

Enhancing EFL Students' Productive Skills Through Rap Music

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*“Las semillas son los niños que el tiempo hará crecer
Pero hay que dar el ejemplo pa' que pueda suceder
Olvida la trabotada y enfrenta la realidad
Da la cara a tu tierra y hacia el cambio llegarás
Siembra cariño, siembra humildad
Y da frutos de esperanza a los que vienen detrás”*

Ruben Blades, Willie Colon – Siembra

From the very beginning of my life, music has been a constant source of joy, a faithful companion in times of doubt and moments of emotion; it has been my refuge and the driving force that has motivated me to learn. I will always be deeply grateful to it for being both an inspiration and a reflection.

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Tabla de contenido

Abstract	6
Chapter 1: Context and Research Statement	8
Contextualization	8
Participants Characterization	9
Diagnosis	11
Listening Comprehension	12
Reading	12
Writing	13
Speaking	14
Rationale	15
Research Question	16
General Objective	16
Specific Objectives	16
Chapter 2: State of the Art and Theoretical Framework	17
State of The Art	17
Theoretical Framework	22
Rap Music in an EFL Environment	22
EFL Productive Skills in Teenagers	28
Social Criticism and Contextual Appropriation in Rap Music	31
Chapter 3: Research Design	36
Type of Research	36
Research Paradigm	37
Data Collection Instruments and Procedures	38
Ethical Considerations	42
Chapter 4:	43
Pedagogical Instruction	43
Vision of Language	43
Vision of Learning	44
Vision of Classroom	45
Instructional Design	46
Cycle One: Introduction to Rap and Exploration of Its Language	48
Cycle Two: Structure and Social Issues	49
Cycle Three: Local Issues and Appropriation of Context	51

Cycle Four: Reflection, Personal Projection and Appropriation of Rap.....	52
Chapter 5:.....	54
Data Analysis & Findings.....	54
Data Analysis Procedures.....	54
Categories of Analysis.....	57
Category 1: Language Use in the EFL Classroom.....	57
Category 2: Glocalization by Means of Rap Analysis.....	64
Category 3: Rap as a Productive Skills Promoter.....	69
Chapter 6.....	79
Conclusions and Implications.....	79
Conclusions.....	79
Implications.....	81
Limitations.....	82
Further Research.....	83
References.....	84
Annexes.....	90
Annex 1: Characterization Test.....	90
Annex 2: Informed Consent.....	91
Annex 3: Diagnosis Tests.....	92
Annex 3.1: Second Diagnosis Test.....	93
Annex 3.2: Listening Comprehension.....	94
Annex 4 : Lesson Plan N° 2 (Cycle 2).....	95
Annex 5 Lesson Plan N° 3 (Cycle 1).....	96
Annex 6 Questionnaire 1.....	99
Annex 7 Field Diary #2, 2024.....	100
Annex 8 Writing Interview #2.....	101

Table of Figures

<i>Figure 1- Question 5, Reading Part, Diagnostic test.....</i>	<i>12</i>
<i>Figure 2- Question 3-4, Reading Part, Diagnostic test.....</i>	<i>13</i>
<i>Figure 3- Question 6, Writing Part, Diagnostic test.....</i>	<i>13</i>
<i>Figure 4 - Question 6, Writing Part, Diagnostic test.....</i>	<i>14</i>
<i>Figure 5-Visual representation of the categories of analysis. Own elaboration.....</i>	<i>35</i>

<i>Figure 6 Data Collection Instruments</i>	<i>39</i>
<i>Figure 7- Cycle 1, Own elaboration.</i>	<i>48</i>
<i>Figure 8- Cycle 2 chart, own elaboration.</i>	<i>49</i>
<i>Figure 9- Cycle 3 chart, Own elaboration.....</i>	<i>51</i>
<i>Figure 10- Cycle 4 chart, Own Elaboration.</i>	<i>52</i>
<i>Figure 11- Analysis diagram, Own elaboration.</i>	<i>57</i>

Table of Illustrations

<i>Illustration 1- Student 1, Artifact 1, Cycle 2.....</i>	<i>59</i>
<i>Illustration 2 - Student 6, Artifact 2 - Cycle 2.....</i>	<i>60</i>
<i>Illustration 3 - Student 7, Artifact 3, Cycle 2.....</i>	<i>61</i>
<i>Illustration 4 - Student 6, Diagnosis Test</i>	<i>62</i>
<i>Illustration 5 - Student 10, Artifact 1, Cycle 3.....</i>	<i>64</i>
<i>Illustration 6 - Student 6, Artifact 2, Cycle 2.....</i>	<i>65</i>
<i>Illustration 7 - Student 8, Artifact 2, Cycle 2.....</i>	<i>66</i>
<i>Illustration 8 - Student 9, Questionnaire 1, Cycle 2</i>	<i>68</i>
<i>Illustration 9 - Artifact 1, Cycle 3.....</i>	<i>68</i>
<i>Illustration 10 - Artifact 1, Cycle 3.....</i>	<i>69</i>
<i>Illustration 11- Interview #2, 2025</i>	<i>69</i>
<i>Illustration 12 - Hip Hop Family, 2014.....</i>	<i>71</i>
<i>Illustration 13 - Artifact 2, Cycle 3.....</i>	<i>71</i>
<i>Illustration 14 - Artifact 3, Cycle 3.....</i>	<i>72</i>
<i>Illustration 15 - Artifact 3, Cycle 1.....</i>	<i>73</i>
<i>Illustration 16 - Student 9, Questionnaire 1, Cycle 1</i>	<i>73</i>
<i>Illustration 17 - Artifact 4, Cycle 1.....</i>	<i>74</i>
<i>Illustration 18 - Artifact 4, Cycle 1.....</i>	<i>75</i>
<i>Illustration 19 - Lesson plan 3, Cycle 3.....</i>	<i>76</i>
<i>Illustration 20 - Artifact 3, Cycle 3.....</i>	<i>76</i>

Table of Tables

<i>Table 1- Minimal oral segments</i>	<i>59</i>
<i>Table 2 - Common English phonemes</i>	<i>60</i>
<i>Table 3 - Linguistic interference.....</i>	<i>61</i>

Abstract

This document is a qualitative paradigm investigation immersed in action research. The project arose from the need to find a proposal that would successfully combine the social context with EFL teaching. The instructional design uses Rap music and its social context to improve learning and the development of productive language skills. The participants in this study were 29 tenth-grade students, aged between 15 and 17, from the Guillermo Cano Isaza I.E.D, located in Bogotá, Colombia. In relation to the above, four learning cycles of four sessions each were created, and different collection instruments were used, such as diagnostic tests, field diaries, artifacts, and interviews.

This research concluded that there was a significant impact on the development of students' oral and written expression, as they showed improvement in vocabulary acquisition and recognition, sentence construction, and pronunciation.

Keywords: Rap, Music, productive skills, EFL teaching, non-hegemonic pedagogy, social criticism.

Resumen

Este documento es un estudio de paradigma cualitativo basado en la investigación-acción. El proyecto surgió de la necesidad de desarrollar un enfoque que integrara de manera efectiva el contexto social con la enseñanza del inglés como lengua extranjera. El diseño didáctico utiliza la música Rap y su contexto social para potenciar el aprendizaje y el desarrollo de las habilidades lingüísticas productivas. Los participantes en este estudio fueron 29 estudiantes de décimo grado, con edades comprendidas entre los 15 y los 17 años, del I.E.D. Guillermo Cano Isaza, ubicado en Bogotá, Colombia. En este contexto, se diseñaron cuatro ciclos de aprendizaje, cada uno compuesto por cuatro sesiones, y se emplearon diversas herramientas de recolección de datos, tales como pruebas de diagnóstico, diarios de campo, artefactos y entrevistas.

Esta investigación concluyó que hubo un impacto significativo en el desarrollo de la expresión oral y escrita de los estudiantes, ya que mostraron mejoras en la adquisición y el reconocimiento de vocabulario, la construcción de oraciones y la pronunciación.

Palabras clave: Rap, Música, habilidades productivas, enseñanza del inglés como lengua extranjera, pedagogía no hegemónica, crítica social.

Chapter 1:

Context and Research Statement

This chapter provides a detailed characterization of the research participants and introduces the institution where the study was conducted. It also presents the comprehensive diagnosis done to establish the problem statement. Based on findings from the diagnosis test, interviews, and classroom observations, the research question and objectives are outlined.

Contextualization

This research project was developed and carried out at Técnico CEDID Guillermo Cano Isaza I.E.D., an official public secondary technical school in Bogotá, Meissen neighborhood, Ciudad Bolívar locality. The institution is surrounded by green spaces in the process of environmental recovery, which compromises the safety of the educational community. It is also adjacent to the Tunjuelito River and the tanneries of the San Benito neighborhood; therefore, it is constantly exposed to strong odors that affect air quality. In addition, Meissen belongs to the 1-2 socioeconomic strata and has been historically affected by poverty and social inequality, leading to various challenges such as insecurity, drug consumption, and distribution.

The school's PEI (2016) is focused on the construction of the life project of its students and seeks that they manage to answer five questions: “Who am I?, where am I going?, how do I see myself in the future?, how do I want to be seen in the future?, and, how can I transcend?”

Based on these principles, the institution focuses on promoting cultural values that form the individual in terms of their social responsibility, expressing their feelings through art, and the orientation of their life projects as beings capable of solving problems in social, labor, and political issues. Its mission aims to contribute to the formation of autonomous young people who have social responsibility, are academically competent, and have the values necessary for coexistence in society. Moreover, through its vision, the school seeks to establish itself and be recognized for the quality, effectiveness, and efficiency of its training processes that cultivate artistic expression, which guides the skills towards expressing feelings and developing respectful, honest, and competent beings.

However, English language learning and motivation were influenced by the socio-environmental conditions of the school context. Socioeconomic difficulties and disadvantageous environmental circumstances often make it challenging for students to remain engaged and motivated in their own studies. Problems such as insecurity and social instability cause stress and distraction, reducing their ability to concentrate on language learning. Additionally, strong cultural roots within the community may lead learners to perceive a disconnection between their immediate realities and the process of learning a foreign language. Therefore, addressing and recognizing the research problem was essential, since they directly affected learners' attitudes, performance, and overall participation in English as language learning.

Participants Characterization

The target population of this research was 10th-grade students from the English as a Foreign Language (EFL) course 1003. A characterization test ([Annex 1](#)) was applied to get relevant information about the students' language proficiency. Also, field diaries and class observations were handy tools to collect crucial information.

The course was composed of twenty-nine students between fourteen and seventeen years old; 27 students authorized their participation by signing the informed consent ([Annex 2](#)). They lived in the surrounding neighborhoods of the school such as Lucero bajo (4 students), México (4 students), la playa (3 students), Casa de Teja (2 students), Meissen (2 students), Quintas del sur (1 student), Tesoro (1 student), las acacias (1 student), Juan Pablo 2 (1 student), La Paz (1 student), Alpes (1 student), Torres (1 student), Alameda (1 student), San Francisco (1 student), Estrella (1 student), most of them live in either one or two economic strata that permeates their environment somehow, those neighborhoods are known for having high rates of violence, domestic violence, poverty, contamination, drugs consumption, and poor air quality.

Despite the challenges, all students had access to essential public services such as water and light, and most of the class had internet access at home, but just two students did not. In their free time, they usually spent time using Information and Communication Technologies (ICTs) such as demonstrated on characterization, social networks (from 4 to 6 hours a day), watching TV, playing video games, tablets, most of their own, besides this, they complemented this free time playing sports such as Micro-soccer, few of them spent time studying, and one child stated his principal occupation before school was working.

The school had television in most classrooms, large boards, internet connection, computer rooms for about 25 students, so some must be shared, and lunch and snack service. It also had two separate buildings, one for elementary and one for high school. Both were three floors high; the furniture was mostly in good condition for its use, and their personnel did the cleaning of these spaces constantly and adequately. The kids counted on a large playground with a soccer field, basketball court, and restrooms that function throughout the day.

In terms of class behavior, students showed little interest in the lessons. They used their cellphones most of the class to translate and copy proposed activities, listen to music, and check social media platforms. Also, they showed little respect to the teacher and their mates, using rude vocabulary, cursing, and yelling when they must participate to make their classmates be quiet.

Diagnosis

Regarding the English class, it was mainly conducted in Spanish, using the board to write the exercises and instructions for each task in English. Students choose their chairs and space freely, and they made divisions into small groups to attend the class; they did not look interested in class until the teacher mentioned the activity proposed had a grade; they usually tended to head down to their phones and did not pay much attention to the class. The boys (most of the class population) showed aggressive behavior and yelled at each other a lot when participating; they threw pencils and objects across the classroom and even at the teacher.

There was a noticeable division in class between those who wanted to participate and others who showed no interest in paying attention to the teacher. When developing class activities, students used their cellphones, artificial intelligence, and translators to complete the exercises, so the teacher needed to pick up their cellphones one by one to store them until the class was finished. When cell phones were gone, class participation decreased considerably because they used them to search for the answers to the activities and translate any information given. When the teacher read in English, students answered in Spanish, which denoted strengths in listening comprehension but left speaking skills as a weakness.

Two diagnostic tests ([Annex 3](#) and [Annex 3.1](#)) were used to collect data and establish the students' English level. The tests were important because they showed the students' real level of English.

Listening Comprehension

Thanks to this test ([Annex 3](#)) and what has been observed in class, students seemed to have good listening comprehension, to get basic ideas and vocabulary. This was not only shown in the test but also in the exercises the teacher developed in class. However, according to the Basic Learning Rights, they should be able to understand more than just basic vocabulary. They should be able to “Explain ideas presented in an oral or written text about topics of interest of that are familiar through the use of previous knowledge, inferences or interpretations” (2016. P.27), which is not the case, almost all of them neither use nor recognize English well-structured sentences helpful to explain, compose or exchange information when any topic is exposed, this leads to limit themselves to using basic vocabulary and elementary structures.

Reading

Regarding reading comprehension ([Annex 3](#)), they were asked to extract the subject and two ideas from the test; there, 20 students got mistaken comprehension answers, as clearly indicated in Figure 1. Besides, some of them had some trouble answering the sixth question, Figure 2.

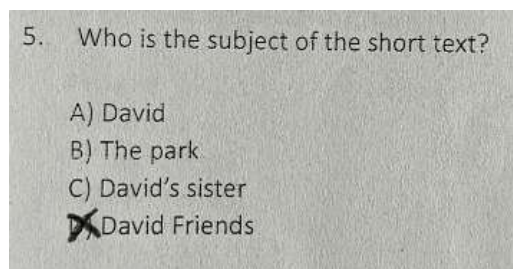


Figure 1- Question 5, Reading Part, Diagnostic test

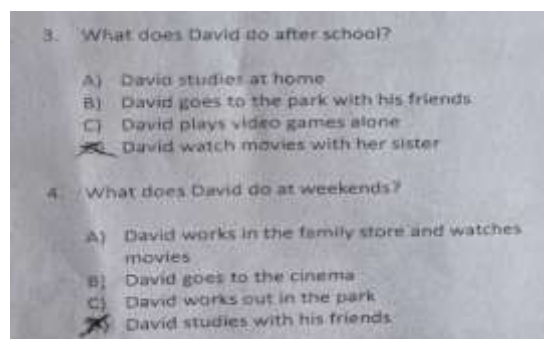


Figure 2- Question 3-4, Reading Part, Diagnostic test

Writing

Following this path, when the students started to answer the writing part of the test, most of them mentioned they did not understand those questions, which they had to “answer in writing” (Field Diary, #2, 2024) and asked for an explanation. After 10 minutes, just a couple of students finished, and some others started whispering and trying to cheat on the test. When the test was reviewed, it was found that 7 of them had the same answer using the exact words in the sixth question ([Annex 3](#)), as shown in Figure 3, they answered the following:



Figure 3- Question 6, Writing Part, Diagnostic test

The second test ([Annex 3.1](#)), was designed to focus students’ attention on productive skills, as writing and speaking were the focus of the investigation; in this, it was evident that most students had problems writing grammatically correct sentences as show in figure 4, and that they used Spanish words when they did not know how to write them in English:

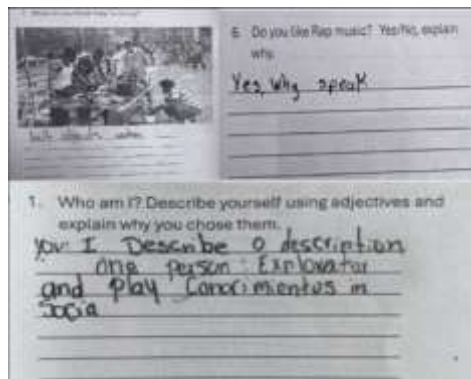


Figure 4 - Question 6, Writing Part, Diagnostic test

Speaking

In terms of speaking, students were asked to introduce themselves and ask these three questions:

- What kind of music do you like to listen to?
- Who's your favorite person in the world?
- What's your favorite school subject and why?

