An encounter of two worlds: Musical rhythms as a way to shape students' Intercultural Competence

Yojana Triana
Liliana Castellanos
Daniel Cruz
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Universidad Pedagógica y Tecnológica de Colombia.
Faculty of Education Sciences.
Modern Languages School
Tunja-Boyacá

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Advisor:
Mg. Ilba Yameth Rodríguez Tamayo

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Liliana Castellanos
Daniel Cruz
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Universidad Pedagógica y Tecnológica de Colombia.
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Abstract

The development of Intercultural Competence (IC) in an English as a Foreign Language classroom has been an important focus for language teaching. Thanks to the multicultural world that we live today and globalization, being interculturally competent implies knowing, relating to, and reflecting critically on different cultures from one's own. Thus, this study explored students' perceptions towards the local and the foreign culture and the way they mediated between them. This qualitative study also addressed students' attitudes, behaviors and skills used to shape their IC based on Byram's model (saviors) and the inclusion of musical rhythms as an important cultural aspect.

Findings revealed that students explored their cultural background through local typical musical rhythms, also, they had a mindset of acceptance and value towards some foreign musical rhythms, demonstrated by their openness to learn about others' heritage; moreover, students were able to relate, interact and reflect upon local and foreign cultures valuing and respecting the one's own and others' culture as well. This research concluded that IC is dynamic since the *saviors* did not appear in a lineal order, the way IC is shaped is determined by inner characteristics of people and it might be considered an open and endless process.

Keywords: Intercultural Competence – rhythms - local culture – target culture

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Chapter 1

"The person who learns language without learning culture risks becoming a fluent fool"

(Bennett, Bennett & Allen, 2003, p. 237).

Introduction and general information

The teaching of English as a foreign language (EFL) has been institutionalized in Colombia on the basis of the nation's development in order to have better language standards in this globalized world. According to Ramos (2018), the English language has an important role to play in Colombia's language competence advancement. For that reason, the government has implemented many programs encouraging students to learn English such as "*Programa Nacional de Bilingüismo"* which is aimed at strengthening the use of the English language for teaching and learning in the country (MEN, 2016). Thus, the growing number of schools with English emphasis and the popularity of the English courses in the country supports the idea that teaching and learning English requires more than only the teaching of linguistic skills.

In this sense, Ramos, B., Aguirre, J., and Torres, N (2018) argue "English textbooks used in Colombia address topics which are far away from the students' realities and ordinary life" (P. 13). In regard to the previous idea, for learning a new language, it is necessary to be aware about the culture of the language. Based on these interpretations, this is a class project (*Proyecto de aula)* that strives to understand the target culture better by providing them with real world experiences, relationships between the foreign culture and Boyacá's culture. This culture was specially chosen for this study, due to the fact that

most of students shared some knowledge about the rhythms that are played in Boyacá, since the vast majority of the school population is from Tunja or nearby towns.

Hence, rather than focusing on only grammar, or linguistic features, it further requires the development of Intercultural Competence, which goes beyond teaching solely grammar and linguistic knowledge.(Marques-Schäfer, G.; Menezes, D.A.; Zyngier, S, 2018).Thus, this study presents an opportunity to raise Intercultural Competence awareness for EFL learners, which may lead to shape a better understanding about how students see their own and others' cultures through enjoyable lesson plans based on local and global rhythms.

Intercultural competence involves the enrichment of the intercultural aspects among students when promoting a self- awareness of their own culture and others'. Thus, this implementation is suitable for this particular public institution, due to the fact that it is a homogeneous educational community, where many learners felt socially identified in terms of language and heritage. Notwithstanding, this homogeneity is a hurdle for this school, as it raises a concern in terms of overseeing the cultural component in the EFL classroom and the limited access to day to day interactions with diverse approaches and cross-cultural awareness.

This paper has been divided into six different chapters that contain all the steps encompassed in a research process. In the first chapter, the introduction, rationale, statement of the problem, research question, and general and specific objectives are presented. The second chapter describes literature review containing the constructs that comprises this study such as Culture, Interculturality, Intercultural Competence musical

rhythms as an essential cultural aspect, linking them culture in the EFL setting as well as the estate of the art.

The third chapter, contains the research approach which is comprised of the type of research, instruments for data gathering such as filed notes, students' artifacts and focus group; research context with setting, population and sample, the instructional design and objectives that describes the pedagogical intervention used to address Intercultural Competence in the English language classroom. The fourth chapter explains the approach and steps used for data analysis. The fifth chapter contains the findings and categories that emerged from the intervention, the sixth chapter establishes the conclusions, limitations and pedagogical implications of the study.

Rationale

English teaching has become a matter of importance in our country since the project Colombia Bilingüe emerged in 2004. However, teaching and learning a foreign language may not be focused only on language, but it also might have a cultural component since language and culture are intertwined. The focus of this study is to introduce culture to students through language. According to Sercu et al. (2005) language is culture and they cannot be separated.

The inclusion of culture in an English as a Foreign Language (EFL) class is relatively new since it has been taking place since 1980. One of the most acknowledged works in this field comes from a European context, with the work of Michael Byram, who tries to demonstrate that language teaching has two sides that have to be interconnected (Byram, 1997).

In this sense, working with both sides (culture and language) might be done as Byram states (1990) from a cultural practice using cultural areas of language use including both, students' own culture and the target culture. For the purpose of this study, English Foreign Language teaching was focused on culture rather than language. Therefore, the amount of cultural aspects within the English classes were larger than the linguistic features of language.

Taking into account the previous discussion, this research seeks to integrate culture in an English setting in which the focus is on the student, whom will have the opportunity to reflect on their own cultural background, so they can develop skills for understanding the world around them and finding a third place between the local and foreign culture. Thus, the researches want to identify and describe the perceptions students have in this regard, through rhythms taking into account the *saviors* developed by Byram.

This research also allows teachers to reflect on their practice and their role as EFL teachers. Though most teachers are taught to identify themselves as integrators of language and culture components in their classes, they are not aware that developing Intercultural Competence for students (and themselves) is not the same as including cultural components in their lessons, but it has to go beyond that, setting up an environment of discovery, interpretation, relation, reflection and critical cultural awareness as Byram's model states.

In Colombia, it is evident through the inclusion of the regulations proposed by the Colombian Ministry of Education which aims to include some cultural components into the English class in order to interact with people from other cultures. However, the DBA

(Acronym for Basic learning rights: English), and the Standards for English language teaching in Colombia have their focus on developing Communicative Competence taking into account cultural topics.

Consequently, this study seeks to fulfill students' needs in terms of learning culture through a foreign language and an Intercultural approach. Thus, the focus is on culture rather than language, integrating simultaneously the Intercultural Competence learning displaying what (Byram, 2006) proposed as a range of affective, behavioral and cognitive capacities, considering that culture and language are acquired together, they support each other, and they cannot be separated (Mitchell and Myles, 2004).

Besides, it is significant to include one's own culture in the classroom to make connections, as well as to infer, compare, and reflect towards the target culture and to see the view insight into both (Kramsch, 1993). Bringing to the class Boyacá's rhythms will allow the school community to see EFL teaching and themselves in a different way, to rediscover their roots, to adopt a critical position, and to create a bridge between the own culture and the different cultures valuing both, knowing that "they are not worse or better, but just different" (Ramos, 2013. P.210).

To conclude, the Intercultural Competence is emphasized on the dynamic view of culture (Liddicoat, 2002) which allows students and teachers to get involved in their own and foreign culture learning in an active way rather than only transmitting cultural information. This study does not aim to work solely on theory but rather to know how students shape their Intercultural Competence, taking into consideration the cultural

dimensions in which they are involved in their classes gathering their opinions and experiences regarding one's own and foreign cultures.

Statement of the problem

The constant growth of English speakers all around the world has provided the opportunity to integrate culture into language learning, thus, culture cannot be separated from language teaching and learning. Similarly, the integration of Intercultural Competences in an EFL class provides the students with the necessary tools to develop skills to communicate with people from different cultural backgrounds as well as to compare in a critical way beliefs and behaviors from one's own and the target culture (Ramos, 2013).

Moreover, the Standards, the suggested English curriculum, and the Basic Learning Rights projected to achieve the levels proposed by the Common European Framework (CERF) have their focus on learning language by developing Communicative competences through cultural topics. Likewise, the public institution in Tunja where the study took place had to follow the regulations suggested by the Colombian Ministry of Education for the English class. For these reasons, a diagnosis process was carried out with a group of 10th graders at a public school in Tunja through observation and a survey.

Considering that the Intercultural Competence requires people to have knowledge, skills of discovery, interpreting and relating, attitudes, curiosity and openness, and a critical cultural awareness (Byram, 1990), aspects like contextualization and the inclusion of the local and target culture in the class were taken into account. Additionally, the

amount of linguistic and cultural elements (local and foreign) developed during the lessons, and the attitudes of students toward them were also considered.

On one hand, the results of the observation showed that English classes were untied by culture, especially the local one, and that language was the focus of it. It was also observed that the school counts on a bilingualism program; however, it is about learning the basic vocabulary for all levels following the same instructions (look at the picture, listen to the word, write the word). In this sense, the lexicon studied does not take into account any context neither the own nor the target.

In terms of students' attitudes toward the foreign language and culture, it was evident that they were not interested in learning about it. It was notable that while most of them were developing the activities from the bilingualism program, they expressed unconformity through verbal and nonverbal communication using expressions like: "¿Otra vez?" "Ya vimos eso" "Profe no nos lleve a la sala que es aburrido" or simply doing other activities.

On the other hand, the survey applied to students was comprised of 5 questions about their perceptions on the English class, such as the way it was taught, the inclusion of culture and their preferences on cultural aspects. Its aim was to know students' perspectives about their own and the target culture and the importance they think it has when learning a foreign language. Thus, the survey showed concern from them, in the sense that culture was not included in their lessons. When they learned about it inside the classroom, it was only about American or British festivals, but neither Boyacá's culture nor other cultures. Therefore, students do not see the relationship between language and

culture. They also expressed that the cultural aspect they were the most interested in was music.

Based on what was analyzed with the diagnostic tools, the researchers proposed the following research question:

How do 10th graders shape their Intercultural Competence when partaking in lessons based on musical rhythms in a public EFL setting?

General Objective

To identify how 10th graders shape their intercultural competence when partaking in lessons based on musical rhythms in a public EFL setting.

Specific objectives

- To explore the students' perceptions towards their local culture.
- To describe the students' perceptions towards the target culture.
- To characterize the way 10th graders mediate between the local and a foreign culture.

Chapter 2

Literature Review

Theoretical framework

It is important to clarify and explain the main concepts that underpin the argument of this study. Thus, this chapter deals with the main theoretical aspects underlying the argument presented in this paper. In this way, this research study focuses on the concepts of, Culture, Interculturality, Intercultural competence (IC), rhythms as a relevant cultural aspect, and finally, the relationship between culture and English teaching as a foreign language.

Culture

Culture is a complex concept which has different perceptions and includes many aspects. However, it is important to point out the dynamic characteristic of this term. It is necessary to be able to see the active picture of the culture. To support this, Davis (1984) describes culture as an important survival strategy that is passed down from one generation to another through the process of enculturation and socialization, a type of road map that guides and shapes behavior.

The previous statement is supported by Nieto's (1999) definition of culture as, "…the ever-changing values, traditions, social and political relationships, and worldview created, shared, and transformed by a group of people. . ." (p.48). As it is seen, the general view of the term implies social values which are shaped by the society. Moreover, Trujillo (2002) also sees culture as a dynamic entity in a continuous process of

transformation that is transmitted and reshaped through generations. In that sense, culture is an important aspect that may not be isolated from the English sessions. In fact, knowing about the culture of the language is an opportunity to become aware about our roots and others' cultural heritage.

Additionally, it is possible to encourage the idea that culture is a complex term which is built up through the social interaction experiences in a specific context (Cardenas, 2018). In fact, culture is necessary in order to help individuals to be part of a community which share a set of signs such as likes, values, conceptions, and beliefs. Likewise, Tylor (1920) argues "culture is that complex whole which includes belief, art, [rhythms], law, custom and any other capabilities, and habits acquired by man as a member of a society" (P. 18). From this interpretation about culture, learners may experience all those cultural aspects which component their cultural heritage, rather than focusing only on cultural learning of the target language.

In this sense, this concept needs to be included in this study since as argued before, language is culture (Sercu, 2005) and it is dynamic. Besides, following the focus of this research, the inclusion of culture is a departure point of including intercultural competence in the classroom. Starting from the own culture, continuing with the target one, knowing about other cultures, relating them and reflecting upon them.

Interculturality

Learning a language implies engaging with different cultures. This situation claims the importance of a conscious process of Interculturality between foreign and local

principles. Ruiz (2004) states that there are two possibilities to reach this goal: assimilation which implies the absorption of one culture into a power culture that leads to discrimination and social inequity. The second option is multiculturality, which means that many different cultures acknowledge and coexist in the same territory. It means that interculturality implies dialogue, not only to privileges the target language culture, but includes local knowledge and values to compare to accept those two perspectives equally.

Intercultural Competence (IC)

In general, Intercultural competence has been defined and explored by many authors. One important understanding implies knowledge, skills and attitudes, in words of Deardorff (2006) it is related to the ability to develop targeted knowledge, skills and attitudes that lead to visible behavior and communication that are both effective and appropriate in intercultural interactions. As it is seen, the essence of this competence involves various aspects that students can develop by interacting with cultural aspects of other contexts.

For Kim's (2009) intercultural competence is "an individual's overall capacity to engage in behaviors and activities that foster cooperative relationships in all types of social and cultural contexts in which culturally or ethnically dissimilar others interface" (p. 62). This meaning also goes beyond knowing a culture and emphasizing on the fact of acting to share different perspectives. Bennet (2004) explains that the definition of intercultural competence encompasses effective (from self's perspective) and appropriate (from other's perspective) communication (P.63). Thus, the connection with another worldview implies a recognition of own and others culture.

In addition to previous information, Byram (1997) describes this competence as an ability that helps individuals understand their own and others beliefs, conceptions, and behaviors, in order to live in harmony, and also to challenge and change themselves; making it a possibility to learn from and improve the social conditions they live in, to create an impact on society. All in all, it increases the students' necessity of valuing their own cultural heritage in order to respect others' cultures of the world.

Moreover, (Byram, 1997) emphasizes non-linguistic dimensions of culture, where students are taught to look at cultural differences from two perspectives - their native culture and foreign language culture, in order to transform the monocultural understanding of the world into an intercultural one. He also proposed 5 dimensions:

The first dimension is a curious and open attitude (savoir-être) combined with a willingness to suspend judgment of others and analyze personal perspective. It is represented in the capacity to respect and value other and own culture.

The second aspect is the knowledge (savoirs) about social processes and identity formation in general, and how social interaction is manifested in a target culture. This is an important clue in the current project to understand how the rhythms of other countries are related to folk and not stereotypical genre of music.

Skills of interpreting and relating (savoir comprendre) which do not include interaction but rather focus on being able to use existing knowledge which is not only important to respect the target culture, but also the local one and the coexistence of different knowledge.

Skills of discovery and interaction (savoir apprendre) to bridge gaps in existing knowledge while interacting to ensure successful communication. This idea can be developed by integrating local and foreign instruments as well as rhythms.

Critical awareness (savoir s'engager) to evaluate own and other's culture. The main objective is that students can show their critical awareness and have the ability to integrate two cultures appropriately in their learning process.

The dimensions explained above were a paramount concern when understanding how to develop the specific workshops towards Intercultural Competence. Moreover, taking into consideration the problematic situation identified in the present study, the cultural dimension is a key component that had been left behind. Also, the aim of this study is not guided by the acquisition of the communicative competence but the Intercultural one, helping students to develop the ability to behave in a flexible manner including actions, attitudes and expectations of foreign cultures and consider others' perspectives on the own culture.

Musical rhythms as an essential cultural aspect.

After analyzing different aspects about the Intercultural Competence, it is essential to define the relevance of using musical rhythms in the current process. In general view, "rhythms are usually structured such that the time intervals between events are related according to a temporal structure" (Cameron, D, Bentley, J & Grahn, J., 2015). These authors also focus on the fact that these sounds vary depending on the context. It means, rhythmic structures in music vary across cultures, suggesting that culture also influences the perception and production of musical rhythms.

On the other hand, Andrews (1997) promotes the idea that knowing about musical rhythms is a way to have a cross- cultural knowledge. According to this author, rhythm, and sounds act to interconnect cultures of a globally dispersed people. For that reason, musical rhythms are a representative part of the culture of a society.

Having in mind what was mentioned above, rhythms can show the deep Culture or Big C, since the traditional rhythms have a background in the history of a community which are also adapted according to the context in which it is heard. That is why rhythms are the focal point of this study and not the lyrics.

Culture in English Language Teaching

It is important to underline that the recognition of the culture is an indispensable step towards an intercultural development. In that view, Kramsch (1993) considers that local culture is a crucial starting point for becoming interculturally competent. In this sense, the intercultural dimension requires working not only on global and foreign perspective but also on one's own perception and cultural heritage.

According to Larzen-Ostermark (2008), Intercultural Competence requires learners to develop a view of two cultures (their own and that of target language) and a position to mediate between these two to develop intercultural speakers who have the ability to see how different cultures relate to each other in terms of similarities and differences, and to look at themselves from an external perspective when interacting with representatives from other cultures. Hence, learners are supposed to relate local aspects like the musical rhythms to appreciate local and foreign cultures.

