talks* club. Moreover, this observation mirrors challenges in Colombian public education and reinforces the need to explore scalable and sustainable applications in language teaching.

Another relevant study is the one of Hagerman, Cotnam-Kappel, Turner, and Hughes (2022), which investigated a Maker-based literacy project in a Canadian primary school. In this project, students created musical instruments from recycled materials using both physical tools and digital technologies. The study, framed within theories of new literacies and embodied/sensory learning, highlighted how students' meaning-making was influenced by their interaction with materials, their social environment, and their identities as bilingual or multilingual learners.

Rather than focusing solely on outcomes, this research emphasized the process of embodied learning, social collaboration, and dynamic, nonlinear learning trajectories. Peer interaction and the creative use of recycled materials were key components, paralleling this study's interest in how music-making and language use intersect in informal, student-centered spaces. Though the Canadian project extended over four years, while the present study is limited to a shorter intervention, the underlying emphasis on collaborative creation, inclusion, and creativity aligns with the methodological and pedagogical foundations of this research.

Both studies contribute to the theoretical grounding of this thesis by supporting the value of experiential and multimodal learning, and by highlighting the affordances and limitations of using DIY instruments in educational practice. They also underline the importance of understanding learners' motivations, interactions, and cultural expressions, core elements of this ethnographic inquiry.

1.6.2 National studies

Following the review of international literature, it is also important to consider national research that explores the role of music and hands-on methodologies in English language teaching. These studies contextualize the present research within the Colombian educational landscape, a setting where innovative and multimodal approaches to EFL instruction are becoming increasingly relevant.

In his undergraduate thesis, Marulanda (2019) examined the use of music and songs as tools to strengthen oral production in English among fifth-grade students in a school in Antioquia. Framed within a qualitative research paradigm, his study explored students' attitudes toward the use of music in the classroom, employing interviews, focus groups, and classroom observations as data collection methods. Drawing on concepts such as *attitude*, *the affective filter hypothesis*, and *music as a motivational tool*, Marulanda found that the

incorporation of music enhanced student motivation, improved classroom management, and helped reduce anxiety during speaking activities.

These findings are highly relevant to the present study, as they underscore music's potential to create emotionally supportive environments that promote communication and reduce learners' inhibitions. Although Marulanda did not explore the use of musical instruments, the parallels with this research lie in the shared focus on arts-based pedagogies, qualitative methodologies, and student motivation as a central outcome. This study seeks to build upon Marulanda's findings by integrating instrument-making as an additional creative layer, allowing for even more active and participatory student engagement in EFL contexts.

A second relevant study is that of Castrillón (2016), who investigated the use of hands-on materials to promote oral communication skills among adult learners in a Basic 1 course at the Language Center of Universidad Pedagógica Nacional in Bogotá. Adopting an action research methodology and using data triangulation, Castrillón examined how incorporating crafts and physical materials into the classroom influenced student participation and language use.

The study concluded that hands-on materials functioned as effective attention-grabbers, breaking the routine of traditional classroom practices. Students responded positively to the novelty and interactivity of the activities, which led to increased motivation and more active involvement in oral tasks. Although music was not the central focus of this research, the emphasis on experiential, tactile learning directly supports the present study's interest in DIY musical instruments as a specific type of hands-on material and multimodal tools for enhancing student engagement.

Both Marulanda and Castrillón demonstrate the value of integrating non-traditional, interactive methodologies in EFL instruction in Colombia. Their research provides empirical

evidence that supports the motivational and communicative benefits of creative and participatory learning environments, key themes that this study expands upon by exploring the specific practice of constructing and using musical instruments in the context of the *English Beats and Talks* conversation club at Red CAAL.

1.6.3 Local studies

This final section of the literature review addresses local research conducted within the Red CAAL setting. It focuses on pedagogical experiences that have integrated music into English language learning, offering important precedents for the present study's context and aims. Castañeda and Pereira's (2018) study is a key example of this, a qualitative case study at Universidad del Valle, where they developed and implemented a set of interventions to foster oral comprehension and production among students through the *English Song Club* within the Red CAAL, designed as a space to promote English language practice through music.

Drawing on Yin's (2009) case study methodology, the researchers carried out six classroom observations and focused on students belonging to the English for Specific Purposes (ESP) course. Their findings highlighted the role of music as an enjoyable and effective medium for language learning, with benefits observed not only in linguistic development but also in emotional engagement and sociolinguistic awareness. Through project-based learning, students explored the cultural dimensions of songs and were introduced to diverse varieties of English, ultimately improving both oral comprehension and expression.

This study is particularly relevant to the current research because it shares the same institutional and physical setting, the Red CAAL context, and similarly aims to enhance foreign language learning through music-based methodologies. While Castañeda and Pereira

focused primarily on the interpretation and performance of songs, the present study builds on this foundation by incorporating instrument-making as an additional creative and interactive dimension. Both studies underscore the importance of integrating arts-based pedagogies to promote motivation and engagement in EFL learning.

Taken together, the international, national, and local studies reviewed reveal the positive impact that music, creativity, and hands-on practices can have on language learning. These works emphasize how such approaches foster emotional connection, learner autonomy, peer interaction, and meaningful communication, elements closely aligned with the goals of this research. However, a significant gap persists in the literature regarding the specific use of DIY musical instruments in informal English learning environments, particularly in the Colombian context and within initiatives like Red CAAL.

Chapter 2

Theoretical framework

This chapter provides the theoretical framework for the study by defining and exploring four key concepts: **Arts-based pedagogy**, **DIY musical instruments**, **Language Motivation**, and **Task-based learning**."

Arts-based pedagogy

Arts-based pedagogy (ABP) refers to teaching and learning methods that integrate the arts with non-arts subjects, such as geometry, social-emotional learning, or, in this study, English. Burnaford, April & Weiss, (2009). This is a focus upon the process in which students become educated and involve themselves with subject matter, a greater emphasis placed upon this process than upon the final product or result. This convergence of goals for arts and non-arts learning and skill achievement can be likened to double helix so that the arts and non-arts learning goals become intertwined with each other (Bowell & Heap, 2001). Teachers can choose whether or not to emphasize one or both outcomes at various stages of the learning process.

ABP has been researched in certain research as a prospective alternative among evidence-based instructional practices and has proven to have positive and significant influence on numerous student outcomes related to academics (Lee et al., 2015). For instance, Saricayir (2010) found that randomly assigned middle school students who took part in an arts-based intervention demonstrated significantly higher comprehension of water electrolysis than their counterparts taught through traditional methods of lectures.

Furthermore, Chemi and Ponsillo (2022) introduce the operational definition and connotation of arts-based learning in higher education. They affirm that the application of arts-based strategies allows students to comprehend diversity and construct knowledge. The authors highlight the challenge educators face in engaging overloaded students and

combating misconceptions about the nature of innovative education when traditional views often dismiss creative and active learning as less serious.

Universities tend to suppress emotions and other areas of learning as childish and redundant. The authors question how the traditional school attitudes paired with calls for innovation can result in innovation in society. Arts-based approaches in higher education are a balanced offer in a multidisciplinary setup. A few examples include the use of theater to study leadership and relationships, collaborative photography for nonverbal communication or use of musical instruments in class as in the case of this study. These approaches promote the recognition of different levels of knowing and provide structured advice for university teachers about their practice.

When students enjoy learning, they are most likely to be interested and engaged. Pedagogy with an arts-based approach makes it possible and encourages active participation in the process of learning through which students can construct their own meaning and derive joy from the learning process. This engaged participation is what accounts for learners' resilience and well-being, promoting a move from a comfort zone to a zone of being brave and willing to experiment without fear of failure in learning and life (Chemi & Ponsillo, 2022).

Now that a look at the concept of Arts based pedagogies was taken, it is important to highlight that the art-related subject that is addressed in this study is music and the use of DIY musical instruments. Therefore, a new key concept here needs to be explained in the following lines.

DIY musical instruments

DIY is the abbreviation for “Do-it-yourself” and according to the Oxford English dictionary, it is “*the activity of making, repairing, or decorating things in the home yourself, instead of paying somebody to do it*” (Oxford dictionary, 2025), therefore, DIY musical

instruments are musical devices or tools that are created, modified, or assembled by individuals or enthusiasts through do-it-yourself (DIY) methods. These instruments are handmade, often using available materials or repurposed items, and they may deviate from traditional or commercial designs.

The DIY approach to musical instrument creation allows for personalization, experimentation, and a unique artistic expression, often associated with independent and unconventional music scenes. DIY instruments can range from simple, homemade percussion and string instruments to more complex electronic devices, reflecting a creative and resourceful approach to music-making outside mainstream production norms.

These DIY music compositions have gained such popularity that even the world's largest music instrument company, Yamaha, recognizes them and their benefits when applied in the classroom environment. Fitzwater (2022) discusses the benefits of teaching children to create musical instruments using straws, popsicle sticks, cardboard, and paper plates. Such tactile teaching tools optimize learning because it is tangible and interactive.

The inclusion of these crafts aligns with the teaching philosophy of dual coding, which is based on the premise that students benefit from receiving information in both sensory visual and verbal forms. The article highlights how these crafts can be used as musical instruments, enabling students to learn about music, comply with state music standards, and benefit young musicians. Last, hands-on experiences activate students in a manner other than paper and pencil.

In an ESL setting, DIY approaches have been applied in the process of learning a foreign language where learners cannot use the language outside class without guidance. In books, one can see clearly in a book by Fernández and Jones (2001) where they introduce and suggest DIY approaches to maximize learning with the least teacher interference. This text provides practical guidance, ideas, and techniques for individuals learning a foreign language

independently, teachers supporting students in self-directed learning, and advisors in self-access centers.

In Part I, the focus is on general approaches and principles of independent learning, accompanied by questionnaires to help learners identify their language learning profile. In Part II, the book offers advice and do-it-yourself (DIY) techniques for enhancing personal language proficiency, including vocabulary, grammar, reading, listening, writing, and speaking.

Although there is a lack of studies in the use of DIY musical instruments in a Colombian ESL context, this only settles the need to explore that approach alongside with the initiatives that already exist in the field of DIY. So as to expand this concept of DIY musical instruments and, according to the purpose of this study, in the next section the concept of motivation will be described since it represents one of the key concepts that makes part of the main focus of this study.

Language Motivation

Motivation plays a crucial role in the second/foreign language learning process, exerting a significant influence on the learning outcomes for the learners. Due to this, this chapter integrates conceptual, educational, and motivational theories with the aim of investigating the nature of language motivation, with particular focus on the use of do-it-yourself (DIY) musical instruments as a supporting educational tool.

Self-determination theory (SDT), developed by Deci and Ryan (1985), serves as a foundational element in this framework due to its emphasis on embodied motivation. For language acquisition, SDT believes individuals are most motivated when they are doing activities to fulfill inherent psychological needs for autonomy, competence, and belonging. The use of DIY tools is compatible with SDT, as the act of creating and performing music gives the sense of autonomy, enables the student to convey in a creative

manner, also provides the possibility to acquire skills and social relations through musical interaction.

The inclusion of extrinsic motivation, drawn from Deci and Vallerand's (1991) research, also complements the model by recognizing extrinsic sources that can influence language motivation. Extrinsic motivation, including extrinsic or consequential rewards, is especially applicable in the instance of the potential knowledge and material rewards of language competence in DIY musical instruments. The potential for musical creativity or social recognition for linguistic and musical achievement can be powerful extrinsic motivators.

One other theory that can be taken into consideration is the affective domain, as hypothesized in Krashen's (1982) affective filter hypothesis, is accounted for in the model to describe the emotional dimension of language motivation. DIY musical instruments, by involving learners in the creative and emotional process of music-making, can positively impact the affective filter. The enjoyment, thrill, and satisfaction derived from musical expression can result in a more pleasant and less tense process of learning languages.

In addition, Social identity theory by Tajfel and Turner (1979) places the concept under sociocultural influences. The choice of the theory is justified by the influence of social identity on individuals' participation in social groups and their motivations. As learners engage with DIY tools, they engage with their social and cultural identity, and align language learning with meaningful and identity-affirming activities.

Additionally, based on educational psychology, the model is derived from Dörnyei and Ushioda's (2013) theory of learning environments. The model was selected based on the fact that learning strategies, learning environments, and substantive language tasks influence motivation in view of the fact that the use of DIY musical instruments in language classes has the potential to provide an instructional setting with an interesting outcome, which aligns with the proposals of Dörnyei and Ushioda for cultivating sustained motivation.

Drawing on these models and theories, this framework provides insight into the nature of language motivation and sets the stage for analyzing **Task-Based Learning**, the final key concept.

Task-based learning

"Willis and Willis (2007) characterize **Task-Based Learning (TBL)** as a teaching approach where students engage in genuine, meaningful activities that require authentic communicative interaction, with an emphasis on projects as the central component of lessons.". Highly used in various teaching environments, TBL is in harmony with the collaborative, participatory nature of music learning and the context of the Red CAAL.

Since it concentrates on the need to involve students in actual, experiential activities, TBL is a suitable model if applied to DIY musical instruments. Since they involve more than simple exercises, construction, adaptation, and playing of do-it-yourself musical instruments give students a holistic and involved learning experience (Skehan, 1996). The hands-on component, which centers on active engagement in learning, aligns with constructivist perceptions.

TBL also stresses the ways in which language ability and thought processes can be used in real tasks; this can be applied to music teaching as well. Apart from listening to musical concepts, students are asked to use and apply the information in real, actual contexts while they work practically with theory and build DIY instruments (Willis & Willis, 2007). This task-based application is especially useful in the ever-changing and creative realm of music.

Moreover, TBL acknowledges the importance of personalized learning paths and learner autonomy. This method allows for varied learning styles in the DIY musical instrument environment, enabling one to work on projects that suit their interests and musical preferences. The autonomy gained from building one's own instruments encourages a sense

of control over the learning process, which can improve motivation and perseverance (Skehan, 1996).

Essentially, the intersection of these prominent concepts (ABP, DIY musical instruments, motivation to learn a language, and TBL) forms the theoretical framework which situates the present study in a multidimensional context. The synthesis of art-based learning, DIY musical instruments, motivation to learn a language theory, and task-based learning is harmonious, providing an overarching approach through which the effects of DIY musical devices on motivation within the specific context of Red CAAL may be examined.

Chapter 3

Research methodology

3.1 Research approach and design

This study adopts a qualitative ethnographic approach to explore how the making and use of DIY musical instruments in Red CAAL's English club sessions influence students' motivation to learn English. Ethnography, as defined by Hammersley and Atkinson (2007), involves immersion in a social setting to observe, participate, and understand the meanings individuals give to their actions and experiences.

The *English Beats and Talks* club, unlike a conventional classroom, is a creative and participatory learning space where students engage with English through hands-on, arts-based activities that foster both personal expression and collaboration. This ethnographic perspective allows the researcher to capture these dynamics, combining observation with insider knowledge gained through active participation. The study also draws on classroom-based ethnography (Watson-Gegeo, 1988), which allows the researcher to act as both facilitator and observer. This dual role enriches the data and makes it possible to identify motivational shifts as they emerge naturally during the sessions. Additionally, the work is inspired by Lave and Wenger's (1991) theory of situated learning, which emphasizes that language learning is social and that meaning is co-constructed through interaction.

Finally, the design follows participatory research principles, recognizing students' voices, actions, and reflections as central to the inquiry. This approach provides context-rich insights into how creative pedagogies like music-making intersect with learners' motivation and participation.

3.2. Research site

This study was conducted in one of the English conversation clubs organized by Red CAAL at Universidad del Valle in Cali, Colombia. These clubs are held weekly, are free of charge, and are open to all university students. While some clubs are designed for specific groups, such as indigenous students or students from particular faculties, this research focused on a specific club called *English Beats and Talks*.

The club was implemented during the 2024-I and 2024-II academic periods. Meetings were usually held once a week, although on some occasions, due to scheduling opportunities and student demand, two sessions were carried out in the same week. In total, 29 sessions took place. Each session lasted about one hour and combined the creation of a DIY musical instrument with adapted content from the *Inglés con Fines Generales y Académicos* III and IV courses.

The sessions were hosted at Red CAAL's two main centers, Meléndez and San Fernando. Both places provided essential resources such as chairs, whiteboards, televisions, and tables, which supported flexible setups for discussion and hands-on activities. These conditions created an environment that blended language practice with collaborative and creative tasks, aligning with the participatory and arts-based spirit of the club.

3.3 Participants

The participants in this study were students from Universidad del Valle who voluntarily attended the *English Beats and Talks* conversation club, offered by Red CAAL. Most of them were enrolled in the *Inglés con Fines Generales y Académicos* III and IV courses, though some were graduate students or university staff members. Their ages ranged from seventeen to forty-two years, and they represented a variety of academic programs.

On average, each session was attended by around ten participants, although the number fluctuated according to the academic calendar and students' personal schedules. Learners came from different faculties, with particularly strong representation from the faculties of humanities, education, and engineering.

Participants' motivations for joining the club were also diverse. While many aimed to strengthen their English skills, others were primarily interested in music and the creative experience of making DIY instruments. Their English proficiency levels varied as well: some displayed confidence in speaking, whereas others were still developing their oral skills. This diversity created opportunities for peer learning, where students supported each other in both language practice and instrument-making.

Although English was encouraged as the main medium of communication, occasional code-switching into Spanish occurred to clarify instructions or ensure comprehension. Still, most sessions were conducted primarily in English, with participants making consistent efforts to use the target language in meaningful ways.

3.4 Overview of the DIY musical instruments created

As part of the English Beats and Talks conversation club, a variety of DIY musical instruments were created in the club sessions, serving as artifacts that not only energized the learning process but also served as personal souvenirs, since students could take them home as a reward for their participation. The instruments were designed to be simple to build within a classroom setting, environmentally friendly, and made from readily available recycled materials such as plastic bottles, cardboard, paper, adhesive tape, and rubber bands.

Among the instruments crafted were: kazoos, harmonicas, shakers, egg shakers, castanets, trumpets, guiros, chicken in cups, nails guiros, saxophones, guasás, tambourines,

clap-claps, vuvuzelas, talkboxes, turtle rattles, pan flutes, jingle bells, and grass whistles, among others. Most of these were assembled using everyday items like popsicle sticks, straws, metal caps, balloons, rice, or salt, materials collected and prepared in advance by the teacher.

Each session was linked to a communicative, linguistic, or cultural objective, with the chosen instrument supporting that focus. For example, some instruments were used to practice grammar points such as the simple past or present perfect, while others provided a context for debates, suggestions, or opinion-sharing in English. Certain sessions also explored musical genres or instruments from different cultures, contributing to the development of intercultural competence.

Sessions followed task-based learning principles. Typically, they began with a warm-up activity related to music, followed by the introduction of the instrument and the communicative goal. Students then engaged in either a language task leading into instrument construction, or vice versa, depending on the flow of the session. After making their instruments, participants took part in activities such as performance, improvisation, or reflection, consolidating both their linguistic practice and musical experience.

All sessions were carefully planned, and some of the most impactful examples are included in this thesis as supporting material. These lesson plans detail the instructional sequence, communicative goals, required materials, and step-by-step construction process for each instrument (see Appendix E – DIY Instrument Lesson Plans).

3.5 Data Collection Methods

Data for this study was gathered through a combination of observations, field notes, surveys, and lesson plans, each contributing to a holistic understanding of student motivation and engagement.

To begin, five preliminary classroom observations were conducted: four in Red CAAL's English conversation clubs (levels III and IV) and one in a regular *Inglés con Fines Generales y Académicos IV* course. These were documented using structured observation formats, which allowed for the organization of classroom events and the inclusion of analytical comments and questions (see Appendix A – Class Observation Format).

During the *English Beats and Talks* sessions, further data was collected through detailed field notes. These included short in-class observations, student reactions, and post-session reflections written by the researcher. Field notes captured not only the activities and their outcomes but also participants' engagement, levels of motivation, and perceptions of the tasks. Informal student comments and spontaneous feedback were also recorded, providing additional insights into what participants found enjoyable, challenging, or meaningful.

To complement these qualitative data, two structured surveys were administered: one at the beginning of each session (expectations survey) and one at the end (satisfaction survey). These included closed-ended and scale-based questions to measure students' motivation levels, as well as short open-ended prompts that allowed participants to share reflections and suggestions (see Appendices C - Expectations survey and D - Satisfaction survey). The surveys provided measurable trends, while the open responses enriched the data with students' personal perspectives.

