

**Exploring Colombian Cinema: A Way to Re-Configure English Students' Identity and
Memory**

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Abstract

This action research project aims to document how the use of Colombian cinema can help tenth grade students re-configure their identity and memory through inquiry-based instruction in an English classroom. In this sense, this study aims for participants to develop a critical thinking and questioning process about the content of identity and cultural aspects of the history observed in Colombian films.

The theoretical references selected create a way to deepen each construct established in this research. The type of study is qualitative research, the instructional design was carried out through field notes, surveys, and students' artifacts. Regarding the cycle of intervention, it was oriented in the phases of the inquiry-based approach which shows the research process that the participants followed in this pedagogical intervention. The results showed that the students negotiated between the language and the sociocultural aspects that they observed in the Colombian cinema. Through students' analysis and the phases of the inquiry-based approach it was possible to conclude that there is a great diversity of identities in our country, in which some of them are conditioned by very strong realities. For this reason, one way to reconfigure identity and memory it is by having a common objective for a better future considering the potential and resilience that each Colombian has as it is portrayed in the Colombian films represented in the English classroom.

Key words: Identity, memory, Colombian cinema, inquiry-based approach, critical thinking.

Resumen

Este proyecto de investigación-acción pretende documentar cómo el uso del cine colombiano puede ayudar a los estudiantes de décimo grado a reconfigurar su identidad y memoria a través de la enseñanza basada en la indagación en un aula de inglés. En este sentido, Este estudio pretende que los participantes desarrollen un pensamiento crítico y un proceso de cuestionamiento sobre el contenido que van observando en el cine colombiano, el cual representa aspectos identitarios y culturales de la historia de nuestro país.

Los referentes teóricos seleccionados permiten profundizar en cada uno de los constructos establecidos en esta investigación. El tipo de estudio es investigación cualitativa, el diseño instruccional se realizó a través de notas de campo, encuestas y artefactos de los estudiantes. En cuanto al ciclo de intervención, se orientó en las fases del enfoque basado en la indagación que muestra el proceso de investigación que siguieron los participantes en esta intervención pedagógica. Los resultados mostraron que los estudiantes negociaron entre el lenguaje y los aspectos socioculturales que observaron en las películas colombianas en las clases de inglés. A través de su análisis y de las fases del enfoque basado en la indagación, las respuestas de los estudiantes nos permitieron concluir que en nuestro país existe una gran diversidad de identidades, algunas de ellas están condicionadas por realidades muy fuertes, pero para reconfigurarlas es necesario tener un objetivo común para un futuro mejor con el potencial que cada colombiano tiene, como pudimos apreciar y examinar en las películas colombianas durante la intervención.

Palabras clave: Identidad, memoria, cine colombiano, enfoque indagatorio, pensamiento crítico.

Dedication

I dedicate this work to the Colombian films productions and series that inspired me for this study, I have learned so much about them. Of course, I thank my professor, Sebastián Sabogal, who has always looked out for me throughout the entire process. Finally, I dedicated this effort to my mom who encouraged me all this time to finish the project.

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Problem Statement

Context

Colegio Magdalena Ortega de Nariño is a school in an industrial sector located to the northwest of the capital city, Bogotá, Colombia. The students at this school come from different neighborhoods and localities and there are other schools near its location, including a technical school. The school has a main entrance with its respective porter's lodge, a parking lot behind the school, and additional entrances for resources, or for security purposes. In terms of road safety, the streets have school zone signs and streets with minimum speed limits for motor vehicles.

This school is an official institution, female in the daytime and coeducational in the evening, which is an educational method based on the principle of equality and non-discrimination between sexes, and it transcends coeducation, as a proposal limited to the gathering of people in the same institution. It is in locality 10 - Engativá, in the neighborhood Las Ferias, social status of 2 and 3 in the economic strata classification of the city. The school provides educational service at the levels of preschool, elementary, and middle school, based on the practice of pedagogical strategies and administrative management for the benefit of the cultural progress of the community, and specifically in the training of women, youth and adults. (RA 2.0, n.d).

The school gives importance to the English language in today's world, and it is committed to the improvement of English skills. That is the reason why the school carries out activities to promote communication skills and encourages the English language in context with projects such as the English Week or the English Language Day. Moreover, they open their gates to pre-service students from different universities to explore pedagogical projects that enrich the English learners.

In terms of the infrastructure, the school is divided into three primary and secondary

blocks. There is a library on the second floor in the third block, there is only one court and there is a small garden space in the middle of blocks one and two. All the classrooms are very well lit and each of them has a small television that is connected through computers provided by the school.

Participants

The participants of this project were 27 female students in 10th grade. The students' ages range between 15 and 17 years old. Considering that the population is in their last years of high school, several students tend to show disinterest or boredom in the classes observed. Some students spend a lot of time on their cell phones, while others are preoccupied with putting on make-up. Regarding their participation, it is usually limited and only the same students decide to participate in the activities proposed by the head teacher. The population was assigned within the agreement framework between the Universidad Pedagógica Nacional and the educational institutions based on the course observed and proposed to assist in this project.

Regarding the method of choice, this project used the non-probabilistic method. The participants were selected by a sampling of choice for most qualitative research, Anthropologists, for example, have long maintained that non-probability sampling methods "are logical as long as the fieldworker expects mainly to use his data not to answer questions like 'how much' and 'how often' but to solve qualitative problems, such as discovering what occurs, the implications of what occurs, and the relationships linking occurrences" (Honigmann, 1982, p. 84).

Consequently, this project is in accordance with the philosophical principles of the participants, especially in: dialogue ethics, as the capacity to speak and reflect responsibly on human actions for the construction of a more just society; a formation for human development, as the integral process, the strengthening of the will and the definition of personal character, as conquest and constancy to achieve what we desire or propose through the formulation of

projects; and the search for knowledge, as discovery and the construction individually in a team of answers and concerns, generating new thoughts or ideas.

Statement of the problem

At first, a group of 10th grade students assigned by the school was observed, the students showed gaps in terms of reflection on their context and the topics they were looking at in class- The idea of the project was proposed and designed with this group to analyze the identity and memory projected in Colombian films connected to the objectives of the university from a transformative/emancipatory approach that creates new knowledge. After this, in the following semester the observed group was not available, and the school assigned another group for this research. However, this new group demonstrated in the first classes the same type of shortcomings regarding the understanding of their context and history. The first thing that was done with this second group was to design questionnaires to observe what type of Colombian films they had seen, what they knew about the country and their preferences for analyzing this type of content in English class.

Through this choice of Colombian films in the English class, the aim was to identify how the students' identity has been built or how they observe their own identities when they reflect on the Colombian memory projected in Colombian films. These aspects of Colombian identity and memory were not discussed in class, nor were there reflection moments on the history of our country. For this reason, the project took this resignification axis of both identity and memory of the students observed in the Magdalena de Ortega school.

During the classes observed, the students demonstrated to be very honest with each other. They used their smartphones a lot to take pictures or watch videos and reels that appeared on their social media. The students only participated when it was mandatory or necessary, but there was no genuine interest in expressing their opinions or questions about the topics and activities developed by the head teacher. On the contrary, they confirmed their

dissatisfaction with some workshops or tasks when they told the teacher that those assignments or guides were very long and that they had already seen those same topics, and, they asked questions focused on the grades they will obtain for their participation to negotiate with the teacher. In addition, they put on make-up during the class, and they got lost in the theme taught. Therefore, there was no evidence of a moment in which the students expressed their opinions and ideas in English, neither written nor oral; all participations were in Spanish.

Bearing in mind the classroom tools usage during the classes observed, the head teacher sometimes used the television, but projected texts or activities that had very small print and the students in the back could not see the content and therefore did not participate. This was the moment when it was thought to use a medium that the students could read through moving images. This was the reason why Colombian cinema was considered as a possibility to create a critical approach in the students about Colombian identity and memory. This with the aim of creating interest, questions, and reflective scenarios in the English classroom.

Colombian films have been constructing an inherent cultural hegemony inscribed in the audiovisual representation produced in the country. This hegemony, like all hegemonies, first needs to be known to then create processes of deconstruction within it to create other possibilities to observe content such as Colombian stereotypes, which are factors that are often repeated in Colombian films that strengthen hegemonic aspects. Seeing this type of film formats in class could allow another window or path to deconstruct the negative patterns that are usually perpetuated in Colombian cinema.

For this reason, González (2016) mentioned that cinema can give students the chance to approach different ways of living, cultures, several ways of thinking, etc., giving opportunities for sharing ideas with each other (p.19). That is why this research project emerges to discover how English students can rewrite their story through the reconstruction of their own Colombian identity, because there is tendency in our culture to forget our historical memory, to forget the

good and bad elements that have configured the way we perceive ourselves and the way the rest of the world perceive the Colombian context through cinema. By doing so, Colombian memory, as a mechanism of social action, can be used to reconfigure the violent history inscribed in our territory.

Justification

Debal (2018) mentions that it is important to give students the opportunity to make connections between texts and develop a social critical component (p.06). According to this, the purpose of this pedagogical idea in the English classroom is to engage students to looking forward to curiosity, creativity, questioning, and a disposition to renegotiate their own Colombian identity through audiovisual texts or literacy in an inquiry-based instruction.