It was noticed that most of them did not understand the questions and struggled with pronunciation and structure when answering. They also opted to use Spanish when they could not answer in English.

Now, even though the Basic Learning Rights for 10^h grade students mention:

“They should be able to express opinion on an academic topic discussed in class, exchange information about academic and general interest topics in a conversation, identify the type, purpose and parts of a short written or oral text, produce medium length texts making recommendations or suggestions related to situations of academic, social, or personal interest,” Ministerio de Educación Nacional. (2016).

Students demonstrated low speaking and writing skills. Only four were able to create logical sentences regarding the questions asked, and all of them struggled when speaking to the teacher without achieving well-structured sentences and good pronunciation.

Rationale

It has been found that tenth-grade students had an English level that, according to the Core Foreign Language Proficiency Standards: English (2016), did not correspond to the grade in which they were in terms of writing, listening, reading, and oral expression. On the other hand, thanks to classroom observation, some behavioral problems were found that were considered equally important as the development of these skills in English. First, a complex social context permeated the students; they were regularly exposed to theft, pollution, smells, violence, and a lack of water. Second, the lack of interest and commitment to the English class was evidenced by finding copies in basic tests, such as those applied in the characterization; finally, they used cell phones, translators, and artificial intelligence to respond to almost any exercise proposed in class until the teacher picked them up.

The motivation for conducting this research stemmed from a desire to explore the potential of Rap music as an innovative tool for enhancing EFL learners' productive skills. With its rich linguistic structures, rhythm, and cultural relevance, Rap music offers a unique way to engage learners and improve their language skills. This research aimed to bridge the gap between music and language learning by investigating how Rap can influence key aspects of language acquisition, such as vocabulary use, pronunciation, and writing skills. By incorporating Rap music into the EFL classroom, This study also aimed to address the challenge of increasing student motivation, a common problem in educational settings such as the Guillermo Cano Isaza School, and to offer a more dynamic, engaging, and practical approach to language learning that connects with students' interests and cultural experiences and approaches language use from a non-hegemonic perspective that promotes the use of materials not designed with the student context in mind.

Research Question

- What is the influence of Rap music on EFL students' productive skills development?

General Objective

- To analyze Rap music's influence on EFL students' productive skills development.

Specific Objectives

- To implement Rap-based activities aimed at fostering productive skills.
- To investigate the impact of Rap music on students' vocabulary acquisition and usage in written and oral expression.
- To investigate the impact of Rap music on students' social reflection through the usage in written and oral expression.
- To explore how EFL students' writing skills can be reshaped by Rap music.

Chapter 2: **State of the Art and Theoretical Framework**

This section explored local, national, and international research to build a state-of-the-art that highlights how Rap music has been used within English as a foreign language teaching and learning process. Besides, this section proposes a theoretical framework in relation to what Rap music is and what social critique implies in the development of productive skills in English as a foreign language.

State of The Art

First, the study “The Effects of Rap Music on EFL” by Sarmilan Anak R. Gaijandren (2021) aimed to analyze the perceptions and preferences of Grade 6 students and their teacher at Penang Free School on the use of Rap in teaching English literature. Specifically, it sought to identify whether students preferred traditional methods or Rap as a pedagogical tool, to explore the teacher's perception of its effectiveness, and to examine the challenges and benefits of incorporating this musical genre in the classroom. Using qualitative research methods, purposive sampling, and thematic analysis, the information gathered through semi-structured interviews from ten students and one teacher, and through an audiovisual presentation of a Rap song derived from the play *A Raisin in the Sun*, shows that most students prefer a traditional teaching style combined with the use of Rap music. Many participants pointed out that music helped reinforce their learning and memory, though some observed that certain aspects of the content could be lost when adapted into musical form. Teachers generally responded in a positive way to the

strategy; however, they also highlighted challenges such as the lack of appropriate teaching materials and the limited time available to incorporate this method into the curriculum.

Similarly, the second study, *Enhancing English Through Hip-Hop* by Luz Ángela Baena Carreño (2016), explored how integrating Hip-Hop culture into classroom activities could enhance students' motivation and improve their English proficiency, particularly in developing oral vocabulary. The specific objectives were to examine the connection between Hip-Hop and motivation in language learning, determine its impact on vocabulary acquisition, and evaluate its influence on students' oral expression. The specific goals were to explore the relationship of Hip-Hop to motivation towards learning a new language, how it affects their ability to learn new words, and how it affects the students' spoken language. A qualitative action research design collected data from surveys, focus groups, field notes, and videotapes.

The intervention consisted of 12 sessions and was divided into 3 stages; engagement which utilized images and themes related to Hip-Hop to activate prior knowledge of the students, Study which involved the analysis of lyrics, vocabulary acquisition, and grammatical structure acquisition, and Activation which allowed the students to display their learning through Rap creation, participation in debates, and delivery of oral presentations. The results showed that Hip-Hop culture fostered a positive attitude towards learning English, improved oral expression, increased cultural awareness and class participation, and increased interest in learning useful vocabulary in real contexts. In conclusion, the study highlights the value of Hip-Hop as an effective pedagogical tool to increase students' participation in the classroom, develop critical thinking, and address social and cultural issues from a meaningful perspective.

Third, the research entitled “Songs in English Language Learning”, conducted by Nidia Astrid Londoño Lopera (2007) at Pedro Octavio Amado Educational Institution in Itagüí,

Antioquia, had the general objective of strengthening English language learning through the use of songs. With a qualitative approach and under the action-research methodology, the author was able to observe, analyze, and intervene in the educational process to improve the teaching-learning situation. The participant population consisted of 40 seventh-grade students, between 11 and 14 years old, who presented low levels of motivation and difficulties in learning English through traditional methods.

The specific objectives were focused on observing changes in the students' attitude towards the language and evaluating the effectiveness of songs as a pedagogical tool in the development of language skills. The results also indicate that the use of songs greatly increases students' motivation and participation, aids in the acquisition of vocabulary, improves the pronunciation and listening comprehension of the students, and promotes a more positive and natural attitude toward the language by connecting the content to the interests of the students and their cultural realities. Therefore, it can be concluded that music is a successful didactic tool used to motivate students to learn, develop a pleasant and peaceful learning environment in the classroom, and develop communicative competencies in English. As a result of the findings, it was strongly recommended that music be incorporated into the school curriculum due to its positive effects on academic achievement as well as the affective disposition toward the learning of the English language.

Moreover, the fourth research, conducted by Buffington & Day (2018), analyzed Hip-Hop pedagogy within CSP (culturally sustaining pedagogy) and argued that it needs to be incorporated into education, not just used it as a motivational technique. It investigated how Hip-Hop can serve as a means of interacting with students and preserving their identities while encouraging an understanding of race, gender, power, and other related social issues. The

research challenged deficit views in education and advocates for incorporating voices that have historically been disregarded or marginalized (in this study, Black women and those of gender non-conforming) into Hip-Hop pedagogy. This study, which used both qualitative and theoretical methodologies using culturally sustaining pedagogies and culturally relevant pedagogies as the basis for this study, is less a study of structured classroom intervention, but rather an analysis of conceptual frameworks and their application to art education through the works of contemporary artist Rozeal.

The primary focus of this pedagogical proposal was to move beyond traditional uses of Hip-Hop (memorization of Rap lyrics) to allow for critical discussions about cultural appropriation, identity, and representation in the classroom. Recommended practices to achieve these objectives include critiquing the works of artists, exploring sampling as a process of creation and cultural development, and developing students' voices through counter-narratives and creativity.

The results of this study indicated that when aligned with the principles of culturally sustaining pedagogies, Hip-Hop pedagogies have the potential to develop educational institutions and classrooms into more culturally inclusive and socially responsive learning environments. Furthermore, Hip-Hop pedagogy provides opportunities for the development of critical thinking; awareness of other cultures; and opportunities for students to take ownership of their education while being educated within settings that are in opposition to dominant Eurocentric frameworks. This study suggested that Hip-Hop cannot simply be treated as a teaching strategy but must be understood as a multifaceted cultural and political community practice that allows students to question social inequalities and express their identities through their actions.

Following this, the fifth research conducted by Im (2022) studying the use of Hip-Hop as an educational tool in teaching Korean EFL learners English using online sources (namely, through the use of Hip-Hop video resources in teaching the English language through YouTube video channels) sought to examine the extent to which Hip-Hop based media serve as an instructional aid (instrument/resources) for teaching English Language learners as well as cultural understanding via the use of Hip-Hop based media as digital resources for improving language acquisition and cultural comprehension. Furthermore, it aimed to determine and describe which linguistic and cultural elements are taught using Hip-Hop based media as digital resources.

Qualitative analysis of longitudinal data was conducted using YouTube media (videos) collected in April 2020 to determine how Hip-Hop was being used in educational environments to acquire both English Language skills and cultural skills related to the culture of Hip-Hop. Data were collected through multiple means: digital discourse analysis of materials from 13 channels for a total of 105 videos that specifically utilized Hip-Hop based media for learning English. Digital discourse data analysis was separated into two primary areas (language and culture). Specifically, the language portion of the analysis focused on the specific uses of Hip-Hop across various forms of the English language (vocabulary building, understanding pronunciations, using slang terms, and using rhyme schemas). The cultural portion of analysis focused on the manner in which Hip-Hop was used to develop students' understanding of specific cultural issues, such as race and identity, discrimination, and socio-economic issues, through the lens of Hip-Hop.

The results showed that while Hip-Hop is primarily used as a vehicle to teach language features such as vocabulary and expressions related to youth and Hip-Hop culture, other content also provided opportunities to discuss deeper cultural issues such as race, identity, and power,

but to a lesser extent. Moreover, this research showed that Hip-Hop provides learners with authentic opportunities to interact in the use of language and establish alternative learner identities through digital media. While Hip-Hop has significant promise as a pedagogical tool in EFL settings, the way Hip-Hop is often implemented is limited to teaching surface-level language features. As such, more integrated/inclusive approaches that combine a language perspective with a critical cultural perspective will enable learners not only to learn English, but also to think critically about the realities of the social conditions in which Hip-Hop was born.

Theoretical Framework

Rap Music in an EFL Environment

Rap Music is both dynamic and a many-faceted genre, developed from the cultural life of the South Bronx in the 1970s urban areas. Historically, Rap music is an artistic outlet for the rhythm of language and spoken word through rhythmically, usually rhyming, spoken word sounds accompanied by an instrumental background, usually consisting of samples or recordings of rhythm or other instruments. Rose (1994) states that Rap music is one of the most relevant art forms, because it serves as a means of not only telling one's story through words but also serves as a means of making social identity, expressing thoughts, or ideas, and attaching meaning to those thoughts for whoever hears them. The evolution of Rap music can be further articulated through the many sub-genres of Rap music because each one of them illustrates the social and artistic context from which the Rap was created.

The core elements of Rap music include the flow, which is the rhythmic and rhyming delivery of lyrics, the content or the thematic substance of the lyrics, and the delivery, which is the rapper's vocal style and performance. The various characteristics of Rap music combine to create its own distinct aesthetic and provide listeners with the opportunity to connect with and

experience the music on multiple levels. In his book, *Why White Kids Love Hip Hop*, Kitwana (2005) states that Rap has a transcultural appeal and can span across race and ethnicity by uniting people through universal themes of struggle, ambition, and self-identity. The mode of delivery and style of Rap create engagement among the listeners through rhythm, emphasis, and expressive use of voice and sound.

Rap music is built upon a base of oral traditions or storytelling methods that were originally practiced through language as a form of creative expression. Oral tradition, or storytelling, has had a major impact on how people communicate with one another today. In his book *Orality and Literacy: The Technologizing of the Word* (1982), Ong explores both the cognitive and cultural factors associated with an oral tradition. Some of these factors are sound, memory, and performance related to oral cultures. The relevance of these principles demonstrates that Rap music uses rhyme, rhythm, and vocal performance as effective tools for developing phonological awareness and improving the pronunciation of learners. Compared to more traditional forms of language learning which are typically taught using written texts, Rap music is performed using oral language.

The rhythm of Rap also creates fluency and confidence in the ability to speak, especially for individuals who have trouble pronouncing words when attempting to speak other languages. The diverse use of vocabulary allows students to experience contemporary examples of real-world slang, idioms, and colloquialism. The use of Rap lyrics can improve memory and recall through the repetition involved in listening to Rap music, thus supporting greater retention of vocabulary and grammatical structure.

In addition, Rap's oral nature is consistent with the principles of Foreign-language acquisition by recommending that comprehensible input and interaction be used. Repeated

exposure to structurally similar input is necessary for language acquisition, as indicated by Krashen's (1985) Input Hypothesis. There is plenty of input organized for Rap music that we can understand; catchy choruses and repetitively based lines help with understanding and developing fluent language because we have usually had multiple occurrences of these words. This repetition also helps to set new words, grammatical forms, and pronounce words into memory so that we can use them automatically and fluently when speaking. He goes on to say that the way Rap uses innovative language introduces learners to different words with many kinds of idioms, a variety of ways to say the same thing, and slang terms, colloquial expressions, or switching dialects. All of this shows how language changes and gives learners a true understanding of how English is used today.

It is also relevant to mention that an environment for teaching English as a foreign language in Colombia is a complex and multifaceted space involving historical, pedagogical, institutional, and social factors. Five key aspects that characterize this environment are described below:

- Effects of educational policy and national programs: The National Bilingualism Program (PNB), as implemented in Colombia, has played a critical role in English teaching. More specifically, its goal is to enhance Colombian citizens' communicative ability in English to enable their participation in universal communication processes and the global economy. Nonetheless, to date, major implementation challenges remain. For example, there is a lack of ICTs within the classroom.
- Assessment of English language competence and proficiency standards: Assessment of students' abilities in English as a second language in Colombia follows international standards set by the Common European Framework of Reference for

Languages (CEFR). The Saber 11 and Saber Pro tests measure students' English-language competencies based on common criteria through standardized tests administered at all secondary schools across Colombia. The knowledge and skills assessed on these tests enable students who perform well on the tests to meet their future academic and occupational requirements with confidence. But results reveal that there are a number of serious issues: according to El País (2025), the Col-Sapiens 2024-2025 ranking indicates that 11% of students achieve acceptable levels of critical reading and mathematics, science, social and civic skills, including English, when they graduate from High School. In addition, evaluating students' English language learning using standardized tests allows for the identification of gaps in the areas of students' proficiency with the language. Also, these instruments have demonstrated the need to change the way we teach based on the uniqueness of each environment.

- **Teacher training and competence:** The quality of English language teaching is closely related to the training and competence of teachers. In Colombia, many English teachers do not have specialized training in foreign language teaching, which affects the effectiveness of the educational process. Suarez William (2022) mentions that there are several negative opinions about English teachers in Colombian public schools, for example, that teachers lose their motivation for teaching once they have been in the profession for a couple of years.
- **Integration of technologies in the classroom:** The incorporation of information and communication technologies (ICT) in English language teaching has opened new possibilities for interactive and autonomous learning. The use of digital platforms, applications, and online resources allows students to practice and improve their

language skills in a more dynamic way. However, the digital divide, the lack of access to technologies in the institutions and the poor use of them in the classroom, for example, in the Guillermo Cano Isaza school, the teacher must collect the cell phones of all students before each test or activity because the children constantly divert their attention to their cell phones and use them to make inquiries in artificial intelligences that avoid making them think.