Baker (2011) proposes that local communities may connect with global communities, whether it is religious or ethnic groups, identifying with other learners and users of English or groups such as music (p, 68). The last idea supports the use of musical rhythms as an opportunity of exploring the target language from an intercultural perspective in the classroom.

State of the art

In order to frame the question, understanding the links between language and culture, and students' own culture to learn in a meaningful way, the researchers may be able to infer, compare, interpret and reflect about the own and target culture. The previous concepts mentioned, take the research study to the state of the art that permits comprehension of what has been done in similar studies in the field. In the following documentation researchers seek to explore similar research studies that have been done with features presented in this minor scale proposal, in order to see implemented instruments, chosen methodology and how the results were collected and analyzed.

In the international context Paricio (2014), from IES (Institución Educativa Secundaria) in Coruña, Spain presented an article under the title: Intercultural Competence in the foreign language teaching. This study intends to clarify what is understood as Intercultural Competence when teaching a foreign language. The paper initially refers to the various researches that have focused on studying the relationships between language and culture, and the reasons that have guided the call for promoting the integration of both in the teaching field such as internationalization, commercial exchange, and current social contexts in which we are immersed among others.

Furthermore, it then mentions some key concepts on the approach or intercultural dimension applied to language teaching. It also provides a conceptual framework that supports this dimension based on Byram's (1997) five saviors closely related to one another. The article concludes with a brief indication concerning the teachers' role, who should be an integral individual able to reflect and promote tolerance and respect of the "other".

The previous article is tightly related to this study due to the fact that it provides solid concepts of IC based on Byram's savoirs, which were included in each workshop in order to obtain rich data from participants about their perceptions, reflections and researchers' inferences based on rhythms.

Likewise, Pérez (2013), from University of Zaragoza, Spain, presented a research paper under the title: Evaluation of a program for Development of Intercultural Competence through Rhythmic Education in Elementary School. It was a quasi-experimental study focused on evaluating the effects of rhythms on the development of Intercultural Competence in primary education instruction. The selected population was 646 students that belonged to elementary school. The research instruments used were an Intercultural Questionnaire adapted from Blasco, Bueno and Torregrosa (2004). It had forty items which followed the Likert scale. Information was analyzed pursuing statistical analysis.

The results of these studies allowed teachers-researchers to identify significant differences in the experimental group with the variables examined, such as behavior,

attitudes, values and knowledge. Likewise, there were some external factors that should have been taken into account like family values and teachers' methodologies.

The previous study is closely related to the present one, as it contributes to the researchers' knowledge in terms of how to make inferences about students' variables such as attitudes, values, beliefs and perceptions in order to obtain rich descriptive data from participants that fed this study.

Furthermore, Chlopek (2008), a lecturer from the University of Wroclaw, Poland, presented a paper in the English Teaching Forum Journal titled: The Intercultural Approach to EFL teaching and learning. It is essential to provide students with a systematic intercultural training in order to enhance the capacity to compare and reflect upon native and other world cultures. A three-stage approach with relevant classroom activities are presented with the aim to achieve an IC awareness. Stage one is focused on students' own culture with the purpose of viewing it from a new dimension to keep it present and alive in the classroom. Stage two is related to exploring other world cultures and comparisons to one's' own. Finally, in stage number three, students expand their intercultural knowledge globally. In the conclusions, students need to get to know and understand other cultures with a new view to value their own.

Hence, these articles align with the present study since they provide pivotal information to lay the foundations of the concepts that ground the theoretical framework of this study. Similarly, these studies provide knowledge to the researchers in terms of clarifying what IC is and how it could be approached in the classroom, in order to

observe students' reactions and perceptions that shape pupils' attitudes and understandings when exploring their own culture.

In the national context, *Universidad Nacional de Colombia* with Castañeda (2012) proposed an article titled: Adolescent Students' Intercultural Awareness When Using Culture-Based Materials in the English Class. It aimed to explore how those adolescents made sense of the culture-based materials implemented in English lessons, and at describing their perceptions on foreign cultures. Data was analyzed following the open coding procedure to establish the three categories which were: Reading a foreign culture in the light of one's reality and the home culture in relation to the foreign one, appraising home and foreign cultures and responding and the final category, changing an EFL classroom culture.

As a final conclusion, the researcher expands her argument by suggesting that resources used in the classroom should ignite students' curiosity about different worlds and be relevant and significant in students' lives because they encourage engagement in foreign language classes and thus cooperative work.

This study is highly connected to the current paper in terms of relevance to population selected and setting. It also contributes to how data was analyzed and how categories emerged, providing a clear example to identify how students could shape their IC knowledge from the researchers' stand point.

Similarly, Carreño (2018) from Universidad de la Sabana, presented an article titled: Promoting Meaningful Encounters as a Way to Enhance Intercultural Competences. It presents a pedagogical experience with Colombian university-level students with the aim

to raise awareness about IC. Several lessons were developed with students from different cultural backgrounds. The participants were six (6) in total. Three (3) from Germany, two (2) from Colombia and one (1) from Haiti. Data was collected from students' opinions in forums, class participation and surveys. The results showed that valuing one's own culture is crucial when reflecting upon heritage, values and traditions. It is of paramount importance to encourage students to think of others and to engage in aspects of their own culture and address others.

The above paper provided key concepts tightly interwoven to the present paper in relation to how lessons were created and developed in order to raise awareness about IC in participants, as well as how data was obtained and interpreted.

Similarly, Mora and Escarbajal (2018) from Universidad del Bosque in Colombia in Conjunction with Universidad de Murcia in Spain, presented the article: *Evaluation of some classroom workshops about the intercultural competence in a BA in Teaching.* This article presents the opinions through group discussions and the results of some workshops carried out with two different groups of student teachers at a private university in Bogotá-Colombia in order to raise awareness about Intercultural Competence. Students' comments about the classroom activities were held at the end of each workshop with 4 to 12 participants. The discussions were recorded and then transcribed. The results displayed the impact of how positive and effective those workshops were to the student teachers. They also met the goals and objectives of the study.

Henceforth, these studies provide a similar context in regard to population, setting and instruments used to collect data. They also provide clear ideas of didactic material that

could potentially be used or adapted in the classroom in order to raise awareness about Intercultural Competence.

In the local context, Ramos (2013) from Universidad Pedagógica y Tecnológica de Colombia, presented the paper: *Towards the Development of Intercultural Competence Skills: A Pedagogical Experience with Pre-Service Teachers.* In this article, the author unveils a pedagogical experience conducted at the same university with student- teachers to analyze how their Intercultural skills arose from the implementation of an intercultural dimension in a pedagogical research course. Data was then collected through field notes, students' artifacts, and group discussions. Findings displayed that student-teachers began developing their intercultural competence by improving and sharpening skills to interpret and contextualize cultural practices and by raising awareness of contextual complexities.

The previous paper was selected due to the fact that the experience was performed by student-teachers alike the researchers in this paper. Also this study selected and used the same instruments to collect rich descriptive data from participants.

On the same token, Benilda Carolina Carvajal Sanchez (2013) from Universidad Pedagógica y Tecnológica de Colombia, presented a thesis for the master's program with the title: Exploring students' cultural knowledge through a cultural awareness project in the EFL classroom in Floresta, Boyacá. It followed a case study approach where the main concern was to study the social phenomenon about how culture was a portrait by the participants. The participants were 5 ninth graders whose ages range from 13 to 15 years old.

They belonged to rural and urban areas with a low to intermediate English level. A mixed approach was used in order to collect data in a way of students' journals and an interview, to get a better understanding of the students' perceptions about the cultural values they constructed. The main question was: How is ninth graders' cultural knowledge portrayed through a cultural awareness project in the EFL classroom? The sub-question was: What do the participants' reflections reveal about their cultural dimension awareness process? The study focused on description, exploration, and discovery of the students' perceptions about their own culture in represented intangible elements. A triangulation process was used to find commonalities and categories to answer the research questions.

This article goes hand in hand with the present study, due to the fact that researchers observed the relevance of developing the Intercultural Competence in the classroom among teenagers in order to reflect upon students' personal points of view when partaking in workshops about their local musical sounds and cultural heritage , and how they see the other world cultures. This paper also provides information on what instruments could be selected and how to analyze collected data.

With the state of the art aforementioned, this chapter is concluded, leading into the methodology which seeks to establish the research design determined in order to carry out the present study.

Chapter 3

Methodology

The previous chapter introduced the concepts of culture, interculturality, Intercultural Competence, musical rhythms as an essential cultural aspect, and culture in English Language Teaching. Additionally, a set of studies were introduced in order to provide support to this research inquiry. Consequently, the methodology is be introduced in this new chapter in which the researchers explain the route map to follow in this investigation.

This chapter provides a detailed description of the methodological framework that aims to answer the following research question: How do 10th graders shape their Intercultural Competence when partaking in lessons based on rhythms in a public EFL setting?

Additionally, the teachers present the research approach, the participants and instruments.

Research approach

This project was carried out under a qualitative approach in order to answer the research question "How do 10th graders shape their Intercultural Competence when partaking in lessons based on musical rhythms in a public EFL setting?" According to Creswell (2003) "It is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (p.4). In other words, it is a way to understand participants' reactions, interactions, perceptions and performances, while implementing workshops.

All in all, Mason (2002) argues that qualitative research is an umbrella term which allow researchers to understand how human beings interpret and produce the social world. In this research, the researchers observed and interpreted descriptively the participant's perspectives in the foreign language classroom under natural conditions to understand and explore this phenomenon in order to collect rich descriptive data and elucidate the outcomes.

Type of research

The type of study implemented was action research. This model involves a reflective, systematic and critical perspective in which all the participants belong to the same educational context (Burns, 1991). According to Madrid (2000) there are four developmental phases to take into consideration in regard to action research. There phases are the following ones:

- Develop a plan action to improve what is already happening or identity a problem in the teaching- learning process.
- Act to implement the plan.
- Observe the effects of action in the context in which it occurs.
- Reflect on these effects.

Thusly, researchers observed and looked into a weakness in the first phase in which cultural backgrounds were not taken into account when partaking in the English classroom. As part of the observations, it was noticed that IC was not included in the sessions. Although the school has an interactive bilingual program, it is completely decontextualized and disconnected from students' likes, interests and cultural heritage.

Subsequently, as part of the second phase, researchers designed and applied eight workshops aligned with students' interests and appealing lessons on musical rhythms using videos and a class blog that was fed in the three- hour session with their reflections and opinions.

In the third phase proposed by Madrid (2000), the researchers observed the input of the implementation of the development of the workshops. Thus, this stage allowed teacher- researchers to collect data by means of: Field notes, students' artifacts and focus group.

In the last phase, researchers reflected upon the effects of the plan. Furthermore, the teacher-researchers interpreted the data collected following the thematic analysis approach, which describes, interpret and deduce perceptions in a specific context (Maguire, M & Delahunt, B., 2017). The following picture synthesizes the phases that were used along this action research study.

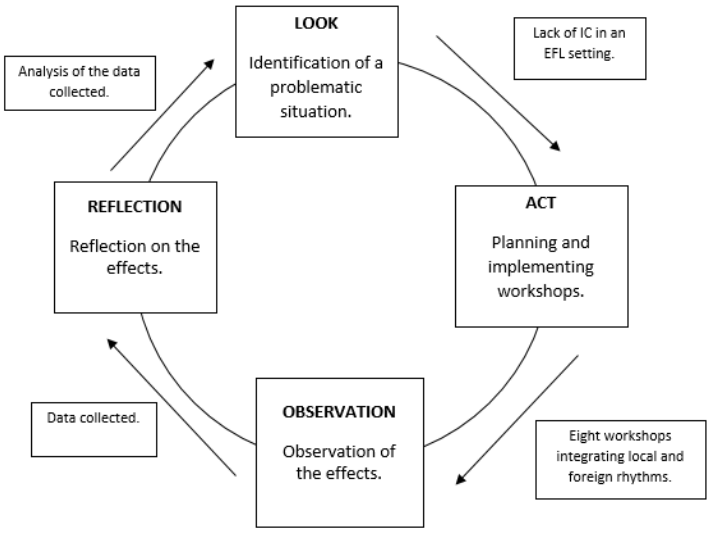

Figure 1. "Action research cycle" (Adapted from Burns, 1991).

Instruments for data gathering

In order to collect relevant data about participants' perceptions, the following instruments upon Intercultural Competence in the foreign classroom, were used: observations supported by field notes, students' artifacts and a focus group.

The data collected was only manipulated by the researchers. Based on Sandoval (1996), to collect data it is necessary for analyzing the type of information that is wanted, the sources of information. In that sense, the researchers used different instruments to answer the research question and support the relevance of the class project.

Field notes

This instrument aided to give more insights about the specific objectives. It was useful for the development of this research study because it was pivotal in the pedagogical

practice in order to settle the relevant data about students' perceptions in class. It is important to take into account two methods at the moment of writing field notes: The salience Hierarchy and Comprehensive Note-taking (Emerson, 1995). The first seeks to make the observation as something salient within the research context and the latter seeks to describe something that happens in the context, in a particular period of time of the research. Thus, the field notes allowed us to identify the students' level, their improvement and IC engagement, by creating mechanisms that encourage and empower the pedagogical teaching practice.

Field notes are widely recommended in qualitative research as a means of documenting needed contextual information in educational contexts. According to Phillipi, J. (2017) "with growing use of data sharing, secondary analysis, and metasynthesis, field notes ensure rich context persists beyond the original research team". Additionally, another advantage of field notes was that these provided a good ongoing record and could be used as a diary in order to give continuity to the observation process.

The information was produced firsthand and could be studied conveniently by the researcher in order to relate incidents and to explore emerging trends. On the other hand, a possible disadvantage was what Hamo (2004) mentioned 'transcription distance the researcher from the main field in two ways (a) Transcription produces physical distance because it is done in an office and (b) it produces emotional distance by transforming participants into text-broken limited and fragmented.

Students' artifacts

The use of students' artifacts in instruction is fairly new (Ormrod. J. 2005). An artifact is anything that can provide evidence about the educational experiences. Artifacts can include "lesson plans workshops, projects, presentations, or anything else assigned in session class. It will likely include video and photographs in order to analyze the result of the workshops or the lesson planning" (Arias, 2017, p.101). Hence, artifacts can be digital or written evidence of progress, experiences, achievements, and goals over time. In other words, artifacts are examples of students' work. This might include electronic documents, video, audio, and images, etc. In this study researchers planned and designed their own lessons and workshops.

In order to collect digital written evidence, the researchers created a "WordPress" blog in which they uploaded videos, pictures, web links and a weekly question in regard to the workshop developed in class. Blogs can be used in teaching-learning process to facilitate dialogue on course topics and areas of interest (Bubas, 2011). In this sense, participants had the chance to post their commentaries and personal reflection on the questions asked by the researchers. Indeed, those commentaries were taken into account when finding out commonalities and similarities in the data collected.

Using students' artifacts such as focus group, students' artifacts and observations based on field notes, allowed the researchers to obtain the participants' perceptions by means of their work in the classroom. Additionally, it provided the opportunity to explore the students' context and needs with the purpose of interpreting, inferring, deducing, and reflecting upon the foundations of Intercultural Competence in the classroom. The

artifacts were managed from different perspectives using technological devices and written papers as well.

Focus Group

A focus group is a method for data gathering which allows researchers to collect similar information about a topic from a group of participants at once (Gill, P., Stewart, K; Treasure, E. and Chadwick, B. 2008). However, in the development of a focus group discussions are guided, monitored and, sometimes, recorded by the researchers. In that sense, they take the role as moderator or facilitator. According to Morgan D L. (1998), "They are also useful in generating a rich understanding of participants' [thoughts], experiences and beliefs". Therefore, interaction is an important factor to follow for getting a successful focus group.

It provided several advantages when collecting data. Mainly, it was an important research method of discovering participants' feelings, values, attitudes, ideas and assumptions about a topic. Additionally, organization is a key element when planning it in order to take advantage of all the possible students' interventions. The focus group was developed with 10th graders' where the teacher- researchers engaged students' participation with the aim to reflect critically upon criteria, perspectives, attitudes related to one's own and others' culture. Some of the questions asked were:

- ¿Por qué la gente de diferentes partes del mundo se comporta de manera distinta?
- ¿Pueden los ritmos mostrar cómo la gente de otros países es o se comportan?
- ¿Qué significa cultura para mí?
- ¿Cuál es la mejor manera de conocer o acercarse a una cultura?

Si pudiera poner en una balanza la cultura local y la foránea ¿Cómo quedaría la balanza?

Research context

Setting and population

The class project took place at a public institution in Tunja. It is a school located in Tunja with four urban locations and approximately 16 years of experience educating thousands of students in elementary and high school levels. In the secondary high school campus, there are three English teachers.

Thus, the school contemplates the social and human formation, offering to its community ethical principles, moral and social environments in order to create educational and professional spaces. The school's classroom was comprised of 30 tenth graders. The students' ages range from 16-18 years old. The pupils in some opportunities used their cellphone in class session with the aim to chat and listen to music. Also, when there were activities where music took place in class, they were interested in participating and developing the proposed activities. Nonetheless, the researchers, based on their experience teaching into the classroom, considered that students had a low English level (A1) since they were not able to communicate fluently, and their knowledge was limited to simple commands and greetings.