This helps students learn analytical and critical skills through the recognition of Colombia's history by using communication English skills to express their thoughts on social issues in a participatory environment in the English Classroom, which is not evident in the observation taken for my teaching practicum in the 10th grade classroom at Magdalena Ortega School. Although there are resources to show visual materials, none of them are related to the Colombian context of the students. This is important because this project meets the training goals, especially with the "Construction of subjectivities" when an ethical and social concern and transformation is manifested by proposing to students to analyze Colombian films in terms of the stereotypes that appear there, in order to sensitize them to some social problems of the country.

It is relevant to highlight that using movies in the English classroom evidences a positive perception from the students. This can be noticed in the research project by Hassen (2006) in which the students and teachers indicated to have positive attitudes towards the use of movies in their classes to improve student's language skills. Moreover, it alludes to the essential role of the teacher in reference to the well-selected or appropriate movies materials to improve the English student's learning process (p.01). Thus, the students selected for this project show an

interest in visual resources in the classes taught by the teacher and at the same time play an important role in the didactics used at the time of learning a second language.

Therefore, in accordance with the information found, even though one of the research projects sought to apply movies as a pedagogical means to improve communication skills, there have not been enough studies concerned with discussing Colombian history in the English classroom, a history that has shaped the Colombian people over 6 decades. Regarding the observation of the school visited, the 10th grade students do not analyze their own context or the social issues that surround them. There is no evidence of their ability to reflect on themselves and their social reality, there is no moment of interpretation in which the students express what they think about the issues or the context. That is why sometimes they say their opinions at inappropriate moments or incorrectly, such as when they say comments that denounce disagreement by shouting and making judgments about what the teacher says or proposes, since there is no reflection of what they do in the classroom.

For this reason, following Barbero (1993), society within its cultural pluralisms and its multiplicity of communicative and its multiplicity of communicative experiences, continually produces symbols and images that allow construction of identities that are learned (p.16). In this sense, although these are complex issues, spaces for reflection and possible reconciliation with the events of Colombia's past must be generated. In this case, identity is constructed through dialogue and exchange when knowing different aspects from our memory. Also, it contains socially shared elements that are put in common and legitimized in a community.

Hence, this project aims to find how to reconfigure Colombian identity and memory through cinema in the English classroom, when recovering Colombian memory, making connections between films, past injustices, and cultural heritage of Colombian events that have embedded and discredited our Colombian culture and nationality. The use of the word "reconfigure" is important to clarify, since the objective is not to change the identity of the

students, but to intervene on a configuration that has been established on stereotypes and gaps in Colombian identity and memory. This with the purpose of analyzing, reflecting, and interpreting our past by constructing the Colombian identity and memory of English students.

The idea of including Colombian cinema in English language teaching through the Action Research is based on the belief that films can be a powerful tool for promoting cultural understanding and fostering critical thinking skills, which allows generating a different use of the target language, since it acts as a mediator of the social issues involved in this project and also the linguistic components established by the school. This latter point is important to understand, since although the movies were originally produced in Spanish, they are used in an exploratory and interpretive context set in English: dubbed scenes for the movies will be our focus, just as complementary materials in English like historical backgrounds, reviews, analyses and the like, which does not imply completely ignoring or addressing the films in their original language.

All of the above highlights the purpose of "building contextualized pedagogical knowledge for a nation that, like Colombia, longs for the foundation of peace with social justice." (PEP, p. 24). By incorporating Colombian cinema into English language classrooms, teachers can create an immersive and engaging learning experience that goes beyond traditional language instruction. This collaborative inquiry allows for a deeper understanding of the films and their relevance to the Colombian context, as well as the opportunity to reflect on their impact on personal and social development.

Research Question

How can a group of 10th grade female students' identity and memory be (re)configured in an English classroom by using inquiry-based instruction focused on Colombian social issues recreated in local films?

Objectives

General objective

Analyze the reconfiguration of high school students' identity and memory in an English classroom when implementing an inquiry-based instruction centered on Colombian social issues represented in local films.

Specific objectives

1. To select a corpus of films that gather the most prominent social problems of Colombian history.
2. To design and implement an intervention proposal on the reconfiguration of identity and memory represented in Colombian films.
3. To design pertinent instruments according to each phase of the inquiry-based approach to collect information and determine how the students approach films, identity and memory.
4. To describe the effects of working with inquiry-based instruction activities in the English classroom to deal with four of the most relevant social issues embedded in Colombia (violence, forced displacement, armed conflict, drug trafficking, and others).
5. To determine how the design of contents from the use of Colombian local films may encourage 10th grade female students to reflect upon their cultural identity.
6. To evaluate the pertinence of reviewing the Colombian historical memory portrayed in films to promote the participation and reflection of English language learners.

Conceptual Framework

Literature Review

The following section highlights a research review with similar elements addressed to the

purpose of this project. In this sense, this literature review has been divided into four categories: two (2) projects concerned with the importance of audiovisual materials; three (3) projects linked with films for improving communicative and sociolinguistic skills, and a subcategory of the latter, which includes two (2) projects looking at two forms of identifying construction of memory in the English classroom, and three (3) projects related with students' perception towards films in the classroom. Finally, this section shows two (2) research studies that have used translanguaging for teaching a second language. It is worth highlighting that, in the research projects chosen, there is no evidence of student's reconstruction of Colombian identity and memory in the English classroom, films have only been used in terms of cinema inclusion and its relevance to learn a target language. In this sense, we can start seeing that this research has important contributions to make.

Importance of audiovisual materials in the English classroom

The selected projects show the film relevance in the English classroom with proposals when using techniques or curricula that seek to improve students' communication skills. On the one hand, Thurn's (2016) study focuses on the need for a curriculum unit based on the use of films in the EFL classroom to teach visual literacy. The research took place in an EFL course at a university located in East Asia, employing both Content-Based Instruction and Theme-based Instruction approaches. These instructional methods aimed to facilitate authentic language learning experiences by integrating topics that were specifically chosen for this study.

The findings of the research highlight the learners' ability to explore the target culture in an authentic and contextualized manner, thereby enhancing their critical thinking skills, which were emphasized throughout the curriculum. The results pointed out the benefits of incorporating films in the English classroom, emphasizing that movies work as an authentic and valuable resource. The study also delved into the motivational impact of utilizing films in the EFL classroom within the framework of Content-Based Instruction. Each unit was carefully designed

to foster critical skills, with a particular emphasis on higher-order abilities such as prediction, analysis, evaluation, and production (p.12).

On the other hand, Imbernón's (2020) thesis centers on some proposed cinematographic techniques like dramatization, storyboards, pronunciation training, reading aloud, screen adaptation and scene shooting as didactic resources in the improvement of phonetic performance in the English language. The aim was to mitigate issues faced by English learners in Spain regarding the development of oral skills, especially in pronunciation. The empirical-analytical research was conducted at the ESO stage in Spain, with a quasi-experimental design and mixed methods of data collection, using a bilingual modality and implementing the task-based approach. It spanned from 1st grade to 4th grade and aimed to gain and generate new knowledge.

The results showed an effective treatment of the participants' phonetic performance was successfully accomplished, with the implementation of repetition and mime activities based on movie scenes; the phonetic analysis of cinematographic dialogues to identify pronunciation patterns; and shadowing exercises with fragments of films to practice intonation and rhythm. This suggests that if the proposal were prolonged in time, it could eliminate these errors. In addition, the level of the teaching-learning process of English as a foreign language was evaluated, highlighting teamwork as an additional benefit that generated a positive appreciation of collaborative work among project participants. (p. 31).

Considering my study, it is conceivable to acknowledge the potential benefits of integrating films into the English classroom for enhancing students' confidence, understanding, and practice for linguistic, and sociocultural purposes. Regarding this study, these projects are important to foster critical thinking, comprehension, motivation, and other variables when using films. These projects were developed through approaches that helped to improve mainly communicative aspects when speaking in the target language. One of the aspects that could

have been included in these investigations is the aspect of reflection around the topics that are addressed in class. This can be provided by the inquiry-based approach to foster comprehension and motivation. The present research tackles language learning as a matter of improving language tools but also communicative, reflective and critical thinking skills towards social issues portrayed in Colombian films.

Films for improving communicative and sociolinguistic skills in the English classroom

The use of movies in the English Language classroom has been applied mainly for improving communicative skills. Nevertheless, some authors have been concerned about the implications of sociolinguistic elements embedded in films. The first case is in Gonzalez's (2016) thesis who indicates the benefits of short films in ELT to develop oral and social skills of the target language, applying a theme-based approach. The study was conducted with 10th grade students from Gustavo Morales Morales school in various stages undertaken to determine the types of resources and the methods suitable for effectively incorporating short films to enhance oral and social skills by implementing the theme-based instruction approach (p.81).

To comprehend these aspects, the results present categories that demonstrate, firstly, the students' motivation and engagement with the social activities proposed by the teacher, and secondly, how students utilized the target language to express their opinions regarding the planned exercises and topics given by the theme-based approach. Considering my study, it was significant how the research implemented short films engaging English students when improving not only their communicative skills, but also their social skills. In this manner, they could discover some social issues in their own context, such as bullying, or other internal education problems.