- **Sociocultural Context and Student Motivation:** Factors such as the perceived uselessness of the language, limited job and academic opportunities, and low family and community influence can influence student engagement. Additionally, classroom teaching in Colombia should reflect local contexts and needs to give students a more meaningful connection to the target language. English language instruction in Colombia occurs in a diversity of contexts and has a variety of characteristics. For example, urban educational institutions, especially private schools, offer bilingual programs and have access to technology rather than rural public schools; however, teachers in these areas continue to encounter problems with preparation and sufficient access to teaching materials as well as adequate infrastructure to facilitate the learning of English. These problems contribute to the continuing evidence that the teaching of EFL has a multiplicity of contexts, as well as structural, pedagogical, and sociocultural intersections, making the teaching of EFL in Colombia both complex and unevenly distributed. Understanding these factors is critical when developing educational strategies that can address the unique needs of communities. This will assist in creating a more equitable and effective system for teaching EFL throughout the country.

Rap as a Multimodal Resource. Rap music and Hip-Hop culture can be seen as multimodal resources due to their combination of various elements. For instance, sound, rhythm, lyrics with social relevance, storytelling, and dance can provide learning opportunities in an EFL classroom through both listening and reading, in the interpretation, and creation of Rap music. From Gunther Kress' (2010) perspective, meaning is created by a combination of different modes working together, an idea to which Rap music almost transcends by combining the modes of verbal and non-verbal language, rhythm, musicality, gesture, image, and even cultural identity in one experience. The use of multiple learning modalities is reflected in students' cognitive experience.

Traditional education has conditioned us to understand language as a collection of sequential rules, whereas Rap provides students with a holistic approach to learning language through a variety of means. Students are able to listen to Rap music and, in addition to hearing the individual words, they can identify unique rhythmic patterns, rhyme schemes, and emotional content. Students can engage with Rap through both visual and auditory media. Music videos provide images that illustrate in greater detail the context and story conveyed by the music, as well as the actions, dance moves, and attitudes displayed during the performance. These alternative ways of engaging with language enable students to learn through multiple means.

Rap as a Motivation Enhancer. The introduction of Rap music into an English as a Foreign Language (EFL) classroom generates not only typical motivation but also creates a new type of it through breaking up usual procedures and gaining new attention for the students. Motivation is a passive thing as it's based on something outside of ourselves (reward based), however, it is also energetic as it is an experience, one created by combining rhythm and identity together with an opportunity for self-expression and so when students and the sound of music meet, the result is a motivating experience. The concept can be linked back to Zoltán Dörnyei (2001), who argues that motivation to learn a language is based on the student's interest, relevance to people they know, and emotional engagement. Some of these elements can be found in Rap as it can provide an opportunity for youth to express themselves and connect to their culture. Therefore, Rap is not only a form of imposed content, but it also provides a medium that many students have a common understanding of, even if they do not know how to relate to the way to understand it. From this experience, there is potential for a more flexible entry into the path.

EFL Productive Skills in Teenagers

Producing language through speaking and writing is crucial to learning English as a foreign language. Writing and speaking provide students with means to express ideas, feelings, and thoughts while understanding others. Writing and speaking also help students learn to communicate accurately and fluently within an EFL environment. To develop these skills, students need to be able to organize their thoughts in a logical manner, express what they write and say clearly, and change how they communicate based on their audience or purpose. Producing language through writing and speaking indicates a student's ability to produce language themselves.

Both speaking and writing are important to adolescent students because they will help them succeed academically and develop socially. According to Harmer (2007), these skills require the use of the learner's ongoing mental energy to infer meaning and organize thoughts in an orderly fashion. Pronunciation, fluency, interaction, and coherence form the foundation of speaking, while organization, grammar, vocabulary, and cohesion serve as the basis of writing. According to the DBA, students in tenth grade are expected to express their opinions, share their experiences, and contribute to discussions by using appropriate language.

The ability to speak English fluently involves a combination of cognitive as well as social skills. In order to speak freely and well, learners of English must be able to manage their pronunciation, fluency, listening comprehension, and active interaction with others in their spoken conversations. According to Nunan (2003), speaking is one of the most challenging aspects of language acquisition, as it requires an instantaneous response when one speaks. Therefore, in order to communicate successfully, English learners must produce appropriately and coherently related to their interlocutor's verbal and nonverbal reactions to what has been said. Writing, in contrast to speaking, is more reflective and structured. It offers the English learner time to plan, organize, and refine ideas before submitting written assignments. Writing in English as a Foreign Language requires the learner not only to use grammatically correct English but also to communicate clearly and persuasively. According to Harmer (2004), effective writing requires more than correct grammar; it also requires logical organization and clear communication. The pressure for students to produce arguments in a coherent manner, use vocabulary with precision, and sustain coherence in their written presentations increases significantly in academic contexts than it does in other contexts.

Both writing and speaking skills are interconnected, meaning that one type of skill can enhance the other. Research indicates that engaging in both written and spoken components of foreign-language study will reinforce the acquisition of the foreign language. For example, students who write in English have the chance to think about language rules/structures and organize their thoughts before they produce them orally; similarly, by speaking the target language, students are able to memorize grammatical rules and then transfer them to writing. Therefore, activities involving an integration of both writing and speaking can be beneficial in the English classroom.

In Colombia, the educational system considers DBA'S, which are a set of minimum competencies that students must achieve in various areas, including foreign language, to ensure a quality educational process. The Ministry of National Education (MEN) has outlined the proficiencies needed in writing and speaking. According to MEN, tenth graders must demonstrate a minimum of B1 oral proficiency as defined by the Common European Framework of Reference for Languages (CEFR). The B1 level of proficiency demonstrates that students can communicate fluently on a day to day basis; students have access to, and are able to effectively use, standard forms of pronunciation and vocabulary for various forms of communication in a daily-routine setting, and can hold conversations and voice/defend their opinions on a personal-level topic utilizing complex grammatical structures and a broader vocabulary.

On the other hand, students should show they can make oral presentations on familiar topics by logically organizing their ideas and answering questions or providing additional information during follow-up discussions. Students are expected to be able to respond to more dynamic and less formal situations when speaking, such as having simple debates or talking about current events. As stated in the Basic Learning Rights (BRL) in Colombia, students should

show a level of confidence in each of their communicative contexts, using alternative ways of speaking to make up for missing vocabulary, and correcting their own mistakes while they speak.

The expected level of writing for students in 10th grade is between A2 and B1 on the CEFR, which means that they can produce simple, clear, and logically organized written texts on familiar or personally interesting subjects, such as experiences or events (either factual or narrative) and opinions on them. The DBAs indicate that students should be able to write descriptive and narrative texts, organizing their ideas in a coherent way, as well as writing emails, letters, or messages using appropriate vocabulary and grammatical structures.

They are also expected to make correct use of basic grammatical rules, such as verb tenses, adjectives, and simple and compound sentence structures, and to write texts with sufficient detail to be understood by native or advanced speakers. They must also demonstrate the ability to adapt their writing to the context, whether it is a formal letter or a personal narrative, and apply the conventions of each type of text.

To contextualize these standards, level A2 allows students to interact in everyday situations using simple sentences to describe familiar topics, while level B1 involves handling a variety of communicative situations in daily life, expressing opinions, and providing detailed but direct explanations on familiar topics. These levels guide the progressive development of foreign language communication skills within the Colombian Education System.

Social Criticism and Contextual Appropriation in Rap Music

The perspective of social criticism that will be used in this examination is that of Alastair Pennycook (2001). According to him, social criticism is a tool to analyze how the language use is connected to power structures. Rather than being a separate system of rules and grammar

systems, language must be conceptualized as a social practice within a historical, ideological and political context. This conceptualization calls into question the hegemonic teaching of languages as a mechanical or functional activity and provides a framework that includes the social and political significance of the language. Pennycook (1994) indicates that the emergence of English as a global language has been a vehicle for promoting progress and achievement, concealing the underlying structures of cultural domination created through expansion.

Alastair Pennycook (2007) introduced the term "English glocalization," which he defines as a way of examining how English will be redefined and reformulated with new meanings in various local social contexts. The concept developed here challenges the view of there being a single and homogeneous form of English and provides a framework to understand linguistic diversity as an inseparable and meaningful aspect of the overall use of the language across the entire range of socio-cultural contexts.

These variations can also be seen as a critical set of expressions, reflecting how various socio-cultural contexts create different opportunities for speakers to construct and negotiate their identities. At the same time, it allows people to challenge dominant norms and re-define the language based on their individual experiences. In this manner, rather than being a singular whole, many varieties of "English" will emerge as a result of the cultural and social realities experienced by its speakers.

According to Pennycook (1994), the way English, and many other languages are taught, cannot be thought of separately from cultural, political, and social contexts. In this regard, social critique is linked to the study of how English has been internationally endorsed as the language of power and as a result negatively affected other languages and cultures. This framework allows for the examination of Rap as contextual appropriation: youth within diverse "Glocal"

contexts use Rap and English to reinvent and articulate their local realities. Thus, Rap should be viewed not only as a way to imitate but instead is a means of providing an understanding of the culture and the possibility of adapting it to one's local context.

As well as being viewed negatively, this aspect of cultural appropriation is thus sometimes interpreted as having a creative/culture-critical component. For example, Pennycook (2010) refers to the use of "Global" cultural products from peripheral communities such as Rap music as a means to identify and narrate local experiences and to establish "local language practices" or discourse, both as a means of resistance against society's limitations like poverty, discrimination, or violence. Therefore, Rap can be considered a legitimate form of social and individual protest, as it allows participants to express opposition by drawing attention to the ways in which they have been affected by structural issues.

In addition to this, another source of conflict in using Rap music as a means of critique occurs when one compares the culture of school and culture of the street. The culture of school promotes the creation of norms affiliated with language, knowledge, and behavior. In contrast, the culture of the street is made up of informal knowledge, resistance to culture, and self-expression. As a result of this opposition, Rap often positions these two worlds together by revealing contradictions in what is expected and normal within formal educational institutions.

Thus, as Alastair Pennycook (2010) argues, the discursive contradiction that takes place between Rap and formal education is part of the local linguistic practices within spaces that have historically been seen as outside of formal power. Furthermore, the connection between Rap and the school-street dichotomy is more complex than simply a binary opposition; it is an ongoing process by which young people create and define their sense of self as they move between the two realms.

In critical pedagogy, teaching and learning are not linear processes through the transmission of content; instead, they must allow for the creation of dialogue, critical reflection, and the questioning of the structure that produces inequality. Integrating Rap into educational contexts is thus not only an innovative method of instruction but also a political statement acknowledging the legitimacy of popular knowledge and marginalized forms of expression.

For this reason, social criticism can be viewed as both a subject for study and a way to experience and participate in social critique in both formal and informal ways. As Pennycook (2001) points out, by establishing a position that language is a social practice, we must take moral responsibility for how we interact with other people and conduct ourselves when communicating and educating. If Rap music is viewed as a legitimate way of expressing social issues, then we can also change our relationship with language, culture, and education to allow student voices to be heard, validated, and empowered, particularly those from at-risk backgrounds.

The interaction of theoretical constructs can be seen in Figure 5, along with how they complement one another for the purposes of this research. The three eighth notes represent EFL learning, Rap music, and the development of productive skills, namely speaking and writing, which have a pedagogical harmony with one another. Rap serves as the central axis that links language acquisition to creativity through engagement. The visual depiction of the EFL learning, Rap, speaking, writing, and social criticism reveals how these components interact while illustrating how Rap serves as a platform for social commentary, where students can think critically about their reality and voice their feelings in English. The metaphor of the musical note illustrates how the four components provide mutual support for and reinforce one another, thus creating a logical pedagogical approach. The structure illustrated in this figure shows that these

four educational elements are interrelated, in an integrated manner that promotes language development through meaningful, critical engagement.



Figure 5-Visual representation of the categories of analysis. Own elaboration.

Chapter 3: Research Design

This chapter analyzes the research method and paradigm used in this project's implementation. It also describes the data collection tools used in the project and explains their roles in the data collection process.

Type of Research

The action research is a methodological approach focused on understanding and transforming social and educational realities. It seeks the continuous improvement of teaching practice through a cyclical process of planning, action, observation, and reflection. Initially developed by Kurt Lewin (1940), it emphasizes the integration of theory and practice with the aim of solving specific problems. This methodology allows teachers to identify problems in their practice, apply strategies to solve them in class, and evaluate the results, promoting more reflective teaching adapted to the needs of students. This approach is highly valued in educational contexts since it directly involves educators, students, and other stakeholders in collaborative work.

The goal of action research is to continually improve the way teachers practice through a repetitive loop of planning, acting, observing, and reflecting on all areas of teacher practice. Kurt Lewin originally developed action research in 1940; this form of inquiry has been grounded in practice-based theory and aims to address specific problems. Teachers may use action research to identify issues within their practice and utilize a strategy to solve that problem while executing it in their classroom and evaluating the outcome of their strategy. With the use of action research,

teachers are more able to build upon their practice while continuing to practice reflective teaching and customizing their practice to fit the needs of the students.

Research Paradigm

This research was conducted using qualitative research methodology. Qualitative research is used to gain a deeper understanding of social, cultural, and educational phenomena by analyzing the meanings, experiences, and contexts from a social perspective. This Type of research is not designed to produce generalizable results but rather provides a detailed investigation of the characteristics that are unique to the specific cases or groups being investigated. It utilizes a variety of techniques for collecting data, including open-ended interviews, participant observation, focus groups, and content analysis. According to Hernández and his colleagues (2014), qualitative research is an inductive, flexible, and constructivist methodology because it recognizes that reality is socially constructed and that knowledge is created through interactions between the researcher and the researched.

In addition to the above-mentioned characteristics of qualitative research, it is also about how individuals interpret their environment, make sense of things, and connect with others at particular points in time. Qualitative research is much less about measuring or generalizing than it is about obtaining depth of understanding, interpretation, and context. This perspective of qualitative research offers an important contribution to practitioners conducting action research, as it helps them create new knowledge and helps them to implement changes in the area being studied. Qualitative researchers study people as opposed to seeing them as units of observation. Researchers and participants work together in collaboration as they both identify problems, take

action through intervention, and reflect on what they learned as a result of all the foregoing activities.

Therefore, methods of qualitative research such as unstructured interviews, direct observations of participants, or reflective journals provide researchers with access to the perceptions and experiences of those being studied. Furthermore, flexibility in methodology is key in environments where learning cycles necessitate continual modification or adjustment. Through flexibility in methodology, researchers are able to more extensively analyze the changes that occur over the course of the intervention and gain a greater understanding of the outcomes from their research.

Data Collection Instruments and Procedures

The data collection instruments presented here were selected to enrich the process of analysis of the population group. Initially, these instruments were used with the objective of learning about the class behavior of the students, their perception of English, their social and family context, as well as their use of the English language. By allowing for an initial assessment of the group to be developed, this information was essential in defining the characteristics of the group and in determining what their needs were, leading to subsequent interventions being established.

For the analysis of the information collected, data triangulation was used, which is considered a key strategy in action research. Denzin (1978) states that data triangulation enhances the validity and reliability of one's data by comparing and contrasting information acquired using multiple tools. In this study, the use of multiple instruments allowed us to obtain a

more complete and enriched view of the students and their relationship with English, which facilitated a deeper and more contextualized analysis.