In addition, each session was guided by a structured lesson plan designed according to Red CAAL's guidelines for conversation clubs. These plans served as both pedagogical tools and research instruments, reflecting the methodological framework and alignment between objectives, content, and hands-on activities. Lesson plans consistently included three types of objectives: communicative, linguistic, and cultural. Each lesson followed the Task-Based Learning (TBL) sequence of pre-task, task, and post-task stages. This structure ensured that DIY instrument-making was meaningfully integrated into language use.

To ensure academic and didactic quality, lesson plans were reviewed in advance by language teaching professionals, including the researcher's advisor and professors associated with Red CAAL. Each plan specified the instrument to be created, required materials (mostly recycled), resources for guiding the construction, and prompts for language interaction. These plans also functioned as reflective tools for post-session analysis, allowing the researcher to track consistency between planning and practice.

3.6 Validity and reliability

Ensuring validity and reliability was essential to strengthen the study and produce credible findings. Several measures were taken to support the rigor of the research design. First, the research questions were formulated on the basis of a thorough review of literature on arts-based pedagogies, second language acquisition, and learner motivation. This provided a solid theoretical foundation and ensured that the study addressed relevant and researchable issues. In addition, academic experts were consulted during the design phase, and their feedback helped refine the focus and confirm the clarity of the guiding questions.

Particular attention was given to the development of the data collection instruments, especially the surveys. These were piloted to detect ambiguities, improve clarity, and confirm alignment with the constructs under investigation. Revisions were made accordingly, which

strengthened the instruments' reliability and content validity. The surveys were therefore able to capture not only students' motivational levels but also their perceptions of the creative and collaborative aspects of DIY instrument-making.

The diversity of the participant group also contributed to the study's validity. Students came from different academic programs, musical backgrounds, and English proficiency levels, creating a heterogeneous sample that reflected the broader population of Red CAAL learners. Although the findings are not intended to be universally generalizable, they offer valuable insights into how such pedagogical innovations operate in a university-based, extracurricular EFL context.

Finally, methodological rigor was reinforced through the triangulation of data sources. Lesson observations, field notes, student feedback, and survey results were cross-checked to enhance reliability. This combination of tools allowed for a more nuanced understanding of students' motivational responses and provided multiple perspectives on the impact of the project.

3.7 Ethical considerations

This study was carried out in line with established ethical principles to safeguard the integrity of the research and the well-being of participants. A key consideration was informed consent. At the beginning of each session, participants were informed about the objectives, procedures, and scope of the study. They were reminded that participation was voluntary and that they had the right to withdraw at any time without negative consequences. In line with standard educational research practices, verbal consent was obtained from all participants.

Confidentiality and anonymity were also prioritized. All personal data was anonymized by replacing names with codes, and the raw data was stored securely, with

access limited to the researcher. In reporting the results, only aggregated data was used to ensure that no individual could be identified.

The study also followed the principles of beneficence and non-maleficence. Activities were designed to provide educational value by fostering creativity, inclusion, and enjoyment in English learning. Care was taken to avoid any emotional or psychological discomfort. As a way of reinforcing achievement, students were encouraged to take their self-made instruments home.

Finally, participants' autonomy and rights were respected throughout the process. Beyond the initial consent, students were regularly reminded of their freedom to participate or step back at any moment. Concerns raised during sessions were addressed promptly and respectfully, helping to build an atmosphere of trust.

Chapter 4

Results and Analysis

4.1 Overview of participants and context

This study's analysis was based on 196 responses from students who took part in *English Beats and Talks*, a conversation club developed within Red CAAL during the 2024 academic year. The club was conceived as a space for English practice based on task-based learning (TBL) and a communicative approach, with each session centered on the creation and use of a DIY musical instrument. This methodology invited students to communicate in English through collaborative, hands-on activities that combined both linguistic and artistic goals.

Participants represented a wide range of academic programs at Universidad del Valle, including Agricultural Engineering, Architecture, Biology, Psychology, Foreign Languages, Tourism Management, Music, and Literature. This diversity enriched the environment, bringing varied perspectives and learning styles. In terms of age, participants ranged from 17 to 37 years old, with an average age of 22. The group included both traditional undergraduates and adult learners, contributing to different expectations, motivations, and engagement levels across sessions.

Regarding musical experience, survey results showed a balanced distribution: 78 students had no prior background, 75 students reported some informal or partial experience, and 43 students described themselves as having solid musical knowledge. This variety provided a valuable variable for examining how prior experience might shape motivation and engagement in the club.

Over the year, a total of 29 sessions were held, each focusing on a different DIY musical instrument built from simple or recycled materials. The instruments were not only

creative artifacts but also platforms for language production, peer interaction, and reflection. Activities included grammar practice, structured speaking tasks, argumentation, cultural exchange, and group discussion.

Overall, *English Beats and Talks* fostered a student-centered and participatory environment where creativity, collaboration, and language learning were interconnected. This setting provided fertile ground to analyze how students' expectations evolved, how their motivation was sustained or enhanced, and how they perceived the educational value of combining music-making with English practice within the Red CAAL framework.

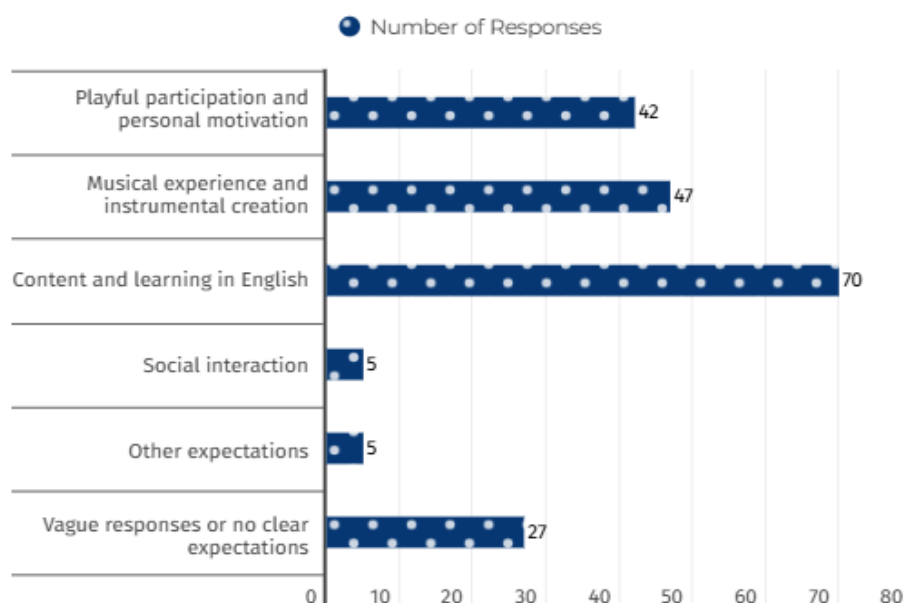
4.2 Learners expectations and reflections on their experience

This section presents a thematic analysis of students' open-ended responses from the expectations and satisfaction surveys. By examining what participants anticipated before the sessions and what they valued afterward, the analysis sheds light on their motivations and experiences in the English Beats and Talks club.

4.2.1 Initial expectations

Before joining the club, students were asked to describe their expectations. A total of 196 open-ended responses were categorized into six themes using inductive coding.

Figure 1: Distribution of participants' expectations before the club sessions based on open-ended survey responses



Based on the previous figure, the most frequent theme focused on content and English learning. Many participants expressed a desire to strengthen their communicative skills, particularly vocabulary and speaking. For instance, one student wrote: *“Learn more vocabulary in English.”* These responses show that learners entered the club with clear academic goals that align with its communicative orientation.

The second most common expectation was related to music and creativity. Students were curious about the construction and use of instruments, as shown in comments like: *“I wanna learn a lot about today’s instrument.”* This highlights how the DIY element was perceived as both innovative and motivating, drawing students into the sessions through curiosity and artistic engagement.

Expectations connected to fun and enjoyment were also present. Some participants hoped the club would break routine and provide a space for relaxation. One wrote: *“I have high expectations since it seems like something very interesting to me.”* These reflections

underline the emotional dimension of learning, where enjoyment and novelty were anticipated as part of the process.

Although less frequent, some students highlighted social interaction as an expectation, such as: *“Talk more with others about music.”* Even if only a few explicitly mentioned this, it indicates that for some, English was valued as a means of connection and exchange. Finally, several students provided vague or open-ended responses, such as: *“I just wanted to try another kind of session.”* While less specific, these comments reveal an exploratory attitude and openness toward non-traditional learning experiences.

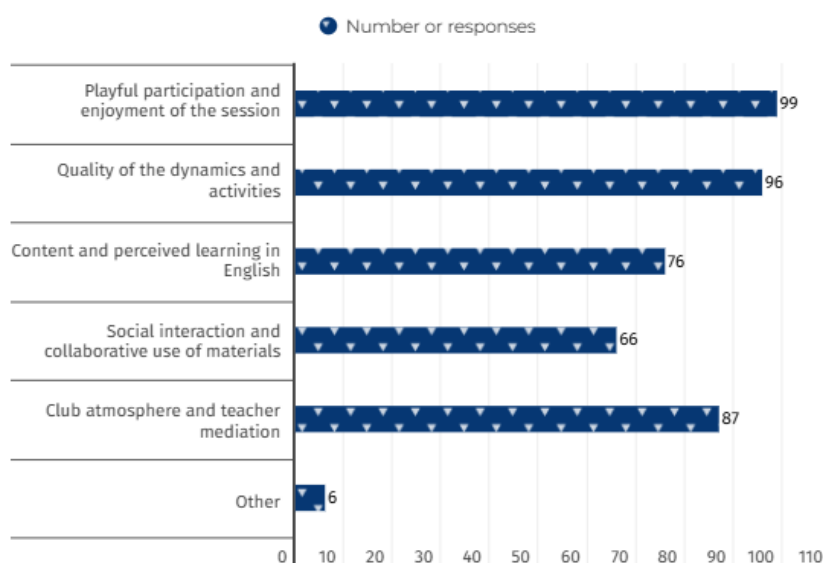
In summary, most students expected to improve their English skills, particularly vocabulary and speaking, while a considerable group was motivated by the creative and musical dimension of the club. Others anticipated enjoyment and fun, and a smaller number emphasized social interaction or entered with vague but open attitudes. These patterns reveal that learners approached the club with both academic and personal goals, expecting not only linguistic progress but also engaging, playful, and creative experiences.

4.2.2 Reasons for fulfillment

After each session, students were asked why they felt satisfied with their experience in the English Beats and Talks conversation club. While earlier versions of the survey used open-ended questions, later sessions implemented a refined version that allowed students to select one or more predefined categories. These categories were developed based on prior thematic analysis.

Since participants could choose multiple options, the total number of category selections was 430, offering a more nuanced picture of the sources of their satisfaction. The bar chart below summarizes the main categories with their respective frequency.

Figure 2: Distribution of participants' post-session perceptions about the club based on the satisfaction questionnaire.



The bar chart shows that 'enjoyable and playful nature' was selected as a reason for satisfaction by a significant margin (150 selections), indicating its primary role in the positive experience.. As one student wrote: *“It was really entertaining to get to know, interact and play a new instrument and it was kinda funny.”* This suggests that the creative tasks allowed students to experience English beyond the textbook, making it emotionally engaging and personally meaningful. The humor and novelty of playing an unfamiliar instrument helped lower the affective filter, a key factor in language acquisition.

The dynamics and activities, often involving collaborative tasks, music-based games, and group instrument creation, were also central to the experience. As one participant explained: *“I liked the activities because we got to talk, draw, and create.”* This reflects the multimodal nature of the club, where linguistic, visual, and kinesthetic modes of expression came together. Such integration aligns with the task-based methodology, where communication emerges naturally through goal-oriented collaboration.

Learning outcomes were also acknowledged. One student remarked: *“I enjoyed the fact that I practiced a lot and learned something new,”* highlighting how hands-on practice contributed directly to language development. The emphasis on *“practiced a lot”* signals active involvement, a cornerstone of communicative competence.

Social interaction and material-based collaboration were further reasons for fulfillment. Learners appreciated the chance to communicate in English while working with peers. For example, one noted: *“Being able to share, hear and have new experiences.”* The exchange of ideas, laughter, and teamwork around the instruments transformed the sessions into authentic communicative events.

Finally, several students recognized the role of the facilitator. One commented: *“The master [tutor] is very kind and very helpful. This is a very pedagogical class,”* while another added: *“The engaging activities, the teacher’s attitude, and the pleasant atmosphere.”* These reflections underscore the importance of teacher mediation in creating a safe, motivating, and reflective learning space.

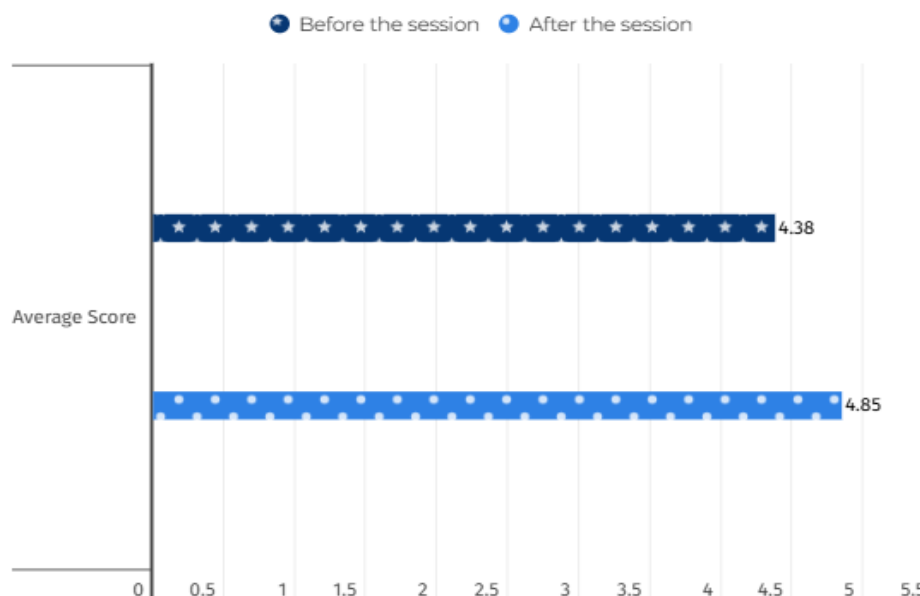
In summary, students’ satisfaction was shaped by a combination of playful participation, creative expression, meaningful learning, and supportive mediation. Rather than relying solely on academic outcomes, their enjoyment stemmed from the holistic experience of using English in dynamic, collaborative, and personally relevant ways. This aligns with the broader mission of Red CAAL and supports the idea that non-traditional learning environments can foster both linguistic growth and a deeper emotional connection to language learning.

4.3 Student motivation and engagement throughout the club sessions

One of the central aims of this study was to explore how the English Beats & Talks conversation club influenced students' motivation. To capture this, participants rated their level of motivation on a scale from 1 to 5 (1 = “not motivated at all” and 5 = “very motivated”) both before and after each session.

The results show a consistent increase in motivation levels. On average, students reported a score of 4.38 before the session, which rose to 4.85 afterward as shown in the next figure.

Figure 3: Comparison of average student motivation before and after the sessions based on the expectations and satisfaction surveys.



This upward trend demonstrates that the club’s methodology effectively sustained and enhanced learners’ motivation. Although the initial average was already relatively high (4.38), the steady increase across sessions suggests that students’ interest was not only maintained but also strengthened through participation.

Several factors might be the reasons for this boost. The novelty of the sessions made English use purposeful and enjoyable, as students engaged in building instruments, collaborating with peers, and experimenting with sound. As discussed earlier, these affective and social elements are recognized as essential for sustaining motivation in language learning (Dörnyei, 2001).

The hands-on and cooperative nature of the activities also fostered an environment where the student felt in control. When learners take an active role in shaping the learning process, by crafting instruments and using them in communicative tasks, they feel more invested in contributing, exploring, and expressing themselves. This aligns with Red CAAL’s

communicative, student-centered ethos, which promotes autonomy, risk-taking, and authentic language use.

Finally, the motivational gains observed reflect the synergy between students' expectations and their actual experiences. As noted in Section 4.2.1, many joined the club hoping for a fun and meaningful alternative to conventional learning. The increase in post-session motivation indicates that these expectations were met or exceeded, reinforcing a positive feedback loop that encouraged ongoing engagement.

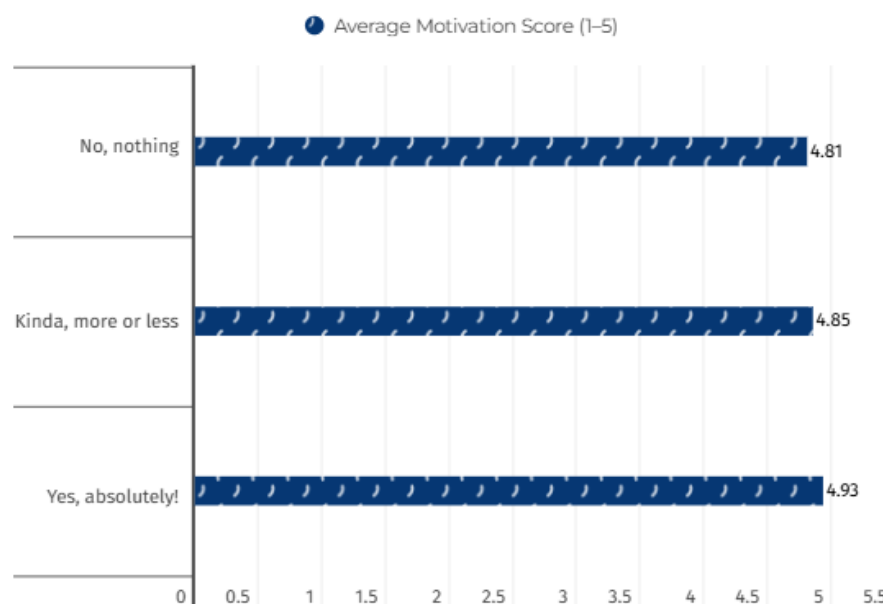
In sum, the data suggests that integrating artistic, playful, and collaborative elements into English practice can significantly enhance learners' motivation. Beyond immediate enjoyment, this approach offers practical implications for educators seeking to design alternative spaces where language learning becomes both effective and genuinely engaging.

4.4 Factors that shaped student perceptions and engagement

4.4.1 Role of previous musical experience

To understand whether students' musical background influenced their motivation, participants were grouped based on their self-reported experience: "No, nothing," "Kinda, more or less," and "Yes, absolutely!". Then, their average motivation levels after the sessions were compared on a scale from 1 ("not motivated at all") to 5 ("very motivated") as it shows in the following figure.

Figure 4: Average motivation scores according to students' previous musical experience based on the expectations and satisfaction surveys.



The results show a slight upward trend: students with solid musical experience reported the highest motivation (4.93), followed by those with partial experience (4.85), and those with no prior experience (4.81). While the differences are small, they suggest that familiarity with music may enrich students' engagement with instrument-based tasks.

At the same time, all groups, regardless of background, reported consistently high levels of motivation. This shows how inclusive the club was in terms of participation and engagement opportunities: even students without prior experience found the activities accessible, enjoyable, and motivating. The simplicity of the DIY instruments, the collaborative setting, and the balance between creativity and language practice likely helped reduce any sense of intimidation.