Thus, students were able to exchange information in a basic and simple way when communicating their reflections and thoughts in the English sessions. As well, researchers observed that most of the students were from Boyacá excepting one of them which could be generalized as a homogeneous cultural background. As a result of it, their

IC was at a decreased level, counting also on the premise that English classes were focused specially on language features than culture.

Sample

Sampling in qualitative research is necessary when researchers strive to answer the research question (Marshall, 1996). In that sense, the students who partook in this study were twelve tenth grade students. For the purpose of obtaining a sample, the students were selected on the basis of their time, availability and willingness to take part in the research in the English sessions.

The workshops were included and given as part of the weekly school lessons to a group of thirty (30) students which were the total number of pupils in the classroom. However, twelve participants represented the sample in order to collect relevant data due to their engagement when talking about both cultures: the local one and the foreign one. They developed some activities in which they had to design posters, write messages and express their reflections about the topics addressed in the English sessions.

Additionally, they signed a consent letter (See annex 4) where they allowed the researcher to use their papers and creations in the research process. In the same token, in order to assure privacy in regard to the participants' information, the researchers gave to each one of them a code which was composed by a letter "***A"*** and a number. Hence, the researchers made sure to fulfill the confidentiality rule to protect privacy through a permission of the individuals whose personal information was taking into account when conducting this inquiry (Wiles, 2006). Bearing in mind the previous ideas, the twelve

students were coded in the following manner: ***A1, A2, A3, A4, A5, A6, A7, A8, A9, A10, A11,*** and ***A12.***

Instructional design

In order to answer the research question, the researchers followed the IC 'attitude component' proposed by Byram (1997) which involves savoir être, savoir, savoir comprendre, savoir apprendre/faire, savoir s'engager. For the purpose of the study, the researchers focused on savoir être (curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own) and savoir s'engager (to critically evaluate criteria based on own culture and other countries cultures).

Pedagogical intervention

As part of the problem, the researchers noticed that the intercultural competence was not implemented in the classroom and language was taught in isolation. The context is an EFL classroom with a cultural homogeneous group in terms of language and background; therefore, the need to develop students' IC is overlooked or neglected and therefore there is not an urgent need to include this competence in the curricula (Chlopek, 2008). "In an EFL class, students are usually monolingual, and they learn English while living in their own country" (Krieger, 2005, p.8). Although technology has helped bridging the gap with the world around us, in terms of being able to be in touch with people from other cultures through social networks, or being able to watch videos and documentaries about customs and traditions, students still have limited access to the target culture and thus, there is a barrier that impedes to develop their IC to the fully potential.

Instructional objectives

The following objectives guide this pedagogical intervention.

General objective: To implement activities that are aligned with students' interests and lay the foundations to develop their Intercultural Competence.

Specific objectives:

1. To raise awareness about one's own culture from the perspective of rhythms.
2. To see the other culture not as bizarre or unusual but simply as different from their own.

The researchers implemented eight workshops within the weekly lesson plans. The grammar aspect to follow was taken from the syllabus proposed by the school and tailored according to students' needs and interests in order to develop Byram´s IC dimensions or saviors. Similarly, the researchers adapted and followed the Intercultural Approach stages to EFL teaching and learning proposed by Chlopek (2008) due to the fact that it provides the theoretical foundation to the same stages researchers proposed initially, in order to raise awareness about IC in the classroom starting from the own culture. The Intercultural Approach is a three- stage valuable, useful and desirable asset to teach IC. The first stage is about knowing one's own culture "The aim of this stage is to help students look at their native culture at the conscious level and perceive it from an objective point of view" (Chlopek, 2018 p. 12). Native culture is second nature, taken for granted, and a habit that is instinctive. Therefore, it should be seen from a new perspective; in this case, through rhythms.

The “aim of this stage is to widen learners’ perspectives by getting them to know the cultures of the English-speaking countries and to compare those cultures to their own” (Chlopek, 2008, p.13). Students expand their knowledge to see the other culture not as bizarre or unusual but simply as different from their own. The third and final stage is about a comprehensive intercultural dimension by learning about all cultures in the world.

In connection to the Intercultural Approach and Byram’s savoirs in this intervention, the first workshop was about Boyacá’s traditional rhythms. Students recognized local rhythms through ancient local instruments. The focus of the classes was shifted to the cultural content rather than solely on grammar, isolated or detached from the topic. This was connected to the first specific objective which is about exploring students’ perceptions about their own culture. The final activity of the class was for students “to adopt” an instrument in order to make it their own.

An Appealing lesson on rhythms using videos was implemented to shape a more meaningful and pleasant way to encourage students’ Intercultural Competence.

The second workshop was about deconstructing stereotypes through target culture local rhythms. Students expressed their ideas regarding the target culture contrasting what they think to what it really is going beyond stereotypes. This is connected to the second specific objective which is about exploring students’ perceptions about the target culture. The final activity of the lesson was for students “to adopt” a foreign instrument and describe it.

The third and fourth workshop were about relating both culture's local rhythms based on *savoir comprendre* and *savoir être* from Byram's savoirs. Students raised awareness about the value of respecting one's own and the target culture. This is connected to the third specific objective which is to characterize the way students mediate between local and foreign culture as a way to lay the foundations for their IC development. The final activity of the lesson was for students to compare and relate the local and foreign rhythms by choosing an English song and sing it or adapted with local instruments.

The implementation of different strategies, in this case, musical rhythms as a way to shape Intercultural Competence, should be included in the EFL classroom as stated by Byram, Nichols and Stivens (2001)

> […] The task is rather to facilitate learners' interaction with some small part of another society and its cultures, with the purpose of relativizing learners' understanding of their own cultural values, beliefs and behaviors, and encouraging them to investigate for themselves the otherness around them. (p.3)

The fifth workshop was a focus group interview with the participants from the sample. The interview was recorded in order to obtain students' perceptions and opinions about the four workshops implemented. The results are displayed in the data analysis chapter. The sixth workshop was about Boyacá's traditional rhythms. Students were able to gain more knowledge about their roots by listening to carranga, guabina, rumba criolla and torbellino in local festivals. Students researched in groups about a given local rhythm and created a leaflet with the history and origin of it to be shared in class. Therefore, pupils

re-discovered previous heritage knowledge from this workshop and took the best for their personal growth, respecting and valuing where they come from. This was connected to the first specific objective which is about exploring students' perceptions about their own culture.

The seventh workshop was about foreign musical rhythms tour. This is connected to the second specific objective which is about exploring students' perceptions about foreign cultures and also to Byram's savoir dimension. Students watched short clips about international rhythms festivals around the world and shared what first ideas came to their minds about these countries through their music fests rhythms. Pupils selected a favorite international fest and created online posters that were displayed around the classroom.

The eighth workshop was titled "Music fusion II". This workshop is intertwined with the third specific objective which is in regards to the way students mediate between their cultural heritage and the foreign culture following the Byram's savoir comprendre and savoir être.

Participants read an online passage titled "*The Cali Adventurer*", which is about an American citizen who talks about many rhythms around the world. After reading the information in the blog, they were encouraged to think upon the following question: What cultural local aspects could be strange for the foreign citizen? This question was made in order to reflect since a critical perspective how participants see their own cultural heritage and the foreign one. Subsequently, they had to leave a commentary in the blog and create what they wanted to do (a poster, a poem, a drawing) giving answer to the

following question: Do you consider that rhythms are important in cultures around the world?

With the research approach aforesaid, this chapter is concluded, leading into the data analysis which seeks to describe data collection procedure, instruments used and the categories that emerged from the present study.

Chapter 4

Data analysis

This part of the paper is about the process and techniques to analyze the data collected in current research. It describes the data analysis approach, the procedure followed, and the categories of analysis.

Approach for Data Analysis

This analysis is based on the information that emerged from the different instruments applied. The researchers followed the thematic analysis approach as means of identifying similar patterns within the qualitative data collected. Additionally, thematic analysis provides the opportunity to explore and address the research through revealing evidences about a phenomenon. (Clarke & Braun, 2013). Moreover, the process for evaluating data is emerged by means of coding which is defined by Strauss and Corbin (1998) as the steps through which the information is divided, conceptualized and reintegrated in different ways. Afterwards, the researchers sought out to highlight and select suitable information in regard to the research question proposed in this inquiry.

The method for coding information depends on the type of research. For this case, it was used an open coding process seeing that "events/actions/interactions are compared with others for similarities and differences. They are also given conceptual labels. In this way, conceptually similar events/actions/interactions were grouped together to form categories and subcategories" (Strauss and Corbin 1998, p.12)

Steps to analyze Data

The data analysis was guided by the thematic analysis principles stated by Maguire & Delahunt (2017), this is a six-step process starting from becoming familiar with the data, generating initial codes, searching for themes, reviewing themes, defining themes and writing- up.

At the first stage, the data collected was read, the researchers made notes that helped them to make first impressions about the data gathered and underlying the relevant information. At this first step was evident that students talked a lot about their cultural background based on the typica rhythms, claiming at the same time their connection to foreign rhythms and cultures.

Afterwards, the data was organized to answer the research question. This was made though the identification of commonalities on students' reflections. As the researchers did not code the information line by line, the use an open coding process was made, that means there were not pre-set codes, but developed and modified the codes as the coding process progressed, when this process finished the codes were compared, as we worked through them we generated new codes and sometimes modified existing ones.

In the third stage the researchers examined the codes and grouped them into themes. Through similarities we created three categories first called self-awareness, knowing others, and Cultures have the same value. At the end of this step, the codes were classified into the categories mentioned before.

After that, the next phase was focused on reviewing the themes, that, was made through a guiding map in which the accuracy of the preliminary categories was evaluated,

thus, they changed to the ones presented (Re-discovering one's own culture, insights about the world around us, and local and foreign cultures equally positioned). The researchers read the data associated to each and considered if there was enough data to support them.

Once the categories were identified, the researchers established what each one was about and the way they interact with the topic of research. Likewise, it was also considered how they work together to answer the research question. Finally, they were described, theorized, and exemplified.

As the data analysis process was described above, the researchers proceed to show the findings of this study which are divided into categories as presented in the following chapter.

Chapter 5

Findings

Categories

After finishing the six-step process of analyzing data, the following categories emerged. They were related to the objectives proposed as shown below:

Table 1. *Categories.*

Research Question	Objectives	Categories
How do 10th graders shape their Intercultural Competence when partaking in lessons through musical rhythms at a public EFL setting?	1. To explore the students' perceptions towards the local culture. 2. To describe the students' perceptions towards the foreign culture. 3. To characterize the way students' mediate between local and foreign culture.	1. Re-discovering one's own culture 2. Insights about the world around us. 3. Local and foreign cultures equally positioned.

Re-discovering one's own culture

This category relates to the students' self-exploration of one's own culture by means of Boyacá's rhythms. During the development of the several workshops, students were able to reflect upon their own cultural roots and the significance with their individual experiences acquired within their families and personal interests.

Byram (1997) states that intercultural competence has three different components: knowledge, skills, and attitudes. Knowledge refers to the way students see their own culture taking into account a set of values, beliefs and behaviors. Based on that, students

demonstrated interest on their own culture since they felt identified and they shared common roots.

Following Marques, G; Almeida, D & Zyngier, S (2018) ideas, an intercultural competent person is able to be aware of the self in an initially stage. That self-awareness was noticeable through students' attitudes when partaking in lessons based on musical rhythms such as torbellino, carranga, pasillo and rumba criolla. Also, in terms of instruments a few students felt identified with tiple and guacharaca since some relatives in their family circle play them at family gatherings. Likewise, the activities developed in the class showed that students were able to identify local instruments and relate to their context.

In the following fragment, it is possible to evidence the next reflection.

> I have selected the teaspoons because it is very typical of Carranga. I have selected the teaspoons because my cousins play them in a musical group. ***(A4, Students' Artifacts. Annex 2.5).***

This transcription shows a student written comment on the activity: "select the instrument that you feel identify with". This sample emerged from a poster created in the first workshop, where each student chose a local instrument and specified why it was selected. For A4, it seemed to be enriching to work and participate on topics related to her/his local culture.

Additionally, there is another written comment that is also connected to this category.

> I have selected guitar because my grandfather play the guitar and it is a traditional instrument. and simple. ***(A1, Students' Artifacts. Annex 2.5)***.

As seen in the transcriptions above, students showed a great interest recognizing their own culture and roots when designing their posters.

The students' own culture, which has always been taken for granted and is as natural as breathing, should be seen from a totally new perspective, not as the point of reference for the perception and evaluation of other cultures, but as one of the many diverse world cultures and part of the world's cultural heritage.(Chlopek, Z. 2008. P.3)

As researchers, it was noticed that A1 and A4 felt connected to the topic discussed in class while re- discovering their own roots, through their positive attitudes and willingness to partake in discussions about Boyacá's rhythms.

Additionally, the workshops helped learners to raise awareness on their own cultural values, behaviors and beliefs (Byram, Nichols and Stevens, 2001). Students were able to state their personal point of view when partaking in activities in which they had to listen to some local rhythms such as: "Guabina", "Rumba Criolla", "Carranga" and "Torbellino". Some of the participants felt confident when reflecting upon those rhythms because they had a grasp about where those musicals sounds were listened to. They expressed their ideas on a group activity in which each one of them wrote a commentary. One of the comments is shown below

> "En mi opinión diría que es única y especial esta música y mal que no le estén prestando atención a estos temas" ***(A3, Students' Artifacts. Annex 2.6)***

From the previous excerpt, the researchers were able to conclude that the content of the workshop in which the exercise were developed provided to the participant A3 with opportunities to recognize the special aspects that connect their cultural roots with the local sounds.

> "Pues yo creo que sí está música fuera más escuchada la gente se daría cuenta que sería la mejor música y con mejor respeto y expresión con la mujer" ***(A5, Students' Artifacts, Annex 2.6)***

In the same token, the previous written fragment showed a reflection given by the participant A5 about the impact that local rhythms hold in values which are part of one's belonging to a given society (Michael Byram, Adam Nichols, David Stevens, 2001). In this sense, s/he highlighted the relevance of raising awareness on re-discovering our local heritage since a "conscious level" which accounts for pondering upon one's own culture since an objective point of view (Chlopek, 2008. P. 3).

The next two excerpts taken from the activity called: "Knowing my own roots", and the question: "¿Crees que los ritmos boyacenses dan cuenta de cómo se comportan las personas de esta región, de cómo viven, de cómo son? ¿Por qué?" the next comments emerged:

> "pues yo pienso que ya no mucho ya que la gente ha cambiado mucho y ya casi no les gusta la música de su tierra ya que se están interesando por otros géneros" (***A9, Students' Artifacts, Annex 2.3***)
>
> "Puede influir ya dependiendo de cada generación ya que las más modernas suelen inclinarse hacia nuevos ritmos no nativos de su región y eso hace que sigan ciertas tendencias dejando a un lado las propias. Quienes aún conservan sus ritmos boyacenses suelen conservar costumbres y ciertas palabras o vocabulario que la nueva generación ha ido modificando según su círculo social." ***(A2, Students' artifacts. Annex 2.6)***

This is also supported by Chlopek, (2008. P.3) since these participants showed a concern about the change their culture has had and how it is affecting their roots. From

this point of departure, the students claim that rhythms do not represent people's culture on account of how young people are more interested on other kind of rhythms without specifying if they are from abroad or not. Simultaneously, participant A2 adds that people who still listen to their traditional rhythms preserve their customs; as Cameron, D, Bentley, J & Grahn, J. (2015) state, rhythms are structured according to the temporal structure, besides, they can influence people perceptions.

As well, a comment emerged from the focus group, showed us how a participant reflected on what is happening to the local rhythms and related it to the foreign ones, allowing her/him to value more the local culture. In this sense, from the focus group participant A9 expressed:

> "A mí se me hace que cambió porque por lo general al ser boyacenses a veces pierden como más el valor ante los extranjeros, entonces para mí como que hizo que se elevara un poco más la de aquí, la boyacense." ***(A9, Focus group, May 22nd, 2019. Annex 3)***

On the contrary, another participant provided a totally different answer to the same question:

> "me parece que con los ritmos boyacenses nos podemos diferenciar por nuestra cultura, vestuario y vocabulario, ya que las demás regiones tienen aspectos y culturas muy distintas a la de nosotros, nuestro cultura es boyacense con acentos que son muy pocos comunes y muy casuales , ya que cuando vamos a diferentes lugares del país las personas hay nos conocen de dónde venimos y de somos por nuestra tranquilidad por nuestros ritmos nuestras canciones la alegría que causamos ante los demás la pasividad que les transmitimos que la gente de diferentes regiones."***(A10, Students' Artifacts, Annex 2.3)***

This student started relating rhythms with another aspects of culture such as: clothing, vocabulary (language), accents, behaviors, etc. In this sense, this participant is

relating people's culture through the traditional rhythms they listen to. According to Deardorff (2006), self-awareness implies the ability to interpret the world from his own culture. Thus, A10 expresses the identification with Boyacá's traditional rhythms because they are quiet as well as people from this region.

To conclude, it was found in this category that students felt a strong connection to the local rhythms since they are familiar to them. Some of them expressed that even they are from Boyacá they did not know much about their roots and while learning about them they learned to value more their culture.