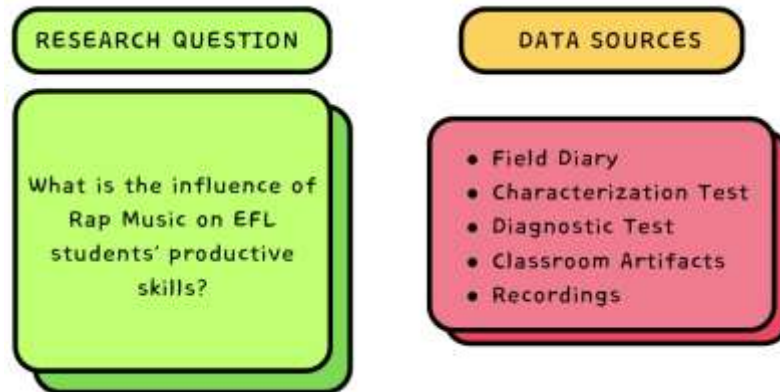


Figure 6- Data Collection Instruments

As shown in Figure 6, the first instrument used was the field diary. According to Bisquerra Alzina, R. et al. (2009), it is used to systematically record the observers' perceptions, descriptions, and reflections on a class without intervening in the environment or influencing the subjects observed. Its purpose is to document in detail the behaviors, interactions, and dynamics of the class context. The main objective is to capture and allow a later in-depth analysis that contributes to understanding a class phenomenon. The diary is usually presented as a notebook or a digital file in which data is recorded chronologically and structured, organized according to the observer's preferences.

To continue, relevant information needed to understand the student's context was gathered through a characterization test, Bisquerra Alzina, R et al. (2009) mentioned this is an information gathering instrument that allows for knowing and collecting some social, economic, and educational aspects about the students, as well as assessing the status of a particular skill. It identifies the initial state of the subjects involved in the study to be able to adapt to future

interventions or actions according to their needs and contexts. This type of test can be presented in different formats, such as tests, questionnaires, surveys, interviews, or practical activities, depending on the focus of the research. The main objective was to obtain a clear and complete profile of the participants and their way of life, considering the social context, the family, the economic stratum, and the essential elements of the household, which would serve as a basis for understanding behaviors in class and contrast with the actions carried out during the research process.

Also, a diagnostic test which is an instrument that diagnoses the current state of knowledge, skills, or attitudes of the participants before any intervention or action is carried out was applied. Bisquerra (2009) defines it as a means to identify strengths, weaknesses, and needs that require attention in the course of research. This test can take various forms: questionnaires, written tests, interviews, and practical activities. It should be understood as a tool for obtaining an overview of the initial situation. The main purpose of such an instrument is to have objective data that allows designing and developing corrective or formative actions necessary so that the strategies created adjust perfectly to the problems detected.

Another instrument used was the recordings, a powerful source of information for action research, as they provide a complete record of classroom events rather than just relying on the teacher's memory. Research recordings allow for a more accurate assessment of language use, student involvement and interaction dynamics, and therefore strengthen your ability to critically reflect upon your teaching practice. Additionally, research recordings provide an opportunity to comprehensively review the process of teaching and can assist in identifying patterns and conduct that may have gone undetected at the time of the event. Although research recordings

can have an effect on participants' behaviors and produce a large amount of data, they were an incredibly valuable tool for the analysis and enhancement of this process.

In the intervention step, artifacts were very useful instruments. Artifacts are products made by the participants who express their experiences, thoughts, and processes; they can be written works, projects, recordings, drawings, among others. Hendricks (2013) states that artifacts provide tangible evidence of participants' interactions and learning; hence, it becomes possible for researchers to access meaningful representations of perspectives and contexts.

Those objects are very important in the making of action research since they allow the researcher to see real evidence about the process and changes that took place during the intervention. These artifacts let both researchers and participants think about their practices, find areas that need improvement, and show how the actions taken have impacted things. Hendricks (2013) noted that artifacts act like bridges between theory and practice by helping create knowledge together between researchers and participants.

The assessment of artifacts in this kind of research is not based on numerical measurements but rather an interpretative analysis looking to understand the meaning and context of each artifact. This means looking at content, purpose, and environment in which it was created, plus intentions and reflections from the participant. Hendricks (2013) states that this method allows for a richer contextualized assessment instead of standardized measurements. Qualitative methods such as narrative analysis or hermeneutics are used to find patterns, recurring themes, and deeper meanings. According to this process, the author is iterative and reflexive, requiring deep engagement from the researcher with data for adequate interpretation of participants' experiences and perspectives.

The analysis of artifacts was conducted using qualitative methods such as thematic coding, narrative analysis, and hermeneutics. These methods allow for the identification of patterns, recurring themes, and underlying meanings in the artifacts. Hendricks (2013) notes that this process is iterative and reflexive, requiring the researcher to engage deeply with the data to properly interpret participants' experiences and perspectives.

Ethical Considerations

It should be noted that all information collected throughout this study was handled strictly within an academic framework. Nothing mentioned in this document was collected at random, the entire process was guided by the needs and standards of educational research. Parents were made aware of student participation in the study from the beginning, they approved their child's participation in a written format. They also received information that describes the study in full detail.

Artificial intelligence was also used in the creation of some lesson plans, particularly for tasks related to the organization of teaching materials. Thus, it contributed to the structuring and segmentation of song lyrics used as pedagogical resources, as well as to the proposal of activity sequences that aligned with the learning objectives. However, all the generated proposals were reviewed, modified, and contextualized by the researcher, ensuring alignment with the specific demands of the classroom and the methodological principles that guided the study.

Chapter 4:

Pedagogical Instruction

This section of the report defines the concepts of language, learning, and the classroom, which underpin the research project's objectives. It provides a detailed description of the four cycles of pedagogical development implemented with the participants, as well as how these classes evolved as they progressed through each cycle.

Vision of Language

Language has been seen as an active social activity because it keeps changing to meet the changing demands of people. It is more than just a means of communicating with each other. According to Anthony Liddicoat and Angela Scarino (2013), language is developed through interactions between people, and therefore, is used to make sense of the world and build our understanding of it. Also, Dell Hymes (1972), who created the term 'communicative competence', focused on how members of any given culture use the language to communicate and how well they are able to communicate using that language in culturally appropriate ways.

If teachers view language development from this perspective, then language learning will not just be about memorizing rules of grammar but will also be about developing the ability to use the language in real-life situations. Furthermore, Alvarez Valencia (2018) has described how important multimodality is to the development of language skills; therefore, teachers should develop lessons based on a variety of resources and settings that will enable students to develop their language skills through the use of different modes of expression. This is accomplished through the application of Rap music as an instructional tool within this project.

In using Rap in classrooms, one can see that language is a medium through which people create their identities and generate knowledge. Baena and Espitia (2016) also argue that through the use of Rap, students establish an emotional bond with the language, which allows them to create lasting meaning. Ultimately, this project will demonstrate how language is a living and complex form of communication, critical thinking, and creativity. Language is not just a set of rules; it provides individuals with a way of interacting with each other and the world in a meaningful way. Thus, it is through language that we build our knowledge and our identities. Through this lens, students will be able to use language as a tool for analytical thinking and to express themselves through written or oral communication regarding the context around them.

Vision of Learning

This research provides an understanding of learning as a socially constructed process through a social interaction lens, meaning that students actively construct knowledge through social interactions with peers and teachers. According to Bruner's (1986) view of how learning occurs (scaffolding), students are supported by key teachers who help them with tasks that they would otherwise not complete without support. In this sense, the teacher's support is essential in providing students with the skills to gradually shift toward being independent learners.

Additionally, it is important to recognize that learning is described as a continuous and contextually relevant process; it does not exist in a vacuum, as it is interconnected to learners' realities and past experiences. The Colombian Ministry of Education (2012) has stated that language instruction should be connected to students' regular routines and use items or situations that have personal relevance to them. Consequently, the use of contextually relevant instructional

materials and situations allows students to obtain a more in-depth understanding and experience a longer-lasting learning experience.

Similarly, collaborative learning is seen as a fundamental characteristic of this project. According to Lev Vygotsky (1978), social interaction is key in the development of cognition, and learning will be a more effective experience when individuals collaborate to develop solutions together with one another, contributing ideas toward those solutions. Therefore, collaboration promotes comprehension while developing critical thinking and problem-solving skills.

Finally, current understandings about learning emphasize that metacognition, or student's ability to evaluate and control their own learning process, is a crucial element. By engaging in metacognitive activities, learners can better understand their strengths and weaknesses, develop goals, and use strategies to enhance their own performance. In turn, this increases a student's ability to independently regulate their own learning, leading to increased agency in managing their own learning experience.

Vision of Classroom

According to Freire (1970), a classroom is not simply a place where knowledge is taught by a teacher to students; rather, it is a place where all participants (teacher and student) construct and build an understanding of things together and develop new meaning through their interactions. Freire opposes traditional forms of education that have been modeled after banking systems, in which the teacher is viewed as the giver or depositor of knowledge and the student is a passive recipient of knowledge. He advocates for the need for an alternative form of education that uses dialectic and critical thinking processes to stimulate social change. In doing so, the

paradigm-shifting role of the teacher is transformed into one that no longer has authority over students but instead acts as a co-constructor or mediator of knowledge along with the student.

From this perspective, the classroom must also be a place where the teacher fosters diversity and democratic participation in the classroom. In pluricultural and multicultural environments like Latin America, it is critical to acknowledge that students' voices are important in the teaching and learning process. Cummins (2000) states that when students are allowed to use their language and culture as learning tools in the classroom, their identity becomes empowered through the educational process. Therefore, the classroom becomes a space that recognizes other forms of knowledge and provides access for students to share their knowledge with peers.

Also, Shor's (1999) view supports the idea that a classroom provides an opportunity for students to reflect on language and examine how language influences their social world. The classroom is therefore more than a place to learn grammatical or vocabulary items; it is also an environment to question the dominant discourse found in society and participate in the creation of an active citizenship. The application of this critical lens will create students who can learn how to "read" the world, not only with written language.

Instructional Design

This pedagogical intervention project has been designed to teach English as a foreign language (EFL), focusing specifically on using music (Rap) as a primary resource for delivering EFL instruction in the classroom. The proposed project, which consists of four cycles of 8 hours each, required students to complete 32 total hours of classroom-based instruction that consisted primarily of language-based instruction through instructional activities incorporating activities

related to musical exploration, social reflection, and creative production, as well as integrating linguistic content with the activities listed above. As such, the pedagogical design of the proposed primary language-based instruction methodology was developed to support teaching and learning processes through the articulation and integration of the English language skills of reading, writing, listening, and speaking using real song lyrics and song materials adapted for use in the classroom environment.

The design of the primary pedagogical methodology used in the proposed pedagogical intervention project was based upon two additional fundamental principles. First, the impact of Rap on the motivation of students and their cultural connection (social and cultural proximity) to it was exploited to motivate students and encourage active participation in the pedagogical intervention project. Second, the enhancement and improvement of students' vocabulary occurred through examining the lyrics of songs, guided writing activities, active listening exercises, and producing original written texts.

Work cycles were based on the historical and cultural significance of Rap through analysis of social issues and into personal creative songwriting and reflection about one's own city and country. Each lesson plan ([Annex 5](#)) included the use of authentic materials such as songs, video clips, news articles, and comic strips, and integrated different pedagogical techniques, including games, group discussions, creative writing, and pronunciation activities. Throughout the entire process, the balance of linguistic theory with expressive theory was maintained so that the language could be explored in all of its different dimensions but began and focused on developing communicative competence to its fullest extent. The project was intended not only for the purpose of transmission of linguistic knowledge, but also to create dynamic, contextualized, and culturally relevant learning experiences. The following cycles will illustrate

the development of these activities, the topics that were covered, and the English language content that was connected with the learners' interests, prior knowledge, and social realities.

Cycle One: Introduction to Rap and Exploration of Its Language

Cycles of Intervention	Lesson Plans	Topics	Learning Objectives	Class Material
Cycle 1	Lesson 1: Introduction to Rap Music (120 min)	*Session 1- History of Rap *Session 2- What Rap is all about	* Get to know the history of rap music and its cultural relevance * Strengthen student's knowledge of basic verbs and adjectives used in the video. * Understand the context in which rap was created. *Expand vocabulary related to Rap music.	Rap history: https://www.youtube.com/watch?v=OIsVz54WB0Q Kahoot: https://create.kahoot.it/details/363a9677-7f2d-4751-b941-8b35cd337d3d
	Lesson 2: Rap charades (120 min)	*Session 1- Concrete schoolyard *Session 2- Charades	* Identify vocabulary from the lyrics of the song "Concrete schoolyard" * Practice speaking and describing actions in English using vocabulary from the song. *Recognize and understand what a verb, an adjective and a noun are.	Concrete schoolyard (Song): https://www.youtube.com/watch?v=axoRYjwLZp0 Document with its lyrics.
	Lesson 3: Understanding Rap Lyric (120 min)	*Session 1- "Don't" lose yourself - Eminem *Session 2 – Fill the gaps	* Practice speaking through reading lyrics aloud. * Strengthen listening/reading/writing skills through a gap-filling activity. * Expand vocabulary by filling in missing lyrics.	Importance of Eminem in rap: https://www.youtube.com/watch?v=xFYQPAOz7Y Lose yourself – Eminem: https://www.youtube.com/watch?v=xFYQPAOz7Y Filling gap activity to hand in.
	Lesson 4: Rap and social messages (120 min)	* Session 1 – Organize the lyrics. Discovering and telling the meaning to classmates.	* Understand how rap addresses social issues and tell real stories about life. * Practice expressing opinions through discussion.	"The message – Grand master flash" - https://www.youtube.com/watch?v=1HrdMyIxtQ

Figure 7- Cycle 1, Own elaboration.

In this first cycle, "Introduction to Rap and exploration of its language," students were exposed to Rap as a form of cultural expression and communication (Figure 7). Examples of content included the history of Rap, evolution of Rap, influential people in Rap (Eminem), and key vocabulary from songs (Concrete Schoolyard, Lose Yourself), as well as the historical context in which this genre exists; in addition to these explanations, the power of Rap to express emotions and feelings was examined.

Interactive games such as Kahoot, "Fill in the Blanks," and Mimic Games with vocabulary from the songs were part of a range of activities designed for the purpose of developing listening comprehension skills, among others. Other activities included reading song lyrics aloud, examining the meaning through lyrics analysis, and group discussions about the social messages embedded in songs such as "Lose Yourself" by Eminem, and all of these were encouraged to incorporate both the ludic and academic aspects of English language learning. As part of this cycle, the primary goal was to develop comprehension processes, based on the philosophy that the productive skills have a very close relationship to the comprehension skills. Without developing the understanding skills first, it would be impossible to develop the linguistic productions warmly. As such, both reading and listening were primary goals to initiate and develop productive skills.

Cycle Two: Structure and Social Issues

Data collection tools		Classroom to hand back papers (Artifacts), recordings of class discussions, Kahoot answers.		
Cycle 2	Lesson 1: See, think, wonder (50min)	* Session 1 – I See, I think I wonder.	* Recognize a local social problem and describe it. * Analyze and describe a picture. * Write down what you see, think and wonder about the image.	
	Lesson 2 : U.N.I.T.Y. (50 min)	*Session 1- U.N.I.T.Y. Group activity	*Understand how rap addresses social issues. *Practice giving opinions through group socialization and choosing one of the five premises given for discussion. *Expand vocabulary related to social themes.	U.N.I.T.Y. Document https://www.youtube.com/watch?v=LgU-3dNt8U Vocabulary document : Unruly, Male chauvinist, respect, love, disrespect.
	Lesson 3: The beat (50 min)	*Session 1- How a beat sounds like?	* Relate a beat with its lyrics. * Recognize what a beat is. *Identify basic sentence structure in music.	All about the beat: https://www.youtube.com/watch?v=3p4QQTQ89Nw
	Lesson 4: Four-line Rap (50 min)	* Write a 4 lines verse in which the problem is exposed. * Express how local problematics make the student feel.	*Practice giving opinions through Rap Writing (4 lines). *Relate my context with Rap Music.	https://emastered.com/blog/how-to-write-a-rap-song
Data collection tools		Classroom artifacts, recordings of songs and socializations, papers with the lyrics created.		

Figure 8- Cycle 2 chart, own elaboration.