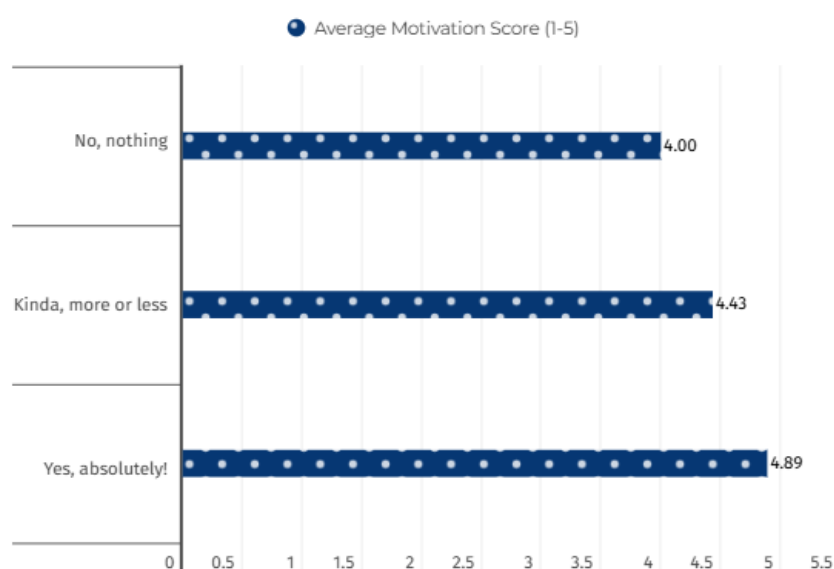
These findings suggest that while prior musical experience can slightly enrich the way students engage with the activities, it was not a determining factor for motivation. What stood out more clearly was the inclusive design of the club, which allowed students from different

backgrounds to participate on equal footing. In this sense, the motivational impact of the sessions proved strong across all groups, highlighting the value of creative, student-centered approaches that are accessible to a wide range of learners.

4.4.2 Enjoyment and affective engagement

Another factor considered in the analysis was the relationship between students' enjoyment of the sessions and their reported motivation. Learners were asked to rate their level of enjoyment on a three-point scale: “*No, nothing,*” “*Kinda, more or less,*” and “*Yes, absolutely!*” These ratings were then compared with their average motivation scores after the sessions, as illustrated in the following figure.

Figure 5: Average post-session motivation scores according to students' self-reported enjoyment based on the expectations and satisfaction surveys.



The data reveal a correlation between enjoyment and motivation. Students who reported high levels of enjoyment also registered the highest motivation scores (4.89). In contrast, those who indicated moderate or low enjoyment reported lower averages (4.43 and 4.00, respectively). Although only a small number of participants fell into the latter

categories, the trend is evident: affective engagement plays a decisive role in sustaining motivation in language learning.

These findings highlight the central importance of emotional factors in educational settings, especially in non-traditional spaces such as conversation clubs. Enjoyment was not simply a byproduct of successful sessions; rather, it emerged as a key driver of learners' willingness to participate, communicate, and remain engaged.

This pattern also connects directly with the study's objectives. It supports the main goal of examining how a DIY music-based methodology can enhance student motivation, while also responding to the specific objective of exploring students' perceptions of the club atmosphere and its playful character. The consistent link between enjoyment and motivation suggests that integrating music, games, and collaborative tasks creates a supportive environment that strengthens both emotional and academic engagement.

In summary, the findings from this section confirm that enjoyment was a decisive factor in students' motivation during the club sessions. Learners who had fun and felt emotionally engaged consistently reported higher motivation, while those with lower enjoyment showed reduced levels of interest. This underscores that the emotional quality of the experience, more than prior skills or external rewards, was what most strongly shaped their willingness to use English and stay active in the club.

4.5 Perceived language learning and communicative development

Although the surveys did not directly ask about English language learning, several students mentioned perceived gains in their open-ended responses. While these comments were fewer compared to those about enjoyment or dynamics, they provide valuable insight into how students experienced language development during the sessions.

Some students highlighted specific moments, such as: *“it was very interactive, and I learned how to add information to a CV,”* referring to a session that integrated professional content with practical language use. Others simply noted that they *“learned something new,”* suggesting a sense of discovery and achievement. One student connected learning to a music-centered task: *“learn about the jingle,”* reflecting how vocabulary and pronunciation practice emerged naturally through creative activities.

Other reflections linked language learning to the collaborative and hands-on nature of the sessions. For example: *“I enjoyed the experience of interacting with the instruments and making them ourselves. I loved the activity and learned many new words.”* Similarly, another participant remarked: *“I liked how much I practiced and learned something new,”* showing that engagement translated into perceived progress. The connection between teamwork and communicative growth was also evident: *“working in groups and learning about an amazing wind instrument like the trumpet.”*

These findings align with the principles of Task-Based Learning (TBL), which emphasize developing language skills through meaningful action and interaction. References to vocabulary acquisition, practice opportunities, and contextualized use of English suggest that the club fostered both creative expression and communicative development. In summary, although explicit references to English learning were less frequent, the evidence shows that linguistic development took place in a natural and incidental way. Language growth was seen in enjoyable tasks, peer collaboration, and artistic creation, consistent with Red CAAL’s vision of alternative, student-centered language learning.

4.6 Synthesis of key findings

The results from the English Beats and Talks conversation club highlight how music-based, hands-on activities can effectively support English learning from both

motivational and pedagogical perspectives. The analysis of quantitative ratings, categorical responses, and open-ended comments provides clear answers to the research objectives and questions of this study.

First, the consistently high post-session motivation levels (average 4.85 out of 5) show that integrating DIY musical instrument activities helped sustain and even increase students' enthusiasm to engage with English. This finding directly supports the general objective of examining how this methodology influences motivation and engagement.

Second, enjoyment emerged as a key motivational driver. Students who reported the highest levels of enjoyment ("Yes, absolutely!") also recorded the highest motivation scores (4.89). This aligns with the first specific research question and objective, highlighting the emotional value of playful, creative experiences as powerful enhancers of motivation. The club's design proved effective in sustaining interest.

Third, students' expectations and their reasons for fulfillment showed strong consistency. Learners hoped to have fun, improve their English, interact socially, and explore musical creation, and they reported achieving these outcomes. This alignment demonstrates that the club was responsive to student needs and supports the second and third research questions about learners' perceptions and how they evolved over time. Participants expressed satisfaction not only with what they learned but also with how they learned, confirming that the experience was meaningful.

Fourth, while students with prior musical experience showed slightly higher post-session motivation (scores ranging from 4.81 to 4.93), the differences were minor. This indicates that the sessions were inclusive and accessible for everyone, regardless of background, fulfilling the club's objective of engaging a diverse population through universal

creative practices. It also reinforces the idea that interdisciplinary, project-based learning can benefit all learners, not just those with specific prior knowledge.

Fifth, open-ended responses revealed perceived language learning gains, even though the surveys did not directly ask about them. Students mentioned vocabulary growth, oral expression, and learning in context, especially when tasks involved discussing instruments, composing jingles, or writing CV content. These moments reflect the educational value of combining music-making with language practice, supporting the fourth research objective concerning pedagogical potential.

Finally, the findings show that learners' motivation, emotional connection, and perceptions of learning were deeply tied to the affective, social, and creative dimensions of the club. This reinforces the idea that task-based learning combined with artistic expression can be a powerful alternative to traditional methods. Within the flexible and student-centered environment of Red CAAL, English Beats and Talks demonstrates how non-formal learning spaces can foster communicative competence, motivation, and deeper engagement through interdisciplinary and creative approaches.

Chapter 5

Discussion, implications, and conclusions

5.1 Reflecting on student motivation, perceptions, and the educational value of music-based english learning

The findings of this study demonstrate that creative, hands-on experiences like crafting and using DIY musical instruments can play a powerful role in enhancing student motivation and engagement in English language learning. Across 196 student responses gathered throughout the English Beats and Talks sessions, the data consistently revealed an increase in motivation, rising from an average of 4.38 before the sessions to 4.85 after. This shift not only reflects the effectiveness of the club's methodology but also provides clear evidence addressing the first research question: how the integration of DIY instruments influences learners' motivation in an English practice space.

Students' qualitative reflections support these figures by showing that the motivational boost was linked to meaningful and affective engagement rather than novelty alone. One participant noted, *"I enjoyed the fact that I practiced a lot and learned something new,"* while another said, *"it was very entertaining to get to know, interact, and play a new instrument."* These comments echo what Dörnyei (2001) emphasizes about the role of enjoyment, confidence, and personal investment in sustaining motivation.

The inclusivity of the club's activities and contents are also notable. Even students with no prior musical experience reported high motivation scores (4.81), only slightly below those with stronger backgrounds. This suggests that the activities were accessible and engaging for all. The simplicity of the DIY instruments, the collaborative atmosphere, and the balance between creativity and language practice likely helped reduce feelings of

intimidation. In this way, the club provided a welcoming space that supported learner autonomy and lowered the affective filter, both key conditions for effective language acquisition.

These outcomes also connect with the second research question on students' perceptions of English use, peer interaction, and the learning atmosphere. Many participants valued the social and interpersonal components as much as the linguistic ones. Reflections coded under "Interaction and collaborative use of materials" (66 mentions) and "Atmosphere and teacher mediation" (87 mentions) confirm that learners experienced English not as an isolated academic task but as a social tool in meaningful exchange.

The evolution of students' perceptions throughout their participation adds further depth. While many began with modest expectations such as "*learning vocabulary*" or "*practicing English*," they later described the sessions as fun, creative, and socially rewarding. A comment like "*I have high expectations since it seems like something very interesting to me*" eventually gave way to "*I liked how much I practiced and learned something new.*" This shift illustrates how experiential, arts-based learning can transform students' understanding of what language learning can be dynamic, collaborative, and personally meaningful.

The final research question concerned the educational value of integrating music-making with English practice. Although not all students explicitly mentioned language learning in their feedback, several pointed to tangible gains such as vocabulary growth, pronunciation practice, composing jingles, or writing a CV. These examples show English being applied in real tasks, used as a tool to create, communicate, and collaborate. One student shared, "*I learned how to talk about a CV,*" while another commented, "*it was fun to be a musician for a while.*" These reflections confirm that learning occurred through meaningful use, a cornerstone of communicative language teaching and task-based learning.

From the facilitator's perspective, the pedagogical value was not only found in linguistic outcomes but also in the way students engaged with the tasks. The club provided a space for decision-making, cultural exploration, teamwork, and reflection, all through music and creativity. This aligns with the fourth specific objective of this research of examining the educational potential of an interdisciplinary strategy. Rather than relying on grammar or vocabulary drills, the club embraced a multimodal pedagogy that emphasized emotional resonance, student agency, and cultural relevance.

Taken together, these findings offer a compelling case for reimagining EFL learning spaces. The English Beats and Talks club demonstrates how music, art, and language can converge to form a motivating, inclusive, and pedagogically robust environment. Within the Red CAAL context, it suggests that experiential and participatory learning can not only increase motivation but also transform how students perceive and engage with English.

5.2 Pedagogical and institutional implications

The findings of this study suggest several pedagogical and institutional implications for reimagining language education beyond traditional classrooms. A central outcome is the strong motivational impact of integrating DIY musical instrument-making into English practice. Rather than being an add-on, this methodology activated emotional, cognitive, and social dimensions of learning. It encouraged students to use English in meaningful, embodied tasks that required creativity, problem-solving, and communication. In this sense, the results support the integration of task-based learning (TBL) and arts-based approaches into language teaching, particularly in non-formal or extracurricular spaces such as Red CAAL.

The emotional and relational aspects of learning were also key to the club's success. Students consistently described the sessions as "*fun*", "*comfortable*", and "*engaging*", linking their satisfaction not only to the creative tasks but also to the collaborative

atmosphere and the supportive role of the facilitator. These affective conditions echo principles of Communicative Language Teaching (CLT), reminding us that language learning is not just an academic task but also a social and emotional experience. Motivation thrives in environments where learners feel free to take risks, make mistakes, and express themselves.

The findings also reinforce the idea that learning is most effective when connected to action and creation. English was not practiced in isolation but used purposefully to build instruments, present group work, compose short pieces, and negotiate ideas with peers. These moments reflect the development of multimodal literacies, where language is used in real-world tasks. As a result, the club supported not only oral communication but also skills such as collaboration, creativity, and critical thinking, competencies increasingly valued in 21st-century education.

For teachers, curriculum designers, and program coordinators, these insights highlight the importance of offering interdisciplinary, project-based experiences within language programs. English should move beyond grammar drills and scripted dialogues to function as a bridge between disciplines and a tool for meaningful action. Whether connected to music, art, social sciences, or design, language learning becomes more relevant and transformative when situated in authentic contexts.

At an institutional level, the study demonstrates the value of flexible and student-centered environments like Red CAAL. The success of *English Beats and Talks* shows what can happen when institutions support creative experimentation and trust facilitators and learners to co-construct educational spaces. Such initiatives should not be viewed only as extracurricular enrichment but as legitimate, impactful components of language education that contribute to its overall quality.

5.3 Limitations of the study

This study faced some limitations that should be mentioned, the main one was time. Each club session lasted only one hour, sufficient for short communicative tasks and creative engagement, but often too limited for deeper language work. Balancing meaningful practice with the construction of instruments required constant adjustment, and in some cases activities had to be simplified or skipped, affecting the consistency of learning opportunities.

A second limitation was attendance. Because the *English Beats and Talks* club was voluntary and extracurricular, participation varied from week to week, and not all students attended regularly. This irregularity made it difficult to track individual progress or ensure that everyone experienced the same sequence of activities.

Diversity among participants also posed challenges. Students came from different academic programs and had varied levels of English proficiency. While this diversity enriched collaboration, it also required frequent adaptation of instructions, scaffolding, and language use. On some occasions, Spanish was used to clarify key points, which slightly reduced target-language exposure.

The integration of DIY instrument-making into the sessions brought both benefits and challenges. While most students enjoyed the hands-on tasks, ensuring that these activities contributed meaningfully to language practice required constant creativity in lesson design. At times, the focus on finishing the instrument overshadowed opportunities for English production, especially when technical or material-related issues arose.

Another limitation lies in the specificity of the context. The study was conducted within Red CAAL's extracurricular club, a flexible and low-stakes environment that may not resemble formal classrooms or other age groups. The positive atmosphere itself may have

influenced learners' motivation, making it uncertain how the approach would transfer to more structured academic settings.

Finally, the research design did not include a control group or comparison with other methodologies. This makes it difficult to isolate the impact of the DIY instrument-making component from other factors. Although the descriptive evidence strongly suggests a positive influence, future research using experimental or mixed-methods designs would provide stronger validation.

5.4 Recommendations for future research

Future studies could build on this project in several ways. First, longer interventions and longitudinal designs would allow a deeper analysis of how language skills develop over time and whether the motivational impact of DIY instruments is sustained, especially in relation to speaking and listening competencies. Follow-up measures could also track whether engagement continues beyond the sessions.

Second, comparative designs would strengthen the evidence base. Including control groups or contrasting this approach with other motivational strategies, such as traditional communicative methods, drama, or visual arts, could help isolate the specific contributions of DIY instrument-making.

Third, research in diverse educational contexts would be valuable. While this study focused on university students in an extracurricular club, it would be important to test the approach in primary or secondary schools, formal classrooms, or exam-preparation settings. Such adaptations would reveal the flexibility and scalability of the model under different curricular and institutional conditions.

Fourth, future work should assess linguistic outcomes in more detail. Beyond motivation, systematic evaluation of vocabulary growth, fluency, or syntactic complexity through recordings, pre- and post-tests, or discourse analysis would offer a fuller picture of the approach's pedagogical impact.

In addition, teacher perspectives deserve attention. Implementing arts-based and task-based strategies requires preparation, creativity, and institutional support. Studies could explore how teachers experience these practices, what challenges they face, and what kinds of training or resources make implementation feasible.

Finally, future research should examine the cultural dimensions of using music and DIY practices in language learning. Since instruments can be linked to local traditions and personal expression, investigating how these activities connect with learners' identities and social collaboration could deepen their relevance in both local and international contexts.

5.5 Final conclusions

This study set out to explore the impact of incorporating DIY musical instruments into Red CAAL's English Club sessions as a strategy to enhance language learning motivation. The aim was not only to test a methodology but also to design a space where creativity, enjoyment, and meaningful interaction became central to English practice.

Through an ethnographic approach based on participation and reflection, the project showed that music, when integrated through hands-on, collaborative, and purposeful tasks, can serve as a powerful bridge between students' interests and language acquisition. The construction and use of DIY instruments did more than animate the sessions; they opened pathways for expression, emotional engagement, and authentic language use. Students became not only participants but co-creators of their own learning experiences.

Findings confirm that motivation in language learning is complex and dynamic. It is shaped by enjoyment, autonomy, peer interaction, and the atmosphere of the learning space. When students feel emotionally safe, intellectually curious, and personally invested, language learning moves beyond a task and becomes a lived experience. In this sense, the project aligns with arts-based and task-based learning principles: fostering inclusivity, risk-taking, and engagement through action and emotion.

Beyond its pedagogical contributions, the study also represented a personal journey for the researcher. Designing and leading this club was an opportunity to unite two passions, music and languages, in a single space of learning. It reaffirmed that teaching is not only about transmitting knowledge but also about creating environments where learners can thrive, experiment, and find joy in the process.

Ultimately, this project offers a small but meaningful contribution to ongoing discussions about reimagining language education. It calls on educators to embrace creativity, to value play and participation, and to recognize that language, like music, is most powerful when it is shared, felt, and created together.

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Appendices

Appendix A – Class Observation Format

This format was used to record detailed observations during five initial classroom visits, including four sessions from Red CAAL English Clubs (levels III and IV) and one Inglés con Fines Generales y Académicos IV class. It helped document classroom dynamics, language use, student interactions, and questions for further reflection during the early exploratory stage of the study.

REGISTRO DE OBSERVACIÓN DE CLASE - INGLÉS CON FINES GENERALES Y ACADÉMICOS IV

Registro n°: 1
Fecha: 20 Marzo 2024
Institución: Univalle - Curso LEFGA
Número de estudiantes: 20

Profesor: Johnny Escobar
Tiempo de observación: 1 hora
Actividad observada, tema: Education in Colombia
Nombre de los observador: Juan Camilo Ospina

Hora	Descripción	Interpretación/ interrogantes/análisis preliminares
4:00 pm	No hay luz en el edificio. El docente manifiesta incomodidad pues no es la primera vez que sucede. Mi presencia no parece ser extraña o intrusiva para la clase. El profe considera el replanteamiento de sus actividades de hoy debido a la situación. El salón es amplio con AC y con tablero en filas hacia el docente. Cuenta con proyector, equipo de sonido, pero tiene poca iluminación natural. El salón está dividido en 2, por una cortina de madera. El ruido del otro salón puede llegar a distraer o causar disonancia con los sonidos del propio salón. El docente saluda a los estudiantes. Comienza a escribir en el tablero "Education system in Colombia", puede que sea el tema del día de hoy. Debido a la falta de luz no se aprecia bien lo escrito. El docente comienza a hablar en inglés con los estudiantes, expresa que habrá un pequeño cambio en las actividades de hoy. Él pregunta a los estudiantes cuál es su opinión sobre lo que escribió en el tablero. Los estudiantes participan voluntariamente y basan sus respuestas en ejemplos de experiencias propias como la forma en la que eran sus clases en cada uno de sus colegios. Corrige inmediatamente el error de los estudiantes al participar o si el estudiante está dando un gran discurso, las correcciones son al final a manera de feedback. Hace uso de palabras de felicitación y ánimo "Good job" o "that was pretty good". El docente ayuda al estudiante a moldear sus ideas en la lengua meta. Además, hace conclusiones sobre lo que sus estudiantes dicen. Mira a todos los estudiantes y los invita a participar abiertamente. Algunos estudiantes ponen atención a lo que sus compañeros dicen, otros se distraen. El profe crea otras preguntas a partir del mismo tema "What are your experiences?" "Did you study in a private or public school?" El docente usa el tablero para mostrar la forma correcta de expresar colocaciones "take a class" not "see a class". Docente comparte su experiencia personal sobre la educación pública en Colombia. Algunos estudiantes ríen y parecen sentirse identificados. Le hacen más preguntas sobre su experiencia y entablan una conversación. El docente explica que un ejercicio de Taking Notes era la actividad esperada para hoy, pero el docente hace un cambio y opta por organizar a sus estudiantes en grupos	Espacio: La distribución del espacio lleva a los estudiantes a centrar su atención en el tablero y al docente, aunque esto depende del docente y de la actividad a realizar. Recursos y materiales: A pesar del apagón, el docente es recursivo y hace uso del tablero, sus marcadores y su corporalidad para transmitir lo que quiere decir a sus estudiantes. Introducción del tema: La introducción del tema empieza por la asociación de una pregunta inicial "What do you think about the system education in Colombia?" seguido de una breve introducción general al tema. Desarrollo del tema: La actividad se centra en la creación de preguntas indagadoras sobre el sistema educativo colombiano, estas preguntas son propuestas por los estudiantes por lo que le permite tomar parte del control de la actividad y el conocimiento a adquirir. Uso de las lenguas: El docente y los estudiantes solo utilizan el inglés. Parece implícito para los estudiantes que el hecho de estar en la clase de inglés, solo se deben comunicar en inglés. Tratamiento del error: El docente brinda refuerzos positivos ante los aciertos de los estudiantes y lo hace con un tono de voz alegre. Esto parece motivar a los estudiantes a hablar sin temor a equivocarse. Habilidades: La mayor parte de la sesión se centra en la producción oral y las habilidades comunicativas. En esta fase de la clase, los estudiantes deben exponer sus ideas, hallazgos y opiniones al respecto de la actividad.