Insights about the world around us

This category considers the attitudes students' have in relation to other cultures. They have a mindset of acceptance and value towards some foreign musical rhythms since they have a constant contact with them, thanks to social media and global tendencies. Besides, they demonstrated openness to learn about others' heritage. Although, they know and value their own roots they feel strongly connected to foreign ones (Sawyer, 2011).

As Cruz says, Intercultural Competence points out not only to the respect and coexistence between cultures but also to learn and enrich them (As cited by Ramos, 2013). In this respect, students' exposure to traditional and popular rhythms sparked their curiosity, interest, and openness to find out more about the foreign culture.

In this sense the role of language teachers is to guide students to accept, learn and value others promoting spaces of reflection about culture and cultural diversity (Ramos, 2013, p.210). From this standpoint, teachers may develop in students not only the grammar aspects of it, but also to lay the foundation of the Intercultural Competence

skills, enabling students to expand their knowledge about the world surrounding them, linking their previous experiences to new ones. Subsequently, this category strives *to increase tolerance, raise awareness and respect* by being exposed to foreign rhythms (Chlopek, 2008). It is essential to engage students to explore other cultures with an open mindset in order to appreciate and enrich their knowledge. It is of paramount importance to mention Byram (1997) in regard to the savoirs; savoirs comprendre is characterized as the ability to understand and interpret cultures and savoir apprendre concerns the capacity to learn and delve with new cultures.

The following fragments depict what was mentioned above:

> The researcher interpreted that students were more permeated and drawn by foreign rhythms because it is what predominates in their teenage context [sic]. ***(Field notes, May 29th, 2019. Annex 1).***

> The best rhythms are the foreigners because they are more entertaining ***(A6, Students' Artifacts. Annex 2.1)***

Regarding the previous responses, it is visible that A6 used his own experiences and rhythm inclinations in order to express a personal point of view towards the other culture. This insight emerged from a question the teacher asked in workshop two, about what rhythms they think are better, Boyacá's rhythms or foreign rhythms. The fact of including foreign rhythms in class ignited curiosity and interest in the foreign culture by looking at it through their own perceptions and insights, taking into account students' interest and musical preferences.

Furthermore, during the focus group developed in the final workshop students recognize the fact of learning cultural aspects of foreign countries.

> "Pues fue muy bueno e interesante porque así pudimos conocer muchas cosas, de otros países y experimentar" (***A10, focus group, May 21st. Annex 3)***

The last opinion shows an interest for knowing about other values. The last expression means that the knowledge was significant and important for participants. Moreover, when the participant says:

> "Me sentí muy chévere porque aprendí sobre la cultura de otros países y la música" ***(A12, focus group, May 21st. Annex 3)***

It emphasizes on learning new perspectives different from their own realities. In this sense, Uluc (2010) considers that Intercultural Competence helps people from diverse cultures to gain knowledge about how other people live, exchange information and see the world around them. Thus, people are in need of tolerating and appreciating beliefs, ideas, lifestyles, cultural traditions that are mostly different from their own.

Moreover, students expressed positive feeling toward foreign cultures. It can be seen during the focus group.

> "Me pareció agradable el reggae ya que su ritmo es relajado y hace que se sienta bien uno". ***(A9, focus group, May 21st. Annex 3)***

In this extract it is feasible that the student not only know about a foreign rhythm, but also, he/she expresses positive relation with that sound. The word "agradable" describes the rhythm in a positive way because the person accepts and integrates the foreign culture with their own feelings. It means, going beyond learning a cultural aspect and being able to really appreciate it. In terms of Byram's model, it is an attitude related to savoir être. Seeing that, this refers to features like openness, flexibility, empathy and awareness of other.

In this case, the openness is essential for student understands the meaning of the reading, which is an important attitude in the intercultural process, due to Deardorff (2006) considers that openness allows the possibility of seeing from more than one perspective, which is invaluable when negotiating and mediating cultural difference.

Another interesting aspect is the empathy with the other´s culture. It also is represented in the next fragments of the same focus group.

> "Para mi quedarían 60 y 40, 60% la extranjera y 40% la boyacense, yo no sé me gusta la extranjera." ***(A7. Focus group, May 21st, 2019. Annex 3)***
>
> "Me identifico con el rock porque siento que no sé… es como potente, no sé cómo con mucha fuerza" ***(A7, focus group, May 21st. Annex 3)***

The evident connection with the foreign rhythm lets students not only to respect, but also appreciate and value a different perspectives and knowledge.

Even though, students usually feel connection to the foreign rhythms, this excerpt emerged from the question made on the seventh workshop: ¿*Cuáles son las primeras ideas que llegan a tu mente sobre estos países a través de sus festivales de ritmos musicales?*

> "no me llamó tanto la atención, pero la primera impresión que me dio fue la alegría y la emoción con los que disfrutan las personas estos festivales."***(A12, Students' Artifacts. Annex 2.4)***

This student put into words his displacement to the rhythms showed in this workshop. However, the way this participant is shaping his Intercultural Competence can be supported by Ramos (2013) since for being intercultural competent it is not necessary to tolerate otherness but to respect.

Local and foreign cultures equally positioned

This category emerged from students' reflections on the activities developed in which they were able to relate and interact to both, local and foreign culture, in a dialogical way. While implementing the lessons, students had the opportunity to compare both of them in order to be aware about their own culture and simultaneously valuing and respecting others' culture, enabling them to shape their Intercultural Competence expressed through their own perceptions and at the same time be willing to appreciate those characteristics in other contexts.

In this category Byram's *saviors* were easily identified by the researchers since students established a relationship between the local and the foreign culture making the familiar strange and the strange familiar (savoir être); acquiring new knowledge that permits them to discover and/or interact with the local and the foreign culture (savoir-apprendre); and, they also had a general disposition to be engaged with the foreign culture and the one's own (savoir s'engager).

To illustrate the above, in the first workshop students were asked to answer a preliminary question (What rhythms do you think are better, Boyacá's rhythms or foreign rhythms?), A7 provided the next answer:

> "Mi opinión personal es:
>
> Es que ambos ritmos son buenos porque tanto como la cultura de acá es llamativa, la cultura de otros lugares también. Hay que ver que ahora lo que está pegando es las cosas de moda y nosotros mismos les estamos dando prioridad a otros ritmos, porque decimos que los ritmos antiguos son aburridos, simples, sin ritmo, etc. Pero debemos ver que hay ritmos que no se encuentran acá, como: el Rock, el Rap, el Reggae, y muchos otros que son ritmos muy buenos

> y en algunos traen mensajes de conciencia. Deberíamos dar un aporte todos tanto como para que los ritmos de acá suenan y que se añadan ritmos de la actualidad que ayuden a que esta generación sea mejor." ***(A7, Students' artifacts. Annex 2.1)***

Analyzing this passage it was evident that both cultures are valuable and at the same time different, even though this was an initial activity to know students' perceptions, some of the *savoirs* proposed by Byram emerged since this student is making the familiar strange and the strange familiar after having a reflection on what is happening with Boyacá's rhythms within young people.

Another excerpt taken from the field notes, exemplifies how A8 through her answer shows what Ramos (2013) stated about being Intercultural competent (the capacity to know that cultures are not worse or better but just different):

> "Yo soy costeña, a mí no es que me guste mucho la carranga, pero me gusta más que otros ritmos que vimos en clase como ese todo raro de… ese tradicional… bueno, el hecho de que no me guste no quiere decir que no tenga valor, puede que a otro si le guste ese ritmo y a mi no, pero el valor es el mismo" ***(A8, Field notes, June 12th, 2019. Annex 1)***

This comment came out when students were writing the answer of a reflective question asked by the teacher about the value cultures have right after watching a video about the history of rhythms. For this participant being Intercultural competent does not imply to be tolerant but to respect others' cultures knowing the value they have.

Moreover, the researchers found an interesting response when answering the same question that A2 in the excerpt above. On the question: *What rhythms do you think are better Boyaca's rhythms or foreign rhythms?* Two participants claimed:

> The Boyacá rhythms are good because it is part of the culture, but the rhythms from outside are not bad. (***A2, Students' artifacts. Annex 2.1***)
>
> La música de nuestra cultura tiene el mismo equilibrio que la música extranjera porque no solo oímos música de nuestra región, sino hay personas que les gusta otro tipo de géneros. ***(A5, Students' artifacts. Annex 2.1)***

By reading and interpreting the previous excerpts, the researchers could infer that A2 and A5 felt empathy for their own culture. However, they compared their own local rhythms with the foreign ones saying that both are welcome for being listened to. It confirms what it is said by Chlopek (2008) when arguing that it is necessary to know students' perspectives while comparing the rhythms of other countries with their own local rhythms.

In the following fragments it is illustrated

> "Sí claro tiene el mismo valor porque es dependiendo de cada persona o cultura que tenga el país" ***(A6, Students' artifacts. Annex 2.6)***
>
> "Para mi quedarían iguales porque las dos representan algo para cada país y para mí se me hace importante para cada uno de ellos y pues sí". ***(A10, Focus Group, June 21th, 2019. Annex 3).***
>
> "Igual porque las dos representa algo para la, para la, sí, para la sociedad." ***(A12, Focus group, May 22nd, 2019. Annex 3)***

Equally important, it is asserted "Once people [...] recognize that they are, truly, products of their own cultures, they are better [equipped] and more willing to look at the behavior of persons from other cultures and accept them non-judgmentally" (Valdez as cited by Rico, C. 2012, p. 2). For the participants it is evident that they are looking at

cultures with an open mindset, that exhibits equal meaning and respect for the own as well as for the target and foreign cultures.

The *savoir s'engager* proposed by Byram in 1997, integrates the capability of an individual to reflect critically on the own and the foreign culture. The fifth workshop was based on that savoir, there students had the possibility to express in a mural how they felt with the activities developed and what they have learned in classes, that is how a collaborative mural emerged as shown below

Figure 2: Students' Mural (Students' artifacts. Annex 2.7)

The collaborative mural made by students represent the way they integrated, related and reflected on the local and the foreign culture. The whole mural illustrates the perceptions students have about the one's own and the foreign culture showing always the respect and value both have starting from the title and the images they chose. This is also a representative way to demonstrate that cultures are not worse or better but just different as stated by Ramos in 2013.

In this chapter, researchers strived to find out commonalities in the data collected whereby 3 categories emerged from the analysis process: re- discover our one's culture, insights about the world around us, and local and foreign cultures equally positioned. Subsequently, in the following chapter, there will be written out the conclusions that resulted from this research study.

Chapter 6

Conclusions and recommendations

In this chapter the researchers mention the conclusions that raised from this study, the pedagogical implications in the EFL setting, as well as the limitations encountered during the research process.

Taking into consideration that the main objective of this study which was to identify how 10th graders shape their Intercultural Competence (IC) when partaking in lessons based on musical rhythms in a public EFL setting, the emerged categories helped the researchers to identify the way students explored their IC by interpreting their own cultural roots including foreign knowledge and finding a third place between both.

A starting point for shaping IC is to know one's own culture which, according to the first specific objective proposed in this research paper and related to the first category, rhythms allowed students to re-discover and raise awareness to their cultural roots which are deeply connected to communities beliefs, backgrounds, modes of interacting, and acting in specific intangible situations depending on contexts. Being aware of our own surroundings, makes individuals more conscious of how to approach others with respect and tolerance. Thus, knowing one's own culture is a relevant tool for becoming capable of comprehending the world out there.

On the same token, in regard to the second category, implementing foreign rhythms in lesson planning allowed students to connect previous knowledge in order to interpret new insights about foreign rhythms and cultures. Thus, the participants in this inquiry expressed their perceptions, feelings and experiences when listening to global

musical sounds. It also allowed them to understand and feel identified to new knowledge and global heritage.

The process mentioned above, which started with the reconnection of the local rhythms and followed by the exploration of the foreign ones, gave students the opportunity to find a third place between their own and the target culture, that is putting cultures into the same position. It was also evident the way they shaped their IC since some of them started thinking that the valuable culture was only the local or the foreign but not both, and in the end, they were able to accept and respect one's own and others cultures equally even though they did not like some aspects presented from each.

Considering the arguments previously exposed, through the implementation of series of workshops based on rhythms, students were able to explore the perceptions they had towards the local and the foreign culture in order to shape their Intercultural Competence (IC). In that sense, some of the participants had in mind that their local cultural heritage was more relevant than the foreign ones; others, on the contrary, felt a strong connection and empathy to the foreign culture, however, they started reflecting on the value their own culture has; and, some of them realized that cultures have the same value and there were equally positioned regardless of how much they agreed with them, they respected others' behaviors, skills and attitudes.

Besides, using musical rhythms (local and foreign) in the English class is a different way to approach IC. Although, further studies are necessary to work deeper on this matter since there are too much behind them in terms of cultural aspects and heritage. Rhythms tell the history of people and it are a different way to know about own and other

cultures. Likewise, through the implementation of musical workshops, it was possible to promote students' commitment when recognizing the value that cultures have for communities around the world.

To sum up, IC is dynamic and changeable, since the saviors do not appear in a lineal and specific order. On the contrary, it is a progression which includes different knowledge, skills and attitudes depending on the cultural background of students and the way they understand their own and others' cultures. For that reason, shaping intercultural competence is determined by inner characteristics of people and it might be considered an open and endless process.

Pedagogical Implications

Implementing this study which proudly emerged in the classroom itself from team observation and an inquisitive mind, was definitely a challenging and an enriching experience for the researchers. In the first stage of the project, observation was key to establish students' needs and interests, in order to design the workshops. Workshops had to be linguistically adequate and didactically fascinating. Therefore, careful planning of rhythms, videos and images were diligently selected and organized. Readings and blog were clearly designed for friendly comprehension and interaction. The workshops began with the local culture and move on to the target culture to finally find a third place between the two.

Additionally, working on this project was definitely an enriching and empowering experience as novice researchers and future teachers. It turned student-teachers into more

pedagogical, competent and knowledgeable learners about IC, through rhythms that helped students see their own culture form a different and dynamic perspective, taking into account a more holistic and humanistic mindset to teaching languages.

Therefore, researchers consider that this study contributed to the EFL public setting it was implemented, due to the fact that it laid the Intercultural Competence foundations for future studies into Intercultural Communicative Competence. Additionally, it raises awareness about possible ways to incorporate and see local culture into the classroom from a different perspective. Local culture is usually overseen or neglected in cultural homogenous contexts. Moreover, researchers could asseverate that this study is a contribution to the EFL population because it demonstrates how students with their own knowledge and social experience as part of a community got engaged with cultural topics that are stimulating and conventional to them, by starting locally and expanding globally.

Limitations

Musical rhythms are a relatively new way to approach Intercultural Competence in the English class, and the researchers recognized that there were a number of limitations to this study. This study was guided especially by Byram's saviors, but there are other authors that talk about IC and ways to approach and evaluate it. In this sense, we could use more theory to build a stronger study with objective evaluation criteria.

Even though it was kind of easy to engage participants on this study, the use of musical rhythms in the English class represented a loss of the focus for students since it sometimes might be distracting for them.

We also found that the participation of the students in this research also depended on their availability to attend classes. On the researchers' side, a knowledge about musical rhythms was a limitation since it was a barely known path.

Further research

Even though Intercultural Competence has been developed in numerous ways, it is necessary to keep exploring on rhythms and their background for teaching in a public EFL setting. In this sense, a depth exploration on rhythms as a way to shape students' IC is essential since it would be helpful. Further research might explore more general rhythms to include students form other cities of the country.

Moreover, more organized work is needed on how to capture students' perceptions using other kinds of material related to rhythms, as well as a more objective and specific way to follow the process of each participant. It is also possible to continue the process and to go beyond the cultural knowledge and start including a communicative aspect in the research.

Finally, after the data collection and analysis, the next question emerged: What do musical rhythms inform about cultural backgrounds?

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Annexes

Annex 1

Observation charts

DATE: May 22th, 2019 **TIME:** 8:10am-10:10am **PLACE:** Classroom **PARTICIPANTS:** 10th graders		
ASPECTS TO OBSERVED	**DESCRIPTIVE OBSERVATIONS**	**REFLECTIVE OBSERVATIONS**
Knowledge of social processes Knowledge about how we see one's own culture. Value to the own culture. Autostereotypes	Teacher distributed color cards. Students listened to several local traditional rhythms and had to predict which one it is. A few students asked the teacher if they could dance carranga in front of the classroom.	The researcher could interpret that students shared their insights recalling previous knowledge acquired naturally and subconsciously by being immersed in their context. It was evident that they became more aware of their own cultural heritage by exploring local traditional rhythms from a new perspective, in this case the English classroom. As mentioned by Chlopek, 2008, the own culture is taken for granted and becomes second nature; thus, it is usually overlooked. Students re-discovered a piece of culture by looking at it perceptively. Something that caught the researchers' attention was that three students were so excited to be able to dance to it. They were participative in the class and

		very engaged. They looked very happy and relaxed throughout the whole activity. The researcher could interpret here that students' positive attitudes are connected to their enjoyment of music that depict their own cultural heritage and valuing their own individual traditions and beliefs (Byram, 1997, Sawyer, 2011).
	The teacher showed students a PowerPoint with different local and traditional instruments with a brief explanation in English. One student mentioned: *"Uy profe mis primos tocan las cucharas en un grupo de música"*. Another student mentioned: *"Profe tengo un tío que toca el tiple re chevere".*	Students seemed to be very eager to touch and manipulate the instruments. The researcher could interpret that the class was having fun and enjoying something that made them feel connected and identified with their roots and family traditions.
	Students choose one of the local traditional instruments discussed in class, created a poster and wrote why it was selected.	The observer noticed that most of the students selected the instrument because they were familiar and identified with it, either in their immediate school or family context. Some instruments names were new to them connecting this information to Byram's savoir by demonstrating eagerness and interest when partaking with the class.