The second cycle, “Rhythm, lyrical structure and social issues,” as shown in Figure 8, focused on lyrical creation and the understanding of rhythm as an essential element of Rap. Topics such as the musical and textual structure of a song were addressed, with an emphasis on how rhythm guides lyric writing. Students explored socially charged songs such as Queen Latifah’s U.N.Y.T.Y, which allowed them to recognize the critical function of Rap in the face of urban realities.

Activities focused on recognizing a beat, writing four-line verses, analyzing images through the “See, Think, Wonder” technique, and organizing jumbled lyrics were proposed. These experiences were designed to stimulate social criticism, creative textual production, and the expression of personal opinions in English. This cycle aimed to have great formative value not only about what Rap is, but also as it promoted original writing, social awareness, and the development of communicative competencies through creative resources. By connecting artistic expression with real issues, students strengthened their language skills and their capacity for reflection. In this cycle, work was done on the initial development of productive skills, focusing on the use of everyday vocabulary, the relationship and association of repetitive English sounds with the mother tongue, as well as the integration of isolated English words into Spanish discourse. This was achieved through the production of simple sentences, without excessive concern for grammar.

Cycle Three: Local Issues and Appropriation of Context

Cycle 3	Lesson 1: Creating a comic (50 min)	* Session 1 – What's the comic? * Session 2 – Creating dialogues.	* Practice writing dialogue, narration, and text that effectively communicates the story and message behind the social issue. * Learn how to tell social issues and real stories about students' lives.	
	Lesson 2: Rap About Colombia (50 min)	* Session 1 – All Aka mind about Colombia.	*Relate my social context with music. *Boost knowledge about Colombia. *Practice fluency in groups. * Create a 4 lines lyric to complement the song.	
	Lesson 3: Write and Sing a Rap song (50 min)	* Session 1: Write an 8 lines verse in which any of the following problems is exposed: 1. Garbage disposal. 2. Gender based / domestic violence 3. Drug Addiction – Alcoholism. 4. Self-improvement - Personal Growth. 5. Any topic you may like.	*Recognize the places I know from my city. *Relate everyday vocabulary and verbs with the video. *Understand Bogotá as a multifaceted and multicultural city.	All AKA mind: https://www.youtube.com/watch?v=Cuf98cRHSE&list=RD_Cuf98cRHSE&start_radio=1 How to Write a Rap song: https://www.bbc.co.uk/bitesize/articles/zdtrcbk Akon – Lonely: http://www.youtube.com/watch?v=6LEW_2NDM5k Eminem – Superman: http://www.youtube.com/watch?v=8kYkriD9YjU Gangsta's Paradise: http://www.youtube.com/watch?v=6PO76Jmz6e
	Lesson 4: Do I know how to sing? (50 min)	* Session 1 – Sing over the song. Chanting the lyrics.	*Practice pronunciation over a Rap song. *Identify English linking sounds.	
	Data collection tools	Classroom artifacts, surveys, recordings of class socializations, recording of students singing.		

Figure 9- Cycle 3 chart, Own elaboration

The third cycle as shown in figure 9, “Local issues and appropriation of context “has as a proposal working on the link between the students' local environment and their ability to express themselves through English. Topics such as writing a song for Colombia while living abroad, besides, students wrote eight-line verses about social problems, expressing their emotions and ideas in English. Resources such as video clips were used to activate contextual reflection. Activities also included singing and writing transformation exercises, which allowed students to practice pronunciation, linking sounds and develop fluency in real-life situations.

This cycle emphasized the design of the teaching process in terms of developing production, both oral and written, so that students could create grammatically correct and coherent sentences based on the context that they were in. The other goal was the development of communicative competence, which consists of not only the ability to produce grammatically

correct language but also the ability to use language appropriately based on the context. The teacher helped students to develop well-formed complete sentences, short sentences and complex sentences, both in a manner that was isolated and based on the context of communication. The use of this method allowed students to use vocabulary that they had learned, as well as grammatical structures that they had learned, in a more natural and functional manner, improving their ability to communicate clearly and coherently in both verbal and written forms.

Cycle Four: Reflection, Personal Projection and Appropriation of Rap

Cycles of intervention	Lesson Plans	Topics	Learning Objectives	Class Material
Cycle 4	Lesson 1: Rap Museum. (50 min)	*Session 1- Getting to know some rappers.	* Practice vocabulary to introduce a person. * Make myself understood. *Identify some rappers and what their songs talk about.	The 50 Top Rappers of All Time: https://www.forbes.com/sites/entertainment/article/best-rappers-of-all-time/ Questionnaire document – 5 Questions.
	Lesson 2: Rap Reflection (50 min)	*Session 1. Rap Questionnaire	* Identify if using Rap in Class was useful. * Getting to know if students enjoyed the experience of using Rap in class.	
	Lesson 3: Creating my song. (50 min)	*Session 1- Writing a song about my future. *Session 2- Singing a song about my future.	* Practice speaking through reading/Singing the lyrics aloud. * Strengthen listening/reading/writing skills through writing/singing activity. * Expand vocabulary on professions and future life probabilities.	
	Lesson 4: What's Rap music? (50 min)	*Session 1- What was Rap for me? *Session 2 – What is Rap for me?	*Comparing previous thoughts on what rap was with what I think now. *Practice giving opinions through class discussions.	
Data collection tools		Classroom to hand back papers (Artifacts), recordings of class discussions and songs.		

Figure 10- Cycle 4 chart, Own Elaboration.

Finally, the fourth cycle ‘Reflection, personal projection and appropriation of Rap’ as shown in figure 10, proposed an introspective and projective look at learning. Students began by exploring the figure of famous rappers and what their songs communicate and then reflected on

their identity and imagined their future. This cycle was relevant because it aimed to develop oral and written production skills focusing on the creation of longer and more complex sentences that not only made sense and were coherent but also respected proper grammatical structures.

Students were expected to articulate their ideas in a clear and precise manner, ensuring that their productions were also relevant within a given context.

Chapter 5:

Data Analysis & Findings

The following chapter offers the details, analysis and conclusions derived from the data collected throughout the development of this research. Initially, a description of the data collection instruments used is presented, followed by the methodology used to analyze the information, as well as the perspective from which the data were interpreted. Finally, the four categories that emerged served as a guide to analyze and support this study in relation to the research question and the specific objectives formulated.

Data Analysis Procedures

In this research, several data collection instruments were used in order to obtain a comprehensive understanding of the impact of Rap on the development of productive skills in English in tenth grade students. Among the instruments used were the field diary, the characterization test, the diagnostic test, and the classroom artifacts. The field diary ([Annex 7](#)) enabled systematic documentation of students' behavior, participation, and reactions during the sessions. The characterization test provided useful information about the students' linguistic, social, and cultural backgrounds which helped to establish the context for pedagogical choices within the overall project framework. The diagnostic test was also useful for assessing the students' initial level of ability in both speaking and writing in order to provide a benchmark throughout the course of implementation for evaluating progress.

Audio recordings were also important because they provided a means of collecting data on the students' oral interactions, language production and participation during class. The audio recordings provided detailed examples of the authenticity of the students' language productions

and could be referenced at a later time for further analysis, therefore facilitating a greater understanding of students' language use, pronunciation, fluency, and communicative ability over time.

Also, examples of classroom products created by students, including written work, audio recordings of students' presentations or lyrics created by students were a tangible way to demonstrate the use of language in real-life, and creative contexts. Taken together, these products provided valuable evidence for assessing the ongoing changes in each student's ability to use language, as they documented both progress and achievement during the course of their learning.

This study took a qualitative approach in order to gain a comprehensive and contextual understanding of the phenomenon being studied. The reason for adopting this approach was to understand participants' experiences, meanings, and interactions in the context of learning. By using a qualitative paradigm, the primary goal was to examine how and why students' language performance changes as a result of specific issues related to classroom dynamics, motivation and Rap as a teaching tool, rather than measuring those directly with numeric data.

The use of a qualitative paradigm was related to the use of triangulation as a method for validating and enhancing the research findings. Triangulating measures that were collected from multiple sources (field notes, voice-recordings and classroom materials) allowed to have alternative perspectives on the same information collected, identify patterns, support the interpretation of the data and enhance the validity of this study. The findings of this study related to Rap were, therefore, evaluated from several perspectives, thus allowing for an extensive databased understanding of teaching and learning English as a Foreign language.

A thematic analysis approach to explore the patterns, meanings, and structures in qualitative data was used. It provided an analytical lens that allowed for the identification of recurring themes/behaviors within the collected data and provided a thematic understanding of the phenomenon studied. Thematic Analysis is an analytical tool that has been described by Virginia Braun and Victoria Clarke (2006) as an analytical approach to identifying, analyzing and reporting present within a given dataset and is therefore seen as appropriate for exploring education processes and experiential learning of individuals involved in education.

Thematic Content Analysis is ideally suited to examining data collected through the use of field diaries, classroom artefacts, and recordings of events. Thematic analysis allowed for the sampling of representative data segments to be coded, categorized, and grouped into the following areas: Participation; Motivation, Language, Critical self-expression. The categorized codes can then be compared and contrasted with the research objectives to offer systematic and meaningful insights into how students learn. Thematic content analysis also provided an opportunity to analyze open-ended responses and written and oral output, focusing more on the depth/richness of the data than on its quantification.

With its flexibility in terms of methodology, thematic analysis has helped to structure and interpret the amounts of qualitative data. By creating a structure from the data with the use of themes, thematic analysis provided a better way to understand the evidence and helped to cross-reference various sources of data. In the end, by using thematic analysis, it was possible to provide a strong foundation to integrate the various perspectives into a rich understanding of the data, which was critical for determining the role of Rap as a tool for teaching English and improving English productive skills.

Categories of Analysis

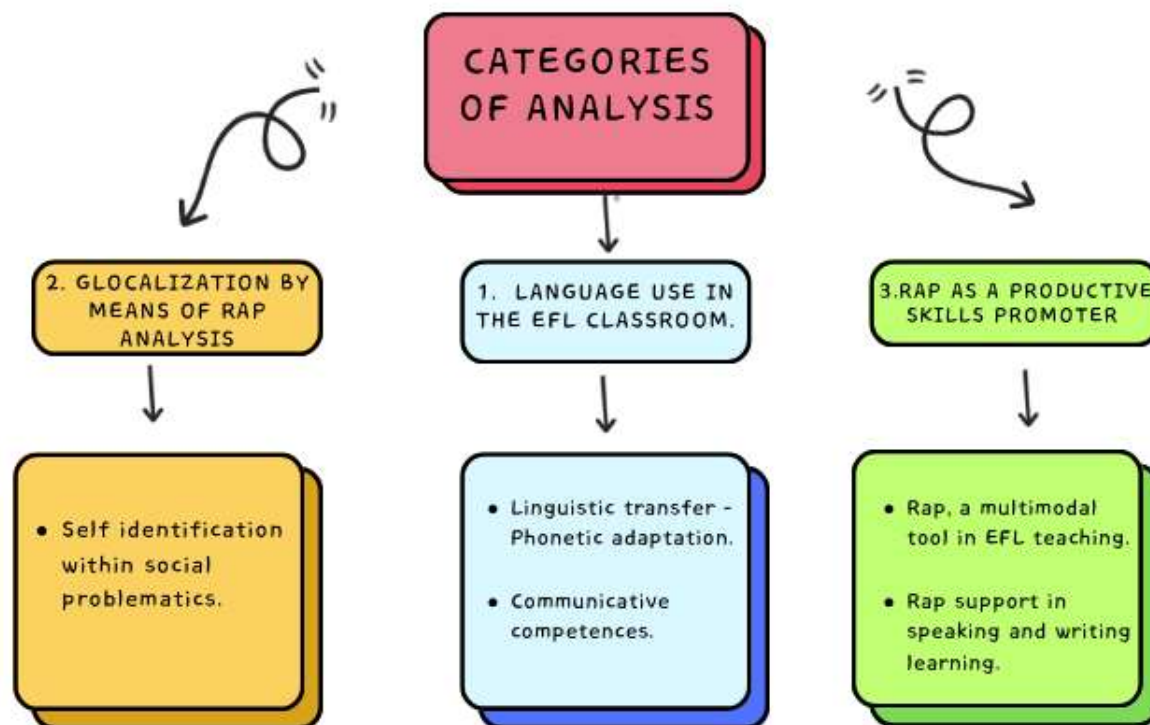


Figure 11- Analysis diagram, Own elaboration.

Category 1: Language Use in the EFL Classroom

This first category of analysis focuses on showing how students use and appropriate the target language within the classroom. Data on phonological awareness, linguistic transfer, pragmatic, and syntactic functions of language that were relevant to the research were considered. It was noticed that students made assumptions on how to write a word using known phonemes, used phonological aspects of the language such as suffixes and adapted them to their mother tongue, and used affective expressions to express their opinions.

Subcategory 1: Linguistic Transfer and Phonetic Adaptation. This subcategory examined students' oral and written approaches, focusing on how they integrated elements of their native language into English and vice versa, particularly in terms of pronunciation and spelling.

Initially, there was an exercise in phonemic awareness, a metacognitive skill for manipulating minimal oral segments (Luria, 1984), which was evident in some students when applying the pedagogical proposal. Students used common English phonemes in their written work to integrate those sounds into Spanish words, as shown in Illustration 1. Student 1, who has been constantly exposed to the target language during the implementation, demonstrated a phoneme-grapheme correspondence in their response to the activity. It represents the first stage of scaffolding in the knowledge-building process, in which the student makes assumptions and attempts at what they consider to be correct writing before a more knowledgeable other provides structured assistance to help complete tasks that are beyond their current ability (Bruner, 1972). These associations occur because Student 1's mother tongue is Spanish, which is considered a transparent language, as the written form is generally similar to the representation in the International Phonetic Alphabet (IPA) for this language. English, on the other hand, differs between phonemes and graphemes, making it an opaque language. (Oliver et al, 2016) In this case, students used the repetitive pronunciation of English words to assign phonological features of the language. In this example, the student had difficulty spelling the word “investigation,” so he used its sound and adapted it to his writing, turning it into “Investigeshon.”

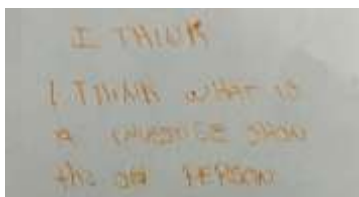


Illustration 1- Student 1, Artifact 1, Cycle 2

Student's production	Correct Word	Pronunciation	Phoneme	<u>Grapheme</u>
Investigeshon	Investigation	/ɪnˌvɛs.tɪˈɡeɪ.ʃən/	/ʃ/	/Shon/

Table 1- Minimal oral segments

This phenomenon was also repeated in oral activities. Students supported their short intervention by using common English phonemes, for instance, in recording 1: Student 2 mentioned “Atracs” to speak about the noun “robbery”, so he/she added the phoneme /s/ to the Spanish word atraco, which refers to plural common nouns in the target language too. (Recording 6, cycle 2) In addition to this pattern identified, Student 3 integrated “robers” to refer to the action of stealing (Recording 7, cycle 2), and Student 4 asked how to say the word “Cama” in English, to which he/she first pronounced “Cameishon” as a try to figure out the correct way. Likewise, on the first-class observation, one student expressed to the teacher, “Profe deje libreishon la claseishon” (Field diary, #1, 2024). Here, it was evident that even when students struggled with pronunciation, they used some phonological aspects of the language, such as the English suffix “tion”, which adapted to their mother tongue. This type of adaptation occurs in contexts of interference or reverse linguistic transfer; in this case, students, instead of applying Spanish phonetic rules to English, were trying to adjust English forms to Spanish phonological and orthographic forms, (Basetti, Cerni, 2022).

Student's production	Wanted Word	Spanish Word	English Pronunciation
Atracs	Robberies	Atracos	/'ɪəbəɪz/
Robers	Robberies	Robos	/'ɪəbəɪz/
Cameishon	Bed	Cama	/bɛd/
Libreishon	Free	Libre	/fri/
Claseishon	Class	Clase	/klæs/

Table 2 - Common English phonemes

It is also worth noting a process of linguistic interference, as evidenced in the use and application of Spanish spelling and phonological rules in English. First, the accentuation of words, as it is shown in illustration 2, Student 6, when wanting to write the Spanish word “invasión” (a proparoxytone word that is accented on the last syllable), chose to assign the accent to which he/she considered to be the same stressed syllable as “Invasion” (an English word that is accented on the second syllable).