In the second place, Debal's (2028) research points out how to manage social issues in the English classroom by using inquiry-based teaching. The study aimed to investigate the impact of film, literature, and theater on the literacy practices and critical thinking of a group of

11th-grade students in an EFL class at a private institution in the southern region of Bogotá, Colombia, with a total of 18 participants. The research findings demonstrate how the incorporation of films facilitated the development of critical components by introducing real-world social issues. (p.45). This inquiry-based approach followed some phases to successfully engaged English students and stimulated their curiosity, creativity, questioning abilities, analytical skills, and readiness to navigate the changes of realities around social problems.

In the final place, Ospina's (2011) article reflects on Colombian culture by developing sociolinguistic and communicative skills in Spanish learners in France. Although this research was implemented in a Spanish language classroom, it is relevant because it explores social problems in Colombia in the context of a foreign language class. In this way, students from different places and backgrounds discovered some history elements and events that have shaped Colombia. The research was carried out by A2 level Franco-German university students at the Institute d'Etudes Politiques de Paris. The students focused on exploring various aspects of daily life and discussing audiovisual productions related to drug trafficking. This provided them with the chance to express their viewpoints, both in written and oral form, and compare them with their own cultural backgrounds. The findings highlighted the students' knowledge around some aspects from Colombian culture to foster intercultural communication and understanding in the classroom. However, there were some limitations encountered during this experience. For instance, students occasionally struggled to follow or comprehend the context of certain films due to the lack of clarity in the sound of certain oral productions shown in the classroom. (p.01).

In this regard, my study intends to apply materials in L1 in the classroom as Ospina's project did, along with L2 materials through a pedagogical practice called "translanguaging" which will be explained later. The idea is that both resources help English learners to integrate aspects of the Colombian memory portrayed in the films, as well as aspects of the target

language based on the didactics proposed in each lesson of this project. Additionally, this present research considers the contribution of using the inquiry-based instruction in the English classroom, it leads students to immerse in social and real issues from their reality, exploring different topics, creating questions, investigating, and analyzing social issues embedded in Colombia.

Identity construction in the English classroom

The incorporation of sociolinguistic analysis in the English classroom holds significant importance in facilitating the construction of identity when teaching another language. For this reason, there are two projects seeking to negotiate identity in the English classroom. In the first instance, Alvarez's (2019) article describes the process of teaching English as a foreign language and its contribution to the formation of cultural identity and intercultural competence, as well as the appreciation and respect for the richness of difference. The population was composed of teachers and directors at the Instituto Técnico Comercial Francisco Cartusciello de Sabanagrande. The research is qualitative ethnographic, framed in the socio-critical paradigm and the methodology used was documentary analysis, with the application of a multiple-choice questionnaire and interviews with teachers from this institute.

The results placed three research categories: cultural identity, interculturality and teaching English as a foreign language. In the first case, cultural identity, most of the participants said that the formation of cultural identity favors self-esteem and self-knowledge, while others mentioned that cultural identity is promoted through dialogue in a foreign language. In the second case, the participants said that interculturality is the recognition of and respect for difference, although some showed some confusion on this regard. In the third and last case, in the teaching of English, most of the participants posited the necessity for a reflection within the national culture; however, some of the teachers surveyed reported that the processes of teaching English as a foreign language used in the EI (English instruction) contribute very little

to the formation of their own cultural identity (p.02). Therefore, this project delves into the role of English as a foreign language in shaping one's cultural identity. It serves as a medium for personal growth and contemplation, facilitating the transformation of our perception of reality and reinforcing the significance of self while emphasizing the importance of others.

In the second instance, Gómez (2011) study aims at identifying and analyzing different identities students construct as learners of a foreign language when interacting within an EFL classroom, and how this identity construction might have possible effects on students' language learning process. The study was carried out with undergraduate students from a private university in Bogotá. The findings show that issues such as the use of L1 in the EFL classroom, the teacher 's conception of language learning and teaching and the silent fight for power among teacher and students constitute important elements in the struggle of students to construct their social and individual identities as learners within a given classroom community. (p.01).

The goal of those projects is to teach English students and to communicative and socialize in the classroom and help them think critically about social issues in films. Students' participation and discussion in the target language encourages them to negotiate their own identities with their peers and teacher. Nevertheless, these projects lack the relevance of exploring historical memory in the student's context in the English classroom, for which the inquiry-based approach could be used, since it may allow students to identify what elements and events characterized their culture, their reality and how those factors have affected and constituted their Colombian identity. Students' perception and preferences towards films in the English classroom

The appreciation of films becomes a relevant element because it should be known if English students are engaged or interested in this type of visual literacy. First, one of the papers about this recognition is explained in Auberg's (2017) who conducted a study in Norway that aimed to explore students' perspectives of the use of films in English Language Teaching (ELT)

regarding their interest and the relevance they found in the use of such materials. The study used mixed-method questionnaires in which the first eight questions were designed to collect quantitative data and the last ten questions to collect qualitative data in the English classroom. The research was carried out in May 2016 and involved 223 participants from an upper secondary school in Norway, who were categorized into four distinct groups based on gender and study program. The findings revealed that participants had a positive outlook on being exposed to authentic language usage in realistic contexts, as well as the cultural and historical themes depicted in the films. However, they also recognized the drawbacks of using films in ELT, particularly the lack of contemporary film selections by instructors, which sometimes led to boredom if the films were not engaging (p.03).

Second, Hassen's (2016) study focuses on students' insights towards movies by gathering perspectives from female students and teachers regarding the integration of movies in English Language Classes in Saudi Arabia. The research involved 50 Saudi female students at the intermediate level who were enrolled in the English Language Institute (ELI) at King Abdul Aziz University. The study employed a 5-point Likert Scale questionnaire to find out to what extent the students believed watching movies could help them improve their language skills. Through the interviews conducted, participants expressed favorable attitudes towards utilizing movies in their classes to enhance their language skills and motivation in the English Language Classroom. Based on the findings, it is evident that careful selection of suitable movies aligned with the educational stage can greatly contribute to the effective incorporation of films in the English classroom, ensuring meaningful learning experiences (p.01). Therefore, the project allowed the students to choose the films to work on during the English sessions, since this project selected a list of films applicable to their context, which helped the students' engagement in learning English.

Finally, in Huri's (2015) project, it is pointed out that students' preferences towards films

show that there have been limited investigations conducted on the correlation between effective learning and students' movie preferences. This study sought to explore the connection between effective learning and the movie preferences of 20 students from an Iraqi school in Kuala Lumpur, Malaysia. Moreover, the results indicate that the audio-visual components of movies enhance the motivation of English students. After watching films, they can engage in discussions with their peers and teachers regarding their perceptions of the movies. English learners can share insights about scenes or aspects that captivated their interest, which fosters stimulating discussions about the content they have viewed. (p.33).

In brief, this category remarks three projects addressed to the positive perception and preferences of the English learners by using films in the English learning process. Furthermore, it was observed that the use of films in the English classroom is an adequate resource for teachers to foster communicative skills in their students while they learn about some perspectives of the Colombian territory projected in the movies. Moreover, there is a call for teachers to select appropriate films, suitable and interesting for English students, with which they encourage themselves to recognize, understand, and apply the vocabulary from the films to express their opinions in debates or discussion using the L2.

However, there is a gap in those projects, since they did not specify any list of films related to the student's context, by this I mean the country in which the students are located. In the studies mentioned above, there are no films from the countries of the subjects involved in the research. If English learners work with films that are closer to their national context, they may have the opportunity to share not only their insights, but also their own experiences, backgrounds and narratives towards the films presented in the English classroom.

Translanguaging in the second language classroom

In this last category, there are two research studies that use translanguaging for teaching another language to promote plurilingualism in the classroom, this will demonstrate if it is

pertinent to use both the students' mother tongue and the target language in the classroom.

In the first case, Couto and Fraga (2022) point out that the use of translanguaging and the CLIL approach foster the learning of content and of a foreign language (English) in a selected multilingual elementary school. In this research, they mention the concept of translanguaging, which according to Cenoz (as cited in Couto and Fraga, 2022), is defined as the use of multilingualism in a natural way between two languages that are used fluently and with constant exchanges. Therefore, this research was carried out in a multilingual primary school with a case study.

To this end, the researchers used a qualitative method, they designed a questionnaire and an interview as research instruments, in which categories were established on repetition, visual examples such as gestures or draws, and the use of cues in English and then in Spanish to make the topics clearer in the classroom. In this sense the interview was directed at the teacher, it showed that through the pedagogical practice of translanguaging students and teachers do not feel afraid to speak or to make mistakes when using Spanish and English in the classroom. Furthermore, the teacher interviewed makes a criticism about the need to cover content related to translanguaging according to Decree 105/2014 of PD in Spain, since this document points out how languages interact and enrich each other, contributing to the development of fundamental skills for competence in linguistic communication in the curricula.

In the second case, Banzato (2020) investigates the degree of knowledge that Italian teachers have of translanguaging as a learning strategy, their training and how they satisfy the need for a multilingual education. This research thesis is written to help Italian teachers face the need for multilingual education in a multicultural society at the Università Ca' Foscari. Consequently, the research used the mixed-research method, quantitative and qualitative. The first phase under the quantitative methodology made use of a questionnaire to collect data on the focus groups conducted with the 50 Italian teachers from primary school.