4:24 pm 4:42 pm 4:50 pm	de 3/4 para una actividad de speaking. Les pide que hagan una lista de 3 preguntas sobre opiniones del sistema de educación secundaria en Colombia. Estas preguntas no serán respondidas aún. El docente provee un ejemplo en el tablero : "How many hours a week should a student spend attending classes in secondary school? And why?" En ese momento, vuelve la luz, sin embargo el docente continúa con su actividad de speaking en grupos. Procede a dar más ejemplos al oral. Repite brevemente cuál es la actividad a realizar. Los estudiantes cooperan activamente y se organizan en grupos para hacer la actividad propuesta por el docente. Hasta me invitan pensando que soy uno de ellos. El docente monitorea la organización de los estudiantes en el espacio y les recuerda la actividad propuesta. Se mueve por el espacio en caso de dudas o ayuda con vocabulario. Los estudiantes trabajan activamente, utilizando sus teléfonos para buscar palabras o preguntándole al docente quien va escribiendo en el tablero todas aquellas palabras. Una vez, monitoreo el trabajo de cada grupo. Les dice a sus estudiantes que solo quedan 5 minutos para terminar. El docente escribe un nuevo paso para la actividad. Preguntar las preguntas elaboradas a los compañeros para recolectar la información, tomar notas. Utiliza el tablero para una representación visual de este nuevo tercer paso de la actividad. Muestra los grupos y los enumera a cada integrante. Cada persona asignada con un número, deberá levantarse y cambiar de grupo y reunirse con los mismos de su número. Los estudiantes parecen un poco confusos pero gracias al dibujo hecho por el profe, parecen entender mejor. La idea es que los estudiantes recojan la información de otros compañeros al moverse de grupo. Los estudiantes se mueven y se integran a sus nuevos grupos. El docente les dice que tienen 6 minutos para preguntar y tomar las respuestas. El docente monitorea nuevamente los grupos en busca de dudas, ayuda con la pronunciación o preguntas. Les da tiempo adicional al darse cuenta que necesitan más tiempo. La observación finaliza aquí al terminarse la hora de estancia de observación en el salón de clase.	El método utilizado por el docente parece ser el enfoque comunicativo en conjunto con el task based learning. Interacción: La interacción se da equitativamente de profesor a estudiante y de estudiante a estudiante en la fase de búsqueda y discusión. Las respuestas de los estudiantes se basan en la información sobre sus percepciones propias, opiniones o información encontrada en sus hallazgos. Prima la práctica de opiniones y críticas propias hacia el sistema educativo colombiano, así como también la formulación de preguntas al respecto. Participación en clase: La participación de los estudiantes es abierta y voluntaria, todos participan cuando lo desean y respetan el turno de sus compañeros al hablar. Componente cultural: El docente hace gran énfasis en la exploración del componente educativo de la cultura colombiana. El cuenta su propia experiencia con este sistema y algunos alumnos parecen sentirse identificados con él. Hipótesis: ¿De qué manera se puede abordar el componente cultural más amplio con este tema? ¿Qué otras actividades hubieran podido realizarse debido al apagón de luz?
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REGISTRO DE OBSERVACIÓN DE CLASE - CLUB Red CAAL

Registro n°: 2

Fecha: 13 Marzo 2024

Institución: Univalle - Red CAAL

Número de estudiantes: 10

Monitora: Gabriela

Tiempo de observación: 1 hora

Actividad observada, tema: Countries and decisions

Nombre de los observador: Juan Camilo Ospina

Hora	Descripción	Interpretación/ interrogantes/análisis preliminares
	La clase de inglés tiene lugar en el espacio 2020 de la Red CAAL, estas instalaciones cuentan con aire acondicionado, recursos físicos como tablero, marcadores, sillas cómodas, libros y equipos tecnológicos. Algunos de los estudiantes llegan más temprano y se instalan en las sillas esperando la hora de inicio del club. La monitora llega justo a la hora de inicio de su club, saludando alegremente y usando la lengua meta. La animadora espera unos minutos para que lleguen más estudiantes y pasado el rato, la profesora comienza su club haciendo uso efectivo de recursos y herramientas virtuales como una imagen del mundo y sus diferentes países. El tema se introduce con una pregunta inicial sobre los países que les gustaría visitar "What country would you like to visit one day?", seguido de una breve explicación general del tema. Algunos estudiantes presentan dificultad pronunciando los países pero la monitora los ayuda activamente. Durante el desarrollo del tema, los estudiantes se preparan para buscar información sobre un país específico y comparten datos interesantes o "fun facts" sobre el país elegido. La monitora les indica que esta actividad será hecha en pequeños grupos. La monitora se comunica únicamente en inglés, haciendo hincapié en que no se permite el uso del español. Utiliza la entonación y el tablero como apoyo para garantizar la comprensión de los estudiantes. En cuanto al tratamiento del error, corrige de inmediato y ofrece refuerzos positivos por los aciertos de los estudiantes. La mayor parte de la sesión se enfoca en la producción oral y las habilidades comunicativas, donde los estudiantes exponen sus ideas y opiniones. Mientras los estudiantes trabajan, la animadora monitorea los grupos ayudando con vocabulario, preguntas o información a buscar. La interacción es equitativa entre profesor y estudiante, así como entre los propios estudiantes durante la búsqueda y discusión. Las respuestas se basan en los gustos personales, opiniones y la información encontrada durante la actividad, fomentando la práctica de opiniones y críticas propias. Cada estudiante habla sobre los datos encontrados y la monitora ayuda en caso de ser necesario como a la hora de expresar ideas complejas. Usa palabras de elogio y aliento para motivar a los estudiantes a participar y a no ser tímidos. Una vez que cada estudiante compartió su información, la monitora cambia de tema rápidamente al juego de decisiones "would you rather" en donde los estudiantes discuten y seleccionan una opción de entre 2 opciones difíciles. Por ejemplo: "Live as a silent film" or "life as a musical". Los estudiantes alcanzan a discutir unas cuantas rondas y luego al terminar la sesión, la monitora llama asistencia, felicita a los estudiantes por su participación y se despide amablemente.	Espacio: La distribución del espacio lleva a los estudiantes a centrar su atención en el tablero, televisor y entre ellos a manera de semicírculo. Recursos y materiales: La monitora aprovecha el recurso y herramientas virtuales disponibles como: *Imágenes *Plataforma de juego virtual "Would you rather" Introducción del tema: La introducción del tema empieza por la asociación de una pregunta inicial "what country would you like to visit" seguido de una breve introducción general al tema. Desarrollo del tema: La actividad se centra en la búsqueda y exposición de algún país en específico y "fun facts" o información que los estudiantes deseen compartir sobre el país escogido. La monitora utiliza la entonación de sus frases para hacerse entender. Además de usar el tablero como apoyo cuando algún estudiante no entiende algo en específico. Uso de las lenguas: La animadora y los estudiantes solo utilizan el inglés. Deja en claro que el uso del español no está permitido. Tratamiento del error: La monitora hace corrección de manera inmediata y brinda refuerzos positivos ante los aciertos de los estudiantes. Habilidades: La mayor parte de la sesión se centra en la producción oral y las habilidades comunicativas. En esta fase de la clase, los estudiantes deben exponer sus ideas, hallazgos y opiniones al respecto de la actividad. El método utilizado es el enfoque comunicativo particularmente el task based learning. Interacción: La interacción se da equitativamente de profesor a estudiante y de estudiante a estudiante en la fase de búsqueda y discusión. Las respuestas de los estudiantes se basan en la información sobre sus gustos y disgustos, opiniones o información encontrada en sus hallazgos. Prima la práctica de opiniones y críticas propias. Participación en clase: La participación de los estudiantes es abierta y voluntaria, aunque en algunos casos la monitora seleccionaba el estudiante para hacerlo participar Componente cultural: La monitora hace énfasis en presentar datos o información sobre la cultura del país a buscar para así enriquecer la conversación durante el club y contrastar con la cultura propia. La monitora llama a sus estudiantes por sus nombres o por sustantivos afectivos (my dear, my friend, my darling). Hipótesis: ¿De qué manera se puede hacer una mejor transición de un tema al otro?

	A la hora de salida, varios estudiantes manifestaron gustarles el club porque sienten que "sí les entra el inglés al hablarlo". Finaliza la observación al terminarse el club.	
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REGISTRO DE OBSERVACIÓN DE CLASE - CLUB Red CAAL

Registro n°: 3

Fecha: 17 Abril 2024

Institución: Univalle - Red CAAL

Número de estudiantes: 2

Monitor: Martin

Tiempo de observación: 1 hora

Actividad observada, tema: Paradoxes

Nombre de los observador: Juan Camilo Ospina

Hora	Descripción	Interpretación/ interrogantes/análisis preliminares
	La clase de inglés tiene lugar en el espacio 2020 de la Red CAAL, estas instalaciones cuentan con aire acondicionado, recursos físicos como tablero, marcadores, sillas cómodas, libros y equipos tecnológicos. Algunos de los estudiantes llegan más temprano y se instalan en las sillas esperando la hora de inicio del club. El monitor llega antes para preparar sus materiales, saludando y usando la lengua meta. El monitor espera unos minutos para que lleguen más estudiantes y pasado el rato, comienza su club haciendo uso efectivo de recursos y herramientas virtuales como una imagen del mundo y sus diferentes países. El monitor comienza por pedirle a los estudiantes que se presenten en inglés y también se presenta el mismo. El tema se introduce con una pregunta inicial sobre qué son las paradojas “Do you know what is a paradox?”, seguido de una breve explicación general del tema. Algunos estudiantes presentan dificultad entendiendo por lo que el docente recurre al uso del español para que comprendan de mejor manera. Durante el desarrollo del tema, los estudiantes leen unos ejemplos de paradojas propuestos por el docente y hacen uso del translation method para comprender mejor lo leído. Continúan haciendo uso del español con los estudiantes para comprender el tema. El monitor ahora presenta en el televisor “Now, it 's time to create your own paradox”. El propone un tema en general para todos y les pregunta a sus estudiantes cuál tema prefieren. Uno de los estudiantes propone una paradoja en español y la discusión continúa en este idioma mientras descifran cómo traducirla al español. El monitor muestra ahora en el televisor un problema paradójico. Les pide a sus estudiantes que lo lean y que lo traduzcan en busca de palabras desconocidas e importantes para entender el problema. Después, el monitor relee el problema en inglés y pregunta a sus estudiantes si comprendieron. Algunos estudiantes se quedan pensando y tratan de explicar lo que entendieron del problema propuesto. Continúan discutiendo y dialogando en español. El monitor retoma el uso del inglés por momentos para hacer que sus estudiantes lo utilicen también. El monitor ahora les muestra en el T.V unas pistas en inglés que ayudan a la solución del problema. Los estudiantes tratan de leerlas y utilizarlas para responder a la actividad mientras el docente los ayuda, escribiendo información importante en el tablero. Los estudiantes discuten sus ideas en español mientras el docente lee las pistas dadas por ellos en inglés y su respectiva explicación en inglés. Mientras los estudiantes trabajan analizando las pistas, el monitor analiza la reacción de los estudiantes en busca de ayuda con vocabulario o entendiendo la idea. Cada estudiante teoriza sobre las pistas dadas y el docente ayuda guiando el pensamiento de los estudiantes en español. El monitor hace uso de ayudas visuales en el tablero para facilitar el entendimiento de los estudiantes. El monitor ahora muestra otra paradoja “St. petersburg paradox” en el televisor y en conjunto con los estudiantes leen la paradoja en inglés, enfocados en las palabras más importantes y haciendo uso de explicaciones en español. Hace un ejemplo en clase siguiendo el modelo TPR con dinero falso y una moneda para explicar mejor la paradoja, la cual está relacionada con juegos de apuestas y probabilidad. La dinámica parece llamar la atención de los estudiantes. La conversación y discusión de la misma se desarrolla en español, mientras explica palabras o conceptos claves de la actividad como “Heads or tail” or “what is the probability?”. Continúan la discusión en español y comienza el cierre de la actividad al hacer un par de intentos de la actividad con preguntas como “Have you ever gone to a casino?” “What do you think about this paradox?”. Al final, el monitor llama asistencia y les pregunta a sus estudiantes si les gustó el club de hoy. Los estudiantes manifestaron gusto por el club y las actividades, se despidieron del docente y dejaron el salón.	Espacio: La distribución del espacio lleva a los estudiantes a centrar su atención en el tablero, televisor y entre ellos a manera de semicírculo. Recursos y materiales: El docente aprovecha el recurso y herramientas virtuales disponibles como: *Imágenes *Presentation powerpoint Introducción del tema: La introducción del tema empieza por la asociación de una pregunta inicial “Do you know what is a paradox?” para activar conocimientos y seguido de una breve introducción general al tema. Desarrollo del tema: La actividad se centra en la exploración y entendimiento de las paradojas y las opiniones que los estudiantes tienen al respecto. El monitor usa el tablero como apoyo cuando algún estudiante no entiende algo en específico. Uso de las lenguas: El monitor y los estudiantes utilizan el inglés y el español. El docente no prohíbe el uso de la lengua materna en su club a la hora de comunicarse. Tratamiento del error: En cuanto al tratamiento del error, el animador ofrece la respuesta correcta cuando el estudiante no logra proveerla. La mayor parte de la sesión se enfoca en la producción oral y las habilidades comunicativas, donde los estudiantes exponen sus ideas y opiniones. Habilidades: La mayor parte de la sesión se centra en la producción oral y las habilidades comunicativas. En esta fase de la clase, los estudiantes deben exponer sus ideas, hallazgos y opiniones al respecto de la actividad. El método utilizado por el animador es el enfoque comunicativo en conjunto con el task based learning, además de un alto uso del translation method. Interacción: Predomina la interacción del tipo profesor y estudiante durante la discusión. Las respuestas se basan en el análisis que los estudiantes logran hacer, fomentando el pensamiento crítico. Las respuestas de los estudiantes se basan en la información sobre sus análisis o información encontrada en sus hallazgos. Prima la práctica del pensamiento crítico en la lengua materna. Participación en clase: La participación de los estudiantes es abierta y voluntaria. Cada estudiante expresa su opinión en el momento que lo considera apropiado y sin importar el tiempo tomado. Componente cultural: El docente no hace inclusión del componente cultural de manera implícita durante el desarrollo de su sesión. Hipótesis: ¿Cómo saber en qué momento dejar de usar la lengua materna a la hora de darse a entender?

	Finaliza la observación al terminarse el club.	¿Cómo incluir el componente cultural en una sesión como esta?
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REGISTRO DE OBSERVACIÓN DE CLASE - CLUB RED CAAL

Registro n°: 4

Fecha: 24 Abril 2024

Institución: Univalle - Red CAAL

Número de estudiantes: 9

Monitor: Martin

Tiempo de observación: 1 hora

Actividad observada, tema: Bingo and puzzles

Nombre de los observador: Juan Camilo Ospina

Hora	Descripción	Interpretación/ interrogantes/análisis preliminares
	La clase de inglés tiene lugar en el espacio 2020 de la Red CAAL, estas instalaciones cuentan con aire acondicionado, recursos físicos como tablero, marcadores, sillas cómodas, libros y equipos tecnológicos. La sesión aún no comienza debido a que el monitor que está ocupando el espacio no ha terminado su sesión, por lo que el docente espera alistado sus materiales y los estudiantes esperan afuera de las instalaciones. El monitor comienza por las presentaciones de los estudiantes. Les pide la instrucción en inglés <i>"Please, introduce yourself"</i> y les realiza follow-up questions en ambos idiomas (English and Spanish) <i>"What is your major?"</i>, <i>"¿Te gusta?"</i>, etc. El tema se introduce con una pregunta inicial sobre el juego bingo <i>"Have you ever played bingo?"</i>, seguido de una breve explicación general del juego. Los estudiantes responden alegremente al ver que jugarán dicho juego. Luego, el monitor pone un video explicando el juego del bingo en la lengua meta. Mientras él va pasando las tablillas para que los estudiantes se vayan familiarizando con las reglas y dinámicas del juego. El monitor les pide a sus estudiantes que reorganicen el salón ahora con 2 mesas en el medio para mejor interacción de los estudiantes con el juego. Se divide el grupo en dos y cada grupo cuenta con sus respectivas tablas para jugar. Al inicio, el monitor hace uso del inglés para enunciar los números del bingo mientras los estudiantes participan y escuchan atentamente. Luego, se hace un cambio de roles y permite que los estudiantes tengan la oportunidad de enunciar los números. Ahora cambian de actividad en donde los estudiantes deben resolver puzzle con ayuda de sus compañeros, aunque la mayoría de ellos hace uso del español. El docente realiza follow up questions sobre los puzzles, El docente monitorea, hace seguimiento al progreso del juego y está atento a errores. Al final, el docente llama asistencia y les pregunta a sus estudiantes si les gustó el club de hoy. Los estudiantes manifestaron gusto por el club y las actividades, se despidieron del docente y dejaron el salón. Finaliza la observación al terminarse el club.	Espacio: La distribución del espacio lleva a los estudiantes a centrar su atención en el tablero, televisor y entre ellos a manera de semicírculo. Se organiza luego el salón de manera que hay dos mesas grandes en el centro para sentar a los estudiantes en dos grupos al momento de jugar. Recursos y materiales: El monitor aprovecha el recurso y herramientas virtuales disponibles como: *Imágenes *Presentation powerpoint *Videos Introducción del tema: La introducción del tema empieza por la asociación de una pregunta inicial <i>"Have you ever played bingo?"</i> para activar conocimientos y seguido de una breve introducción general al tema. Desarrollo del tema: La actividad se centra en el juego, la práctica de la escucha y el trabajo en equipo a la hora de resolver puzzles y otros acertijos. El monitor usa el tablero como apoyo cuando algún estudiante no entiende algo en específico. Uso de las lenguas: El monitor y los estudiantes utilizan el inglés y el español. El monitor no prohíbe el uso de la lengua materna en su club a la hora de comunicarse. Los estudiantes hacen uso de esta flexibilidad entre ambas lenguas para comunicarse según lo necesitan Tratamiento del error: En cuanto al tratamiento del error, el monitor ofrece la respuesta correcta cuando el estudiante no logra proveerla. La mayor parte de la sesión se enfoca en la producción oral y las habilidades comunicativas, donde los estudiantes exponen sus ideas y opiniones. Habilidades: La mayor parte de la sesión se centra en la práctica de la escucha, la discusión y la resolución de problemas. En esta fase de la clase, los estudiantes ponen a prueba sus habilidades de listening, además de sus habilidades de speaking a la hora de solucionar problemas. El método utilizado es el enfoque comunicativo en particular el task based learning. Interacción: Predomina la interacción del tipo profesor- estudiante y estudiante-estudiante durante la discusión. Sus respuestas se basan en la interacción que ellos obtienen al conversar los unos a los otros en ambas lenguas. Las respuestas de los estudiantes se basan en la información sobre sus análisis o información encontrada al discutir con sus compañeros.