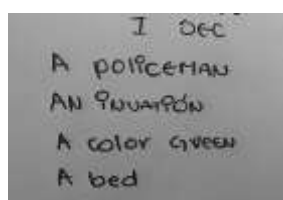


Illustration 2 - Student 6, Artifact 2 - Cycle 2

Following this, the student also perceived a phonetic similarity between the words and assumed that the spelling of the English word should follow the same rule as in Spanish. It can

be observed that student 6 added the phoneme /ʃ/ (voiceless postalveolar fricative consonant), which sounds like “sh” /tʃ/ in English and is commonly used in words ending in “tion,” such as "Intervention: /ɪntə'veɪʃən/ - /ʃən/, which contrasts with the word in question, “Invasion,” which is phonetically translated as /ɪn'veɪʒən/ and whose last syllable “/ʒən/” can be confused.

This phenomenon of linguistic interference, due to the phonetic similarity of words, was also evident in Illustration 3, where student 7 used the same path to write the word 'eviction'.

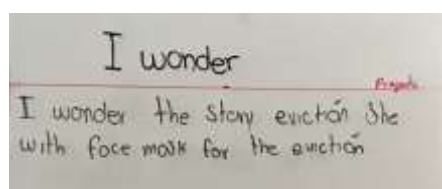


Illustration 3 - Student 7, Artifact 3, Cycle 2

Student's production	English Word	Used phoneme	Correct phoneme
Inva ^{ti} ón	Invasion	/ɪn'veɪʃən/	/ɪn'veɪʒən/
Evic ^{ti} ón	Eviction	/ʃ/	/ɪ'veɪk.ʃən/

Table 3 - Linguistic interference

Subcategory 2: Communicative Competences. This subcategory involves the development of communication skills, one of the main objectives of this research, as it refers to the forms of interaction that students begin to use in the classroom when using the foreign language. This progression became evident when it was observed that students used isolated words, switched languages, incorporated syntactic notions, and used the language to satisfy affective notions.

One of the main characteristics observed in the data collection was code-switching. Students often alternated between their native language and the target language within the same sentence in different communicative situations. In sentences such as “Profe haga la clase en Spanish más bien” (Field diary, #10, 2025), the student was carrying out an unconscious process of intrasentential alternation by including the English word “Spanish” in their Spanish speech. This demonstrates that, due to the speed of his expression, student 5 acquired and accessed his lexical equivalents and spontaneously linked vocabulary from the target language to his oral production (Poplack, 1980). This phenomenon was also identified the other way around, in illustration 4, where student 6 produced a sentence written mostly in English, alternating with Spanish, which shows an accurate textual production but a lack of the corresponding English lexicon for the word “Maquinas”.

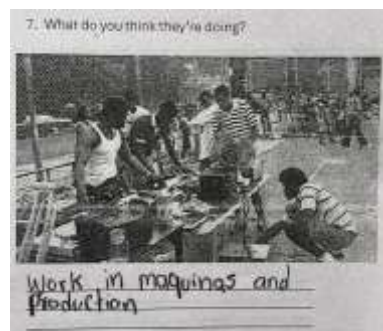


Illustration 4 - Student 6, Diagnosis Test

Additionally, the use of isolated words in speech with correct pronunciation demonstrated an understanding of the language's phonetic characteristics (Flege, 1995). After a few sessions, it was observed that some students had begun to change the way they greeted the teacher. Instead of pronouncing the name David in Spanish, they chose to say “Hola David, qué más,” using the English pronunciation for both “/he'loo/” and “/'dervid/.” (Field Diary, #3, 2024). This

phenomenon was also evident when students said goodbye at the end of class; they said “Muchas gracias, teacher,” changing from the use of the Spanish phrase “muchas gracias” to a well-pronounced English word, “teacher” /'titʃə/, to complete the sentence (Field diary, #3, 2024).

Furthermore, basic syntactic notions were evident in the construction of expressions in the production of the target language. Student No. 7 expressed the following: “Teacher but question” (Field diary, #6, 2025). This intervention presented a difficulty in lexical-syntactic production. In this case, the student constructed an affirmative sentence without following the grammatical rules of English, which require a subject (performing the action) within the sentence, and added a verb, which should be “Have.” This phenomenon is related to the way English is taught, which tends to encourage translating everything before speaking. This production is equivalent to a syntactic organization of Spanish in which, on occasions, the subject or verb is omitted. Even so, the sentence does not lose its meaning; however, the language used in their intervention stands out.

It is worth noting that Student No. 8 demonstrated an understanding of complex linguistic functions, including expressing disagreement and utilizing language pragmatically and contextually. During one of the class reflections after analyzing the lyrics of a Rap song, a student asked the class how to say, “I disagree” (Field Diary, #12, 2025), and the teacher explained the expression “I disagree with someone/something.” From that moment on, Student No. 8 found several opportunities in classes to use this expression properly. This integration of the expression in specific spaces alludes to the development of his communicative competence, as the student identified when and how the above concept was used in context.

The use of affective expressions demonstrates the acquisition of both linguistic structures and language as a promoter/vehicle of social emotionality. At the end of one of the exercises

proposed in class, Student no. 9 used the expression “I love you, David” (Field diary, #4, 2024) when the use of a word was explained. The use of this expression demonstrated, first, the use of the expressive function of language, a social function that recognizes the foreign language as a resource for establishing links in real contexts (Hymes, 1972), and second, the appropriate use of the basic English structures (pronoun, verb, object), which demonstrates the use of elementary syntactic notions applied to their discourse.

Likewise, in illustration 5, student 10 developed activity 1 of cycle 3, which involved creating a comic strip on a topic the students thought was recurrent in Rap lyrics. In this case, the student decided to talk about “Tusi”. Here, we can establish that the student, through the use of the word “Happy,” not only has lexical knowledge but can also associate this expression with a specific context. In this case, through the comic, we can see how a homeless person can feel happy when obtaining this drug.



Illustration 5 - Student 10, Artifact 1, Cycle 3

Category 2: Glocalization by Means of Rap Analysis

This category analyzes how, through Rap, students identified social issues in songs, news, and photographs, and whether they identified any of these issues in their immediate context. Here, students discovered that Rap is a resource for expressing opinions and developing

personal points of view, thereby strengthening productive language skills while reflecting on issues related to their sociocultural environment.

Subcategory 1: Self-Identification Within Social Problematics. This subcategory analyzes how students understood social criticism through a global cultural product, localized it, reinterpreted it, and related it to their immediate reality.

In the second lesson plan of the second cycle, Queen Latifah's song U.N.I.T.Y. was used. The song discusses the importance of respect between women and men in preventing harassment and gender-based violence at a time when Hip-Hop culture often promoted sexism. In illustration 6, after listening to and discussing the song with the group, students take a stance on the issue raised in the song and express their opposition to verbal violence against women. English language learning can also occur within the framework of questioning social practices; the fact that students take a critical stance demonstrates that this is not limited to language but is also a tool through which transformative values can be shared (Pennycook, 2007).

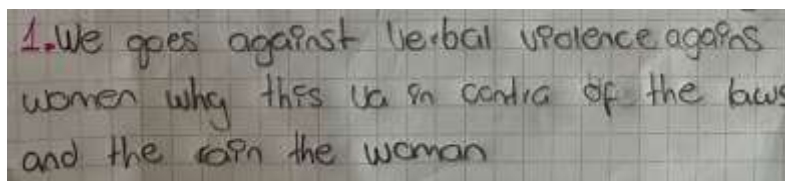


Illustration 6 - Student 6, Artifact 2, Cycle 2

This intervention was significant, given that in previous classes it was evident that some of the female students constantly argued with their classmates, who tended to engage in aggressive interactions, both physical and verbal, that often ended in physical altercations or left students emotionally affected. It should be noted that, although the Ministry of Education has projects guided by Law 1257 of 2008, whose purpose is to raise awareness and reduce the high

rate of gender violence, that according to the Bogotá D.C. Council (2025), were more than 6,400 alerts in the first semester of the year, the highest number of incidents of sexual violence reported in the last five years, these projects are not being developed within the educational institution to raise awareness.

Following this path, when a student takes a stand against gender violence, he/she is demonstrating progress in their critical awareness. Illustration 7, under the same lesson plan, shows the use of expressions such as “I strongly believe” and “We agree.” These expressions were previously taught and used in class exercises by the teacher. The use of these expressions in a critical context demonstrates that students apply the structures learned in school communication contexts to express their opinions in external contexts using vocabulary learnt in the song “U.N.Y.T.Y”. This also denotes progression from the mechanical reproduction of phrases to meaningful production, where language serves to construct meanings and views of its own. (Krashen, 1985)

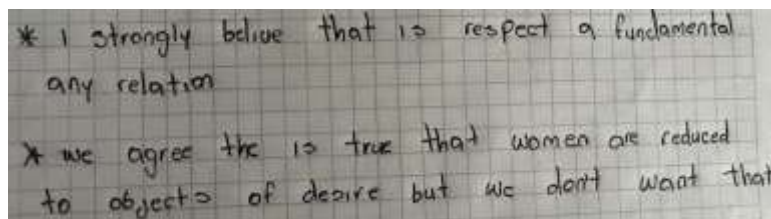
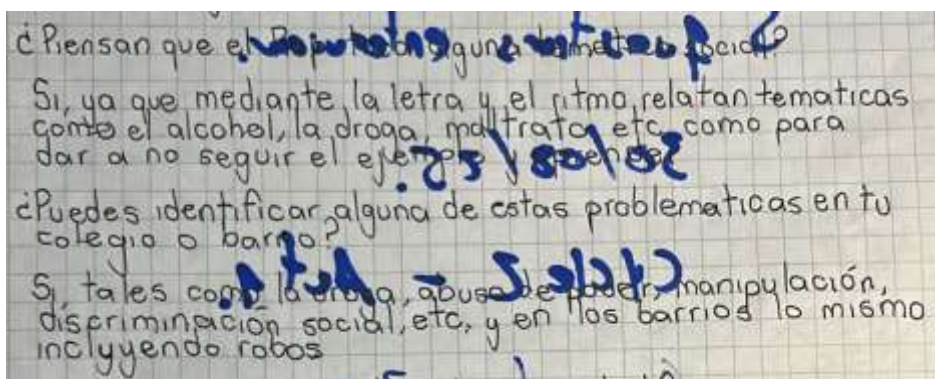


Illustration 7 - Student 8, Artifact 2, Cycle 2

Way back at the beginning of the intervention, some students thought that Rap music did not address social issues and was limited to glorifying drugs use and promoting gang fights, “*Eh, no, la verdad es que no pienso que el Rap trate así mucho problemáticas porque a diario se ven peleas gracias a este tipo de género de música*” (Interview, #1, 2025). As the classes progressed,

topics such as cultural empowerment, social unity (Concrete Schoolyard, Lesson 2, Cycle 1), poverty, and the difficulties of urban life (The Message, Lesson 4, Cycle 1) were discussed, they realized that some artists, instead of using Rap as a tool to show off or display hostility, use it as a means of empowerment and to denounce social issues.

However, throughout the classes and through the application of the exercises proposed in the learning cycles, it became evident that there was a change in perspective regarding the perception and purpose of the musical genre, as seen in illustration 8. Here, student 9 reports that in Rap music, he has been able to identify narratives associated with alcohol, drugs, and abuse, narratives that he does not want to continue reproducing, thus revealing a more complex interpretation of the social purposes that this genre brings with it. According to Pennycook (2007), language learning is not limited to linguistic activity; it also integrates historical, political, and social aspects, and must be driven by a critical stance that allows any learning tool to become a catalyst for reflection on distant and immediate realities. Added to this, in the second question of the same questionnaire ([Annex 6](#)), “Can you identify any of these problems in your school or neighborhood?”, student 9, identifies and associates with Rap topics, the negative aspects of the area where he lives, aspects that are relevant when learning whatever subject in school and which is not considered when evaluating the academic performance.



¿Piensan que el Rap tiene alguna temática social?
Si, ya que mediante la letra y el ritmo, relatan temáticas como el alcohol, la droga, maltrato, etc. como para dar a no seguir el ejemplo y enseñar.

¿Puedes identificar alguna de estas problemáticas en tu colegio o barrio?
Si, tales como la droga, abuso de poder, manipulación, discriminación social, etc. y en los barrios lo mismo incluyendo robos.

Illustration 8 - Student 9, Questionnaire 1, Cycle 2

In this regard, it can be said that the basic competency standards for language skills expected of tenth graders are not being optimally achieved due to deficiencies in learning processes, which are permeated by social challenges affecting students. Here are three examples, two of them taken from the comic creation exercise in cycle 3. First, gender violence, as shown in illustration 9, second, illegal drug dealing, illustration 10, and third, the writing interview #2 ([Annex 8](#)) that was about a complex situation (One of the students was stabbed right in front of the school when he was headed to his English class) that occurred minutes before the class was initiated, illustration 11.



Illustration 9 - Artifact 1, Cycle 3



Illustration 10 - Artifact 1, Cycle 3

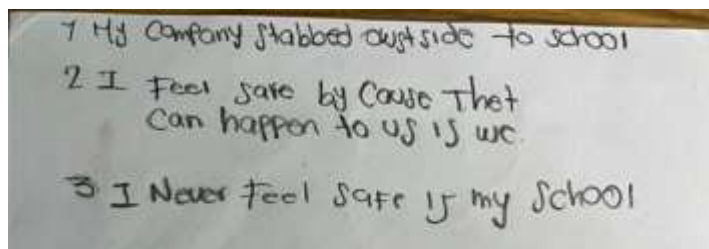


Illustration 11- Interview #2, 2025

Category 3: Rap as a Productive Skills Promoter

This category looks over how students used English as a tool for social expression and were able to create multimodal original material such as comics, creative written productions as lyrics, and songs using beats and rhyme schemes. Here, the students approached Rap not merely as music but used it as a tool to express their own opinions and decisions, which allowed them to strengthen their critical and language skills while reflecting on issues related and relevant to their sociocultural environment.

Subcategory 1: Rap, a Multimodal Tool in EFL Learning. This subcategory analyzes how Rap becomes a multimodal tool for teaching English as a foreign language, enabling students to create their own messages that combine their context with their knowledge of the language.

Incorporating Rap music as a pedagogical tool in an educational system such as Colombia's, where English has historically been taught as a symbol of globalization, prestige, and cultural advancement, involves transforming traditional grammar teaching based on

repetition and the pursuit of flawless, native English. This proposal integrates a cultural expression that emerged in the suburbs, allowing students to appropriate and redefine language learning, while expressing themselves critically about their local reality. According to Canagarajah (2013), students should not be passive agents of English, but active participants who transform the language according to their identity and aspirations. In this sense, Rap allows for the de-hegemonization and structuring of English from local realities, becoming not only a resource for learning English but also a means of claiming the right to use it on their own terms.

Rap is, by nature, a multimodal practice that combines text, sound, rhythm, and image, with great potential not only as a teaching resource but also as a communicative practice that articulates various modes of representation. (Kress, 2010) mentions that multimodality allows for the expansion of forms of representation and meaning beyond written text. Therefore, a language can be learned not only through traditional texts but also through semiotic sources such as images, movement, sound, and color. Thus, when multimodality is combined, as in Rap, more powerful forms of learning and communication are generated.

In the first exercise of cycle 3, “Create a comic about a social issue,” students were asked to present one of the themes addressed in the songs analyzed in class or a social issue related to their immediate context. For this activity, the comic *Hip Hop Family Tree Vol. 1*, illustration 12, was used as an example. This comic tells the story of Rap, its creation, development, and expansion. This scene depicts the theft of electronic equipment needed to produce the characteristic sounds that make up what is known today as Rap. In illustration 13, the students chose to depict a social issue that affects them daily in their context: insecurity. ProBogotá Región (2023) shows that Ciudad Bolívar, the town where the school is located, is known for being a hotspot for organized crime, violence, theft, and personal injury. This shows that students

are aware that they live in areas with problems similar to those in the neighborhoods where Hip-Hop culture and Rap originated, and that they are part of the collective, erroneous perception that delegitimizes and stigmatizes what Hip-Hop culture really is and has to offer.