DATE: May 29th, 2019
TIME: 8:10am-10:10am
PLACE: Classroom
PARTICIPANTS: 10th graders

ASPECTS TO OBSERVED	DESCRIPTIVE OBSERVATIONS	REFLECTIVE OBSERVATIONS
Knowledge of social processes Knowledge about how we see others' culture. Value to the foreign culture Heterostereotypes	The teacher asked about musical preferences. Some students answered that they preferred to listen to foreign music, such as rap, reggaeton, Reggae, Pop, among others. A5 mentioned: "*emm, pues profe cualquier cosa. Profe pero mire, escuche ranchera hartas veces y verá que le gusta.*	The researcher interpreted that students were more permeated and drawn by foreign rhythms because it is what predominates in their teenage context. The researcher could also infer that some students felt engaged when talking about all kinds of rhythms. Even, when the tutor asked whether foreign rhythms have more relevance rather than local ones. A few students answered that they are more connected to foreign rhythms.
	Students matched a foreign rhythm with a foreign country. A student liked a video with music from an indigenous tribe from Australia.	The researcher could perceive from the students' interest in the video, that the participant based her fondness on previous knowledge and experience drawn from perceptions of her own culture context. It is inferred that native tribes in the video might resembled the ones present in her country and maybe not to be found anywhere else. She saw the other's culture through her own.
	Students researched about a world instrument and wrote a	The researcher could infer that the student chose the instrument grounded on her knowledge and

	short description of it. A student chose an ukulele.	experience based on her own roots allowing the participant to link the ukulele to a similar local instrument such a requinto.

DATE: June 5th, 2019
TIME: 8:10am-10:10am
PLACE: Classroom
PARTICIPANTS: 10th graders

ASPECTS TO OBSERVED	DESCRIPTIVE OBSERVATIONS	REFLECTIVE OBSERVATIONS
Relation between cultures – savoir comprende, savoir être skills (interpretation, and relation), attitudes (values, beliefs and behaviors from the perspective of an outsider).	The teacher asked students to relate rhythms to the instruments and the country those are produced. The teacher introduced a reading about Latin American rhythms. She read the text along with students while the rhythms were playing. Some of tried to translate and to follow the rhythm. Some students gave opinions like: "La Mexicana me gusta más" "El ritmo cubano es muy tranquilo" "La música andina se parece a la de Pasto". The teacher asked students to establish relationships	Students' participation was evident which shows interest from them to learn and discover the rhythms that exist in other countries. Students were excited to know Latin American rhythms since they feel closer to them, they made some relations to the ones they listen more often like Mexican rhythms and recognized the Andean music easily. It was surprising that most of the adjectives used by students were positive like interesting,

	between the foreign and the local rhythms using comparatives.	beautiful, screechy, exciting, and cool. It was also noticeable that students were valuing the foreign culture by saying positive things about their rhythms.

DATE: June 12th, 2019
TIME: 8:10am-10:10am
PLACE: Classroom
PARTICIPANTS: 10th graders

ASPECTS TO OBSERVED	DESCRIPTIVE OBSERVATIONS	REFLECTIVE OBSERVATIONS
Interaction between cultures- Savoir apprendre (operate knowledge, attitudes, skills in a real time communication)	The teacher showed students some pictures of Boyacá's and foreign groups that have made musical fusions. She asked them if they know them or if they are new from them. They expressed they knew the foreign ones but not the local groups. After that, the researcher shows students some videos of music fusions from the groups mentioned above. While watching the videos the teacher was asking questions like: Do you like it? What do you think about mixing rhythms? Which one is your favorite and why? If you could mix two different rhythms, which ones would they be?	The reason why students know more about foreign rhythms is because they are in constant contact with them. They listen to them every single day. Because they are young, they also feel a special connection to foreign rhythms like reggae, pop, and reggaetón more than the local ones. Students were excited to watch and listen to the different rhythms. When they listen to 'los rolling ruanas' some students demonstrated by their gestures that they did not like them, However A12 was asking which group was it, assuming by his interest to know more about the group the researcher impression is that this student feels a strong connection to this

	It is important to clarify that the researcher showed students six different types of musical rhythms fusions. A7 expressed that she liked carranga and rock rhythm mix the most; A12 was taking notes about the songs and groups; A8 started dancing while listening reggaeton and pop rhythm fusion. For answering the last question A9 expressed she would like to mix reggae and rock. The teacher showed a video about the history of rhythms. Students were attentive watching the video. A11 commented "es posible fusionar ritmos para crear un ritmo nuevo, así como se mostró en el video, eso es lo que hacen mezclan ritmos así como la de despacito que mezcla reggaetón con pop". The teacher asked students if they think some rhythms are more valuable than others. A8 answered: " Yo soy costeña, a mí no es que me guste mucho la carranga, pero me gusta más que otros ritmos que vimos en clase como ese todo raro de … ese tradicional … bueno	kind of rhythms, as well as A7 who expresses openly her preference to those rhythms. On the contrary when reggaeton and pop rhythm was played many students started singing the song even though it was on English. The observer noticed that A7 put his head down as a way to express he did not like those rhythms but he did not say anything without respect. As Ramos et al (2018) say to be intercultural competent it is not necessary to tolerate other cultures but respect them. Taking into account students' reactions while listening the different rhythms it was considered that they feel a strong connection to their culture since they tried to sing every single carranga song, they took notes and also danced, likewise with foreign rhythms. Students were interested in knowing were the rhythms of the world come from. A11 comment was from a student that plays the piano and has a better knowledge about music, her comment represented her interest on sharing what she knows about that matter. This student (A8) is the example of seeing the own from a new perspective. It was

	(making reference to the Australian traditional rhythm), el hecho de que no me guste no quiere decir que no tenga valor, puede que a otro si le guste ese ritmo y a mí no, pero el valor es el mismo".	exciting to listen to her answer since as Byram stated she was making the strange familiar and the familiar strange. Also, she demonstrated respect from the other culture even though she did not tolerate some rhythms (the representation of culture of this project).

DATE: June 19th, 2019
TIME: 8:10am-10:10am
PLACE: Classroom
PARTICIPANTS: 10th graders

ASPECTS TO OBSERVED	**DESCRIPTIVE OBSERVATIONS**	**REFLECTIVE OBSERVATIONS**
Students' willingness to evaluate critically criteria, perspectives, attitudes related to one's own and others' culture (savoir s'engager).	The researcher started the class with the question: "Do you think you can know more about a culture through its rhythms?" explaining that deeply for students. All of them say that that is possible. One student expressed that "cada ritmo es único y muestra cómo cada persona de cada región es".	After observing what happened in class, the researchers noticed that all the questions provided by the teacher were answered with a similar pattern of identity referring that to the own and the foreign culture. This answer represents the perspective of this participant as well as his attitude towards cultures in general since it portrays the sense of equality through difference. This is also supported by Cameron & Bentley (2015) who state that rhythmic structures vary across cultures, and, culture influences the way we perceive and

		product musical rhythms. The relation established by this student between both cultures is determined by the word unique, since he is not specifying which culture neither the local nor the foreign but all of them.
	After that, students were asked to form four groups, she gave each group a question, one of them were literal and others were inferential since the term was not worked directly. The questions were: • ¿Por qué la gente de diferentes partes del mundo se comporta de manera distinta? • ¿Pueden los ritmos mostrar cómo la gente de otros países es o se comportan? • ¿Qué significa cultura para mí? • ¿Cuál es la mejor manera de conocer o acercarse a una cultura? Students had a chance to share some of their answers to the rest of the class. Some of them agreed that that rhythms are different and therefore, through typical rhythms people can identify where people are from, and how people behave. At the end of the lesson the researcher asked students to think about the local and foreign culture and to reunite	Students were excited about doing the mural, that was evident because of the interest for them to say what they have learned in class and also to relate the local and the foreign culture. The tittle students assigned to their mural was: "Local and foreign culture and musical rhythms", the draws, excerpt of songs and sentences used by students demonstrate the respect they have for both cultures and how they can relate their rhythms

	what they have learned in a collaborative mural expressing their perceptions about both of them. Before doing that they were discussing about main word or sentence that could relate the local and the foreign culture.	since they are in constant contact with both of them.

DATE: July 10th, 2019
TIME: 8:10am-10:10am
PLACE: Classroom
PARTICIPANTS: 10th graders

ASPECTS TO OBSERVED	**DESCRIPTIVE OBSERVATIONS**	**REFLECTIVE OBSERVATIONS**
Knowledge of social processes Knowledge about how we see one's own culture. Value to the own culture. Autostereotypes	The teacher showed students some pictures of Boyacá's people performing a typical activity. Students observed the images and started promoting what they were doing and what was happening.	Students were excited by the activity since they knew the activities presented. They participated actively talking about the typical activities Boyacá's people do and relating them to familiar aspects.
	The teacher played some typical musical rhythms from Boyacá and asked students questions like: * "Do you know this rhythm? * How often do you listen it?	The answer from students especially the ones associated to the origin of Boyacá's musical rhythms demonstrate that even though most of them are from Boyacá, and they know Boyacá's traditional rhythms, they don't really know where and how they emerged.

	* Do you like it? * Do you know where does it come from? * How did it emerge? Students answers included comments like: * "ah, ese ritmo lo vimos la vez pasada" * "huy ni idea cómo nació" for answering the question related to the origin of the musical rhythm.	
	The teacher played the typical rhythms of Boyacá. The teacher asked what was going to happen to those rhythms in 20 years. A student answered: "va a desaparecer, nosotros nos guiamos más por la moda y lo que suena".	Students reflected on the future of the typical rhythms of Boyacá. From the student's answer it is noticeable that they are aware of the importance they give to traditional rhythms.
	Students looked on internet information about Boyacá's traditional rhythms. While reading they were expressing things like: "huy yo no sabía" "Profe, el torbellino también está en Santander".	In that sense, students were interested on knowing more about the origin of the traditional rhythms of Boyacá. They shared where they come from and the way they emerged. Thus, students were going beyond knowledge but moving into reflection when they started writing their perceptions about Boyacá's rhythms. Students began thinking about culture as a big C (Kramsch, 1993).

DATE: July 17th, 2019
TIME: 8:10am-10:10am
PLACE: Classroom
PARTICIPANTS: 10th graders

ASPECTS TO OBSERVED	DESCRIPTIVE OBSERVATIONS	REFLECTIVE OBSERVATIONS
Knowledge of social processes Knowledge about how we see others' culture. Value to the foreign culture Heterostereotypes	The teacher asked students about the international musical festivals they know. Students answered "Tomorrowland", and "Coachella". Then he asked students where they would go and why. Some students answered: "tomorrowland porque es conocido", "Coachella porque es variado".	Students related their previous knowledge to answer the question. As Deardoff (2006) states, knowledge implies having information about others' cultures such as customs, traditions, values, beliefs.
	The teacher showed students some videos about those festivals and others. Some of them were humming. One of them was angry and said: "A mi esa música no me gusta" when the teacher asked why, the girl said: "esa música es del diablo".	This was interesting to observe since most of the students were changing their perspective and their reaction towards others' culture, one of them was still reluctant to accept and respect the otherness. However, it is evident that this attitude is guided by a belief of hers, the expression she used can be related to a religious aspect. This is associated with the big C (Deep culture) which is probably clashing with the development of the IC in terms of acceptance.
	After showing students some	

	electronic music festivals, the teacher played a video from Mexico (Mariachi fest) the attitude of the girl changed completely and she was singing the song played on the video. Another student said: "Uy, esa música la escucha mi papá".	This might be because Mexico is a Latin American country and its culture can be related to Colombian culture, besides, rhythms from this country are often listened and very well known in this context. That fact is noticeable in the comment the student made about her dad and also the change of attitude the girl had towards this kind of rhythms.
	Afterwards, students read about international music fests. The teacher ended the class asking the next question: "What are the first ideas that come to your mind about these countries Through their music fests rhythms?" Students answers included: "A mí me parece que son muy alegres, honestamente no me gustan esos ritmos, pero la gente parece disfrutarlos". "no me gusto me aburrí porque no es el ritmo que me gusta no es lo mío".	In these two comments we could observed the way students adopted IC; some of them did not tolerate the rhythms showed, but they went beyond that, and treat with respect others' traditions, while others demonstrated reluctance towards the rhythms they did not like claiming "no es lo mío".

Annex 2

Students' artifacts

2.1. Blog (May 22nd, 2019)

What rhythms do you think are better Boyaca's rhythms or foreign rhythms?

21 de may. de 2019

A2:

What rhythms do you think are better Boyaca's rhythms or foreign rhythms?

the boyaca rhythms are good
because it is part of the culture
but the rhythms from outside are not bad

A5:

la música de nuestra cultura tiene el mismo equilibrio que la música extranjera porque no solo oímos música de nuestra región, sino hay personas que les gusta otro tipos de géneros que no concuerdan con nuestro tipo de música

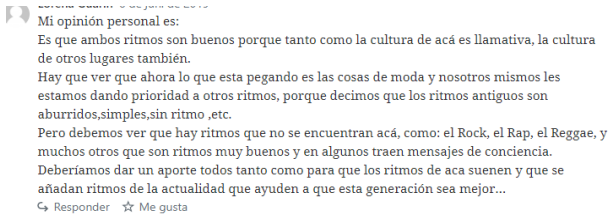
A6:

What rhythms do you think are better Boyaca's rhythms or foreign rhythms?

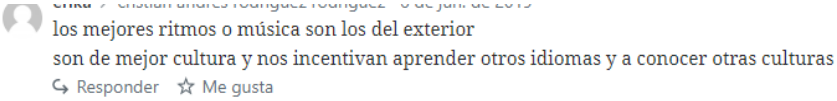
the best rhythms are the foreigners because they are more entertaining

Aprobado Spam Papelera Me gusta Editar Responder

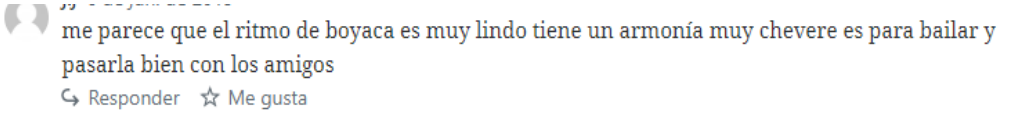
A7:


Mi opinión personal es:
Es que ambos ritmos son buenos porque tanto como la cultura de acá es llamativa, la cultura de otros lugares también.
Hay que ver que ahora lo que esta pegando es las cosas de moda y nosotros mismos les estamos dando prioridad a otros ritmos, porque decimos que los ritmos antiguos son aburridos,simples,sin ritmo ,etc.
Pero debemos ver que hay ritmos que no se encuentran acá, como: el Rock, el Rap, el Reggae, y muchos otros que son ritmos muy buenos y en algunos traen mensajes de conciencia.
Deberíamos dar un aporte todos tanto como para que los ritmos de aca suenen y que se añadan ritmos de la actualidad que ayuden a que esta generación sea mejor...
Responder Me gusta

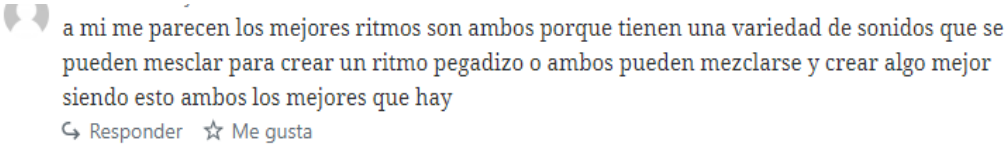
A8:


los mejores ritmos o música son los del exterior
son de mejor cultura y nos incentivan aprender otros idiomas y a conocer otras culturas
Responder Me gusta

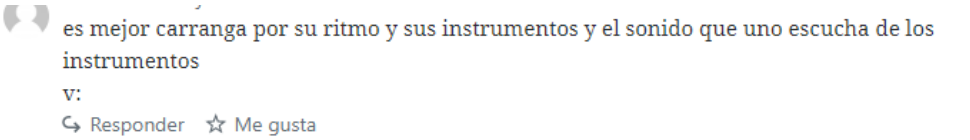
A9:


me parece que el ritmo de boyaca es muy lindo tiene un armonía muy chevere es para bailar y pasarla bien con los amigos
Responder Me gusta

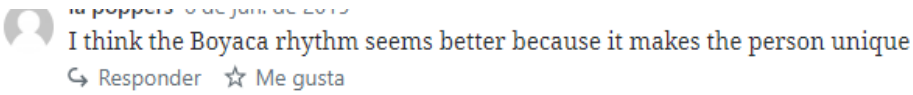
A10:


a mi me parecen los mejores ritmos son ambos porque tienen una variedad de sonidos que se pueden mesclar para crear un ritmo pegadizo o ambos pueden mezclarse y crear algo mejor siendo esto ambos los mejores que hay
Responder Me gusta