		Prima la práctica del pensamiento crítico en la lengua materna y la socialización del mismo. Participación en clase: La participación de los estudiantes es abierta y voluntaria. Cada estudiante expresa su opinión en el momento que lo considera apropiado y sin importar el tiempo tomado. Componente cultural: El monitor no hace inclusión del componente cultural de manera implícita durante el desarrollo de su sesión. Hipótesis: ¿Cómo saber en qué momento dejar de usar la lengua materna a la hora de darse a entender? ¿Cómo incluir el componente cultural en una sesión como esta? ¿Cómo motivar a los estudiantes a utilizar la lengua meta entre ellos?
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REGISTRO DE OBSERVACIÓN DE CLASE - CLUB RED CAAL

Registro nº: 5
Fecha: 26 Abril 2024
Institución: Univalle - Red CAAL
Número de estudiantes: 10

Monitor: Gabriela
Tiempo de observación: 1 hora
Actividad observada, tema: Education in Colombia
Nombre de los observador: Juan Camilo Ospina

Hora	Descripción	Interpretación/ interrogantes/análisis preliminares
	La clase de inglés tiene lugar en el espacio 2020 de la Red CAAL. Este espacio cuenta con aire acondicionado, un tablero, marcadores, sillas organizadas en semicírculo y un televisor que la monitora usa para proyectar recursos visuales. Algunos de los estudiantes llegan con anticipación y conversan en inglés mientras esperan el inicio. La monitora llega puntualmente, saluda en la lengua meta y da la bienvenida a los estudiantes con entusiasmo. La monitora espera algunos minutos para que lleguen más estudiantes y luego inicia la sesión con una pregunta general proyectada en la pantalla: <i>"What do you think about education in Colombia?"</i> Los estudiantes responden con frases cortas y opiniones personales. Algunos tienen dificultades para estructurar sus ideas en inglés, pero la monitora los guía mediante preguntas de seguimiento. Para introducir el tema, utiliza una serie de imágenes que muestran diferentes tipos de instituciones educativas en Colombia (escuelas públicas, privadas y rurales). Luego, proyecta una breve lectura con información clave sobre el sistema educativo colombiano. Los estudiantes deben leer y subrayar palabras clave. A continuación, la monitora organiza a los estudiantes en pequeños grupos y les asigna un aspecto del sistema educativo para investigar y discutir. Cada grupo presenta sus hallazgos al resto de la clase. Durante la actividad, la monitora solo se comunica en inglés y anima a los estudiantes a hacer lo mismo. Utiliza gestos, entonación y el tablero para facilitar la comprensión. En cuanto al tratamiento del error, la monitora corrige errores de pronunciación y gramática de inmediato, pero sin interrumpir la fluidez de la conversación. Además, refuerza los aciertos con palabras de aliento y reconocimiento.	Espacio: La distribución del espacio favorece la interacción, con los estudiantes organizados en semicírculo alrededor del tablero y la pantalla. Recursos y materiales: La monitora aprovecha recursos físicos y virtuales como: • Imágenes sobre el sistema educativo en Colombia • Texto corto con información clave • Plataforma de juego virtual "Would you rather" Introducción del tema: La sesión comienza con una pregunta inicial <i>"What do you think about education in Colombia?"</i> para activar conocimientos previos y generar conversación. Desarrollo del tema: La actividad principal consiste en investigar y exponer información sobre diferentes aspectos del sistema educativo colombiano. Los estudiantes trabajan en grupos y presentan sus hallazgos a la clase. La monitora utiliza entonación, gestos y el tablero para aclarar dudas. Uso de las lenguas: Toda la sesión se desarrolla en inglés. La monitora enfatiza que el uso del español no está permitido, aunque brinda apoyo con vocabulario y sinónimos cuando es necesario.

A medida que los estudiantes comparten su información, la monitora los ayuda a expresar ideas más complejas, proporcionando vocabulario adicional y ejemplos. Para cerrar la sesión, la monitora introduce un juego de decisiones llamado <i>"Would you rather...?"</i> en el que los estudiantes eligen entre dos opciones difíciles relacionadas con la educación. Por ejemplo: <i>"Would you rather study abroad or study in Colombia?"</i> <i>"Would you rather have fewer subjects with longer classes or more subjects with shorter classes?"</i> Los estudiantes justifican sus respuestas, lo que fomenta la producción oral espontánea. Finalmente, la monitora toma asistencia, felicita a los estudiantes por su participación y se despide de manera amable. A la salida, varios estudiantes comentan que disfrutaron la clase porque les permitió expresar sus opiniones sobre un tema cercano a su realidad. Finaliza la observación al terminarse el club.	Tratamiento del error: La monitora corrige errores de pronunciación y gramática de manera inmediata pero sin afectar la fluidez. Refuerza positivamente los aciertos de los estudiantes.. Habilidades: La sesión se centra en la producción oral y el desarrollo del pensamiento crítico. Los estudiantes expresan opiniones, argumentan ideas y participan en discusiones grupales. El método utilizado es el enfoque comunicativo en particular el task based learning. Interacción: La interacción es equitativa entre monitora y estudiantes, así como entre los propios estudiantes durante las actividades grupales. Las respuestas de los estudiantes se basan en su conocimiento previo, opiniones personales y la información encontrada en la actividad.. Participación en clase: La participación es mayormente voluntaria, aunque la monitora selecciona a algunos estudiantes para asegurarse de que todos hablen. Componente cultural: Se analizan y comparan aspectos del sistema educativo colombiano con otros países. La monitora enfatiza la importancia de comprender las diferencias culturales en la educación. La monitora llama a los estudiantes por su nombre o con sustantivos afectivos como <i>"my dear," "my friend"</i> o <i>"my darling."</i> Hipótesis: ¿De qué manera se podría motivar a los estudiantes que hablan menos a participar más activamente en la discusión?
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Appendix B – Field Notes Format

This format was employed throughout the English Beats and Talks sessions to document the researcher's reflections, students' reactions, and spontaneous classroom events. It served as a personal and analytical tool to evaluate each session's effectiveness, identify recurring patterns, and gather informal feedback from participants.

Class Field Diary Notes Observations

Date: April 4th 2024

Subject/Class: English beats & talks - session 1

Teacher: Juan Camilo Ospina Pillimue

Observation Focus:

The primary focus of this observation is to assess the effectiveness of the new approach implemented in the classroom (DIY musical instrument building and conversation about it) and to observe how students respond to it.

Physical Environment:

- **Layout:** Chairs in a circle facing the board and tv.
- **Resources:** Common questions sign, tv, slides, instrument materials, decorative materials.
- **Classroom Atmosphere:** Calm, good lighting, and cold air conditioning.

Teacher's Approach:

- **Teaching Methods:** DIY musical instruments building, communicative approach and TPR.
- **Interaction:** Students-teacher and student to student interaction.
- **Adaptability:** Use of spare materials in case students need it.

Student Engagement:

- **Participation:** Students participated voluntarily and according to their level and peace.
- **Response:** Students react curiously to the instructions. The majority seemed to understand quickly what the activities were about.
- **Group Dynamics:** Students worked together in their teams and actively participated in the activities proposed. All members participated and each had an opportunity to interact with the instrument created.

Classroom Management:

- **Discipline:** Students were well behaved although for one moment they dispersed their attention and focused primarily on the instrument.
- **Transitions:** Students identified the moments of the session and participated accordingly.
- **Time Management:** The session was developed under the time given. There were no delays or overtime activities.

Overall Impressions:

This first session seemed to raise a lot of curiosity from the students. Their curiosity was evident with their active participation and willingness to interact with the activities proposed. The majority of them expressed liking the session and even some of them “felt motivated” to attend the next sessions.

Students opinions:

At the end of the session, when the teacher asked how they felt with this approach, some of them expressed orally:

“I feel motivated to attend the next sessions”

“I really liked this new club”

Recommendations:

Think about ways to call students attention when they disperse or focus their attention on the instrument rather than the activities related to it.

Follow-Up Actions:

Continue with these field notes.

Pay attention to frequent attendants of the sessions for future follow-up.

Ask students how they feel with this new approach.

Post class reflections:

The first session successfully engaged students through DIY musical instruments and communicative activities. The classroom layout and resources supported interaction, and students showed curiosity and motivation, actively participating in group work.

A key strength was collaborative engagement, with students taking turns using their instruments and interacting. However, distraction arose when some focused more on their instruments than the language activities. Future sessions should include strategies to redirect attention and maintain balance between hands-on work and communication.

Moving forward, tracking attendance and gathering student feedback will help refine the approach. Overall, the session showed great potential for enhancing motivation and participation through music.

Class Field Diary Notes Observation

Date: April 11th 2024

Subject/Class: English beats & talks - session 2

Teacher: Juan Camilo Ospina Pillimue

Observation Focus:

The primary focus of this observation is to assess the effectiveness of the new approach implemented in the classroom (DIY musical instrument building and conversation about it) and to observe how students respond to it.

Physical Environment:

- **Layout:** Chairs in a circle facing the board and tv.
- **Resources:** Common questions sign, tv, slides, instrument materials, decorative materials, harmonica.
- **Classroom Atmosphere:** Calm, good lighting, and cold air conditioning.

Teacher's Approach:

- **Teaching Methods:** DIY musical instruments building, communicative approach and TPR.
- **Interaction:** Students to teacher, student to student, and student to material interaction.
- **Adaptability:** Use of spare materials in case students need it, change of activities according to students needs and capacities.

Student Engagement:

- **Participation:** Students participated voluntarily and according to their level and peace.
- **Response:** Students react curiously to the instructions. The majority seemed to understand quickly what the activities were about. Examples shown were useful to guide students' production.
- **Group Dynamics:** Students worked together in their teams and actively participated in the activities proposed. All members participated and each had an opportunity to interact with the instrument created. Every member had their own chance to speak and contribute to the discussion.

Classroom Management:

- **Discipline:** Students were well behaved although for one moment the noise caused by the instruments made it difficult to call their attention.
- **Transitions:** Students identified the moments of the session and participated accordingly. Students had their moment to enjoy the instrument they created
- **Time Management:** The session was developed under the time given. There were no delays or overtime activities.

Overall Impressions:

This second session attracted different students and once again they reacted positively to this new approach. They seemed focused during the activities performed and also seemed to enjoy the creation and use of the instruments. They all participated actively, laughing and smiles were identified throughout the whole session.

Students opinions

At the end of the session, when the teacher asked how they felt with this approach, some of them expressed orally:

"I focused more on the activities"

"It was very funny"

Recommendations:

To have spare materials ready for students because some of them may make mistakes during the creation of the instruments and may need extra material.

Follow-Up Actions:

Continue with these field notes.

Implementation of the students survey for the next session.

Ask students how they feel with this new approach.

Post class reflections:

The second session attracted new students, who responded positively to the DIY musical instrument approach. They were engaged, focused, and actively participated, enjoying both the creation and use of their instruments. Clear examples helped guide their production, and group discussions allowed everyone to contribute.

A challenge was managing noise levels, as students got excited about their instruments, making it difficult to regain attention. Future sessions should include strategies to control volume while maintaining enthusiasm.

Moving forward, having spare materials will help students who make mistakes during creation. A student survey will be implemented in the next session to gather feedback on their experience.

Class Field Diary Notes Observation

Date: April 18th 2024

Subject/Class: English beats & talks - session 3

Teacher: Juan Camilo Ospina Pillimue

Observation Focus:

The primary focus of this observation is to assess the effectiveness of the new approach implemented in the classroom (DIY musical instrument building and conversation about it) , to observe how students respond to it and start with the piloting of the survey for students.

Physical Environment:

- **Layout:** Chairs in a circle facing the board and tv.
- **Resources:** Tv, slides, instrument materials, decorative materials.
- **Classroom Atmosphere:** Calm, good lighting, and cold air conditioning.

Teacher's Approach:

- **Teaching Methods:** DIY musical instruments building, communicative approach and TPR.
- **Interaction:** Students to teacher, student to student, and student to material interaction.
- **Adaptability:** Use of spare materials in case students need it, change of activities according to students needs and capacities, facilitate students' accessibility to the survey.

Student Engagement:

- **Participation:** Students participated voluntarily and according to their level and peace.
- **Response:** Students react curiously to the instructions. The majority seemed to understand quickly what the activities were about. Some of the students knew what the dynamic was about. Examples shown were useful to guide students' production.
- **Group Dynamics:** Students worked individually and actively participated in the activities proposed. Each student had an opportunity to interact with the instrument created and the activity proposed as well as a chance to speak and contribute to the discussion.

Classroom Management:

- **Discipline:** Students were well behaved although for moments they needed a little push to start conversation during the discussion.
- **Transitions:** Students identified the moments of the session and participated accordingly. Students had their moment to enjoy the instrument they created
- **Time Management:** The session was developed with a little bit of delay, it is believed that the main activity took more time than expected.

Overall Impressions:

This third session called the attention of both new students and students who already attended the previous sessions. They seemed focused during the activities performed and also seemed to enjoy the creation and use of the instruments and the main activity which was story creation. However, this main activity could have been developed differently since it took longer than expected. Nevertheless, they all participated actively, laughing and smiles were identified throughout the whole session.

Students opinions

At the end of the session, when the teacher asked how they felt with this approach, some of them expressed orally:

“One feels like a child again”

“I don’t usually do this in my daily life so it’s good to enjoy this kind of activities”

Also, the expectations of the students towards the session were all positive according to the information given by the expectation survey.

Recommendations:

To shorten the story creating activity of this session in order to avoid delays. Stories could be created in groups to facilitate the creation of them.

Bringing less filling for the instruments (1 Bag) is enough.

Follow-Up Actions:

Continue with these field notes.

Implementation of the students survey for the next session.

Organize and think about how to organize the information obtained.

Ask students how they feel with this new approach.

Post class reflections:

The third session attracted both returning and new students, who remained **engaged, curious, and active** throughout the activities. The introduction of the **student survey** provided insight into their expectations, which were generally positive.

The **story creation activity** took longer than anticipated, slightly delaying the session. In future sessions, **shortening the task or working in groups** could improve time management. Additionally, bringing **less filling material** for instruments will help streamline the process.

Students enjoyed the session, expressing how it felt refreshing and different from their usual routine. Moving forward, refining activity timing and organizing survey responses will enhance the experience.

Class Field Diary Notes Observation

Date: April 25th 2024

Subject/Class: English beats & talks - session 4

Teacher: Juan Camilo Ospina Pillimue

Observation Focus:

The primary focus of this observation is to assess the effectiveness of the new approach implemented in the classroom (DIY musical instrument building and conversation about it) , to observe how students respond to it and the piloting of the survey for students.

Physical Environment:

- **Layout:** Chairs in a circle facing the board and tv.
- **Resources:** Tv, slides, instrument materials, decorative materials.
- **Classroom Atmosphere:** Calm, good lighting, and cold air conditioning.

Teacher's Approach:

- **Teaching Methods:** DIY musical instruments building, communicative approach and task based learning.
- **Interaction:** Students to teacher, student to student, and student to material interaction.
- **Adaptability:** Use of spare materials in case students need it, change of activities according to students needs and capacities, facilitate students' accessibility to the survey and materials.

Student Engagement:

- **Participation:** Students participated voluntarily and according to their level and peace. Although some of them need a little help when expressing their ideas or answering some questions.
- **Response:** Students react positively to the instruction and materials. The majority seemed to understand quickly what the activities were about. Some of the students knew what the dynamic was about. Examples shown were useful to guide students' production. Videos were useful when providing an example on how to play the instrument.
- **Group Dynamics:** Students worked in groups and worked together during the main task. However, not all of them were using the target language which was required during the discussion activity.

Classroom Management:

- **Discipline:** Students were well behaved although for moments they needed a little push to start conversation during the discussion. Also, they dispersed a little bit during the decoration process.
- **Transitions:** Students identified the moments of the session and participated accordingly. Students had their moment to enjoy the instrument they created.
- **Time Management:** The session was developed under the time established. Both surveys were carried out without delay.

Overall Impressions:

This fourth session called the attention of both new students and students who already attended the previous sessions. They seemed focused during the activities performed and also seemed to enjoy the creation and use of the instruments and the main activity working in groups. However, the use of the target language was not strongly seen during the main task which leads to think new strategies to encourage the use of it.

Students opinions

At the end of the session, when the teacher asked how they felt with this approach, some of them expressed orally:

“This is very relaxing”

“I love that I can take my instrument home”

Also, the expectations of the students towards the session were all positive according to the information given by the expectation survey.

Recommendations:

To encourage the students with a new strategy the use of the target language when interacting between them.

To bring different decorative items so it doesn't become repetitive.

Follow-Up Actions:

Continue with these field notes.

Implementation of the students survey for the next session.

Organize the information obtained in the excel sheet of results for future analysis.

Think about new strategies to encourage students to use the target language between them.

Post class reflections:

The fourth session attracted both new and returning students, who remained engaged and focused throughout the activities. They reacted positively to instructions and materials, with videos helping to demonstrate instrument use. However, during group discussions, not all students used the target language, highlighting the need for strategies to encourage its use.

The session ran smoothly within the allocated time, including the completion of both surveys. Some students needed support in expressing ideas, and they became slightly distracted during decoration.

Students appreciated the relaxing nature of the activity and enjoyed taking their instruments home. Moving forward, introducing new decorative materials and reinforcing target language use will enhance the experience.

Date: May 2nd 2024

Subject/Class: English beats & talks - session 5

Teacher: Juan Camilo Ospina Pillimue

Observation Focus:

The primary focus of this observation is to assess the effectiveness of the new approach implemented in the classroom (DIY musical instrument building and conversation about it) , to observe how students respond to it and to the piloting of the survey for students.

Physical Environment:

- **Layout:** Chairs in a circle facing the board and tv.
- **Resources:** Tv, slides, instrument materials, decorative materials.
- **Classroom Atmosphere:** Calm, good lighting, and cold air conditioning.

Teacher's Approach:

- **Teaching Methods:** DIY musical instruments building, communicative approach and task based learning.
- **Interaction:** Students to teacher, student to student, and student to material interaction.
- **Adaptability:** Construction of the instrument was done according to the students ideas, opinions and suggestions. The activity adapted to all the students' advice and comments.

Student Engagement:

- **Participation:** Students participated voluntarily and according to their level and peace. Although some of them need a little help when expressing their ideas or answering some questions.
- **Response:** Students react positively to the instruction and materials. The majority seemed to understand quickly what the activities were about. Some of the students knew what the dynamic was about. Examples shown were useful to guide students' production. Videos were useful when providing an example on how to play the instrument.
- **Group Dynamics:** Students worked individually but worked together as one group when thinking about how to build the instrument by themselves according to their suggestions.

Classroom Management:

- **Discipline:** Students were well behaved although for moments they needed a little push to start conversation during the discussion. Also, they dispersed a little bit during the decoration process.

- **Transitions:** Students identified the moments of the session and participated accordingly. Students had their moment to enjoy the instrument they created.
- **Time Management:** The session took a bit longer than expected, probably due to the decoration process where students dispersed for a while.

Overall Impressions:

This fifth session was developed nicely with some frequent students that attended the previous sessions. Nevertheless, their expectations and participation was positive since they know every session is different and with a new instrument. Although, a problem was seen during the decoration process since students tend to get carried away and stop using the target language.

Students opinions

At the end of the session, when the teacher asked how they felt with this approach, some of them expressed orally:

“I liked it because I can learn and play at the same time”

“I wish I could attend next session”

Also, the expectations of the students towards the session were all positive according to the information given by the expectation survey.

Recommendations:

To encourage the students with a new strategy the use of the target language during the decoration process.

To bring different decorative items so it doesn't become repetitive and also shorten the same process of decoration.

Follow-Up Actions:

Continue with these field notes.

Implementation of the students survey for the next session.

Organize the information obtained in the excel sheet of results for future analysis.

Think about new strategies to encourage students to use the target language between them and during the decoration process.

Post class reflections:

The fifth session was smoothly developed, with frequent attendees actively participating. Their expectations remained positive, knowing each session introduces a new instrument and dynamic.

Students responded well to instructions and materials, quickly understanding the activities. They built the instrument based on collective suggestions, promoting engagement and adaptability. Videos helped demonstrate instrument use, reinforcing comprehension.

However, the decoration process caused distractions, leading students to reduce target language use and extend the session beyond the planned time.

Students valued the mix of learning and play, with some expressing eagerness to attend the next session. Moving forward, strategies to maintain target language use during decoration and varied decoration materials will help streamline the process.

Class Field Diary Notes Observation

Date: May 9th 2024

Subject/Class: English beats & talks - session 6

Teacher: Juan Camilo Ospina Pillimue

Observation Focus:

The primary focus of this observation is to assess the effectiveness of the new approach implemented in the classroom (DIY musical instrument building and conversation about it) , to observe how a larger number of students of the branch of San Fernando respond to it and to the piloting of the survey for these students.

Physical Environment:

- **Layout:** Chairs spread all over the room facing the board and tv.
- **Resources:** Projector, slides and instruments materials.
- **Classroom Atmosphere:** Active, noisy, and crowded.