Illustration 12 - Hip Hop Family, 2014



Illustration 13 - Artifact 2, Cycle 3

Thus, the multimodality of Rap in the classroom becomes a tool for producing original texts, such as comics, that use graphic and verbal elements to promote narrative, rather than texts that seek to reproduce materials designed to teach English without taking local realities into account. In this activity, meaning is constructed through social criticism and students' critical stance in recognizing their context. Here, comics are not formal English-learning materials; here, comics recognize students' voices in their cultural and linguistic diversity.

In addition to this, when producing illustration 14, the students asked: “Teacher, but why do we have to draw something that happens here?” (Field Diary, #7, 2025), which shows that students are not used to learning English from a perspective other than what is imposed on them, nor to being producers of their own expression. However, the final product shows how Rap is not only used to talk about song lyrics or to learn how to Rap, but rather from a sociopolitical analysis, which encourages students to analyze their environment critically, and based on this, in this case, make the decision to express how they do not want to accept drugs.



Illustration 14 - Artifact 3, Cycle 3

In the third activity of the second cycle, an identification-comprehension exercise was proposed using Eminem's song Lose Yourself, which talks about how to take advantage of life's opportunities by promoting effort, preparation, and courage as pillars of success regardless of circumstances. First, the video of the song was played so that the students could get some context, then subtitles were shown so that they could identify some words and their pronunciation. Finally, the students were asked to fill in the blanks and circle the words they had identified. During this activity, Rap was used as a multimodal tool, with written text in the guides given to students, illustration #15, and both audio and video formats in the video

presentation shown in the classroom. Thanks to the video and its visual narrative, students began to associate the singers with the “suburbs,” difficult but not impossible places to live, which people aspire to leave at some point thanks to specific opportunities, as evidenced in: “Teacher, that guy had to work really hard to achieve it” (Field Diary, #5, 2025) and in Illustration 16, which tells how a singer had to prepare for his first chance to shine, a Rap concert before an audience that did not want him there.

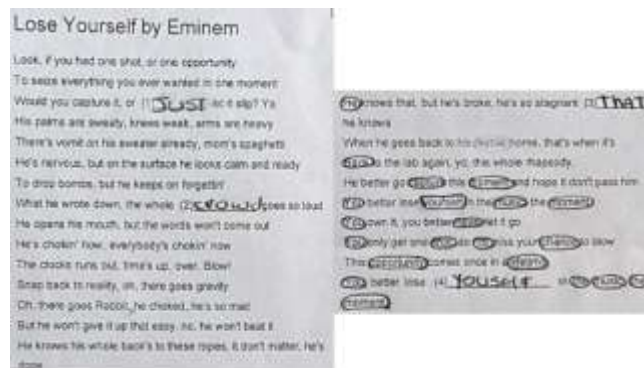


Illustration 15 - Artifact 3, Cycle 1

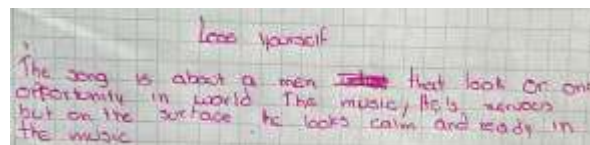


Illustration 16 - Student 9, Questionnaire 1, Cycle 1

Subcategory 2: Rap Support in Speaking and Writing Learning. This category analyzes how Rap's inner characteristics, such as rhythm, repetition, and socially critical lyrics, impact students' development, especially their writing and speaking skills. In terms of writing, it promotes vocabulary acquisition and creativity by engaging students in the composition of original and meaningful lyrics. Regarding speaking, Rap fosters fluency, pronunciation, and communicative confidence through rhythmic repetition and expressive performance.

Initially, the learning cycles were planned to increase in difficulty as they progressed. The first cycle, “Introduction to Rap and Exploration of its Language,” sought to teach students new vocabulary and help them associate it with contexts found in Rap music. Exercise 4 of the first cycle sought to have students organize the lyrics of the song “The Message by Flash & the Furious 5,” a historic song as it is one of the first to use Rap for social criticism. It talks about not letting one's surroundings defeat oneself, but also not ignoring the harsh realities that many people live with. In illustration 17, the three steps of the exercise can be identified: first, underlining familiar words; second, putting the lines in order according to what they hear in the song; and third, in illustration 18, the probable organization of the lyrics according to their understanding. These identifying and organizational activities enhance textual and phonological awareness of English by promoting more meaningful listening comprehension for students (Krashen, 1982).

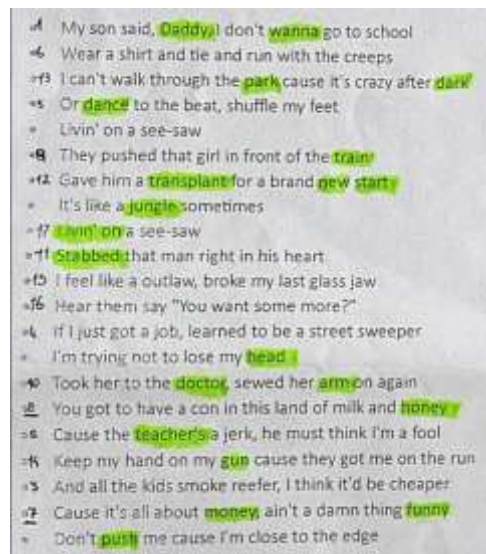


Illustration 17 - Artifact 4, Cycle 1

I like a jungle sometimes
 My man said Daddy, I don't wanna go
 to school. Leave the teacher's a
 job he not think I'm a fool. And
 all the kids amate. Vector, I think
 it'd be cheaper. If I just got a
 job. I learned to be a street
 sweeper. Or I want to be a
 shuffler. My feet wear a shirt
 and... I and run with the crew.
 Cause it's all about money.
 Come a damn strong money.
 You got to have a can on
 this kind of milk and honey.
 They pushed that girl in front of
 the train. Look her to the doctor,
 sewed her arm on again. Stabbed
 that man right in his heart. Gave
 him a timepiece for a brand
 new start. I don't walk through the
 park cause it's crazy. After dark
 keep my hand on my gun cause they
 got me on the run.
 I had like a ooooo, broke
 my last glass down.
 Hear them say "Yo where
 want some more?"
 Livin' on a see-saw.
 Don't push me cause I'm
 close to the edge.

Illustration 18 - Artifact 4, Cycle 1

Rap in educational contexts is somewhat stigmatized, primarily due to its explicit vocabulary and harsh themes such as drug addiction, theft, and violence. However, students realized that not everything in this genre is permeated with these senseless themes; there are artists who, based on their experiences, convey positive and thoughtful messages about their social context.

In Activity 4 of Cycle 2 and Activity 3 of Cycle 3, Illustration 19, both focused on improving writing skills through Rap, the objective was for students to use English as a tool for social expression rather than just an object of study. Flower and Hayes (1981) describe writing as a non-linear cognitive process involving planning, generation, and revision, a process that was applied to this activity. Illustration 20 shows the lyrics of a song created by a group of students after brainstorming and adapting the words to the beat. It also shows basic development in the use of rhyme schemes, lexical acquisition, textual coherence, and a creative written production as their social context permeates it.

Lesson Plan N° 3 (3 rd Cycle) Enhancing English productive skills through Rap Music	
School: Guillermo Carré Irujo Grade: 10 th grade Topic: 8-line Song writing and singing	
Keys	St: Students ST: Student-Teacher HT: Head-Teacher
Prescribed learning outcomes	- Students will write an original rap song in English using vocabulary and structures learned in previous lessons. - Students will express personal or social ideas through creative writing. - Students will work collaboratively to organize, edit, and perform their written lyrics. - Students will demonstrate understanding of rhythm, rhyme, and message coherence in rap composition and singing.
Co-teaching objective	- To guide students through the creative process of writing a rap song using English as a means of expression. - To strengthen writing fluency, vocabulary usage, and grammatical accuracy in a meaningful context. - To promote self-expression, collaboration, and confidence in using English through artistic production.
Key linguistic structures	- "My song talks about..." - "The message I want to express is..." - "This rhyme means..." - Simple present and past forms for storytelling. - Rhyme patterns (AABB / ABAB)

Illustration 19 - Lesson plan 3, Cycle 3

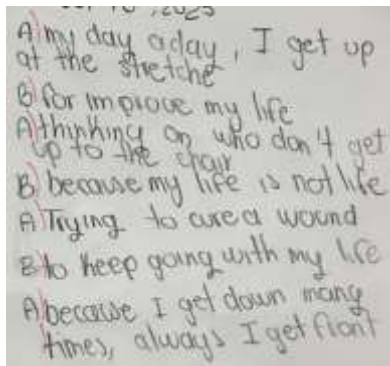


Illustration 20 - Artifact 3, Cycle 3

Now, in terms of oral production, several activities were proposed since, according to Derwing and Munro (2005), when singing Rap, students perform prosodic exercises involving intonation, accentuation, and rhythm, which are essential for oral fluency. Rap, a genre based on rhythmic and repetitive use, supports learning and respect for patterns of accent, rhythm, and intonation. In this case, although the activity could only be applied once due to time constraints, it showed that with constant practice and pronunciation, students began to recognize and reproduce the sounds of some words that they previously pronounced differently, along with

English sounds that they did not know before. In the recording of exercise 4 of cycle 3, a pair of students chose to sing along to the track Lonely by Akon. The result was positive, as it was evident that both their intonation skills and pronunciation skills were adequate, thus improving their fluency,

“Yeah, I woke up in the middle of the night, And I noticed my girl wasn't by my side,
Coulda sworn I was dreamin' for her, I was feenin' so I had to take a little ride,
Backtracking over these few years, Tryin' ta figure out what I do to make it go bad”
(Recording 1, Lesson plan 4, Cycle 3)

The most positive aspect of this exercise was in terms of confidence increase. After several attempts, the students decided to go to the front of the classroom and sing the song for everyone. Students do not usually speak English spontaneously and confidently, but in this exercise, the Rap acted as a transition zone in which students moved from deliberate repetition to spontaneous singing once they learned the song and felt comfortable singing while being observed.

Finally, this process was also evident in recording 1 of activity 3 of cycle 3,

“My day a day, I get up at the stretche, for improving my life, thinking on who don't get up to the chair, because my life is not life, trying to cure a wound, to keep going with my life, because, I get down many times, always I get front” (Recording 1, Lesson plan 3, Cycle 3)

where the student wanted to record his song, putting aside his embarrassment and demonstrating that Rap promotes ownership of a discourse, which in this case was created by him and his group. Norton (2013) mentions that rapping in English involves the development of a

performative component that connects language with identity, which, when interpreting lyrics of his own authorship, generates meaningful learning since Rap becomes a vehicle for his ideas, emotions, and opinions.

Chapter 6

Conclusions and Implications

This chapter presents the conclusions that emerged from the results of the previous chapter and outlines implications and limitations encountered throughout the implementation, as well as suggestions for future research.

Conclusions

Regarding the analysis of the influence of Rap music on productive skills development in English as a foreign language, it was possible to demonstrate that there was a significant impact on the development of students' oral and written expression, as they showed improvement in vocabulary acquisition and recognition, sentence construction, and pronunciation. The rhythm and repetitive structures of Rap music facilitated the retention of lexical elements and common expressions. Furthermore, anxiety related to oral expression and fragmented oral production was transformed into learners' intentional discourse. In addition, this oral discourse was approached from a social-critical perspective, which allowed students to identify cross-cutting themes in both Colombian and US contexts, thanks to the songs proposed.

Additionally, it was possible to conclude that Rap as a pedagogical tool focused on a more authentic and decolonial use of language within the classroom allowed students to let go of the pressure of thinking of English as a superior language, and gave way to freedom of interaction between a clear communicative-denunciatory purpose, rhythm, and confidence in their written and oral productions. Teaching the language from the periphery involved recognizing multiple valid uses, reducing the fear of “not sounding native,” and strengthening communicative confidence and linguistic precision.

Regarding the impact of Rap on students' acquisition and use of vocabulary in written and oral expression, the analysis of the data revealed that the implementation contributed positively to phonetic and syntactic lexical development. In the early stages of the project, there were initial approaches to oral language production by using isolated words. During subsequent classes, students developed phonetic awareness by manipulating minimal oral segments and integrating characteristic English sounds. Likewise, phenomena such as linguistic interference derived from the phonetic similarity between English and Spanish were observed, as well as code-switching, since students alternated between their mother tongue and the target language within the same sentence. This provides evidence of positive progression, as students went from using isolated words to constructing slightly more complex sentences, incorporating basic syntactic notions into their productions.

Regarding the analysis of the closed sociocultural context using Rap music data, it was concluded that students moved from a position in which they thought Rap contributed nothing to culture to developing a critical stance toward the social realities addressed by this genre. The students reinterpreted Rap narratives and linked them to their immediate reality, showing active and reflective participation in class. In addition, they recognized that although some artists address violence, drug addiction, and excess, others use Rap as a means of empowerment and social criticism. They also identified narratives in both the songs and their immediate context that are associated with alcohol and drug use and situations of abuse, expressing that they did not want to reproduce these patterns. This response reflects a deeper understanding of the social purposes that accompany the genre.

Finally, when exploring how Rap lyrics can reshape the writing of students learning English as a foreign language, it became clear that they initially showed surprise and resistance,

reflecting that they were not used to learn from perspectives other than those traditionally imposed. The use of Rap from a multimodal perspective became a tool for producing original texts, such as comics, that integrated graphic and verbal elements with meaningful, contextually grounded narratives. These products did not seek to reproduce conventional materials, but rather to recognize the students' voices in their cultural and linguistic diversity. The creation of lyrics showed progress in basic rhyme schemes, vocabulary acquisition, and textual coherence, as well as in incorporating social context into their authentic productions with expository meaning.

Implications

In this regard, the implementation of this research project had several implications for CEDID Guillermo Cano School, the students participating in this study, and the future teacher who conducted this research.

Based on this study, it is suggested that the school incorporate cultural practices, materials, and resources that are linked to the students' identity and social environment, so that learning connects more meaningfully with their contexts and experiences. It is also proposed that the school create interdisciplinary projects in which cultural expressions are integrated into the academic curriculum. This research showed that exposure to these cultural practices not only strengthens linguistic aspects but also opens paths of sociocultural recognition that favor identity building, and question traditional academic dynamics, and promote a more inclusive, contextualized, and meaningful education.

For students, it is recommended that they consolidate the classroom as a safe space for learning English as a Foreign Language (EFL), where they can express themselves freely. To this end, it is essential to reduce the academic and social pressure associated with making mistakes, reframing them as learning opportunities rather than reasons for ridicule. This approach

significantly promotes the development of oral and written language skills by encouraging participation, confidence, and a more open attitude towards the development of productive skills.

As a pre-service teacher, it should be noted that the experience of teaching English as a foreign language in a school affected by such complex social problems was very demanding, requiring a great deal of patience and effort, but in the end, it was completely worth it. Using Rap as a teaching tool allowed me to move away from traditional teaching methods in favor of a non-hegemonic approach that provided students with a platform to express themselves authentically about their environment and reflect on real-life issues.

Limitations

Several limitations arose during this research process. The classes in which the implementation cycles took place were affected by the school's poor time management, as the three hours of class time per week were reduced to about two hours per week, divided between the main teacher's topics and the future teacher's topics. The school provided food assistance (snacks and lunches), which altered the dynamics of the class, as students spent 20 minutes on these activities, which often lasted longer than expected. Classes were also affected by the number of institutional activities carried out during class time and by flooding caused by the overflowing of the Tunjuelito River, which left students without classes for two weeks. Last but not least, it should be noted that these practices, focused on a population steeped in violence, insecurity, and drug use, proved very difficult. In the classroom, students were found with drugs, heated fights broke out between boys and girls, and one student was stabbed at the school gate, demonstrating how the context has a significant impact on the educational process.