The research sought to explore teachers' motivations in language teaching practices through semi-structured interviews. The study revealed that teachers often adopted their teaching methods from their alma mater. The interviews highlighted a divergence in perspective among teachers, with some supporting greater multilingualism in classrooms, while others prioritized using the school's primary language. These findings offer valuable insights into the complex factors influencing language instruction approaches among educators.

A study that talks about these critical aspects and the use of translanguaging in countries with low bilingualism and English proficiency such as Colombia, is the case of Ubaque (2023). This study critiques the traditional English language teaching model that marginalizes multilingual identities. By exploring Colombian teacher educators' experiences with translanguaging pedagogy, the research demonstrates how embracing multiple linguistic repertoires challenges colonial language teaching paradigms. Translanguaging empowers teachers to reject restrictive native/non-native labels, reclaim their linguistic identities, and create more inclusive educational environments. The research ultimately proposes translanguaging as a transformative strategy for promoting linguistic diversity and equity in classrooms.

Translanguaging is integral to this project, providing students a comfortable way to engage in both languages. This pedagogical approach fosters a confident environment, allowing students to express themselves without the fear of linguistic errors. By promoting translanguaging, the project facilitates communication, enabling students to navigate between languages and deepening their understanding of various topics. Additionally, translanguaging works as a bridge connecting resources in students' first language (L1) to the learning of the target language, fostering their linguistic assets for a more inclusive and effective language learning experience.

Theoretical Framework

The purpose of this chapter is to offer a brief theoretical background of the main

constructs in which this study is grounded. The four concepts that contribute to the understanding of this research are: Colombian identity and language and its relation to Colombian cinema; the relevance of Colombian historical memory; Audiovisual literacy in EFL: Cinema/ film analysis in EFL; and inquiry-based instruction in the English classroom.

Colombian identity and language

Colombian identity is a complex concept, there is not a specific meaning about it, on the contrary, there are different descriptions of “identity”, and in the case of Colombia, there have only been attempts to determine its relevance and its connection with language. One of the authors who gives importance to Colombian identity and its relationship with language is Zwisler (2018), who examines how language policy is divided into three: ethno-education, Spanish education, and foreign language. Teaching has not only affected Colombian diversity, but also how it has been used to create national identity, and how this policy is being used today to create a future national identity for the country. The same author explores what Tajfel (1978, as cited in Zwisler, 2018, p. 135) mentions in social identity theory. He states that identity can be split into two broad categories – social and personal, the latter being those traits unique to the individual and the former entailing those traits which come from membership to different groups.

Furthermore, Zwisler uses an important point of reference in Bauman’s arguments (in Hall, 2012 as cited in Zwisler, 2018), which claim that “identity is the situated outcome of the communicative processes whereby people make situationally motivated choices from social repertoires of resources and craft these choices into semiotic claims – something that is negotiated with others using the social and communicative/semiotic means” (p.135). This resonates with the work of Mendoza-Denton (2002), who asserts that “identity is an active linguistic and semiotic negotiation of the individual’s relationship to society and its constructs” (p.475).

These two definitions above are important because they point out identity as a

mechanism of negotiation regarding semiotic culture and language in a context. These two definitions of Colombian identity, in accordance with the sociolinguistic aspects of the language, explore the idea that identity emerges through communication, when individuals select their social resources and transform them. For this reason, identity is viewed as a steady negotiation developed through language and symbols, influenced also by situational motivations, including people's connection to society and its structures.

That is the reason why Zwiiser (2018) concludes that in Colombian identity we have the essential feature of language in identity construction. Language is an effective 'othering' tool; that is, a tool with which we can convert others into the sociological 'not us' (the other) (p.137). The mechanisms of this tool involve foreground and background aspects of the identity which show similarity or difference and thus manage the exclusivity of group membership (p.137). The above gives importance to considering the semiotic, linguistic, and cultural relations that the author makes to clarify the concept of the construction of Colombian identity.

Following those ideas, Rodríguez (2020) adds the inherent relationship between Colombian identity and its historical memory construction. He says that Colombians have learned to tell their own stories from their own eyes, they have defined their own identity, which has given life to different works, such as the novel "El Crimen del Siglo" (The Crime of the Century) by Miguel Torres, which narrates the historically defining magnicide of Jorge Eliécer Gaitán, spark of the "Violence" period in the country. In this sense, this author remarks on the search of significance for the country's identity through narratives, which plays a fundamental role in shaping its history (p. 65). The quest for identity is indispensable to understand Colombia's historical background, providing insights into the factors that have impacted its growth, resilience, and progression.

For this reason, when studying culture, language, identity, and memory it is also necessary to consider Colombian narratives from communities. According to Rodríguez (2020),

the past of the ancestral peoples helps understand the country and this leads to strengthening feelings of solidarity and respect in order to move forward in the search for self-definition and the understanding of what it means to be Colombian (p.67). This contribution is relevant, because it highlights the narratives of communities and the history of the Colombian territory. The same author points out that communities face social challenges in the digital area, such as a globalization that affects identity construction by imposing cultural stereotypes, especially American ones. This has led young people to feel more identified with foreign cultures, generating negative consequences of identity construction. It is relevant that these and all communities find new ways to tell their story, exploring their identity to strengthen the sense of belonging and admiration of their own culture.

Having established how narratives have a pivotal role in national identity construction, it is significant to know the link between identity and Colombian cinema. For this reason, Laverde, Ligia, Montoya, Uribe, and Tobar (2020) mention that a country has several cultures, and each culture has several identities. Therefore, it is still valid to ask about the relationship between the narrative genres like the novel and the cinema, and their role in the construction of Colombian cultural identity (p.133). Thus, the authors consider that identity could be characterized as multicultural and multiethnic in Colombian local films. Concerning this, the following concept will explore the elements of Colombian cinema that contribute to shaping Colombian identity, to better understand this relationship with Colombian cinema.

Additionally, the author highlights the assertions made by Diez & Pulido (2012, p.47 as cited in Jiménez, 2018) regarding how the sphere of film opens another avenue within Colombian culture for reinterpreting events that define us. Through our own perceptions or those of others, intertwined with specific moments in time, these films shed light on the social construction of events and offer a multitude of interpretative possibilities (p. 49). These perspectives assert that cinema plays a key role in understanding, interpreting, and

reconstructing the concept of identity. For this reason, Colombian cinema becomes a mechanism for the recognition of the elements and characteristics of Colombian identity.

The relevance of Cinema to Colombian identity and culture can be noticed in the national policies. In this scenario, Jiménez (2018) claims that the significance of cinema for Colombian society is emphasized in The Congress of Colombia, in harmony with the principles, purposes, and concepts set forth in Law 397 of 1997, which intends to strengthen the objective of promoting a progressive, harmonious, and equitable development of national cinematography in Article 40. The state, represented by the Ministry of Culture, Ministry of Economic Development, and Ministry of Finance and Public Credit, is responsible for promoting the preservation, dissemination, and artistic and industrial development of Colombian cinematography. This recognition highlights cinema's role as a creator of collective imagination and memory, contributing to the expression of national identity. Furthermore, Law 814 of 2003, also known as the Film Law, plays a crucial role in fostering the growth of the national film industry. Film policy is grounded in the understanding that cinema is not only a cultural form that shapes social identity but also an industry with unique economic characteristics. In this context, cinema is a valuable category of cultural richness assets, as stipulated in Decree 358 of 2000, which partially regulates Law 397 of 1997, establishing norms for national cinematography. (p.03)

Following the above, this normativity highlights/underscores the importance to work with Colombian cinema as a mechanism to discover not only identity, but also memory from our territory to represent our culture. That is the reason why cinema takes an important role in the English classroom to identify symbols, images, and stereotypes embedded in a culture. Concerning this, Peiffer (2002, as cited in Hernández, 2017-2018) claims that the use of films as a didactic resource in the language classroom not only enriches learners' linguistic knowledge, but also familiarizes them with paralinguistic and cultural aspects (p.25). In accordance with this, cinema and English language have a positive relationship since they encourage students to

develop communicative and critical skills by discussing films in their English classroom.

Now, English teachers play an important role in the didactic exploration of film and language. For this reason, Aparicio et Al (2012, as cited in Hernández, 2017-2018) notice that cinema is taken as a learning mechanism that should challenge and stimulate students' direct attention in the classroom, promoting teacher guidance (p.24). In this way, the teacher's role is to help break down the linguistic and cultural barriers that may exist between the students and the video. Following the above, the teacher's role plays a relevant position, because he/she has the challenge to keep the balance between cinema and language, aiming to encourage students to be immersed in both, guiding English learners to not be afraid of using this type of audiovisual materials.

Cinema is an art to recognize our past, our identity, and contemporary reality. For instance, Sánchez (2002, as cited in Hernández, 2017-2018) points out that cinema should serve to initiate us into the knowledge of group life, culture, and the improvement of social behaviors (p.24). But this description is limited, because it should indicate that cinema plays a significant role in shaping and disseminating societal ideologies and perpetuating stereotypes through its narratives and imagery. The author adds that cinema acts as a mirror that reflects the values, beliefs, and biases prevalent in society. It captures the importance of cultural norms and social changes, often reinforcing ideologies. The portrayal of gender, race, class, and other identity categories in films contributes to the construction of societal stereotypes. Sánchez asserts that by showing certain groups in specific roles or perpetuating certain archetypes, cinema can unintentionally reinforce preconceived notions and reinforce negative connotations.