Teacher's Approach:

- **Teaching Methods:** DIY musical instruments building, communicative approach and task based learning.
- **Interaction:** Students to teacher, student to student, and student to material interaction.
- **Adaptability:** Construction of the instrument was done according to the students ideas, opinions and suggestions. The activity adapted to the large number of students who attended the session.

Student Engagement:

- **Participation:** Some students participated voluntarily and according to their level and peace. Although some of them need a little help when expressing their ideas or answering some questions and even some were forced to.

- **Response:** Students react positively to the instruction and materials. The majority seemed to understand quickly what the activities were about. Some of the students seemed indifferent to the activities and the session in general.. Examples shown were useful to guide students' production. Videos were useful when providing an example on how to play the instrument.
- **Group Dynamics:** Students worked in groups although in each group the use of English was low and student to student interaction was not strong.

Classroom Management:

- **Discipline:** Due to the large number of students, their behavior was a bit uncontrollable. Attention spawn was quickly lost and the use of language was not entirely voluntary.
- **Transitions:** Students identified the moments of the session and participated accordingly. Students had their moment to enjoy the instrument they created.
- **Time Management:** The session had to be shortened a bit since the students were organizing themselves in the classroom and because of the activities that were previously taking place.

Overall Impressions:

This sixth session was developed in a different place and with a larger number of participants that were “forced” to attend the session.. Nevertheless, their expectations and participation were mostly positive since it was a new approach for them. Although, a poor use of target language and negative attitudes were identified during the development of the session.

Students opinions

The expectations of the students towards the session were all positive according to the information given by the expectation survey. Moreover, this time the reasons why they enjoyed the club were identified thanks to the satisfaction survey.

Recommendations:

To encourage the students with a new strategy the use of the target language during.

To think about dynamics when the number of students is larger than expected.

Follow-Up Actions:

Continue with these field notes.

Implementation of the students survey for the next session.

Organize the information obtained in the excel sheet of results for future analysis.

Post class reflections:

This session presented new challenges due to a larger group of students in a different setting. While students responded well to the materials, some showed indifference as they were required to attend. The use of English was low, and student-to-student interaction was weak.

Discipline was difficult to manage, with short attention spans and low voluntary participation. The session had to be shortened due to time constraints.

However, expectation surveys showed a positive response, and the satisfaction survey provided insight into what students enjoyed. Moving forward, strategies should focus on enhancing target language use and adapting activities for larger groups.

Class Field Diary Notes Observation

Date: May 16th, 2024

Subject/Class: English Beats & Talks - Session 7

Teacher: Juan Camilo Ospina Pillimue

Observation Focus:

The primary focus of this observation is to assess the effectiveness of the new approach implemented in the classroom (DIY musical instrument building and conversation about it), to observe how students react to it, and to gather any suggestions they may have for future sessions. This session focused on making **DIY castanets**, and while it generally went well, there were some technical difficulties with the internet and slides.

Physical Environment:

- **Layout:** Chairs arranged in a circle facing the board and TV.
- **Resources:** TV, slides (although they could not be used due to technical issues), instrument materials, decorative items.
- **Classroom Atmosphere:** Warm and engaging, but slightly disrupted due to the internet issues.

Teacher's Approach:

- **Teaching Methods:** DIY musical instrument building, communicative approach, and task-based learning.
- **Interaction:** Students interacted with the teacher, their peers, and the materials during the activity.
- **Adaptability:** The lesson was adjusted due to the lack of slides. Instructions were given verbally, and alternative examples were provided to compensate for the missing visual support.

Student Engagement:

- **Participation:** Students participated actively, showing enthusiasm for creating their own castanets. Some students needed additional clarification due to the absence of slides, but they managed to follow along.
- **Response:** The majority of students reacted positively to the activity. Despite the technical issues, they adapted well and followed instructions. Some students expressed curiosity about the origins and cultural significance of castanets.
- **Group Dynamics:** Students worked in pairs and small groups, helping each other assemble their castanets. They engaged in conversations about the materials and decoration choices.

Classroom Management:

- **Discipline:** Overall, students behaved well, although there were moments of distraction when waiting for additional instructions. The lack of slides made it necessary to repeat some explanations.
- **Transitions:** Students recognized the different stages of the session and followed along, though the technical issues caused slight delays in the explanations.
- **Time Management:** The session took slightly longer than expected due to the need to compensate for the missing visual aids. However, all activities were completed.

Overall Impressions:

This seventh session was successful despite the technical setbacks. The students remained engaged, enjoyed making the **DIY castanets**, and appreciated the hands-on aspect of the lesson. They were able to complete the activity and even suggested exploring more percussion instruments in future sessions. While the lack of internet and slides caused minor delays, students adapted well, and verbal instructions were enough to guide them through the process.

Students' Opinions:

At the end of the session, when asked about their experience, some students shared:

- *"I liked that we could make music with such a small instrument."*
- *"Even though we didn't have slides, I still understood everything."*
- *"Maybe next time we could try a bigger percussion instrument?"*

The expectation survey results were generally positive, with students expressing interest in continuing the DIY instrument activities.

Recommendations:

- Have printed backup instructions or offline slides in case of technical difficulties.
- Explore additional percussion instruments based on student interest.
- Encourage more structured conversations using the target language during group work.

Follow-Up Actions:

- Continue with these field notes.
- Implement a backup plan for technical difficulties in future sessions.
- Analyze the expectation survey responses to refine upcoming lessons.

Post-Class Reflections:

This session reinforced the importance of adaptability in teaching. While the lack of slides was initially frustrating, it provided an opportunity to test how well students could follow purely verbal instructions. Surprisingly, they adapted well, which suggests they are becoming more comfortable with listening comprehension.

Additionally, this session highlighted the importance of back-up plans for technical issues. Having printed step-by-step guides for instrument-making could have helped smooth out the process.

On a positive note, students seemed genuinely interested in percussion instruments and even suggested expanding this aspect in future sessions. This feedback is valuable for adjusting the lesson plans to better match their interests.

For the next session, I will make sure to prepare alternative materials in case of technical difficulties and explore ways to increase English usage during group activities.

Class Field Diary Notes Observation

Date: May 23rd, 2024

Subject/Class: English Beats & Talks - Session 8

Teacher: Juan Camilo Ospina Pillimue

Observation Focus:

The primary focus of this observation is to evaluate the continued effectiveness of the DIY musical instrument approach and observe student engagement as the club gains more recognition. In this session, students worked on creating DIY trumpets, exploring their sound and discussing their cultural significance. The session went smoothly, and it was noticeable that more students were becoming interested in the club as attendance increased.

Physical Environment:

- Layout: Chairs were arranged in clusters to facilitate teamwork. The board and TV were set up for visual support.
- Resources: TV, printed visual aids, trumpet materials (plastic tubes, paper, tape), and sound examples.
- Classroom Atmosphere: Lively and energetic, with students eager to test their instruments.

Teacher's Approach:

- Teaching Methods: DIY musical instrument construction, communicative approach, and task-based learning.
- Interaction: The teacher guided students step by step, allowing space for questions and discussion. Peer collaboration was encouraged throughout the process.
- Adaptability: Instructions were adjusted based on students' questions, and additional demonstrations were given when necessary.

Student Engagement:

- Participation: A high level of participation was observed. Students showed enthusiasm, especially when testing the sounds of their trumpets. Some struggled with assembling the parts correctly, but they received help from their peers.
- Response: The students reacted positively to the hands-on activity. Many were excited to see how a simple structure could produce sound. The word about the club had spread, leading to a mix of returning students and new participants.
- Group Dynamics: Students collaborated well, exchanging ideas about how to improve the sound of their instruments. However, the use of English during peer interaction remained inconsistent.

Classroom Management:

- Discipline: The excitement sometimes led to noisy moments, especially when students tested their trumpets. However, they responded well to redirection.
- Transitions: Students followed the sequence of activities without major issues, smoothly transitioning from construction to discussion.
- Time Management: The session proceeded as planned, with enough time for both the building process and group discussions.

Overall Impressions:

This eighth session was successful both in terms of engagement and organization. The students enjoyed making their DIY trumpets, and it was evident that the club's popularity was growing. The increased attendance was a positive sign, though it also presented challenges in ensuring that all students received guidance.

One noticeable trend was the enthusiasm towards the instrument-making process, but a lower focus on using English naturally during interactions. The challenge moving forward is to integrate more structured speaking opportunities within the activity.

Students' Opinions:

Some student comments from the session included:

- *"This is so cool! I didn't think I could make a trumpet that actually works."*
- *"I like that we can create instruments, but can we also learn a little more about how they're used in different music styles?"*
- *"I came because a friend told me about this club. It sounds fun."*

The expectation survey confirmed that students appreciated the interactive aspect of the club. Several expressed interest in exploring different types of wind instruments.

Recommendations:

- Develop speaking prompts to encourage more use of English during peer interactions.
- Consider assigning short research tasks on the cultural relevance of instruments.
- Plan strategies to manage larger groups, ensuring all students receive attention.

Follow-Up Actions:

- Continue with these field notes.
- Implement a structured discussion segment for the next session.
- Track attendance growth and assess how to accommodate more students effectively.

Post-Class Reflections:

This session highlighted the growing popularity of the club, which is exciting but also requires better classroom management strategies for larger groups. While students were engaged, the noise level and tendency to rely on their first language during group work were areas to improve.

A key takeaway was the students' curiosity not just about making instruments, but also about their musical and cultural applications. This suggests an opportunity to integrate more historical and cultural elements into future sessions.

For next time, I plan to introduce a brief structured discussion at the end of the session to reinforce English use and provide students with additional cultural insights.

Class Field Diary Notes Observation

Date: May 30th, 2024

Subject/Class: English Beats & Talks - Session 9

Teacher: Juan Camilo Ospina Pillimue

Observation Focus:

The primary focus of this observation was to assess student engagement in the **DIY musical instrument activity** and observe their reactions to being able to keep the instruments they made. In this session, students created **DIY guiros** using **old hooped notebooks**, exploring their function and rhythmic patterns. The session was well-received, and students were particularly surprised that they could keep their instruments, though this was an **additional expense** covered by the teacher.

Physical Environment:

- **Layout:** Chairs arranged in small groups to facilitate teamwork. The board was used for visual instructions.
- **Resources:** Hooped notebooks, sticks for scraping, video examples, and printed guides.
- **Classroom Atmosphere:** Engaged and curious, with students experimenting with different ways to play the guiro.

Teacher's Approach:

- **Teaching Methods:** DIY instrument construction, communicative approach, and task-based learning.
- **Interaction:** The teacher encouraged students to **describe the sounds** they were producing and share ideas on how to use the guiro in different musical styles.
- **Adaptability:** Some students struggled with extracting the spiral binding correctly, so additional demonstrations and one-on-one assistance were provided.

Student Engagement:

- **Participation:** Most students participated enthusiastically, especially in the **sound experimentation phase**. Some were initially unsure how the guiro worked but quickly adapted after watching demonstrations.
- **Response:** Students were **excited to take their instruments home**, which added a layer of personal investment in the activity. Some expressed **surprise** that such a simple object could produce interesting sounds.
- **Group Dynamics:** Students worked collaboratively, offering **help and advice** to each other, particularly when handling the notebook's spiral. However, **English use remained minimal** unless prompted.

Classroom Management:

- **Discipline:** Overall, students were **focused and engaged**, though there were some noisy moments when they tested their instruments simultaneously.
- **Transitions:** The session flowed well, moving from construction to experimentation to group discussions.
- **Time Management:** The session stayed on track, with enough time for all students to finish their guiros and try them out.

Overall Impressions:

This session was **successful**, with students showing **high engagement and curiosity**. The surprise element of keeping their instruments **added motivation** and made the experience more memorable.

A challenge observed was that **some students required more assistance** in handling the materials properly. Additionally, the **cost of providing materials** is something to consider for sustainability in future sessions.

Students' Opinions:

Some student comments from the session included:

- *"I didn't know you could make an instrument from a notebook!"*
- *"Wait, we get to keep this? That's so cool."*
- *"I want to paint mine at home and make it look even better."*

The satisfaction survey showed that students **appreciated the hands-on activity** and expressed interest in decorating their instruments, adding a **creative arts aspect** to the club.

Recommendations:

- Find **cost-effective alternatives** for materials to maintain sustainability.
- Encourage students to personalize their instruments as an **extension activity**.
- Introduce a short **structured discussion** on the history and cultural significance of the guiro.

Follow-Up Actions:

- Continue with these field notes.
- Explore ways to involve students in **material sourcing** to share costs or repurpose items.
- Plan an additional step for future sessions where students can **customize their instruments**.

Post-Class Reflections:

This session reinforced that hands-on engagement boosts student motivation. The unexpected element of keeping their instruments created a sense of ownership that could be leveraged in future sessions.

However, the cost factor needs to be addressed. Perhaps students could bring their own materials or contribute in some way. Another key takeaway is that students are interested in personalizing their instruments, which could lead to a new creative component in the club.

For next time, I will consider adding a reflection moment where students share what they learned about the instrument in their own words, reinforcing English use in a natural way.

Class Field Diary Notes Observation

Date: June 6th, 2024

Subject/Class: English Beats & Talks - Session 10

Teacher: Juan Camilo Ospina Pillimue

Observation Focus:

The focus of this session was to observe how students engaged with the **DIY "Chicken in a Cup" instrument**, assess their reactions, and identify any **challenges in construction and functionality**. While the activity was enjoyable, some students had **trouble making the instrument work properly**, leading to moments of frustration.

Physical Environment:

- **Layout:** Students sat in small clusters around shared materials.
- **Resources:** Plastic cups, string, damp sponges, and instructional slides.
- **Classroom Atmosphere:** Playful and lighthearted, with **some frustration** when the instrument didn't function as expected.

Teacher's Approach:

- **Teaching Methods:** DIY instrument building, hands-on experimentation, and communicative learning.
- **Interaction:** The teacher moved around to assist struggling students, offering **one-on-one guidance** and demonstrating proper technique.
- **Adaptability:** Adjustments were made by **modifying the string length** and trying different materials to improve sound quality.

Student Engagement:

- **Participation:** All students engaged in the **construction phase**, though some struggled to get the desired sound.
- **Response:** Students **laughed and had fun** with the concept, but a few expressed **frustration** when their instruments didn't work well. Some students **helped each other troubleshoot**, experimenting with different ways to create the sound.
- **Group Dynamics:** Collaboration was mixed—some students worked together to **improve functionality**, while others got discouraged and stopped trying.

Classroom Management:

- **Discipline:** Since the instrument's sound was **not as loud or disruptive**, the class was **relatively calm** compared to previous sessions.
- **Transitions:** The session followed a smooth structure, but troubleshooting **took longer than expected**, leading to **less time for discussion**.
- **Time Management:** More time was needed to **adjust and improve the instruments**, slightly delaying the conversation segment.

Overall Impressions:

This session was **fun and engaging**, but the **technical difficulties** with the instrument **affected student enthusiasm**. While some students **enjoyed experimenting**, others lost interest when their chicken-in-a-cup didn't work properly.

Despite these challenges, the session was still a valuable learning experience. Students **practiced problem-solving** and **collaborated** to troubleshoot, showing creativity and patience.

Students' Opinions:

- *"Mine sounds weird... am I doing it wrong?"*
- *"I finally got it! But it only works sometimes."*
- *"This was fun, but the trumpet was better."*

Satisfaction survey results showed that while students **enjoyed the novelty**, they preferred instruments with **better functionality and a stronger sound output**.

Recommendations:

- Choose **instruments that are easier to manipulate** to maintain motivation.
- Allow for **more time** when testing functionality in future sessions.
- Prepare a **backup demonstration** in case many students struggle to make the instrument work.

Follow-Up Actions:

- Continue with these field notes.
- Consider modifying the **materials** or technique if repeating this activity.
- Gather student feedback on what type of **DIY instruments they would like to explore next**.

Post-Class Reflections:

This session showed that while fun and humor are key elements of engagement, technical success also plays a role in student enjoyment. The Chicken in a Cup was entertaining but didn't work well for everyone, which affected participation.

For future sessions, I will ensure that the DIY instrument is tested beforehand to avoid widespread functionality issues. Additionally, incorporating a structured troubleshooting segment could help keep students engaged even when facing difficulties.

Overall, it was a learning experience for both the students and me, reinforcing the importance of choosing instruments that balance creativity and ease of use.

Session 11 - August 27th - Nails Guiro

Observation Focus:

The focus was to introduce the environmental problems in Colombia while offering solutions using appropriate expressions.

Physical Environment:

The classroom was set up with circular tables to promote group interaction. The materials, including nails, wooden blocks, and glue, were neatly organized. The projector was used to show images of Colombian landscapes affected by pollution.

Classroom Atmosphere:

The atmosphere was engaging, with students excited about the concept of making a guiro. The noise level was moderate but filled with positive energy.

Teacher's Approach:

Juan demonstrated the instrument-building process step by step, encouraging students to share ideas on environmental solutions. He used storytelling techniques to connect the instrument to Colombian culture.

Student Engagement:

Students showed high levels of curiosity and participation. Comments included:

- "I didn't know we could make music and talk about our country's problems at the same time!"
- "This is a great way to think about solutions for pollution."

Overall Impressions:

The session was successful, as students were amazed by their creations and engaged in meaningful discussions.

Post-Class Reflections:

The activity was effective in combining creativity with critical thinking. For future sessions, incorporating more examples of environmental success stories could inspire students further.

Session 12 - September 3rd - Castanets**Observation Focus:**

Students practiced the past tense while creating DIY castanets.

Physical Environment:

The classroom was slightly crowded due to a rainstorm that delayed some students. Materials like wooden pieces, tape, and elastic bands were ready at each table.

Classroom Atmosphere:

Despite the weather challenges, the mood was cheerful. Students enjoyed the rhythm of the castanets while practicing their sentences in past tense.

Teacher's Approach:

Juan encouraged students to share past experiences tied to music or cultural celebrations as they worked.

Student Engagement:

Participation was moderate at first but improved as students got involved. Comments included:

- "I remember seeing castanets during a festival in Spain. It's cool to make one myself!"
- "I'm struggling with the past tense, but this helps me practice."

Overall Impressions:

The session was effective, although the weather caused slight delays.

Post-Class Reflections:

Next time, having backup activities for late arrivals could keep the flow smoother.

Session 13 - September 10th - Saxophone**Observation Focus:**

Students role-played as musicians in job interviews while building a DIY saxophone.

Physical Environment:

Materials were carefully distributed, and the setup included mock interview stations.

Classroom Atmosphere:

The session was lively, as students were fascinated by how the saxophone worked.

Teacher's Approach:

Juan explained the structure of job interviews and guided students to link their skills to the instrument they created.

Student Engagement:

Students enjoyed the role-playing aspect. Comments included:

- "This saxophone actually makes sound! I feel like a real musician!"
- "Talking about my strengths was challenging, but I learned a lot."

Overall Impressions:

A highly successful session with excellent integration of practical skills and language practice.

Post-Class Reflections:

Ensuring all materials are pre-assembled could save time in future sessions.

Session 14 - September 17th - Guasá

Observation Focus:

Students discussed the cultural significance of the guasá while debating its uses.

Physical Environment:

A smaller classroom was used, creating a more intimate setting. Materials like plastic bottles and seeds were readily available.

Classroom Atmosphere:

Though attendance was low, those present showed interest in the cultural aspect.

Teacher's Approach:

Juan connected the guasá to Afro-Colombian traditions and facilitated a debate about its relevance today.

Student Engagement:

Comments included:

- "I didn't know the guasá was used in traditional Colombian music. That's fascinating!"
- "This makes me appreciate our culture more."

Overall Impressions:

While fewer students attended, the session was culturally enriching.

Post-Class Reflections:

Strategies to boost attendance for cultural sessions could be explored.

Session 15 - September 24th - Trumpet

Observation Focus:

Students used future tense to express personal and professional goals.

Physical Environment:

The classroom was buzzing with energy, and trumpet materials like plastic tubes and balloons were neatly distributed.

Classroom Atmosphere:

Students were excited to create an instrument that allowed them to play actual notes.

Teacher's Approach:

Juan demonstrated how to assemble the trumpet and encouraged students to share their future goals.

Student Engagement:

Comments included:

- "I'll use this trumpet to join a band in the future!"
- "This was my favorite session so far."

Overall Impressions:

The session was lively and inspiring.

Post-Class Reflections:

Including examples of famous trumpet players could add more depth to the session.