Further Research

This study was conducted with the aim of enhancing productive skills in English as a foreign language. The data obtained in this research showed that students improved their writing skills and, at the same time, developed oral skills such as increased vocabulary and confidence when speaking. It is recommended for future research to investigate and delve deeper into non-hegemonic cultural practices and cultural material related to Rap, such as Graffiti, Break Dancing, or MCing, which could provide a safe space in which to build an identity based on social realities and thus move away from the imitative academic English that students are accustomed to.

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Annexes

Annex 1: Characterization Test

Cuestionario

Objetivo: Caracterizar a los estudiantes del grado 903 J.T del colegio Guillermo Cano Isaza.

A continuación...

Nombre: _____

Edad: __ Barrio: _____ Estrato: _____

1. ¿Cuál es tu estrato socioeconómico?

- A) 1 B) 2
C) 3 D) 4

2. ¿Con que servicios públicos cuenta tu hogar?

- ☐ Agua
☐ Luz
☐ Gas
☐ Teléfono
☐ Internet
☐ Parabólica

3. ¿Con quien vives?

4. ¿Cuál es el nivel educativo de tu padre?

5. ¿Cuál es el nivel educativo de tu madre?

6. ¿Qué sueles hacer en tu tiempo libre?

- ☐ Ver televisión
☐ Estudiar
☐ Leer
☐ Jugar video juegos
☐ Redes sociales

☐ Hacer deporte

☐ Ver memes

☐ Otra, ¿Cuál? _____

7. ¿Cuánto tiempo al día pasas utilizando redes sociales?

- A) 1-2 horas B) 2-4
C) 4-6 D) Más, ¿Cuántas? _____

8. ¿Sabes que es un meme?

- ☐ Si
☐ No

9. ¿Qué tipo de memes consumes con más frecuencia?

- a) Memes de humor
b) Memes Políticos
c) Memes de series o películas
d) Otros, (Especificar)

10. ¿Te parecen importantes los memes para la cultura juvenil?

- A) Si C) No estoy seguro/a
B) No

11. ¿Entiendes la mayoría de los contextos o referencias culturales de los memes?

- A) Siempre C) Rara vez
B) A menudo D) Nunca

12. ¿Te gusta discutir sobre el significado de los memes con tus amigos?

- A) Si B) No

13. ¿Alguna vez un meme te ha hecho cambiar de opinión sobre algo?

- A) Si B) No

14. ¿Crees que puedes analizar un meme?

- A) Si B) No

Annex 2: Informed Consent

 UNIVERSIDAD PEDAGÓGICA NACIONAL CONSEJO DE ACADÉMICOS	FORMATO		
	AUTORIZACIÓN TRATAMIENTO DE DATOS PERSONALES Y DE MENORES DE EDAD		
	Resolución 767 de 18 de junio 2018		
FOR009GSI	Fecha de Aprobación: 18-06-2018	Versión: 01	Página 2 de 2

AUTORIZACIÓN TRATAMIENTO DE DATOS PERSONALES DE MENORES DE EDAD

_____, identificado con C.C. ☐ C.E. ☐ No. _____, expedida en _____, representante legal del menor _____, identificado con T.I. ☐ NUIP ☐ No. _____ declaro que he sido informado por **LA UNIVERSIDAD PEDAGÓGICA NACIONAL** (en adelante la **UPN**), identificada con NIT. 899.999.124-4, con domicilio en la ciudad de Bogotá y sede principal en la calle 72 No. 11 – 86 de Bogotá, que, de conformidad con los procedimientos establecidos en la Ley 1581 de 2012, Decreto Reglamentario 1377 de 2013 y el *Manual de política interna y procedimientos para el tratamiento y protección de datos personales de la Universidad*, disponible en la página web www.pedagogica.edu.co, actuará como Responsable del tratamiento de mis datos personales³, necesarios para el cumplimiento de la misión de la **UPN**, obtenidos a través de canales y dependencias institucionales y que podrá recolectar, almacenar, usar, actualizar, transmitir, transferir y poner en circulación o suprimirlos, mediante el uso de las medidas necesarias para otorgar seguridad a los registros, evitando su adulteración, pérdida, consulta, uso o acceso no autorizado o fraudulento incluso por terceros.

Que tratándose de datos sensibles⁴ y de menores de edad no está obligado a autorizar su tratamiento, salvo las excepciones consagradas en la ley o que medie su consentimiento expreso. Que es de carácter facultativo responder a las preguntas que traten de datos sensibles o menores de edad.

Como representante legal del menor, debo velar por los derechos consagrados en la Constitución y la Ley sobre sus datos, especialmente el derecho a conocer, actualizar, rectificar y suprimir información personal, así como el derecho a revocar el consentimiento otorgado para el tratamiento de datos personales del menor, en los casos en que sea procedente. Las inquietudes o solicitudes relacionadas con el tratamiento dichos datos, pueden ser tramitadas a través del e-mail: quejasyreclamos@pedagogica.edu.co

La Universidad garantiza la confidencialidad, libertad, seguridad, veracidad, transparencia, acceso y circulación restringida de los datos y se reserva el derecho de modificar su Política de Tratamiento de datos personales en cualquier momento. Cualquier cambio será informado y publicado oportunamente en la página web.

Teniendo en cuenta lo anterior, autorizo de manera voluntaria, previa, explícita, informada e inequívoca a la **UPN** para tratar los datos personales del menor que represento, de acuerdo con el *Manual de política interna y procedimientos para el tratamiento y protección de datos personales de la Universidad* y para los fines relacionados con su Misión.

Leído lo anterior, manifiesto que la información para el Tratamiento de los datos personales del menor de edad que represento, ha sido suministrada de forma voluntaria y es veraz, completa, exacta, actualizada, comprobable y comprensible.

FIRMA

Nombre: _____

Identificación: _____

³ La UPN garantiza la confidencialidad, libertad, seguridad, veracidad, transparencia, acceso y circulación restringida de mis datos y se reserva el derecho de modificar su Política de Tratamiento de datos personales en cualquier momento. Cualquier cambio será informado y publicado oportunamente en la página web.

⁴ Son **datos sensibles** aquellos que afectan la intimidad del Titular o cuyo uso indebido puede generar su discriminación, tales como aquellos que revelen el origen racial o étnico, la orientación política, las convicciones religiosas o filosóficas, la pertenencia a sindicatos, organizaciones sociales, de derechos humanos o que promuevan intereses de cualquier partido político o que garanticen los derechos y garantías de partidos políticos de oposición, así como los datos relativos a la salud, a la vida sexual, y los datos biométricos (Art. 5° Ley 1581 de 2012, art. 3° Decreto 1377 de 2013).

Annex 3: Diagnosis Tests

Name: _____

- **Listen** and answer the following questions.

1. Where does David Live?

- A) In a big city
- B) In a small town
- C) In Bogotá
- D) In Cali

2. What are David's favorite subjects?

- A) Science and art
- B) History and math
- C) English and science
- D) Chemistry and history

- **Read** and answer the following questions.

"After school, David usually goes to the park with his friends. On weekends, he helps his parents in the family store. He also likes playing video games and watching movies with his sister."

3. What does David do after school?

- A) David studies at home
- B) David goes to the park with his friends
- C) David plays video games alone
- D) David watch movies with her sister

4. What does David do at weekends?

- A) David works in the family store and watches movies
- B) David goes to the cinema
- C) David works out in the park
- D) David studies with his friends

5. Who is the subject of the short text?

- A) David
- B) The park
- C) David's sister
- D) David Friends

6. Why do you think David helps his parents in the family store?

- **Read** and answer the following questions.

7. I usually _____ at 10:00 am.

- A) Wakes up
- B) Wake up
- C) To wake up
- D) Waking up

8. Dogs _____ man's best friend

- A) Is
- B) Do
- C) Does
- D) Are

9. My mother _____ to sing Colombian songs.

- A) Like
- B) Likes
- C) Liking
- D) To like

- **Describe your daily routine. What do you usually do in the morning, afternoon, and evening?**

- **If you could travel to any country in the world, where would you go and what would you do there?**

Annex 3.1: Second Diagnosis Test

Date:

Name:

Grade:

Instructions:

Read each question carefully and answer in complete sentences. Pay attention to grammar, vocabulary, and coherence.

1. **Who am I?** Describe yourself using adjectives and explain why you chose them.

2. What are your strengths and weaknesses?

3. **Where am I going?** Describe your goals for the next five years and how you plan to achieve them.

4. **How do I see myself in the future?**

Write about your dreams, ambitions, and the kind of life you want to have.

5. Do you think that Learning English is important for your future life?

6. **(Speaking)** Introduce yourself and tell:

- What kind of music do you like to listen to?
- Who's your favorite person in the world?
- What's your favorite school subject and why?

7. Do you like Rap music, why?

8. Who's your favorite musical artist and what genres do you like to listen to?

9. What do you think they are doing?



Annex 3.2: Listening Comprehension

Listening script (Teacher reads while students are taking the test)

Hi, my name is David. I'm going to tell you a little about myself.

I live in Bogotá. It's a large city, and, well... sometimes it can be a bit chaotic, especially with the traffic. Still, I enjoy living there because there's always something happening. One moment it's sunny, and then suddenly it starts raining, you kind of get used to it.

As for school, I have a few subjects I like, but if I had to choose, I'd say my favorite ones are English and science. English is interesting to me because I like learning how to communicate with people from different places. And science, I don't know, I just find it fascinating to understand how things work.

So yeah, that's a little about me.

Annex 4 : Lesson Plan N° 2 (Cycle 2)

Lesson Plan N° 2 (Cycle 2)

What is the influence of Rap Music on EFL students' productive skills.

+ School: Guillermo Cano Izasa Grade: 10 th grade Topic: Rap and social messages – Queen Latifah – U.N.I.T.Y. (120 min)	
Keys	Ss: Students ST: Student-Teacher HT: Head-Teacher
Prescribed learning outcomes	- Understand how Rap addresses social issues - Expand their vocabulary related to social themes. - Practice expressing opinions through discussion. - Improve listening, speaking, and writing through “Queen Latifah – U.N.I.T.Y.”
Co- teaching objective	Encourage vocabulary building around social issues. Enhance listening comprehension.
Key linguistic structures	- The social issue I see is... - Women have suffered from... - She mentions that...

Lesson Outline

Stages and estimated time	Description/ procedures	Resources/materials
Presentation 20min Class 1	St will show the following verse of a song, “You put your hands on me again I’ll put your ass in handcuffs”, so students may be able to guess what it’s the song about.	https://www.youtube.com/watch?v=LqII-IMNh9U - Verse: “You put your hands on me again I’ll put your ass in handcuffs”,
Warm-up 40 min Class 1	-Ss will project in the tv, a list of 5 words taken from the song’s idea, then St will read their definition to the whole class, so the	- Unity - Male chauvinism - Respect

	students will be able to match the word with the meaning. After, they will have to socialize with class their answers and support why. It is not necessary that everybody does It, just those who want to participate,	- Love - Disrespect (And their respective meanings) See below
Development of the class 30 min Class 2	St will present the song to the group and will play it with video and lyrics twice. Ss will have to pay attention to the song and write as many ideas as possible. St will create groups of 4 children, 2 boys, 2 girls so the group is gender balanced. Ss and <u>Ht</u> will have to go into the group discussions, listen to their ideas gotten from the song, and help with pronunciation and structure. Then, St and <u>Ht</u> will make them questions, asking each other their opinion: - Do you think women are harassed in Bogotá? - Does the main idea of the song happen in our context? - What can we do to ensure women are fully be respected?	Pair exercise
Wrap-up 30 min Class 1	St will choose a person student from each group, so they share what was discussed and the ideas they got from the song, also to tell what they have learnt from the song. <u>St</u> will write those ideas on the <u>board</u> so the students are able to write them on their notebook.	Board use and speaking activity with the students.
Key vocabulary	Harassment, respect, love, male chauvinism, unity, disrespect.	

Annex 5 Lesson Plan N° 3 (Cycle 1)

Lesson Plan|N° 3 (Cycle 1)

What is the influence of Rap music in EFL students' productive skills.

School: Guillermo Cano Izasa Grade: 10 th grade Topic: Understanding Rap Lyric 70 min) Eminem – Lose yourself.	
Keys	Ss: Students ST: Student-Teacher HT: Head-Teacher
Prescribed learning outcomes	Take advantage of the process of learning and teaching productive skills. - Improve listening skills by filling in missing lyrics. - Expand their vocabulary by filling in missing lyrics - Practice speaking through reading lyrics aloud.
Teaching objective	- Introduce students to rap as a storytelling method. - Strengthen listening/reading/writing skills through a gap-fill activity.
Key linguistic structures	- The song is about... - The lyrics describe... - The artist talks about...

Lesson Outline



Stages and estimated time	Description/ procedures	Resources/materials
Presentation 25 minutes Class 1	-St will start the class by introducing Eminem, who is he and why he is important to Rap Music, then will play the song's video on the tv, without lyrics, so after that St will ask the students what they understood from both lyrics and video of the song. - What does the song talk about? - What's its message? (If the students don't give any answer, the question will be changed)	https://www.youtube.com/watch?v=xFYQQPAOz7Y

	for, what are the words you understood from the video?	
Warm-up 35 min Class 1	-ST will play the video again, this time with lyrics, the St will ask students to write in their notebook as much words as they understand from the lyrics, then they will pass to the board and write those words they found and socialize the meaning to the class.	https://www.youtube.com/watch?v=xFYQQPAOz7Y Use of the board.
Development of the class 30 min Class 2	St will introduce the activity by explaining and handing the paper in which they will find the lyrics of the song with some gaps they must fill in, so the song will be played with lyrics once again for them to be able to catch the vocabulary missing. This activity es planned to be developed in pairs.	https://www.youtube.com/watch?v=xFYQQPAOz7Y Gap-fill exercise. (See below)
Wrap-up 30 min Class 1	St will ask the students to write two paragraphs about what is the message of the song? While SS developed the exercise, both St and Ht will be passing around to help Ss with any doubt.	Board usage and chair assistance.
Key vocabulary	Yourself, Lose, Opportunity, lifetime, Chance, Own, forget, Music.	

Annex 6 Questionnaire 1

1	Piencan que el rap sea alguna temática social:
☒	Hay veces que si ya por algunas veces puede tocar cosas como maltratos entre familias o otros casos entre amigos o vida en calles
2	Puedes identificar alguna de estas problemáticas en tu colegio o barrio
☒	Pueden haber casos de gente robando, tomando drogas o maltratando a personas tanto en mi barrio como en el colegio
3	Que es lo que más odias de tu ciudad
☒	La gente que vive en calle cuando son groseros o cuando fuman droga que dejan el olor por cualquier lado y piensan con enfermedades podrían oler eso y causarle algún daño como mareos y dolor de cabeza
4	Cual es tu opinion acerca de Colombia
☒	Es muy lindo ya que este país tiene grandes bosques y paisajes hermosos junto con animales, lo malo es que personas dañan eso con basuras o acaba con eso

Annex 7 Field Diary #2, 2024

FORMATO DIARIO DE CAMPO		 UNIVERSIDAD PEDAGÓGICA NACIONAL UNIVERSIDAD DE INVESTIGACIÓN	
Fecha:	Colegio: Guillermo Cano Isaza	Hora:	Nº Estudiantes
Profesora Titular	Johana Medina		
Investigador - Observador	J. [REDACTED]		
Lugar – Espacio de observación			
Asignatura	English		
Objetivo de la sesión			
Situación de aprendizaje			
Recursos utilizados en la sesión			
Interacción con el docente			
Interacción entre estudiantes			
Descripción de actividades, relaciones y situaciones sociales observadas.		Consideraciones interpretativas/ Analíticas con respecto al acontecimiento observado.	

Annex 8 Writing Interview #2

Tell what happened to your classmate today = Our class mate
was stabbed because
of cellphone

- How do you feel about it? = was
feel worried
- Are we safe outside the school? = Not
because there are lots of pal