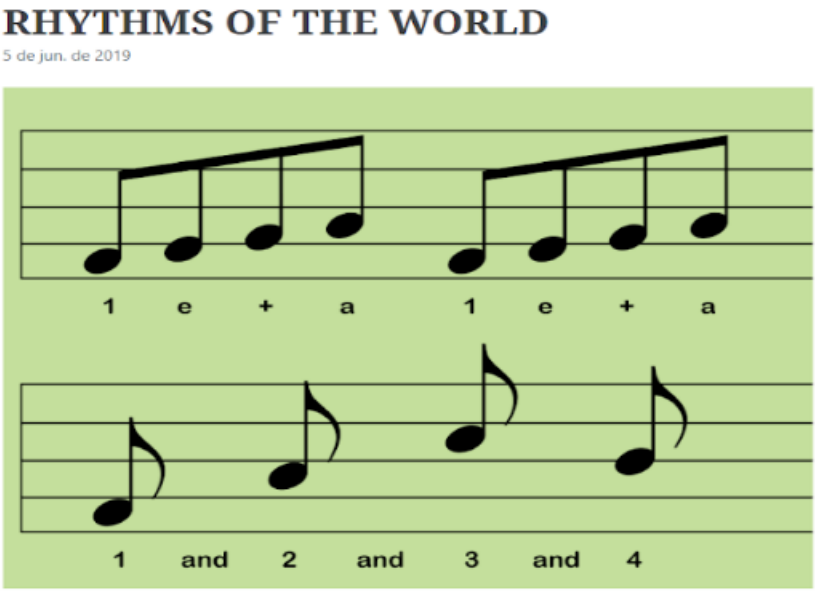
A11:


es mejor carranga por su ritmo y sus instrumentos y el sonido que uno escucha de los instrumentos
v:
Responder Me gusta

A12:



2.2 Blog (June 5th, 2019)



[redacted]
to my tastes the one I liked the most is Cuban music
Responder ☆ Me gusta

[redacted]
oh god, the class is excelent the music is amazing
Responder ☆ Me gusta

[redacted]
I like the music of Mexico because its rhythm is better
Responder ☆ Me gusta

[redacted]
I LIKE MORE MEXICAN MUSIC THAN THE CUBAN
Responder ☆ Me gusta

[redacted]
I like Mexican music because Cuban music is very strange
Responder ☆ Me gusta

[redacted]
I like cuba from Mexico what I liked most about Mexico in the food and the accent
Responder ☆ Me gusta

[redacted]
I liked the ranchera music and Mexican sounds
Responder ☆ Me gusta

[redacted]
I liked the musical rhythm of México because it is the most listened to for spite
Responder ☆ Me gusta

[redacted]
I like te music of ranchera
Responder ☆ Me gusta

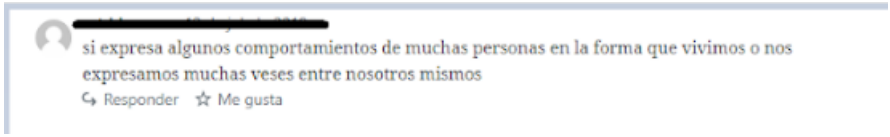
[redacted]
i leki the genres but more the one frommexico
Responder ☆ Me gusta

2.3 Blog (July 10th, 2019)

RHYTHMS HISTORY

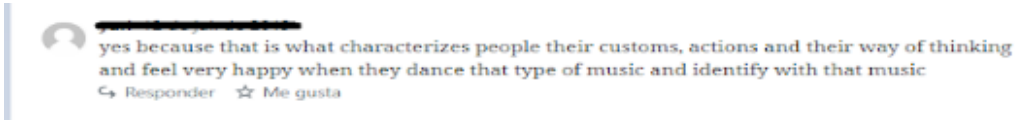
Listen to the next songs following teacher's instructions and answer:
* Do you know where they come from?

A1



A2

A3



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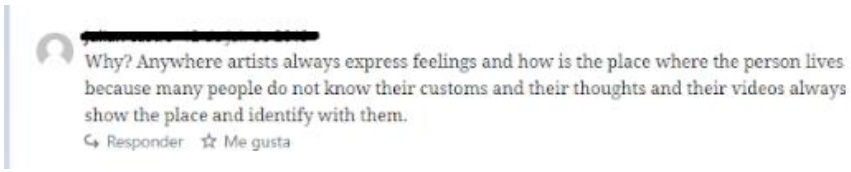
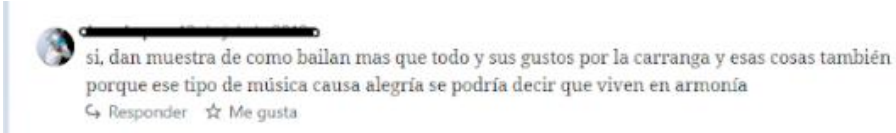


A5



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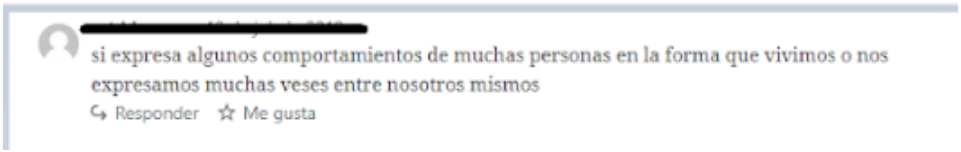

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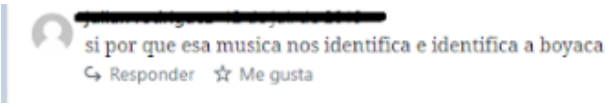

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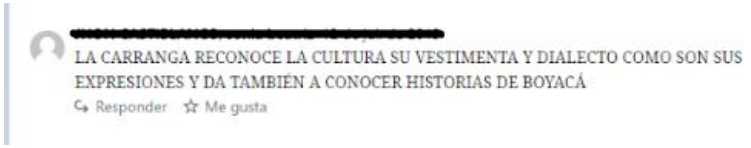
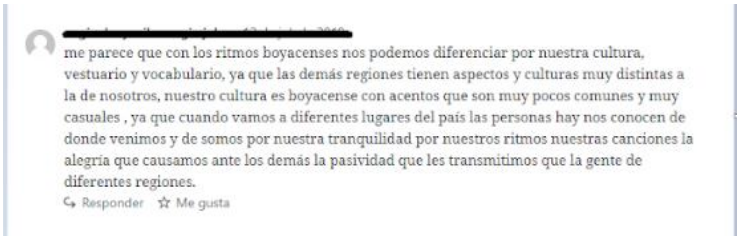
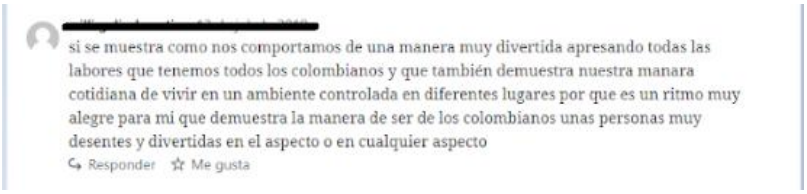


A9

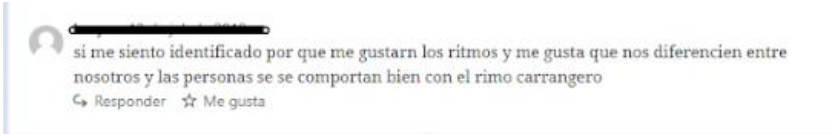
A10



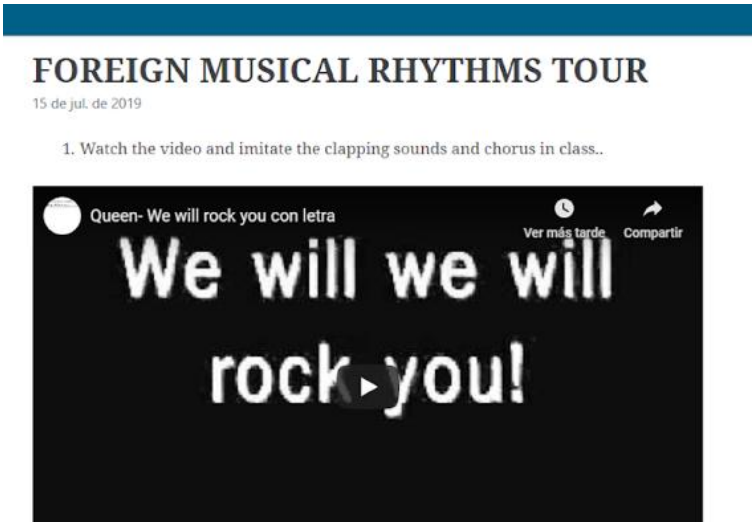
A11



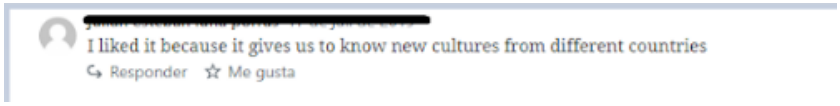
A12



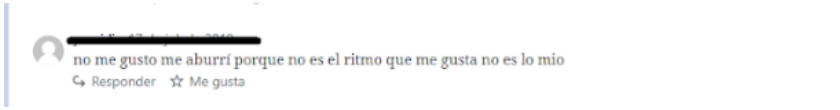
2.4 Blog (July 17th, 2019)



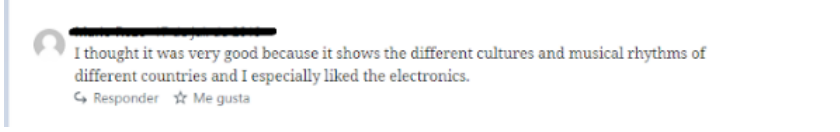
A1



A2



A3



A4

[redacted]
I especially liked the tomorrowland and lollapalooza festival
Responder ☆ Me gusta

A5

[redacted]
son muy interesantes los ritmos extranjeros algunos mas que otros y llaman la atención al omento de empezar a escucharlos
Responder ☆ Me gusta

A6

[redacted]
honestly I think these rhythms for festivals are great and spectacular, although several rhythms are not to my liking
Responder ☆ Me gusta

A7

[redacted]
I liked that I did not know those outside musical rhythms
Responder ☆ Me gusta

A8

[redacted]
solo me gusta disfritarla y no me inporta que idioma sea contal que me gusta
Responder ☆ Me gusta

A9

[redacted]
pues ami parecer es una gran variedad de géneros los cuales son mas importantes aunque en heses no los entiendo me gustan me llaman la atención
Responder ☆ Me gusta

A10

[redacted]
I Think That Their Countries Are So Extroverts
Responder ☆ Me gusta

A11

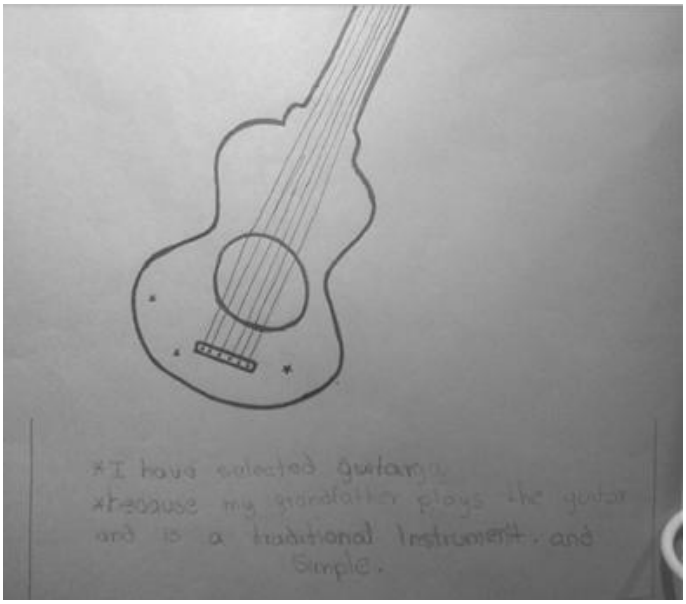
[redacted]
la primera idea sobre estos países a través de festivales de música fue la alegría y la felicidad con la que disfrutaban estas personas
Responder ☆ Me gusta

A12

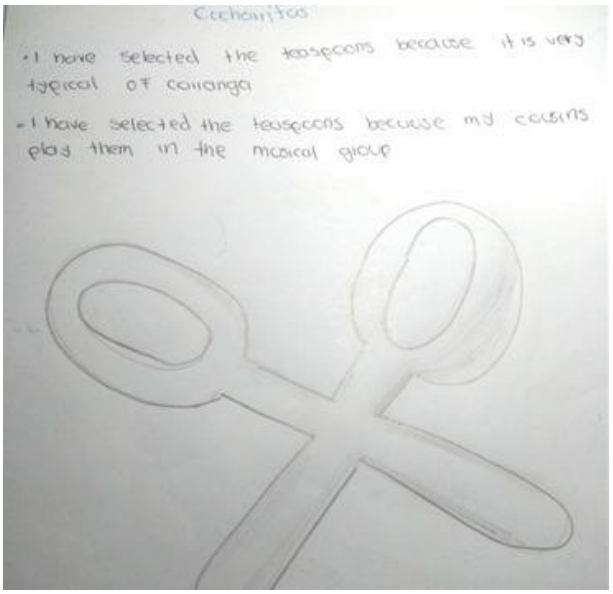
[redacted]
no me llamo tanto la atención , pero la primera impresión que me dio fue la alegría y la emoción con los que disfrutan las personas estos festivales .
Responder ☆ Me gusta

2.5 Posters

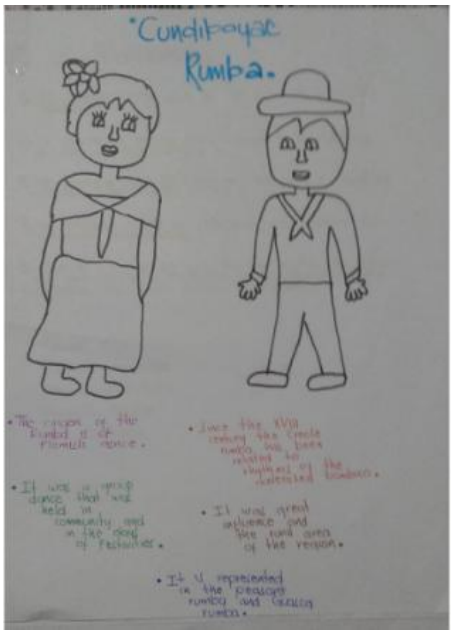
A1



A4

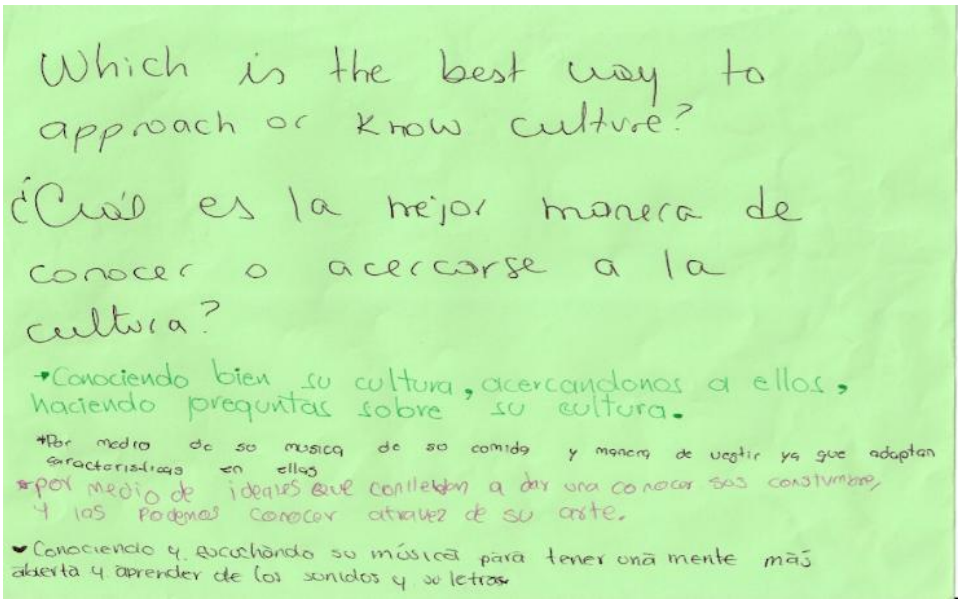

Cucharitas
• I have selected the teaspoons because it is very typical of cowanga
- I have selected the teaspoons because my cousins play them in the musical group

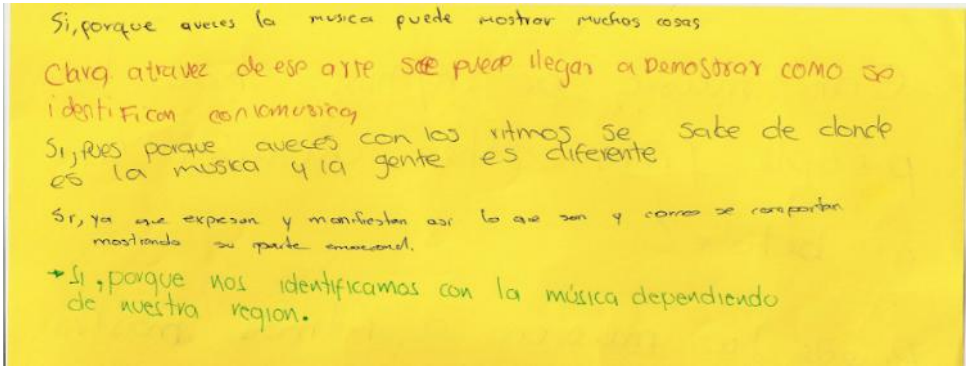
A7

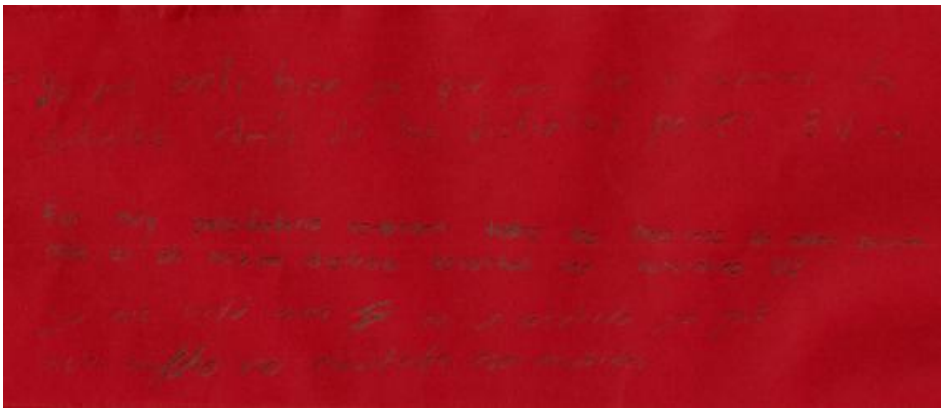

*Cundiboyac
Rumba.