Now, working with Colombian cinema implies the use of resources in Spanish. Given the fact that we are conducting English classes, the pedagogical practice of translanguaging, addressed in the previous section, acts as a bridge between the native language in Colombian films and the transition to the target language. With translanguaging, students feel more

comfortable addressing aspects of their own culture while learning to use the target language in a contextualized manner. This strategy not only facilitates students' understanding and participation, but also enriches their educational experience by allowing them to explore and express their cultural identity through Colombian films.

Colombian Historical Memory

It is in the interest of this project to know the importance of historical memory when dealing with social issues from the past. In this manner, Culma, Enciso, González, and Lara (2017) state that memory must transcend from being seen as a mechanism through which information from the past is retrieved to be approached as a social action with projection into the future. The conception of memory as a social process implies that the subject remembers the past from their present condition, which reflects capacity to rethink and transform themselves in conjunction with the contexts. (p.20). In this sense, these ideas show that by looking at Colombian historical memory, people can create the possibility of deconstructing hegemonic discourses by showing their reflections and narratives towards different episodes of the Colombian context.

Regarding the above, the same authors mention that there is bad perception in the inclusion of historical memory. They state that it is often believed that the reconstruction of memory, when it comes to traumatic or violent events, can have a negative impact. One of these examples is the non-recognition of an internal armed conflict in the country during the presidency of Álvaro Uribe Vélez, when he hindered historical projects for the collection of narratives on this social problem so deeply rooted in our context. Such undermining took place since these projects, which emerged during his mandate, implied assigning a role and holding accountable the main perpetrators of this conflict, which compromised the Colombian State, the political parties and other politically relevant entities (p.40).

In Colombia these unfortunate periods mentioned by the previous authors, such as “El

Bogotazo” or the “false positives”, can generate controversy, as some people strongly argue that certain historical figures were not involved in this Colombian violent chronology. This is because many institutions seek to hide the participation of politicians, public administrators or other powerful figures in such events (p.17). The refusal to acknowledge these aspects contributes to the creation of a negative view of historical memory in Colombia, exacerbated by the social conflicts that have marked the country’s historical trajectory.

Similarly, it is necessary to know the premise of what should or should not be considered when intervening with historical memory. This idea is explained by Martínez (2012), who shows that, in Colombia, the issue of memory is marked by ongoing debates surrounding what should be remembered and what should be forgotten. However, the fundamental importance of remembrance itself is not called into question. Forgetting is viewed as the antagonist in this process, representing an undesirable and unjust outcome. The term "memorialization" is employed by the author to describe the collective efforts encompassing discourses, practices, institutional measures, laws, research, and physical locations aimed at recognizing the necessity of recovering memories of violence in Colombia. This concept serves as a framework for intervention and research in this field (p.13)

According to Urbanczyk (2019), recovering memory is the starting point to understand the connection between historical memory and narrative. They play a fundamental role in appreciating the richness of our heritage and how it has impacted us over time. Historical memory acts as a thread that links the past to the present, allowing us to explore our roots and understand how past experiences have shaped today's society. The author states that narrative, on the other hand, is the tool through which we bring that memory to life, weaving narratives that allow us to transmit and share lessons learned across generations. Urbanczyk asserts that in this dialogue between memory and narrative, new perspectives and reflections on collective identity and cultural evolution emerge. It challenges us to question and reinterpret established

narratives, opening space for the inclusion of previously marginalized or overlooked voices to achieve a greater analysis of how Colombian memory is perceived and how it helps to create different spaces to begin to talk about the construction of Colombian identity.

Urbanczyk (2019) deepens the above idea when he points out that in a nation such as Colombia, affected by war and internal conflict, controversies over the correct naming of events are closely linked to the search for truth and recognition. These complicated debates, charged with emotionality, conceptual meaning, symbolism and ethics, seem to leave impacts on students who seek to express their opinions on this situation through university audiovisual projects. This is relevant to what has been mentioned about the role of identity, its relation to language, and symbols in identity constructions. Therefore, in Colombia it is quite important to raise awareness and name the social issues that have significantly impacted our country, such as drug trafficking, forced displacement, violence, and armed conflict. These challenges have not only shaped our collective Colombian identity but have also left an impact on our collective memory, by recognizing that Colombia is a diverse and culturally rich country with a wealth of traditions, natural beauty, and communities that continue to thrive despite these obstacles.

In this context, Blair (2002) pointed out that the dynamics of reconciliation show notable distinctions between nations and individuals. The author underscores that the complex journey of overcoming grief assumes unique contours when applied to a nation's collective identity. It is for this reason that collective memory should be generated around a history that gives voice to all the affected members, including victims and marginalized groups. Their experiences and testimonies shape historical memory. As Blair mentions, only by identifying, understanding and validating the discourses, formal history, and individual experiences can Colombians reconcile the different narratives, heal the wounds, and build a truly inclusive and dignified memory.

Starting reconciliation, in accordance with Bonilla, M. & Bolivar, C. (2020), is one of the steps to promote a brighter future for Colombia to foster dialogue, promote social inclusion, and

strengthen institutions. By taking these steps, not only do we highlight prevailing social issues, but we also foster a shared understanding that initiates meaningful discussions. This collective involvement works as a force for progress, enabling us to tackle challenges and contribute to building a more peaceful, just, and prosperous Colombia. Through these efforts, there's an opportunity to adapt our Colombian identity and memory to the evolving society progression. Embracing our history lays the base for a collective journey toward a better future. All this construction of historical memory and identity can be achieved by exploring the audiovisual literacy in EFL through Colombian cinema.

Audiovisual literacy in EFL: Cinema/ film analysis in EFL

Hekmati, Ghahremani, and Navidinia's (2018) point out that audiovisual literacy is a concept that involves the use of resources such as films in the teaching of a foreign language to enhance certain communicative skills in the target language. They investigated the use of movies as educational tools to enhance English as Foreign Language (EFL) students' writing skills. The students were able to enhance their writing by incorporating techniques observed in movies, such as inferring meanings images, and framing their writings based on movie genres. Thus, when integrating movies into education, students can develop visual literacy beyond image interpretation. This changing process allows them to go beyond traditional norms and explore departure from conventional structures. This includes deciphering visual images, inferring personal interpretations, and structuring narratives inspired by cinematic genres.

While communicative skills in the target language are enhanced through audiovisual literacy in the classroom, students can also visualize cultural aspects within these visual resources. The above is mentioned in Ahl's (2020) study, which explores the use of fictional movies and TV series by English teachers in Sweden and their impact on students' language proficiency, literacy, and cultural knowledge. The respondents share insights on factors influencing their choice of media, how they align it with the syllabus, the language proficiency

areas addressed, and methods of introduction to students. It was evident that the participants expressed a notable preference for the use of films in the educational setting. They affirmed that this approach was not only effective in language development, but it also provided relevant insight into cultural aspects present in the selected films.

Finally, when implementing audiovisual resources such as movies, adequate guidance or organization and the impact they have in the classroom must be considered. An example is Sánchez, Pérez, and Hernández's (2023) case, they pointed out that the use of films in EFL classrooms has seen increased interest in recent decades. This study recognized that it has not been systematic review addressing three key aspects: available pedagogical guidelines for English teachers to incorporate films in class; the perceptions of EFL teachers and learners regarding the educational use of films; and the impact of film based EFL on students' learning. They focused on the relevance of creating more informed guidelines for approaching this type of resource and demonstrate that both instructors and teachers have a great attitude towards this method, and that the films provide EFL learners with linguistic, cross-cultural, and motivational benefits when exploring films.

The integration of films in foreign language education, known as audiovisual literacy, enhances communicative skills. The participants thought films can develop visual literacy, moving beyond traditional writing norms, thanks to the continuous process that fosters their communicative skills. In addition, students can confirm a preference for using films in education, citing effectiveness in language development and valuable cultural insights, linguistic, cross-cultural, and motivational benefits for EFL learners exploring Colombian identity and memory in the classroom when using the inquiry-based instruction.

Inquiry- based instruction in the English classroom

Looking for a way to deal with Colombian cinema in the classroom, this project unfolded following Inquiry-based learning, which is a tool in which students can investigate social

concerns. Regarding this, Debal(2018) highlights the ideas of Dostál (2015) who defines inquiry as a form of active learning that begins by asking questions, problems, or scenarios, instead of simply presenting established facts or describing a path without problems towards knowledge, encouraging critical thinking in students when reflecting on their own realities (p.27).

Likewise, Debal mentions what Short (2009, as cited in Debal, 2018) states since through inquiry students will focus on personal and meaningful experiences, so the intention to use this approach is to promote the ability of the students to be analytical, empowering them to get involved. This leads students to become the center of their learning, asking themselves about problems of their context, which leads them to obtain their own perception of the topics covered, such as social problems (p.27). That is why Celani (n.d) states inquiry-based learning centers on the student constructing new knowledge or understanding through interaction with resources. The resources can be anything from artifacts, experiments images, primary and secondary sources, and films. Even though there are several inquiry strategies, this makes Colombian cinema an adequate resource to awaken not only the curiosity of students, but also the recognition of Colombian identity and memory.