Session 16 - September 30th - Harmonica

Observation Focus:

Students practiced stating and counter-arguing opinions.

Physical Environment:

The San Fernando branch was used, and materials were organized on group tables.

Classroom Atmosphere:

At first, the atmosphere was a bit quiet, but it became more dynamic as students got involved.

Teacher's Approach:

Juan guided students to construct arguments while assembling the harmonica.

Student Engagement:

Comments included:

- "This was challenging but fun!"
- "I loved debating with my classmates while making music."

Overall Impressions:

The session grew in engagement as it progressed.

Post-Class Reflections:

A stronger introduction could help students feel more confident from the start.

Session 17 - October 1st - Tambourine

Observation Focus:

Students described processes using the passive voice while making a DIY tambourine.

Physical Environment:

The usual classroom at Meléndez was used, with ample space for movement. There were leftover materials due to absent students.

Classroom Atmosphere:

Despite the absences, the mood was energetic, as students enjoyed shaking their tambourines.

Teacher's Approach:

Juan introduced the passive voice through real-life examples before transitioning into the DIY activity.

Student Engagement:

Comments included:

- "I never realized how often we use the passive voice!"
- "The tambourine was easy to make, but it sounds great!"

Overall Impressions:

A successful session with room for improvement in material distribution.

Post-Class Reflections:

Preparing material packs in advance for absentees could be useful.

Session 18 - October 8th - Clap Clap

Observation Focus:

Students explained the contributions of people in the public and music field.

Physical Environment:

The classroom was lively, with students handling small materials like popsicle sticks and foamy stripes.

Classroom Atmosphere:

Students were engaged, though some struggled with assembling their instruments.

Teacher's Approach:

Juan facilitated a discussion on influential musicians and public figures before moving to the DIY task.

Student Engagement:

Comments included:

- "I like learning about musicians I didn't know before."
- "My clap clap isn't perfect, but it works!"

Overall Impressions:

A great mix of discussion and hands-on work, though some assembly steps needed more guidance.

Post-Class Reflections:

A clearer step-by-step visual guide could help students assemble the instrument faster.

Session 19 - October 15th - Egg Shaker (San Fernando)

Observation Focus:

Students compared academic and work profiles in job applications.

Physical Environment:

The San Fernando branch had better attendance this time. Materials were organized efficiently.

Classroom Atmosphere:

Students were more comfortable than in their first San Fernando session.

Teacher's Approach:

Juan introduced real job application examples before linking them to the activity.

Student Engagement:

Comments included:

- "I feel more confident describing my skills now."
- "This session was super useful for my future job interviews."

Overall Impressions:

A practical and engaging session.

Post-Class Reflections:

Using more real-world examples in future sessions could be beneficial.

Session 20 - October 21st - Egg Shaker (Meléndez)

Observation Focus:

Same topic and activity as in San Fernando but in Meléndez.

Physical Environment:

The usual classroom, with a relaxed and familiar setting.

Classroom Atmosphere:

Students participated actively, sharing personal experiences.

Teacher's Approach:

Juan adjusted explanations based on previous feedback, making the session even smoother.

Student Engagement:

Comments included:

- "I never thought about my skills in this way before."
- "I'll use this knowledge in my next job application."

Overall Impressions:

A successful and meaningful session.

Post-Class Reflections:

Repeating this topic in future semesters could be valuable.

Session 21 - October 22nd - Vuvuzela

Observation Focus:

Students practiced phrasal verbs while making a vuvuzela.

Physical Environment:

The classroom was prepared, though noise control was a concern.

Classroom Atmosphere:

Excited but a bit chaotic due to the loudness of the instrument.

Teacher's Approach:

Juan made sure to moderate the noise level while keeping engagement high.

Student Engagement:

Comments included:

- "This instrument is loud but so much fun!"
- "I understand phrasal verbs better now."

Overall Impressions:

A fun but noisy session.

Post-Class Reflections:

Setting noise level rules in advance could help manage similar activities.

Session 22 - November 5th - Talk Box

Observation Focus:

Students practiced active listening and talking about travel interests.

Physical Environment:

Some students lacked phones, limiting participation.

Classroom Atmosphere:

Lower energy due to the exam period and technical difficulties.

Teacher's Approach:

Juan adapted by pairing students who had phones with those who didn't.

Student Engagement:

Comments included:

- "It was interesting but hard to participate without my own phone."
- "I liked talking about travel, but this wasn't my favorite session."

Overall Impressions:

The session had potential but was affected by external factors.

Post-Class Reflections:

Future sessions with tech reliance should have alternative options.

Session 23 - November 7th - Turtle Rattle

Observation Focus:

Students connected their instrument to Sustainable Development Goals (SDGs).

Physical Environment:

Materials were fully recycled, emphasizing sustainability.

Classroom Atmosphere:

Calm and reflective, as students focused on meaningful connections.

Teacher's Approach:

Juan guided students in linking their instrument designs to SDGs.

Student Engagement:

Comments included:

- "I like that this instrument represents something important."
- "Using recycled materials makes this even better."

Overall Impressions:

A thoughtful and creative session.

Post-Class Reflections:

More SDG-focused activities could enhance future sessions.

Session 24 - November 12th - Pan Flute

Observation Focus:

Students practiced modal verbs while making a pan flute.

Physical Environment:

Good organization and a smooth flow of materials.

Classroom Atmosphere:

Engaged students with strong participation.

Teacher's Approach:

Juan encouraged students to give advice using modal verbs.

Student Engagement:

Comments included:

- "I should practice my English more!"
- "This was a great way to learn modal verbs!"

Overall Impressions:

A well-executed session.

Post-Class Reflections:

Incorporating music from different cultures could add an extra layer of engagement.

Session 25 - November 19th - Jingle Bells

Observation Focus:

Students compared Christmas traditions while making a DIY jingle bell.

Physical Environment:

Festive decorations created a joyful atmosphere.

Classroom Atmosphere:

Students enjoyed the holiday theme and singing carols.

Teacher's Approach:

Juan encouraged storytelling about Christmas traditions.

Student Engagement:

Comments included:

- "I love learning about other countries' Christmas customs!"
- "This was such a fun and festive session!"

Overall Impressions:

A warm and engaging class.

Post-Class Reflections:

Holiday-themed sessions could become an annual tradition.

Session 26 - November 26th - Grass Whistle

Observation Focus:

Students described emotions evoked by sounds.

Physical Environment:

Simple setup with outdoor space used for testing the whistles.

Classroom Atmosphere:

Relaxed and filled with laughter as students experimented with their whistles.

Teacher's Approach:

Juan encouraged discussions about sound perception.

Student Engagement:

Comments included:

- "This sound reminds me of being in the countryside!"
- "It's amazing how simple materials can create a whistle!"

Overall Impressions:

A simple but effective session.

Post-Class Reflections:

More nature-related themes could be explored in future sessions.

Session 27 - December 3rd - Guiro**Observation Focus:**

Students described skills and knowledge in job-related contexts.

Physical Environment:

Final session energy was high, with students reflecting on past sessions.

Classroom Atmosphere:

A mix of nostalgia and celebration.

Teacher's Approach:

Juan gave a heartfelt closing speech, highlighting student progress.

Student Engagement:

Comments included:

- "I loved this club, I learned so much!"
- "This experience really helped me grow in English and creativity!"

Overall Impressions:

A beautiful and emotional end to the sessions.

Post-Class Reflections:

The success of this club suggests it should continue in future semesters.

Appendix C – Expectations Survey

This structured survey was administered at the beginning of each session to assess students' initial motivation, expectations, and prior experience related to the topic or instrument. It contained closed-ended and Likert-scale questions designed to capture a baseline of student engagement.

EXPECTATIONS SURVEY!

🎨 ¡Gracias por participar en esta breve encuesta diseñada para entender mejor tus expectativas con respecto al club y tu interés en la creación de instrumentos musicales DIY! 🎵

El propósito de esta encuesta es recopilar información sobre tus expectativas con el Club de Conversación en Inglés y explorar tu interés en participar en actividades relacionadas con la creación de instrumentos musicales DIY. Tu retroalimentación nos ayudará a mejorar nuestras actividades y ofrecerte experiencias más enriquecedoras.

Tus respuestas serán completamente anónimas y solo se utilizarán con fines internos de mejora del club. No se compartirán tus datos personales con terceros y se almacenarán de manera segura de acuerdo con las regulaciones de protección de datos.

La participación en esta encuesta es completamente voluntaria y no afectará tu membresía ni participación en el club de ninguna manera. Si decides participar, te agradecemos sinceramente tu tiempo y tus comentarios.

🎵 ¡Gracias de antemano por tu colaboración! 🙌

Email address:

Age:

Major program:

1. Do you have any previous experience with musical instruments?*

Kinda, more or less.

Yes, absolutely!

No, nothing.

2. On a scale from 1 to 5. How motivated do you feel for this session? 1 is "no motivated at all" and 5 is "very motivated"

No motivated at all

1

2

3

4

5

Very motivated

3. What expectations do you have with today's session?

Appendix D – Satisfaction Survey

Administered at the end of each club session, this survey collected student reflections on the session's effectiveness, their satisfaction with the instrument-building activity, and their perceived improvement in English language skills. It included both scale-based and open-ended questions to gather quantitative and qualitative feedback.

SATISFACTION SURVEY!

🎨 ¡Gracias por participar en esta breve encuesta diseñada para entender mejor tu satisfacción con respecto al club y tu interés en la creación de instrumentos musicales DIY! 🎵

El propósito de esta encuesta es recopilar información sobre tu satisfacción con el Club de Conversación en Inglés y explorar tu interés en participar en actividades relacionadas con la creación de instrumentos musicales DIY. Tu retroalimentación nos ayudará a mejorar nuestras actividades y ofrecerte experiencias más enriquecedoras.

Tus respuestas serán completamente anónimas y solo se utilizarán con fines internos de mejora del club. No se compartirán tus datos personales con terceros y se almacenarán de manera segura de acuerdo con las regulaciones de protección de datos.

La participación en esta encuesta es completamente voluntaria y no afectará tu membresía ni participación en el club de ninguna manera. Si decides participar, te agradecemos sinceramente tu tiempo y tus comentarios.

🎵 ¡Gracias de antemano por tu colaboración! 🙌

Email address:

Age:

Major program:

1. Did you enjoy the experience of this session?

Yes, absolutely!

Kinda, more or less.

No, nothing.

2. On a scale from 1 to 5. How motivated do you feel after this session? 1 is "no motivated at all" and 5 is "very motivated"*

No motivated at all

1

2

3

4

5

Very motivated

3. Did you fulfill your expectations of today's session? 1 is "no at all" and 5 is "Totally!"*

Not at all

1

2

3

4

5

Totally!

4. Based on your answer of the previous question, what made today's session fulfill or not fulfill your expectations?*

La diversión y/o entretenimiento durante la sesión

Las dinámicas y/o actividades durante la sesión

Los contenidos y/o aprendizaje durante la sesión

La interacción con los demás y/o con los materiales de la sesión

El ambiente y/o la actitud del profesor durante la sesión

Otro:

Appendix E – DIY Instrument Lesson Plans

This section includes a selection of the most pedagogically effective lesson plans developed for English Beats and Talks. Each plan was created using a structured template aligned with Task-Based Learning (TBL) methodology, integrating communicative, linguistic, and cultural objectives. The plans detail the targeted instrument, required materials, step-by-step instructions, and interactive language tasks. All lesson plans were reviewed and approved by Red CAAL advisors prior to implementation.

English beats and talks

Fecha: Jueves 4 de abril

Nombre del practicante: Juan Camilo Ospina Pillimue

Número de estudiantes: 10 max

Topic: DIY musical instrument creation (Kazoo)			
Time:	1 hour	Students Level:	III - IV
Main objective			
To create a DIY kazoo and have a discussion related to it and some other topics.			
Contents			
Communicative	Linguistic	Cultural	
.. -To encourage discussion and talk about the kazoo, its features and process of creation.	-To reinforce the use of sequencers (first, second, then) and feeling adjectives (angry, happy, mad,etc.))	-To explore the kazoo's presence in different music genres and ethnic groups.	
Development of the session			
Stage	Time	Description	Materials
Pre-task	10	1. Greet all the students (sts) and sit them in a circle facing the board. Indicate that you will be guiding today's activity. Inform them that they will be part of your study about the use of your approach in the classroom and ask them if they are willing to participate. If they are, ask them to fill in the confidentiality form and the expectations survey. If not, do not ask them to indicate there's no inconvenience. While sts arrive, ask ice-break questions such as, is this your first time here? How's your English level? etc. 2. Warm-up activity: Write on board "Hi, my name is _____ and this is my beat _____" Tell sts that they will be introducing themselves by using the previous phrase and they will create a beat for the rest to follow. Provide the teacher's example first and then go around.	- Board - Markers - Useful classroom questions sign - Kazoo presentation - Kazoo's materials

Task	35	3. Central instrument of the session: With the help of the projector, show the presentation (Kazoo). Follow the sequence of the presentation. During the presentation, help sts with vocabulary and make visible the useful common questions signs. Sts will create a kazoo using the materials provided by the teacher. Sts get in pairs and speculate about how to create a kazoo with the materials given.	• Board • Markers • Useful classroom questions sign • Kazoo presentation • Kazoo's materials
Post-Task	15	4. Check sts speculations making sure they use the sequencers 5. Discussing time: Discuss some of the questions included in the presentation. Allow open participation and help sts with pronunciation and vocabulary. 6. Ask sts if they have any questions about vocabulary seen, expressions, procedures, etc. Ask them to fill in the satisfaction survey. Congratulate everyone for their participation.	• Board • Markers • Useful classroom questions sign • Kazoo presentation • Kazoo's materials
Links			
• Kazoo presentation: https://www.canva.com/design/DAF8no2QmHs/7omJfyyYoLjEpkhFMMOgQ/edit • Expectations survey: https://docs.google.com/forms/d/1lBAq6BuB4qGE43xtJNKQ8bJQpx_NoteZkiRsAiYsun/edit • Satisfaction survey: https://docs.google.com/forms/d/1RkwPBYXGuyxKOrfuBXxO8ZqPH7oEEcnlsweIEMJQ3F/edit			
Evaluation			
The evaluation is going to be formative. As soon as the activities are carried out, students will receive feedback. Also, students will give their impressions about the club and the content they learn.			

English beats and talks

Fecha: Jueves 9 de mayo

Nombre del practicante: Juan Camilo Ospina Pillimue

Número de estudiantes: 10 max

Topic: DIY musical instrument creation (Comb)			
Time:	1 hour	Students Level:	III - IV
Main instrument of the session			
Comb	Materials		
	Small plastic comb		

Wax paper Tape			
Main objective			
To build DIY musical comb and talk about jingles and their likeability.			
Contents			
Communicative		Linguistic	Cultural
-To talk about jingles and provide opinions about their likeability.		-To practice opinion starters for expressing stances.	-To acknowledge the role of jingles in advertisements of Colombian brands.
Development of the session			
Stage	Time	Description	Materials
Pre-task	10	1. Greet all the students (sts) and sit them in a circle facing the board. Indicate that you will be guiding today's activity. Inform them that they will be part of your study about the use of your approach in the classroom and ask them if they are willing to participate. If they are, ask them to fill in the expectations survey. If not, do not ask them to indicate there's no inconvenience. While sts arrive, ask ice-break questions such as, is this your first time here? How's your English level? etc. 2. Warm-up activity: Hotpotato Teacher will play hot potato with sts asking questions about expectations of today's sessions.	- Board - Markers - Useful classroom questions sign - Comb presentation - Comb materials
Task	35	3. Central instrument of the session: With the help of the projector, show the presentation (Comb). Follow the sequence of the presentation. During the presentation, help sts with vocabulary and make visible the useful common questions signs. Sts will create a musical comb using the materials provided by the teacher. Sts get in groups and create a jingle for a Colombian brand / company of their preference.	- Board - Markers - Useful classroom questions sign - Comb presentation - Comb materials

Post-Task	15	4. The other groups will rate their classmates' jingles and express their opinions about it. 5. Discussing time: Discuss some of the final questions included in the presentation. Allow open participation and help with pronunciation and vocabulary. 6. Ask sts if they have any questions about vocabulary seen, expressions, procedures, etc. Ask them to fill in the satisfaction survey. Congratulate everyone for their participation.	- Board - Markers - Useful classroom questions sign - Comb presentation - Comb materials
Links			
- Comb presentation: https://www.canva.com/design/DAGD56llrsc/hCi_TK2pyR-m-aWeyogFTw/view?utm_content=DAGD56llrsc&utm_campaign=designshare&utm_medium=link&utm_source=editor - Expectations survey: https://docs.google.com/forms/d/1lBAq6BuB4qGE43xtJNKQ8bJQpx_NoteZkiRsAiYsun/edit - Satisfaction survey: https://docs.google.com/forms/d/1RkwPBYXGuyxKOrfruBXxO8ZqPH7oEEcnlswelEMJQ3E/edit			
Evaluation			
The evaluation is going to be peer evaluation. Students will provide feedback on their classmates' performance, contributions, and collaboration during the activities carried out in the session.			

English beats and talks

Fecha: Jueves 16 de mayo

Nombre del practicante: Juan Camilo Ospina Pillimue

Número de estudiantes: 10 max

Topic: DIY musical instrument creation (Castanets)			
Time:	1 hour	Students Level:	III - IV
Main instrument of the session			
Castanets	Materials		
	Cardboard rectangle Metal caps Glue Decorative items		
Main objective			
To discuss a foreign culture while creating a DIY castanet.			
Contents			
Communicative	Linguistic	Cultural	

-To express agreement and/or disagreement on certain topics.		-To use verbs and expressions to state approval and disapproval.	- To discuss aspects of a foreign culture, particularly its musical traditions and instruments.
Development of the session			
Stage	Time	Description	Materials
Pre-task	10	1. Greet all the students (sts) and sit them in a circle facing the board. Indicate that you will be guiding today's activity. Inform them that they will be part of your study about the use of your approach in the classroom and ask them if they are willing to participate. If they are, ask them to fill in the expectations survey. If not, do not ask them to indicate there's no inconvenience. While sts arrive, ask ice-break questions such as, is this your first time here? How's your English level? etc. 2. Warm-up activity: Can you draw a castanet? Teacher will ask sts to draw what they believe is a castanet. Then show them a real castanet and ask which drawing was the most accurate.	• Board • Markers • Useful classroom questions sign • Castanet's presentation • Castanets materials
Task	35	3. Central instrument of the session: With the help of the projector, show the presentation (Castanets). Follow the sequence of the presentation. During the presentation, help sts with vocabulary and make visible the useful common questions signs. Sts will create castanets using the materials provided by the teacher. Sts get in groups and express their approval or disapproval regarding some statements made about the instrument and flamenco music. 4. Among the teacher and sts, the opinions will be shared and discussed.	• Board • Markers • Useful classroom questions sign • Castanet's presentation • Castanets materials

Post-Task	15	5. Final discussing time: Discuss some of the final questions included in the presentation (and some follow up questions that pops up during the sharing time). Allow open participation and help with pronunciation and vocabulary. 6. Ask sts if they have any questions about vocabulary seen, expressions, procedures, etc. Ask them to fill in the satisfaction survey. Congratulate everyone for their participation.	• Board • Markers • Useful classroom questions sign • Castanet's presentation • Castanets materials
Links			
• Castanets presentation: https://www.canva.com/design/DAGEjwcD7bc/TCJwZx7uThzJ1aoHDpakEw/edit?utm_content=DAGEjwcD7bc&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton • Expectations survey: https://docs.google.com/forms/d/1BAq6BuB4qGE43xtJNKQ8bJQpx_NoZkiRsAiYsuno/edit • Satisfaction survey: https://docs.google.com/forms/d/1RkwPBYXGuyxKOrfruBXxO8ZgPH7oEEcnlsweIEMJQ3E/edit			
Evaluation			
The evaluation is going to be formative. As soon as the activities are carried out, students will receive feedback. Also, students will give their impressions about the club and the content they learn.			

English beats and talks

Fecha: Jueves 30 de mayo

Nombre del practicante: Juan Camilo Ospina Pillimue

Número de estudiantes: 10 max

Topic: DIY musical instrument creation (Guiro)			
Time:	1 hour	Students Level:	III - IV
Main instrument of the session			
Guiro		Materials	
		Small hooped notebooks Pens Decorative sticky items	
Main objective			
• To create a DIY guiro while describing skills, knowledge, and relevant experiences for a job in English.			