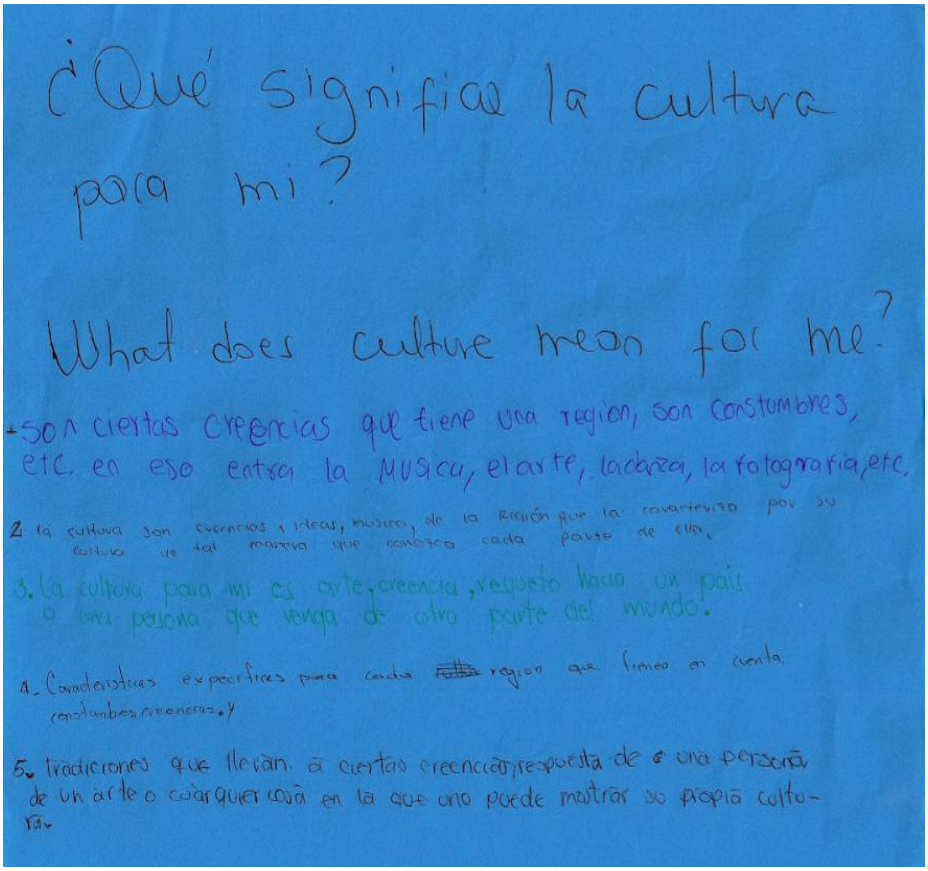
2.6. Reflections

Group reflections









¿Qué significa la cultura para mi?

What does culture mean for me?

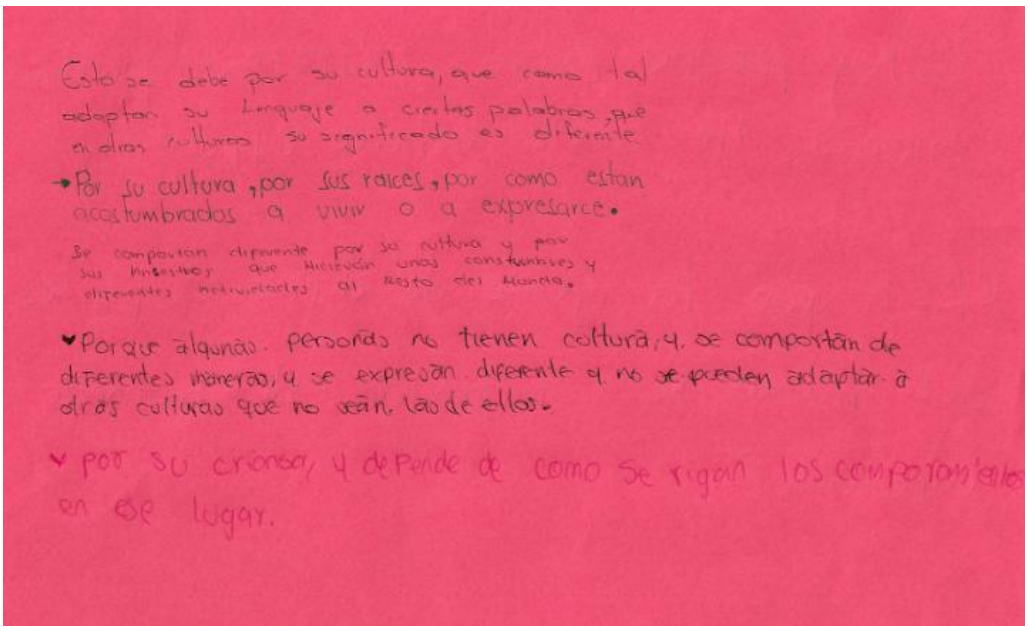
- Son ciertas creencias que tiene una region, son constumbres, etc. en eso entra la MUSica, el arte, la cabeza, la fotografia, etc.

2. la cultura son creencias e ideas, mismo, de la Región que la caracteriza por su cultura de tal manera que conozca cada parte de ella.

3. La cultura para mi es arte, creencia, respeto hacia un país o una persona que venga de otra parte del mundo.

4. Caracteristicas especificas para cada ~~region~~ region que tomen en cuenta constumbres, creencias. y

5. tradiciones que llevan a ciertas creencias, respuesta de una persona de un arte o cualquier cosa en la que uno puede mostrar su propia cultura.



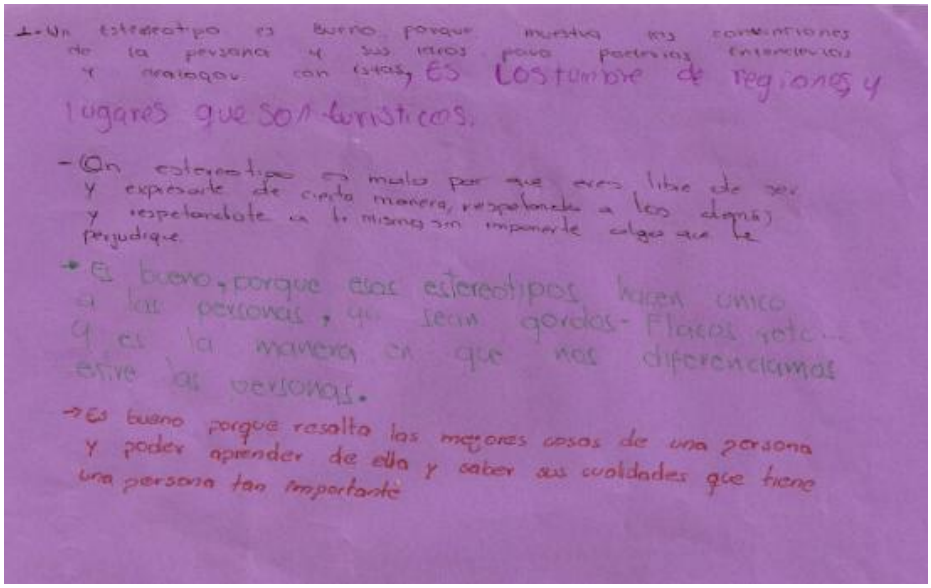
Esto se debe por su cultura, que como tal adaptan su Lenguaje a ciertas palabras, que en otras culturas su significado es diferente

- Por su cultura, por sus raices, por como estan acostumbrados a vivir o a expresarse.

Se comportan diferente por su cultura y por sus ancestros que hicieron unas constumbres y diferentes actividades al resto del Mundo.

- Porque algunas personas no tienen cultura, y se comportan de diferentes maneras, y se expresan diferente y no se pueden adaptar a otras culturas que no sean las de ellos.

- por su crianza, y depende de como se rigan los comportamientos en ese lugar.



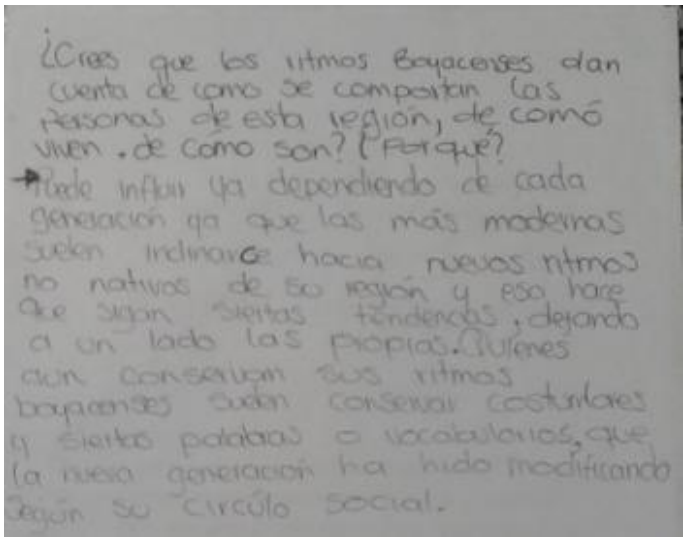
1. Un estereotipo es bueno porque muestra las convinciones de la persona y sus ideas para poderlas entenderlas y dialogar con estas, Es costumbre de regiones y lugares que son turisticos.

- Un estereotipo es malo por que eres libre de ser y expresarte de cierta manera, respetando a los demas y respetandote a ti mismo sin imponerte algo que te perjudique.

→ Es bueno, porque esos estereotipos hacen unico a las personas, ya sean gordos- Flacos, etc... y es la manera en que nos diferenciamos entre las personas.

→ Es bueno porque resalta las mejores cosas de una persona y poder aprender de ella y saber sus cualidades que tiene una persona tan importante

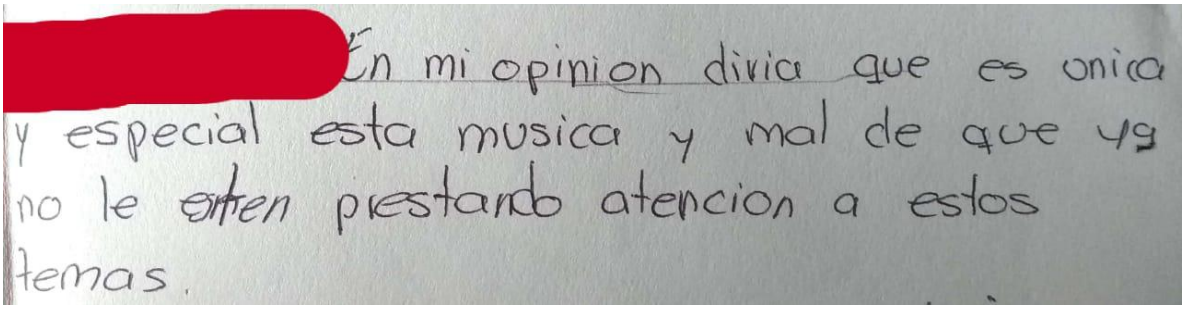
A2



¿Crees que los ritmos Boyacenses dan cuenta de como se comportan las personas de esta región, de como viven. de como son? ¿Porque?

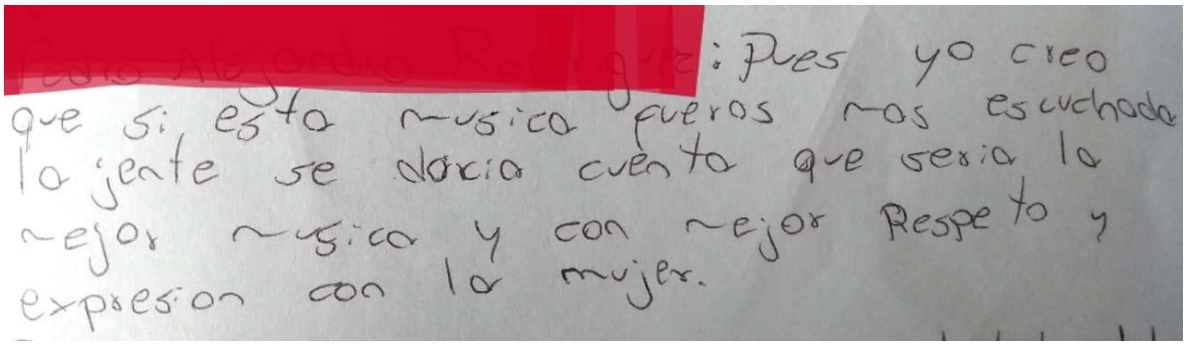
→ Puede influir ya dependiendo de cada generación ya que las más modernas suelen inclinarse hacia nuevos ritmos no nativos de su región y eso hace que sigan ciertas tendencias, dejando a un lado las propias. Quienes aun conservan sus ritmos boyacenses suelen conservar costumbres y ciertas palabras o vocabularios, que la nueva generación ha hido modificando según su circulo social.

A3

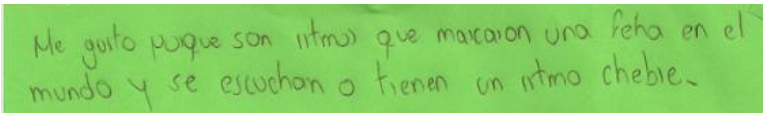


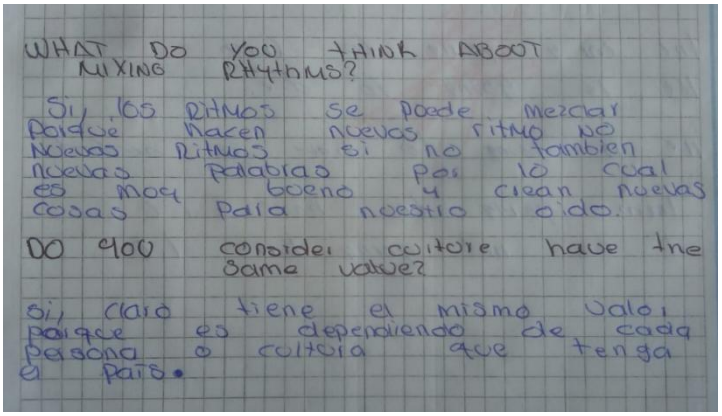
[redacted] En mi opinion diria que es unica y especial esta musica y mal de que ya no le esten prestando atencion a estos temas.

A4:


Pedro Alejandro Rodriguez: Pues yo creo que si esta musica fueras mas escuchada la jente se daria cuenta que seria la mejor musica y con mejor Respeto y expresion con la mujer.

A6


Me gusto porque son ritmos que marcaron una feha en el mundo y se escuchan o tienen un ritmo chebre.

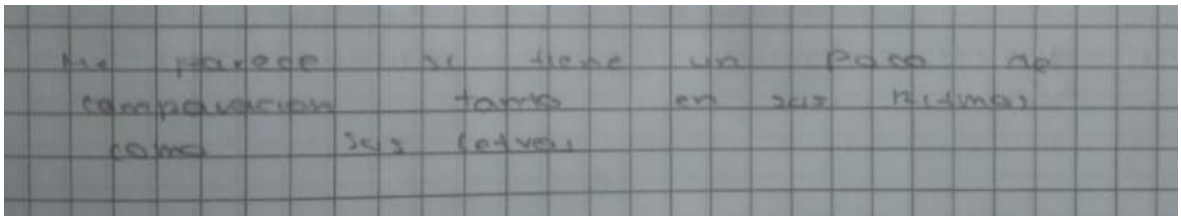

WHAT DO YOU THINK ABOUT MIXING RHYTHMS?

Si, los Ritmos se puede mezclar porque hacen nuevos ritmo no nuevos Ritmos si no tambien nuevas palabras por lo cual es muy bueno y crean nuevas cosas para nuestro oido.