Considering this, Jong, Kamp, Mäeots, Manoli, Padaste, Siiman, Riesen, Tsourlidski, Zacharia (2015) established five stages to apply the inquiry-based instruction:

Orientation is the process of stimulating curiosity about a topic and addressing a learning challenge through a problem statement;

Conceptualization: the process of stating theory-based questions and/or hypotheses.

Investigation: the process of planning exploration or experimentation, collecting and analyzing data based on the experimental design or exploration.

Conclusion: the process of drawing conclusions from the data. Comparing inferences made based on data with hypotheses or research questions.

Discussion: the process of presenting findings of phases or the whole inquiry cycle by

communicating with others and/or controlling the whole learning process or its phases by engaging in reflective activities.

One of the examples of using inquiry-based instruction in the English classroom is in Roberts and Elfer's (2018) article. They claim that history and social studies teachers often use historical films to enliven their subjects and engage their students. Education researchers (e.g., Russell, 2012; Stoddard & Marcus, 2010) have often explored how teachers are able to use films to spur discussions and authentic intellectual work among students. Roberts and Elfer's tried to transition this research into classroom practice by focusing specifically on combining historical films with historical inquiry methods. (p.01). Regarding this proposal, it is possible to discover how history can be analyzed through inquiry-based instruction, which opens the opportunity to explore different dimensions from a context through its history in films.

To conclude, in inquiry-based instruction the teacher plays an important role as a mediator to involve the student in the English classroom. The teacher in the English classroom can use a resource such as the Colombian cinema to lead students to analyze, interpret, and provide possible solutions according to the problems addressed. Bearing in mind these ideas, Colombian identity and historical memory have a relevant point for the critical development of the social reality that has impacted our territory, in which elements and characteristic from our history are portrayed in Colombian films. These indispensable concepts inherent in our Colombian legacy can be taught through inquiry-based in the English classroom.

Methodological Framework

Research design

This chapter provides in detail the methodological procedures concerning the research study proposed. First, this section describes the importance of using the qualitative paradigm to transform Colombian female students' perception of their reality, identity, and memory by means

of action research, and the setting selected. Also, the relevance of the teacher's role as a researcher is explained, along with the selected instruments to collect data, which are field notes, students' artifacts, surveys, and questionnaires. Closing this section, the ethical considerations for the adequate development of the study are presented.

Research Paradigm: Qualitative research

Qualitative research, according to Denzel & Lincoln's (2005) perspective, is an engaged undertaking that brings the world to light through interpretive and tangible methodologies. While numerous definitions of qualitative research exist, the authors specify it as a form of inquiry that seeks to comprehend diverse social phenomena. As a result, qualitative research holds significance in the process of reality transformation, aiding in the deep and comprehensive understanding and interconnection of various social phenomena. (p.04). In the case of this project, the approach of this paradigm is relevant to understand the social problems that have affected Colombian identity and memory. This research seeks to reconfigure these problems through a detailed and adequate exploration, which allows the researcher to collect data, understand the situation and develop effective strategies to address it.

Regarding the above, Creswell's view (2007) highlights that one of these features has to do with the natural setting in qualitative research. It is natural because participants are observed in their environment; they are not moved into another place to be observed. Also, the researchers are the key instrument to interpret the results (p.36). Considering the instruments used by the researcher, it is not enough to base the analysis on just one instrument but on several to have a broad view of the issue. The same author claims that the researcher is a key instrument, and the participants' insights are important because they are the ones who guide our process as researchers.

For this reason, qualitative research is a relevant methodology in the investigation of the use of Colombian cinema in English classes. It provides a space for detailed analysis and

interpretation of the participants in relation to the reconfiguration of Colombian memory and identity. Through this paradigm, it is possible to identify the different meanings and perceptions that participants have about Colombian cinema and its impact on society through key instruments such as interviews and participant observation. In this sense, the use of qualitative research in this study is important to encourage critical knowledge and the historical social changes in the Colombian reality. Moreover, through this paradigm the research seeks to create new experiences and understandings of identities and memory of female students in 10th grade.

Research approach: Action Research

According to Latorre (2005), action research is used to describe a series of activities carried out by teachers in their own classrooms for purposes such as: curriculum development, professional development, improvement of educational programs, planning systems, or the development of the new curriculum. (p.23). Furthermore, Kemmís & McTaggart (1988, as cited in Latorre, 2005) explain that the fundamental purpose of action-research is not so much to generate knowledge, but rather the questioning of social practices and the values that integrate them (p.27). Action research is a powerful instrument to reconstruct practices and discourses. In this way, through Colombian films, students can question aspects of their own identity and Colombian memory that often have not been given enough time to talk about in class. That is why action research incites inquiry, questioning established precepts, and reconstructing narratives.

For example, it is valid to observe how Burns (2010) states that Action Research in education involves identifying and exploring a problematic situation in a teaching context through a self-reflective, critical, and systematic approach. Action Research can help teachers and other participants gain a deeper understanding of themselves, their classrooms, and their students. Action Research promotes the transformation of reality by identifying and addressing problems in teaching and learning (p.02). In this sense, Colombian cinema can be a useful

audiovisual resource to create social change and enhance students' reflection in the English class. Through films, students can examine relevant problems that impact Colombian society and reflect on their own position as critical and engaged citizens.

Following the above, Burns (2010) states that action research works as a tool for improving language teaching and learning in the English classroom. By recognizing and tackling challenging situations within their teaching environments, educators can obtain a comprehensive understanding of their students' needs and devise effective approaches to meet them. Burns adds that this introspective and evaluative approach enables teachers to refine their pedagogical methods and cultivate teaching strategies. Additionally, action research fosters collaboration among teachers and students, developing a participatory learning atmosphere (p.02). Regarding this, Colombian films can work as a beneficial tool to develop linguistic, intercultural, and critical understanding skills in English through the dialogue and critical thinking in the classroom. Using Colombian cinema through Action Research can have a positive impact on the transformation of social and cultural reality on the students' personal and social development.

Concerning stages in the Action Research Approach, this study considered the stages proposed by Altrichter et al. (2005, pp.33-190), which consist of a set of four steps: 1. *finding a starting point* means to identify some potential issues for investigation through action research, 2. *Clarifying the situation* is when the productive starting point takes place, in which field notes, students' artifacts, and questionnaires are useful to collect data to set the focus, 3. *Developing action strategies and putting them into practice* is when the researcher plans some strategies to overcome the issues found in the previous stage, 4. The final stage is *making teachers' knowledge public*, which is when the researcher makes the knowledge (findings) accessible to others through oral presentations or the production of a written case study.

Data collection procedures

The collection of data through appropriate instruments is important to explore, analyze, and interpret the research questions in any research study. In this project, the selected data collection instruments were chosen based on the project's aim of rebuilding the identity and memory of English learners through Colombian cinema. To accomplish this purpose, the selected instruments to collect data were field notes, students' artifacts, surveys, and questionnaires. These instruments were suitable for gathering the necessary information to achieve the project's objectives. By utilizing these instruments, the project was able to collect diverse and comprehensive data that allowed for a thorough analysis and interpretation of the research questions.

Instruments

Field Notes

Field notes are relevant to observe, reflect, and analyze what is happening in a research phenomenon. According to Lauderdale & Phillippi (2017), field notes are widely recommended in qualitative research as a means of documenting contextual information needed. With growing use of data sharing, secondary analysis, and meta synthesis, field notes ensure rich context persists beyond the original research team. Following this, field notes are important to recover socio cultural elements within a context. In this regard, Schwandt (2015) states that field notes are intended to be read by the researcher as evidence to produce meaning and an understanding of the culture, social situation, or phenomenon being studied. This is why field notes allow the researcher to document students' reactions and attitudes toward Colombian history and its impact on identity and memory. Thus, this method of collection can elicit nonverbal communication, body language, and student impressions, both individually and as a group.

In relation to this project, the researcher can gather valuable information about the

students' experiences and their understanding and interpretation of Colombian history and its impact on identity and memory. Overall, the field notes are a tool that allows the researcher to gain a more complete understanding of the perceptions and behaviors of the English language learners in this project. This instrument is useful for this project because it identifies the attitudes of the students, the time used, the design of activities, objectives and aspects to improve in future classes. All this to describe the effects of talking about these issues and social problems through inquiry-based instruction (See format Annex #01)

Students' Artifacts.

The concept of artifacts refers to the different resources elaborated by the students on the phenomenon being dealt with. Sember (2023) manifest that artifacts of excellence serve as valuable evidence of students' ability to create original and meaningful work that showcases their mastery in a particular field. These artifacts can take many forms, ranging from research papers and science projects to art pieces, presentations, and videos, and enable students to demonstrate their proficiency and competence in a particular area. Hence, this research project seeks to collect students' artifacts, which include workshops, oral presentations, drawings, writings, homework, discussions, debates, among others. These artifacts allow the researcher to document if the use of Colombian cinema as inquiry- based instruction helps students to reconfigure their identity and memory in the English classroom, since the purpose is to gather students' ideas and perceptions about social issues represented in Colombian Cinema.