Contents			
Communicative		Linguistic	Cultural
-To describe skills, knowledge, and personal and academic experiences relevant to a professional profile.		-To use present perfect tenses to describe their relevant experiences and achievements in a professional profile.	-To practice describing their skills, knowledge, and experiences from the perspective of a guiro musician seeking a job in Colombia.
Development of the session			
Stage	Time	Description	Materials
Pre-task	10	1. Greet all the students (sts) and sit them in a circle facing the board. Indicate that you will be guiding today's activity. Inform them that they will be part of your study about the use of your approach in the classroom and ask them if they are willing to participate. If they are, ask them to fill in the expectations survey. If not, do not ask them to indicate there's no inconvenience. While sts arrive, ask ice-break questions such as, is this your first time here? How's your English level? etc. 2. Warm-up activity: Imagine that you're in an interview, and the person asks you "How would you describe yourself using only one word?" What word would you say? Teacher will ask this question. Each sts will answer it while introducing themselves to the group. <i>The teacher will ask follow up questions in order to move to the following stage.</i>	• Board • Markers • Useful classroom questions sign • Guiro presentation • Guiro materials
Task	35	3. Central instrument of the session: With the help of the projector, show the presentation (Guiro). Follow the sequence of the presentation. During the presentation, help sts with vocabulary and make visible the useful common questions signs. Sts will create a guiro using the materials provided by the teacher. 4. Sts will put themselves in the position of a Colombian guiro player who is looking for a job. In the notebooks they will create their CV and then will share it with the group. At the end of each presentation, each sts will vote if the person who presented is hired or not, and why. <i>The teacher will invite sts to have a final reflection moment in order to proceed to the last part.</i>	• Board • Markers • Useful classroom questions sign • Guiro presentation • Guiro materials

Post-Task	15	5. Final discussion time: Discuss some of the final questions included in the presentation (and some follow-up questions that pops up during the sharing time). Allow open participation and help with pronunciation and vocabulary. 6. Ask sts if they have any questions about vocabulary seen, expressions, procedures, etc. Ask them to fill in the satisfaction survey. Congratulate everyone for their participation.	• Board • Markers • Useful classroom questions sign • Guiro presentation • Guiro materials
Links			
• Guiro presentation: https://www.canva.com/design/DAGGPgSJK4s/bIBT5GoeRC5gJgS2RBRYKw/edit?utm_content=DAGGPgSJK4s&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton • Expectations survey: https://docs.google.com/forms/d/1lBAq6BuB4qGE43xtJNKQ8bJQpx_NoteZkiRsAiYsuno/edit • Satisfaction survey: https://docs.google.com/forms/d/1RkwPBYXGuyxKOrfruBXxO8ZqPH7oEEcnlsweIEMJQ3E/edit			
Evaluation			
The evaluation is going to be peer evaluation. Students will provide feedback on their classmates' performance, contributions, and collaboration during the activities carried out in the session. Also, students will give their impressions about the club and the content they learn.			

English beats and talks

Fecha: Martes 24 de septiembre

Nombre del practicante: Juan Camilo Ospina Pillimue

Número de estudiantes: 10 max

Topic: DIY musical instrument creation (Trumpet)			
Time:	1 hour	Students Level:	III - IV
Main instrument of the session			
Trumpet		Materials	
		Bottle's neck Plastic bag Decorative items	
Main objective			

Students will be able to create a DIY trumpet and use future tense structures to express personal and professional goals, plans, and objectives.			
Contents			
Communicative		Linguistic	Cultural
-Expressing personal and professional goals, plans, and objectives using future tense structures. -Talking about our future.		- Use of the simple future tense ("will") and "going to" structures to express plans and predictions. -Vocabulary related to instruments and music.	- Exploring the trumpet in different musical genres. -Examining how the trumpet is used in film scores and media to create dramatic effects.
Development of the session			
Stage	Time	Description	Materials
Pre-task	10	1. Greet all the students (sts) and sit them in a circle facing the board. Indicate that you will be guiding today's activity. Inform them that they will be part of your study about the use of your approach in the classroom and ask them if they are willing to participate. If they are, ask them to fill in the expectations survey. If not, do not ask them to indicate there's no inconvenience. While sts arrive, ask ice-break questions such as, is this your first time here? How's your English level? etc. 2. Warm-up activity: Sentence Jar Print the series of future-oriented prompts on slips of paper, cut them and put them into a jar. <i>Sts will pass it around and will randomly take one of the papers and complete the sentence as they want.</i> <i>The teacher will tell the sts that today they will be talking about their plans for the future while creating a DIY instrument .</i>	- Board - Markers - Useful classroom questions sign - Trumpet presentation - Trumpet materials - Jar - Series of future oriented questions.
Task	35	3. Central instrument of the session: With the help of the projector/tv, show the presentation (Trumpet). Follow the sequence of the presentation: - Activity: Sentence jar: TAKE ONE OF THE PIECES OF PAPER INSIDE THE JAR AND COMPLETE THE SENTENCES AS YOU LIKE - What is a trumpet? - A trumpet is a brass wind musical instrument sounded by lip vibration against a cup mouthpiece. - What musical genres use the trumpet? - they are very important instruments in bands and orchestras, but they are also well known for their	- Board - Markers - Useful classroom questions sign - Trumpet presentation - Trumpet materials - Jar - Series of future oriented questions.

		presence in pop music, jazz and swing • In groups. Take one of the instrument creation sheets. follow the instructions, discuss, answer the questions and then share them with the rest of the class. • Sharing time: let's explore your answer and start building our instrument • We only need (materials and steps) • Let's play: In film scores, the trumpet is often used to create dramatic effects and create tension during key moments. Its bright, bold sound is frequently employed in action scenes, battle sequences, and moments of triumph or suspense. (Here sts try to imitate the sound of the gifs shown with their trumpets) • How did you feel about today's topic? • Did you enjoy this session? During the presentation, help sts with vocabulary and make visible the useful common questions signs. Sts will create their own trumpet by using the materials provided by the teacher. <i>The teacher will invite sts to have a final recital where we play beats and repeat in order to proceed to the last part.</i>	
Post-Task	15	5. Final discussion time: Discuss some of the final questions included in the presentation (and some follow-up questions that pops up during the sharing time). Allow open participation and help with pronunciation and vocabulary. 6. Ask sts if they have any questions about vocabulary seen, expressions, procedures, etc. Ask them to fill in the satisfaction survey. Congratulate everyone for their participation.	• Board • Markers • Useful classroom questions sign • Trumpet presentation • Trumpet materials
Links			
• Trumpet - presentation: https://www.canva.com/design/DAGQx8HGPNP/_Vlzk77Eof07RWYgFfBM6w/edit?utm_content=DAGQx8HGPNP&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton • PRINTABLE SESSION 16 - FUTURE ORIENTED QUESTIONS https://docs.google.com/document/d/1_8305tTsipz2GfzH6oEeMwF1ol4jGwJXiPKkgOGluqE/edit?usp=sharing • PRINTABLE SESSION 16 - SHEET OF QUESTIONS https://docs.google.com/document/d/1fygF_1S6kneWkbqBBGSTxkrTFYTQl4Y3jipu_l2vJA/edit?usp=sharing			

- Expectations survey:
https://docs.google.com/forms/d/1BAq6BuB4qGE43xtJNKQ8bJQpx_NoZeZkiRsAiYsun/edit
- Satisfaction survey:
https://docs.google.com/forms/d/1RkwPBYXGuyxKOrfruBXxO8ZqPH7oEEcnlsweIEM_JQ3E/edit

Evaluation

The evaluation will be based on peer evaluations. After the activities, students will provide feedback to each other on their performance and contributions. Additionally, students will share their impressions about the club and the content they have learned, allowing for collaborative assessment and reflection.

English beats and talks

Fecha: lunes 30 de septiembre

Nombre del practicante: Juan Camilo Ospina Pillimue

Número de estudiantes: 18 max

Topic: DIY musical instrument creation (Harmonica)			
Time:	1 hour	Students Level:	V
Main instrument of the session			
Harmonica		Materials	
		Popsicle sticks Rubber bands Plastic straw	
Main objective			
Students will be able to state and counter argue their opinions and the opinions of others while creating a diy instrument.			
Contents			
Communicative	Linguistic		Cultural
-Expressing personal opinions/ideas. -Politely opposing opinions of others .	- Linking words for argumentation: because, although, since, on the other hand, however, moreover, therefore. -Starter sentences for opposing opinions politely: "I understand what you're saying, but..." "I see your point, yet..."		- Discuss the role of local craftsmanship in promoting sustainable tourism, particularly when tourists buy handmade, locally sourced instruments as souvenirs.
Development of the session			
Stage	Time	Description	Materials

Pre-task	10	1. Greet all the students (sts) and sit them in a circle facing the board. Indicate that you will be guiding today's activity. Inform them that they will be part of your study about the use of your approach in the classroom and ask them if they are willing to participate. If they are, ask them to fill in the expectations survey. If not, do not ask them to indicate there's no inconvenience. While sts arrive, ask ice-break questions such as, is this your first time here? How's your English level? etc. 2. Warm-up activity: Hotpotato game The teacher will indicate sts that they will be playing a hot potato game where the person who gets the object will answer one of the questions shown on the screen. <i>Questions such as:</i> <i>Have you ever bought or seen local handmade musical instruments while traveling?</i> <i>Do you think buying local handicrafts is important for supporting local tourism?"</i> <i>The teacher will tell the sts that today they will be talking about handmade instruments as souvenirs while creating their own DIY instrument .</i>	• Board • Markers • Useful classroom questions sign • Harmonikazoo presentation • Harmonikazoo materials
Task	35	3. Central instrument of the session: With the help of the projector/tv, show the presentation (Harmonikazoo). Follow the sequence of the presentation: • Show today's topic: Argumentation. We often need to justify our ideas and sometimes disagree politely with others. Do you know any every-day situation where we do this? • Show linking words: because, although, since, on the other hand, however, moreover. • Some examples: "This instrument is unique because it's handmade." "Although this instrument is beautiful, it might not be as durable." "Since it's made from local materials, it reflects the culture." "On the one hand, it's expensive, but on the other hand, it's authentic."	• Board • Markers • Useful classroom questions sign • Harmonikazoo presentation • Harmonikazoo materials

		- Exercise, complete the sentences with the correct linking word. <i>This instrument is expensive _____ it's handmade.</i> Answer: <i>because</i> <i>_____ this instrument is affordable, it's not made from local materials.</i> Answer: <i>Although</i> <i>_____ the materials are eco-friendly, tourists might not be familiar with them.</i> Answer: <i>Since</i> <i>This drum is authentic; _____, it was crafted by local artisans.</i> Answer: <i>moreover</i> <i>On the one hand, this flute is beautiful; _____, it's difficult to play.</i> Answer: <i>on the other hand</i> - Activity in groups: tourist vs shopkeepers. First stage: 1. Both teams will prepare arguments about the instrument on sheets of paper. 2. Shopkeepers focus on the benefits of the handmade instruments (quality, cultural significance, uniqueness). 3. Tourist focus on questions and concerns (price, durability, materials) - Second stage: 1. Both teams will exchange their sheet of paper with their arguments. 2. Each team will read each argument of the other team and elaborate counterarguments. 3. Make sure you use some of the expressions when elaborating counterarguments 4 expressions for politely countering arguments: "I see your point, but I think..." "I understand what you're saying, however..." "While that may be true, I believe..." "I agree with you to some extent, but..." - So, WOULD YOU GET THE INSTRUMENT OR NOT? - Let's make it, items and video tutorial: During the presentation, help sts with vocabulary and make visible the useful common questions signs.	
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		Sts will create their own tambourine by using the materials provided by the teacher in groups.	
Post-Task	15	5. Final discussion time: Discuss some of the final questions included in the presentation (and some follow-up questions that pops up during the sharing time). Allow open participation and help with pronunciation and vocabulary. 6. Ask sts if they have any questions about vocabulary seen, expressions, procedures, etc. Ask them to fill in the satisfaction survey. Congratulate everyone for their participation.	• Board • Markers • Useful classroom questions sign • Harmonikazoo presentation • Harmonikazoo materials
Links			
• Harmonikazoo - presentation: https://www.canva.com/design/DAGR4yVMUuc/m6VqumDkL6QFI-x736sINw/edit?utm_content=DAGR4yVMUuc&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton • Expectations survey: https://docs.google.com/forms/d/1lBAq6BuB4qGE43xtJNKQ8bJQpx_NoteZkiRsAiYsun/edit • Satisfaction survey: https://docs.google.com/forms/d/1RkwPBXYXGuyxKOrfruBXxO8ZqPH7oEEcnlsweIEMJQ3E/edit			
Evaluation			
The evaluation will be based on group feedback. After completing the activities, students will collectively assess each other's performance and contributions as a group. Together, they will discuss their impressions of the club, share insights on the content they have learned, and provide constructive feedback to their peers.			

English beats and talks

Fecha: Jueves 07 noviembre

Nombre del practicante: Juan Camilo Ospina Pillimue

Número de estudiantes: 10 max

Topic: DIY musical instrument creation (Turtle Rattle)			
Time:	1 hour	Students Level:	III - IV
Main instrument of the session			
Turtle Rattle			
			
Materials Bottle's bottom Turtle's Silhouette Rubber bands Seeds or other filling			

Main objective			
Students will create a turtle rattle representing a Sustainable Development Goal (SDG) and explaining how their design symbolizes that goal.			
Contents			
Communicative		Linguistic	Cultural
Explaining their design choices, describing the SDG they represent, and discussing personal actions to support sustainability.		Vocabulary related to sustainability, environment, and crafting; use of descriptive language and symbols to explain ideas.	Understanding the global impact of the SDGs and how individual actions contribute to achieving these goals.
Development of the session			
Stage	Time	Description	Materials
Pre-task	10	1. Greet all the students (sts) and sit them in a circle facing the board. Indicate that you will be guiding today's activity. Inform them that they will be part of your study about the use of your approach in the classroom and ask them if they are willing to participate. If they are, ask them to fill in the expectations survey. If not, do not ask them to indicate there's no inconvenience. While sts arrive, ask ice-break questions such as, is this your first time here? How's your English level? etc. 2. Warm-up activity: Activity: Sustainable Choices Brainstorm Show the question on the screen: "What small actions can we take to protect the environment?" Let sts take markers and write their answers on the board, then discuss with everybody. <i>The teacher will explain that today they will be talking about environment and sustainability along with the creation of an instrument using recycled materials.</i>	- Board - Markers - Useful classroom questions sign - Turtle rattle presentation - Turtle rattle materials
Task	35	3. Central instrument of the session: With the help of the projector/tv, show the presentation (Turtle Rattle). Follow the sequence of the presentation: All those actions contribute to the larger SDGs. Any idea what those are? What are the SGD 's? The Sustainable Development Goals (SDGs) are 17 goals created by the United Nations to promote a better and more sustainable world for everyone	- Board - Markers - Useful classroom questions sign - Turtle rattle presentation - Turtle rattle materials

		They aim to end poverty, protect the planet, and ensure prosperity for all by 2030 Why are they so important? Any ideas? The SDG's : They aim to solve some of the world's biggest challenges by inspiring everyone—governments, organizations, and individuals—to take action. Achieving these goals will improve our health, environment, education, equality, and economic opportunities. Time to build! Instructions: 1. A random number from 1 to 17 will be assigned to you (that number will represent one of the SDG's). 2. You will select, build and decorate your instrument based on your assigned SDG's. 3. Present and explain your instrument and the SDG's that it represents. Time to show and explain to the rest	
Post-Task	15	5. Ask sts if they have any questions about the studied vocabulary, expressions, procedures, etc. Ask them to fill in the satisfaction survey. Congratulate everyone for their participation.	• Board • Markers • Useful classroom questions sign • Turtle rattle presentation • Turtle rattle materials
Links			
• Turtle rattle - presentation: https://www.canva.com/design/DAGVFxyUgBM/8jdKm_MlilQUd34DwWo7A/edit?utm_content=DAGVFxyUgBM&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton • Expectations survey: https://docs.google.com/forms/d/1lBAq6BuB4qGE43xtJNKQ8bJQpx_NoteZkiRsAiYsun/edit • Satisfaction survey: https://docs.google.com/forms/d/1RkwPBXYXGuyxKOrfruBXxO8ZqPH7oEEcnlsweIEMJQ3E/edit			
Evaluation			

The evaluation will be based on group feedback. After completing the activities, students will collectively assess each other's performance and contributions as a group. Together, they will discuss their impressions of the club, share insights on the content they have learned, and provide constructive feedback to their peers.

English beats and talks

Fecha: Jueves 14 Noviembre

Nombre del practicante: Juan Camilo Ospina Pillimue

Número de estudiantes: 10 max

Topic: DIY musical instrument creation (Jingle bells)			
Time:	1 hour	Students Level:	III - IV
Main instrument of the session			
 Jingle bells Materials Popsicle sticks Pipe cleaner Bells			
Main objective			
Students will be able to describe and compare different Christmas traditions around the world using descriptive language, while also creating a DIY jingle bell instrument.			
Contents			
Communicative	Linguistic	Cultural	
-Describing xmas traditions around the world and sharing opinions.	-Use descriptive language markers /verbs to explain Christmas traditions from different countries (celebrate, take place, occur, etc)	-Explore and compare xmas traditions from various cultures.	
Development of the session			
Stage	Time	Description	Materials
Pre-task	10	1. Greet all the students (sts) and sit them in a circle facing the board. Indicate that you will be guiding today's activity. Inform them that they will be part of your study about the use of your approach in the classroom and ask them if they are willing to participate. If they are, ask them to fill in the expectations survey. If not, do not ask them to indicate there's no inconvenience. While sts arrive, ask ice-break questions such as, is this your first time here? How's your English level? etc. 2. Warm-up activity: Discussion time!	- Board - Markers - Useful classroom questions sign - Jingle bells presentation - Jingle bells materials

		Show the following questions in the presentation : "What comes to mind when you hear this sound (jingle bells)?" "What is your favorite thing about Christmas?" Each sts will introduce themselves and share their answers with the rest of the club. <i>The teacher will explain that today they will be talking about Xmas since December is coming. Also, they will create DIY instruments that will be xmas related.</i>	
Task	35	3. Central instrument of the session: With the help of the projector/tv, show the presentation (Jingle bells). Follow the sequence of the presentation: • Let's talk about Christmas! Think of a Christmas tradition from your country! • Think... Are these traditions the same around the world? Do you know any examples from a different country? • Activity! First 1st - Select one of the random countries from the X-mas hat! That will be the country you are going to talk about. Second 2nd - Search on the internet for information about the X-mas traditions in your chosen country. Make sure your findings answer questions like: Where? Why? How? Third 3rd - Share your findings with the class! Be ready to discuss what's your opinion about those traditions/celebrations. • Let's share. Remember! After each presentation, we will discuss your opinions about those Xmas traditions/celebrations. • Well done! You guys just won the following materials for your instrument. (List of the materials) • Pay attention. It's easy! Pay attention to the teacher's instructions • Let's try it! Why don't we play a Christmas carol? • Examples of Carols: feliz navidad and jingle bells	• Board • Markers • Useful classroom questions sign • Jingle bells presentation • Jingle bells materials

Post-Task	15	5. Ask sts if they have any questions about the studied vocabulary, expressions, procedures, etc. Ask them to fill in the satisfaction survey. Congratulate everyone for their participation.	• Board • Markers • Useful classroom questions sign • Jingle bells presentation • Jingle bells materials
Links			
• Jingle bells - presentation: https://www.canva.com/design/DAGWR3islzo/vkPv3GKLv4cboKOiYztezw/edit?utm_content=DAGWR3islzo&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton • Expectations survey: https://docs.google.com/forms/d/1lBAq6BuB4qGE43xtJNKQ8bJQpx_NoteZkiRsAiYsuno/edit • Satisfaction survey: https://docs.google.com/forms/d/1RkwPBYXGuyxKOrfuBXxO8ZqPH7oEEcnlsweIEMJQ3E/edit			
Evaluation			
The evaluation will be based on group feedback. After completing the activities, students will collectively assess each other's performance and contributions as a group. Together, they will discuss their impressions of the club, share insights on the content they have learned, and provide constructive feedback to their peers.			