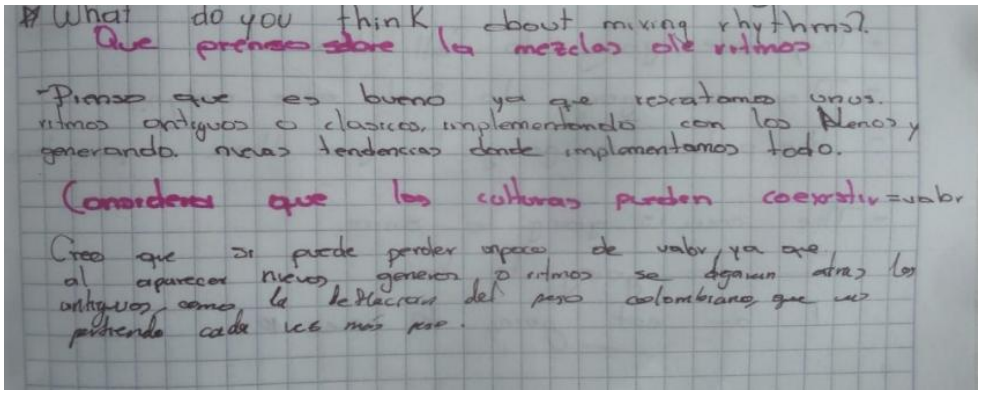
DO YOU consider culture have the same value?

Si, claro tiene el mismo valor porque es dependiendo de cada persona o cultura que tenga el país.

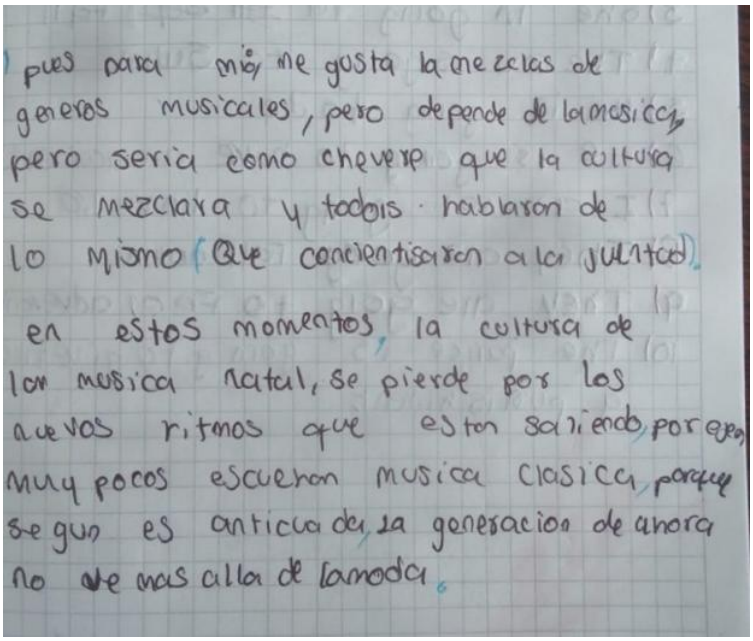
A7


Me parece si tiene un poco de comparacion tanto en sus ritmos como sus letras

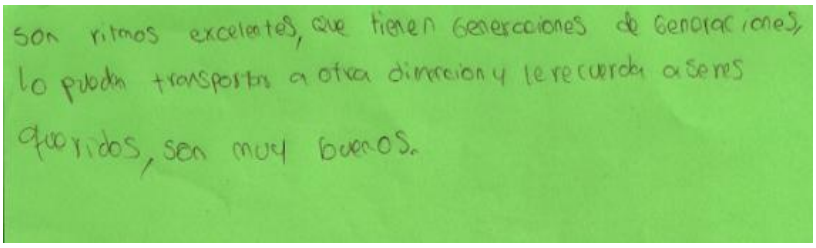
A8


What do you think about mixing rhythms?
Que piensas sobre la mezclas de ritmos
Pienso que es bueno ya que recreamos unos ritmos antiguos o clasicos, implementando con los Nuevos y generando nuevas tendencias donde implamentamos todo.
Considera que las culturas pueden coexistir
Creo que si puede perder espacio de valor, ya que al aparecer nuevos generos o ritmos se olvidan otros los antiguos, como la tradicion del pero colombiano que se perdiendo cada vez más por.

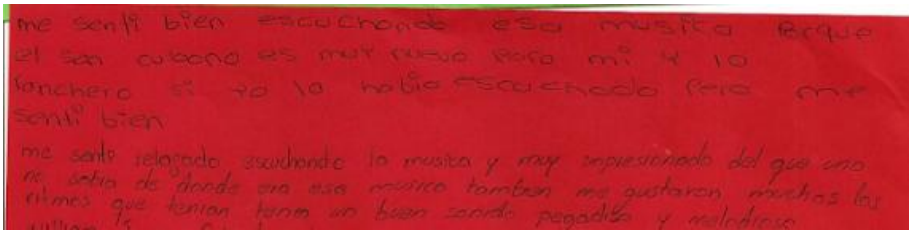
A9


pues para mi, me gusta la mezclas de generos musicales, pero depende de la musica, pero seria como chevere que la cultura se mezclara y todos hablaron de lo mismo (Que concientisaran a la juventud)
en estos momentos, la cultura de la musica natal, se pierde por los nuevos ritmos que estan saliendo por eso, muy pocos escuchan musica clasica, porque segun es anticuada, la generacion de ahora no ve mas alla de la moda.

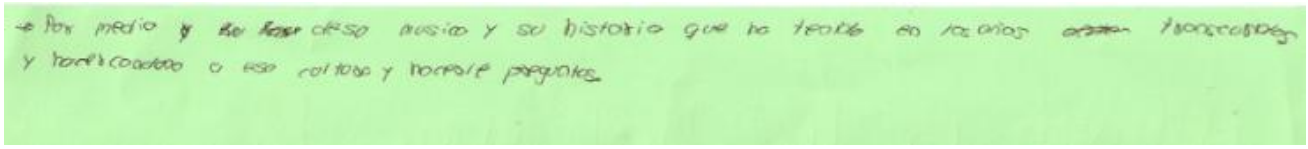
A10

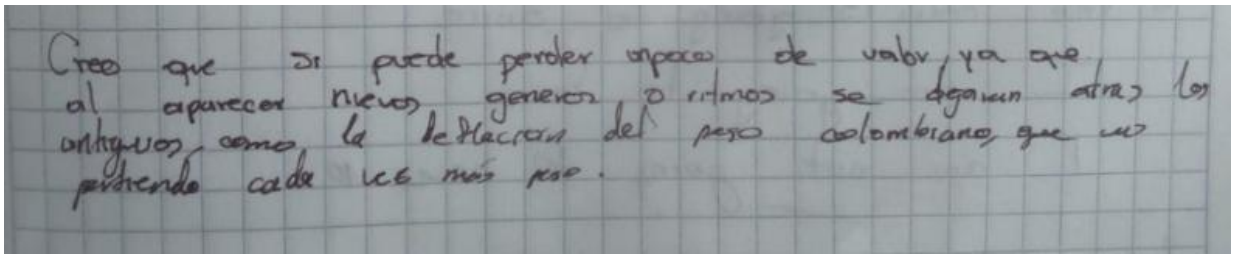

son ritmos excelentes, que tienen Generaciones de Generaciones, lo pueden transportar a otra dimension y te recuerda a seres queridos, son muy buenos.

A11



A12





2.7. Collaborative mural

Annex 3

Focus group transcription: 30 minutes

P1. ¿Cómo se sintieron en la clase de inglés con respecto a los ritmos musicales trabajados en clase?

A1: Bien porque aprendimos más de lo de la música porque aprendimos más vocabulario y ya.

A12: Me sentí muy chévere porque aprendí sobre la cultura de otros países y la música

A10: Pues fue muy bueno e interesante porque así pudimos conocer muchas cosas, experimentar, y saber cómo ha revolucionado la cultura.

A3: Aprendí muchos idiomas, quiero decir aprendí del idioma inglés escuchamos música extranjera y aprendimos de ella y escuchamos música carranga.

A8: Pues fue muy chévere porque conocimos instrumentos que yo jamás había visto y me gustó.

A2: Bien porque otro practicante no nos había hecho esta actividad. Era solo tablero y nos llevaban a la sala.

A4: Muy bien aprendí las nuevas músicas de otros estados y aprender a diferenciar más.

A5: Muy chévere porque aprendimos mucho vocabulario aprendimos muchas culturas de otros países que no sabíamos, aprendimos a vocalizar un poco más el inglés especialmente muchos verbos y aprendimos la fueron dinámicas las clases y eso fue muy

chévere porque otros practicantes no lo habían hecho y siempre fue en el tablero y bueno romper esa rutina.

A6: Aprendimos de los instrumentos y pueblos de los que casi nadie habla y que hace parte de nuestra cultura boyacense.

P2: ¿Cuáles son sus percepciones al usar ritmos boyacenses en las clases de inglés?

A2: Con la música que usted nos ponía se rompía la rutina y eran dinámicas no eran aburridas de solo tablero y su merced nos enseñó a no tender aburrición en el salón.

A1: Se trata de algo que ya ahorita se está perdiendo.

A11: Pues yo me sentí muy bien porque yo pude conocer más ritmos y mezclas que no conocía de acá

A7: Porque recordamos la cultura que ya se había perdido

A3: Pues… El tema de la música boyacense, su merced nos enseñó o sea a que no es lo mismo o sea el mismo género reggaetón o solo ese si no que hay que variar.

A4: Me pareció chévere la clase porque uno aprende a conocer más géneros de música no solamente unos ritmos.

A5: Pues chévere por lo que experimentamos nuevas cosas en el salón y utilizamos también la música carranguera para aprender el inglés.

P1: ¿Cuáles son sus percepciones al usar ritmos extranjeros en la clase de inglés?

A1: Pues chévere poder aprender el idioma inglés con otros ritmos.

A10: pues se sintió chévere porque o sea era una clase muy diferente a todas como con más cosas, muy dinámica y pocas clases se presentan así.

A2: Pues que aprendimos más o menos sobre las culturas de otros países, como visten, la música y ya.

P1. ¿Cuáles fueron sus ritmos favoritos?

A7: para mí, la carranga y el rock

A8: me gustó sí me gustó más la carranga

A12: La carranga y el reggae

A1: pues todos los ritmos me gustaron.

A2: A mí el reggaetón.

A3: La de la música mexicana.

P2: ¿Se sintió usted identificado con alguno de los ritmos usados en clase? Si/ no, por qué?

A1: Me sentí identificado con el rock, porque lo escucho.

A12: Claro yo el de Boyacá

A7: Con el rock porque siento que no sé… es como potente, no sé como con mucha fuerza.

A8: Con el rock porque es bien despelucado y bueno

A9: Me pareció agradable el reggae ya que su ritmo es relajado y hace que se sienta bien uno.

A11: Me sentí identificado con el rock y el reggae, porque el rock me hace sentir relajado y el rock todo alocado.

P1: ¿Qué concepto le da usted a la cultura?

A2: Por ejemplo, que uno va a otro país y no conoce la cultura del otro lugar. Pueden ser creencias, costumbres, música, vestuarios, modo de expresarse y la verdad sería muy chévere conocer la cultural de muchos países.

A9: son costumbres que por lo habitual son características de cierta región

A11: por cultura yo entiendo que por los ritmos que nos ha enseñado la profesora que también puede cambiar muchas veces

A8: para mi cultura es respeto, simplemente esa palabra, respetar las tradiciones de las regiones, si, respetar o sea sí, profe.

A10: Es un conjunto como de normas leyes, algo que va muy formado ¿no? Como con la región con la región, la música y eso.

P2: ¿Ustedes creen que con la música conocemos diferentes culturas?

A3: ¡uy! Si.

P2: ¿Qué conocemos?

A3: Los vestuarios y los instrumentos.

P1: ¿Qué es cultura para ti y si por medio de la música pudiste aprender de otras culturas?

A1: Las culturas son como las costumbres, una organización de comunidades que comparten diferentes tipos de folclor, religión y lenguaje. En las canciones que pude escuchar en las clases pude conocer que tienen varios instrumentos, la forma como expresan sentimientos. Porque no todas las canciones son del mismo pueblo, de la voz.

Unas expresan amor, dolor y otras expresan pérdida y por eso conocí de las costumbres de los pueblos.

P2: ¿Cuál es tu percepción de la cultura boyacense en el aula de clase?

A1: No toma importancia, por mi parte me sentí como bien y mal ¿Por qué bien? Porque la música me hizo sentir el ritmo, como un sabor. Porque yo puedo ser de Boyacá, pero no se bailar una danza, poco sé de Boyacá. Incluso, el ritmo no me gusta mucho, prefiero los ritmos extranjeros que escuchar los ritmos de la misma tierra. No le tomamos importancia a mi propia cultura porque le doy importancia a lo extranjero, nos parece algo ilógico y no tomamos conciencia.

P2: ¿Te pareció bueno que se integraran esos ritmos boyacenses en la clase?

A1: es buena idea, para mí sí, porque pude conocer algunas cosas de la música boyacense que no conocía. Los tipos de música de Boyacá como el torbellino, la rumba.

P1: ¿Ustedes sienten que los ritmos boyacenses tenían cabida en la clase de inglés? ¿Era coherente que los ritmos boyacenses hicieran parte de las clases de inglés?

A2: si tienen cabida por las notas, la expresión. Todo tiene cabida, es algo que nos gusta.

P1: ¿Ustedes creen que los ritmos boyacenses eran apropiados para usarlos por medio del inglés?

A1: Es una forma más didáctica de aprender.

A2: Aprender a pronunciar vocabulario que no sabía. Porque había unas palabras que son más avanzadas. Se expresa como la cultura de Colombia para otros conozcan un poco del país y de lo que van a ver.

A3: algunas veces los extranjeros conocen más de nuestra cultura que nosotros mismos.

P1: ¿Cómo valoran la cultura, tanto local como extranjera?

A1: Creo que no le damos importancia a las culturas locales y a lo extranjero creemos que es mejor que lo local.

P2: ¿Si pudiéramos poner alguna balanza las diferentes culturas, ustedes como las pondrían?

A1: igual, porque ambas son como lo mismo.

A2: lo extranjero tiene como más valor que lo local.

P2: ¿por qué?

A1: Osea, literalmente para todos, porque tenemos más base de otro país que de acá

A2: Siguiendo con la idea, porque tenemos un mal sentido de diversidad. Podemos tener mucha riqueza en diversidad, aves y todo lo que queramos, pero si no valoramos lo que tenemos, siempre nos estamos quejando de todo sabiendo que lo tenemos todo. En cambio, otros países que están en condición de pobreza y ellos no se están quejando.

A1: Hay más lugares peores que nosotros, siempre nos estamos quejando de todo.

P2: ¿Ustedes en la clase de inglés apreciaron más la cultura local o la cultura extranjera? o ¿se niveló?

A1: igual, Se balanceó

P1: ¿En su opinión lo local mejoró, empeoró, quedó igual? ¿Lo extranjero mejoró, empeoró quedó igual?

A1: Me gustan los dos.

A9: A mí se me hace que cambió porque por lo general al ser boyacenses a veces pierden como más el valor ante los extranjeros, entonces para mí como que hizo que se elevara un poco más la de aquí, la boyacense.

A10: Para mi quedarían iguales porque las dos representan algo para cada país y para mí se me hace importante para cada uno de ellos y pues sí.

A7: Para mi quedarían 60 y 40, 60% la extranjera y 40% la boyacense, yo no sé me gusta la extranjera.

A12: Igual porque las dos representa algo para la, para la, sí, para la sociedad.

Annex 4

Consent letter

Tunja, 15 de abril de 2019

Padres de familia,

Institución Educativa Simón Bolívar

Asunto: carta de consentimiento

Saludo cordial

Somos estudiantes de la Licenciatura en Idiomas Modernos de la Facultad de Educación en la Universidad Pedagógica y Tecnológica de Colombia, estamos llevando a cabo un estudio sobre "Musical rhythms and Intercultural Competence". El objetivo del estudio es investigar la Integración de la competencia comunicativa intercultural en el salón de clase de inglés a través de la integración de ritmos locales y extranjeros, con los estudiantes de décimo grado.

Es parte esencial del proyecto, tomar fotos y/o vídeos como evidencia de la investigación que se está realizando, las cuales tendrán un propósito netamente académico e investigativo; por tal motivo, les solicitamos cordialmente a ustedes, Señores Padres de Familia o acudientes, nos den su autorización para que su hijo/hija sea parte de la población que tomaremos como muestra.

Se aclara que el proceso es estrictamente confidencial y los nombres reales no serán utilizados. El estudio no conlleva ningún riesgo ni recibe ningún beneficio. La participación o no participación en el estudio es voluntaria y no afectará la nota del estudiante. No recibirá ninguna compensación por participar. Usted y su hijo(a) tienen el derecho de retirar el consentimiento para la participación en cualquier momento. Si desea que su hijo participe, favor llenar el desprendible de autorización y devolver a la profesora titular.

Agradecemos de antemano la colaboración con este proyecto.

Atentamente,

_____ _____ _____

Liliana Castellanos Daniel Cruz Yojana Triana

AUTORIZACIÓN

He leído el procedimiento descrito arriba. Voluntariamente doy mi consentimiento para que mi hijo(a) _____ participe en el estudio.

_____ _____

Padre o Madre/acudiente Fecha