Considering the above, in order to define this instrument of data collection, the artifact according to Goetz and Lecompte (1984, as cited in Cárdenas, 2022) can be written or recorded. It is the body of work produced by the learners during or after the learning process. Each artifact offers a unique perspective on the topic and can provide a window into the students' thoughts and feelings (p.01). For this reason, during this project, the students' artifacts can provide a better understanding and reflections of the student's attitudes and behaviors in the

English classroom when watching Colombian cinema. In this sense, the activities carried out and designed by the students allow us to fulfill the second objective to promote a critical reflection of the contents that appear within Colombian films

Surveys and questionnaires.

Surveys and questionnaires are one of the more flexible instruments to collect data. For Burns (1999), they “have the advantage of being easier and less time consuming to administer (p.02)” Nonetheless, designing the questions is not an easy task. The author recommends piloting the survey first to identify possible ambiguities or misunderstandings (p. 129). Thus, surveys and questionnaires are flexible and work to appropriate focused, guided and designed questions in this project proposal. It is therefore important that the questions are tested and modified, when necessary, in terms of wording and organization.

Therefore, surveys and questionnaires allow students to review their own assumptions when answering the questions. This is reflected in Dörnyei & Taguchi (2009) who state in their research that the use of questionnaires provided students with the possibility of checking their assumptions about the sensitization process when it is required and when students wanted to compare how they conceived one concept before and after, making the process more meaningful for their lives and their self-reflection processes (pp.1-32).

Hence, surveys and questionnaires can help students recognize any assumptions they may have about the portrayal of identity and memory in Colombian cinema. In this manner, by engaging in critical reflection, students can become more aware of their own biases and assumptions, allowing them to approach these topics with a more open and informed mindset. The questionnaires were chosen to determine what type of content the students have observed in the Colombian films and what their process or their experiences were like during the process of film analysis in the interventions carried out. (See Annex# 2 and 3)

Ethical considerations

According to Howe & Moses (1999: 29, as cited by Ramrathan, Grange & Shawa 2017), “for both quantitative and qualitative research studies, the integrity of the research is determined by the authenticity of data, proper data representation, and political issues surrounding research finding” (pp. 29-436). For this reason, this project seeks to obtain information on sociolinguistic aspects that are generated in the English classroom when dealing with Colombian cinema. Also, it must be considered that the data obtained handle sensitive information that will be used only for academic purposes and will not change any information held by the participants.

Instructional Design

This pedagogical intervention is planned to have (17) sessions organized in the table below with the objectives, months, activities, sources, language, sociocultural, critical content, and the cycle based on the phases of the inquiry-based approach: orientation, conceptualization, investigation, conclusion, and discussion (Jong, Kamp, Mäeots, Manoli, Padaste, Siiman, Riesen, Tsourlidski, Zacharia, 2015). The stages of orientation and conceptualization are focused on Colombian memory awareness in films, while the investigation stage is going to explore the Colombian identity of the 10th grade students. The final stages are the analysis and conclusion of Colombian films through audiovisual literacy and the subsequent discussion of Colombian memory and identity. The instruction on the language topics defined by the curriculum will be transversal to the entire process, teaching students how to incorporate the structures, vocabulary and topics seen into their comprehension and production around the films.

Before listing the contents and sequence of the instructional design, it is convenient to define the pedagogical principles that guided the design of the intervention plan.

Vision of Teaching

Darling-Hammond et al (2005, as cited in OECD, 2009) affirm that teachers do not act only in the classroom where they instruct students, in isolation from other classes and teachers. A modern view of teaching also includes professional activities on the school level, such as co-operating in teams, building professional learning communities, participating in school development, and evaluating and changing working conditions (p.90).

To comply with these interactions in the learning process, one way to promote them is the exploration of Colombian cinema, which with its thematic and narrative diversity allows great range of relevant topics to be addressed, ranging from history and tradition to current events and the country's cultural identity. By using these film productions as pedagogical tools, the teacher can stimulate students' listening comprehension, vocabulary, oral and written expression, and at the same time, foster their artistic appreciation and critical capacity.

But to achieve these critical interactions when using Colombian cinema, the role of the teacher becomes important as he/she guides the learning process. In accordance with this idea, OECD (2009) states that teachers might create opportunities for students to learn, but teachers cannot control students' interpretations. Teachers become responsible for diagnosing students' interpretations and helping them alter, edit, and enrich them. But we get ahead of ourselves. Each of the shifts in learning theories that we discuss here has implications for teachers' roles and responsibilities (p.117). Thus, the teacher's role in this project should be a mediator between students' interpretations when using Colombian cinema as a valuable resource to promote effective English language learning in the classroom by providing a complete and meaningful educational experience.

Vision of language

Language is not only a symbolic tool, but also a way to represent human thinking and cognition. It plays a key point to build our perception of the world when we share our ideas,

emotions, and experiences. Wittgenstein (as cited in Göksun, 2020) claims that language is a symbolic tool that we use to communicate our thoughts as well as represent our cognitive processes. Colombian cinema allows students not only to learn the target language, but also to connect with the human experiences and ideas that cinema offers. Through this type of medium, students can gain an understanding of language as a reflection of thought and cognition, as well as cultural awareness and critical thinking about issues related to their country.

Understanding that language and thought are connected, the interactions that are manifested in it must be considered for students to understand the reality that surrounds them. Göksun (2020) proposes three interaction dimensions: first, the existence of language as a cognitive process affects the system of thinking; second, thinking comes before language, and the learning of a language interacts with the conceptual process that is formed before language use; and third, each language spoken may affect the system of thinking. Considering this language process, students can examine the different narratives and social content present in Colombian films. Language in this project is not only used for communicative purposes, but also considered to foster critical thinking skills using Colombian cinema.

Teaching Approach

This pedagogical intervention is planned to follow the inquiry-based instruction, since it encourages students' motivation and curiosity. Wolpert (2016) affirms that triggering curiosity is no small feat. It takes modeling enthusiasm, and learning something new generates our own enthusiasm, even if it's something new about the content we've covered for years. That is why in this approach students are encouraged to ask questions, conduct research, and critically analyze historical events and their consequences, which aligns with the needs of this proposal of awakening curiosity and getting students interested in knowing and understanding social and cultural aspects represented in Colombian films.

This teaching approach is relevant because it transfers responsibilities to the students in

the English classroom to create their own knowledge. Despite its complexity, Wolpert (2016) states that inquiry-based learning can be easier for teachers, partly because it transfers some responsibilities from teachers to students, but mostly because releasing authority engages students. Thus, through this approach students gain knowledge about Colombian memory, but also develop empathy and a sense of social commitment to their identity. Inquiry-based teaching motivates students to participate in the discovery of the history and social problems of Colombia through the designed collection elements.

Therefore, this project will follow the four steps proposed by Wolpert (2016) to use inquiry-based instruction in the English Classroom. The first one is when students develop questions that they are eager to answer; the second one is the research around the topic using time in class; the third one is to have students present what they've learned; and finally, ask students to reflect on what worked about the process and what did not. That is why this approach allows students to formulate thoughtful interesting questions and explore diverse perspectives, analytical thinking, and the ability to critically evaluate information. In short, the inquiry-based approach allows them to actively participate in forming their own perceptions, fostering a sense of ownership and personal growth in their language learning process.

Cycles of intervention

Before presenting the cycles of intervention, it is convenient to explain the choice of films. They were selected according to the purpose and social theme in the English class. For example, if violence or the origins of violence was the topic, we referred to the film "Cóndores no entierran todos los días". In this way, according to the social problems chosen in class, the Colombian film was also selected to complement the intervention. In addition, it is important to clarify that the students only watched fragments or trailers of the films in the classes, having only one activity in which they analyzed a complete film, a task that was guided and designed by the research teacher. Guidance, by the mere nature of this project, was permanent throughout the

process, but it was particularly important for this latter activity as most of the selected films are within the age range of the study population, except for two: "Matar a Jesus" and "Rosario Tijeras", which made accompaniment especially necessary to address the delicate topics and instances represented in these two films.

This is the list of Colombian productions used in the project:

1. Cóncores no entierran todos los días. Recommended minimum age: 16 years old
(Historical and violent themes related to La Violencia period in Colombia)
2. María llena eres de gracia. Recommended minimum age: 15 years old. (Drug content and language)
3. Silencio en el paraíso. Recommended minimum age: 14 years old. (Violence, false positives history)
4. Los colores de la montaña. Recommended minimum age: 12 years old. (Themes of conflict and childhood in a challenging environment)
5. La primera noche. Recommended minimum age: 16 years old. (Forced displacement and armed conflict)
6. Los reyes del mundo. Recommended minimum age: 16 years old. (Social realities and violence)
7. En coma. Recommended minimum age: 16 years old. (Harsh realities and circumstances)
8. Matar a Jesús. Recommended minimum age: 17-18 years old. (Violence)
9. Rosario tijeras. Recommended minimum age: 17-18 years old. (Violence, drug-related topics)
10. Distrito Salvaje. Recommended minimum age: 16 years old. (Violence and armed conflict)

1st cycle – Orientation

This stage was divided into four classes. The students wrote short and simple descriptions in the simple past. Also, the teacher implemented different activities to explore Colombian films and sensitize students' knowledge about the observed content. In this sense, the students identified four of the social problems that have most affected Colombia (drug trafficking, violence, armed conflict and forced displacement). (See table and more details in Annex #4)

Below are some resources and the sequence of one of the lesson plans designed and implemented at this stage of the project. The first thing that was projected was a trailer or fragment in English, then it was played in Spanish and then a discussion was held between the teacher and the students to understand the aspects they were observing in Colombian films. After this, the teacher dedicated the space to talking about the language topics, in this case, descriptions in the simple past tense, and finally a group activity was conducted to critically and linguistically approach news on the social problems seen in class, discovering contextual information and training the language topics covered, such as the use of irregulars in the simple past tense.

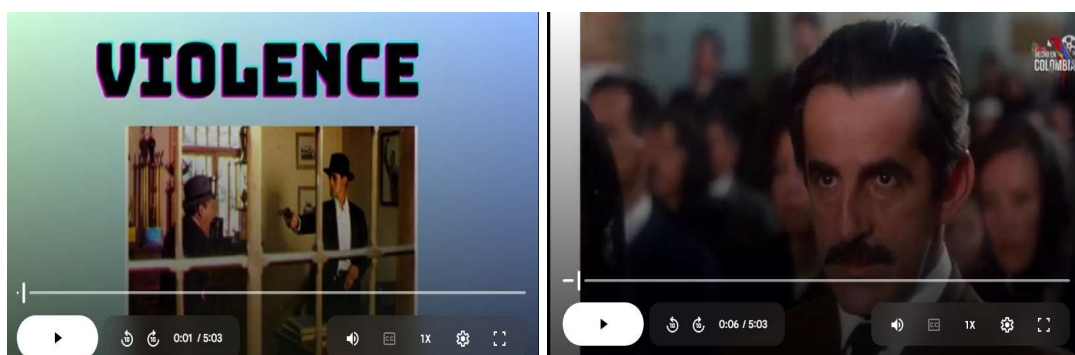


Figure 1. Displayed fragments from “Cóndores no entierran todos los días”. Topic: bi-partisan violence.



Figure 2. Irregular verbs in simple past presentation.

Read the fragment, fill in the gaps with the correct past form of the verb and translate the paragraph.

Violence

"In Colombia, since the second half of the 19th century, the two traditional political parties, the Liberal and the Conservative faced each other in a series of civil wars that bloodied the country for nearly 100 years. We _____(know) it as a period of "La Violencia". It _____(begin) because of the assassination of the popular leader Jorge Eliécer Gaitán, on April 9, 1948.

Figure 3. News about the social problems discussed in class.

2nd cycle – Conceptualization (Questioning)

This stage consisted of three classes. This second moment was characterized by providing the research problem question. The students saw the question in simpler terms, and it was explained that they were going to solve this question during the intervention. They identified Colombian stereotypes, wrote a first attempt to answer the research question and chose the topics or social problems they were most interested in to explore them in the following classes. In addition, the different moments that were going to be taught regarding the Saber 11 test were presented. (See more details in Annex #4)

This second stage consists of defining the problems of the research according to the inquiry-based instruction. The most important thing is to ask the research question to create a hypothesis that will be tested throughout the intervention. In this sense, the first thing that was clarified to the students was the fact that they were going to carry out activities that were connected and designed according to the Saber 11 test and guided according to the Common European Framework of Reference. After this, the phases of the methodology were contextualized for the students and it was explained to them that they had to answer a question, the same research question of this project, to better argue their answers at the end of the intervention.

English Saber test

English Saber test Evaluation instrument

- Reading comprehension and use of English language.
- Marco Común Europeo de Referencia para las lenguas (MCER)

Nivel	Descripción del nivel
Pre-A1	El estudiante promedio clasificado en este nivel probablemente puede comprender algunas oraciones simples como preguntas o instrucciones, y utilizar vocabulario básico para nombrar personas u objetos que le son familiares.
A1	Además de lo descrito en el nivel Pre-A1, el estudiante que se clasifica en el nivel A1 puede comprender situaciones comunicativas sencillas y concretas en las que se haga uso de expresiones básicas para proporcionar información personal, y fórmulas de saludo, despedida, indicaciones de lugares, entre otros.
A2	Además de lo descrito en los niveles Pre-A1 y A1, el estudiante que se clasifica en este nivel puede comprender información específica en textos sencillos cotidianos, además de comunicarse mediante el uso de expresiones de uso diario para realizar y responder invitaciones, sugerencias, disculpas, entre otros.
B1	El estudiante promedio clasificado en este nivel supera las preguntas de mayor complejidad del instrumento. Este estudiante, además de lo descrito en los niveles Pre-A1, A1 y A2, probablemente puede comprender textos y discursos sobre temáticas abstractas, gracias a que posee un amplio vocabulario de lectura. Asimismo, el estudiante probablemente pueda comunicarse en diferentes contextos generales o académicos de manera espontánea.

Structure English Saber test

Part 3 Conversations

This is her favorite video game.

A. Mine tool.
B. What now?
C. Best wishes.

Respuesta: D. A B C

Figure 4. English Saber test presentation.

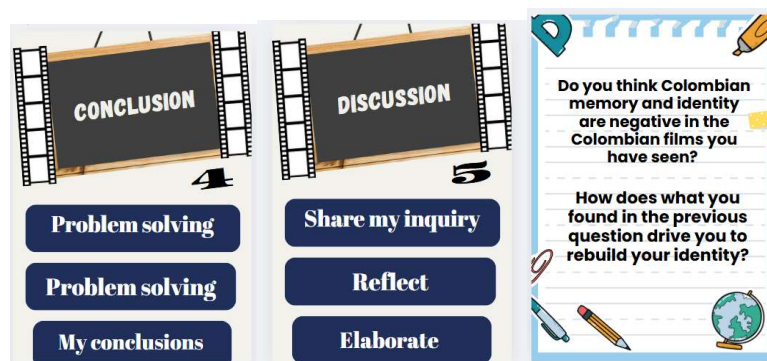
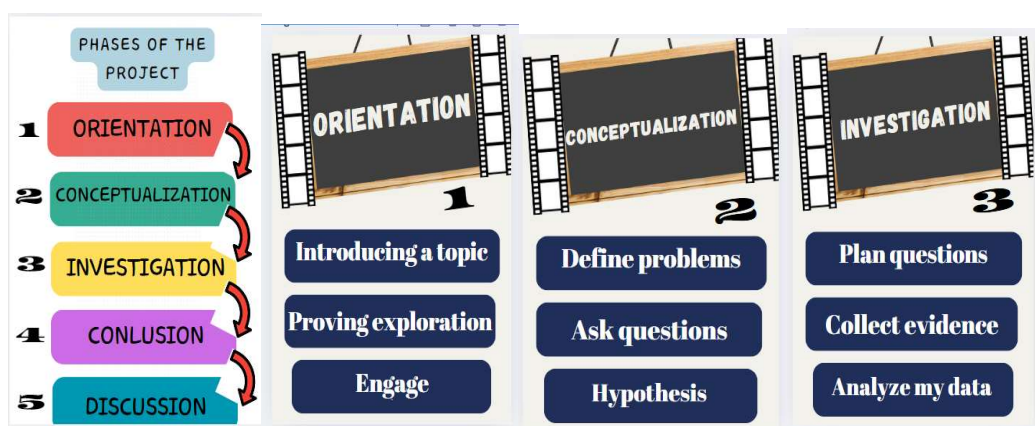


Figure 5. Phases and research question of the project.

First answer from the research question (first attempt)				
Question	If identity and memory have a negative image in Colombian films, how could it be reconstructed?			
Student #	It is evident	It is not evident	Student does not know	Proposal for change
Student 12	[Yes, since the majority only talks about the negative things that happen in our country, such as drugs, drug traffickers, violence, and yes, it is a country that is quite damaged in that sense, it also has many good things].			[It leads me to question the things I see to deconstruct myself and perhaps to see everything they show in these movies as a way of something that should not be repeated]
Student 1	[Yes, they have a very negative view towards Colombia and the people who make the movies should know the history well and really know what Colombia is]			[Well, the truth is I don't know, I would just like the next Colombia movies to show a better Colombia and not the one it was before or now]
Student 25		[Not because most Colombia films show the beauty of our country]		[It drives me to love and love my country]
	[Yes, they have a very negative view towards Colombia and the people who		[Well, the truth is I don't know, I would just like the next Colombia	

Figure 6. Students' hypothesis, first attempt to answer the research question.

3rd cycle – Investigation (exploration)

This third stage was the longest and consisted of seven sessions. The students explored, experimented and interpreted the content observed in the Colombian cinema and the activities designed based on the Saber 11 test (See more details in Annex #4). This process consisted of integrating the students' knowledge to argue and answer the research question that had been presented in the previous stage of the inquiry-based approach. Additionally, they individually selected a Colombian film and carried out an analysis of it following a format based on Greimas's actantial model in order to identify themes, narratives and roles, and connect different aspects of the film to their personal context. This format will be addressed in the chapter dedicated to the analysis of results.

This section covers the entire student research process. The classes were designed in such a way that the students could watch fragments or trailers of the Colombian films according to the topic addressed. The trailers were played with subtitles in English or in English first and then in Spanish for later group discussion. After this, the space was dedicated to learning the topic of language, and finally all this knowledge was integrated into the activities of the Saber 11 test. Below is an example of the fragment of the film *Silence in Paradise*, the topic of language that in this case was the modal verbs, and part 7 of the Saber 11 test, in which the students articulated both the language and social aspects observed in the Colombian film.

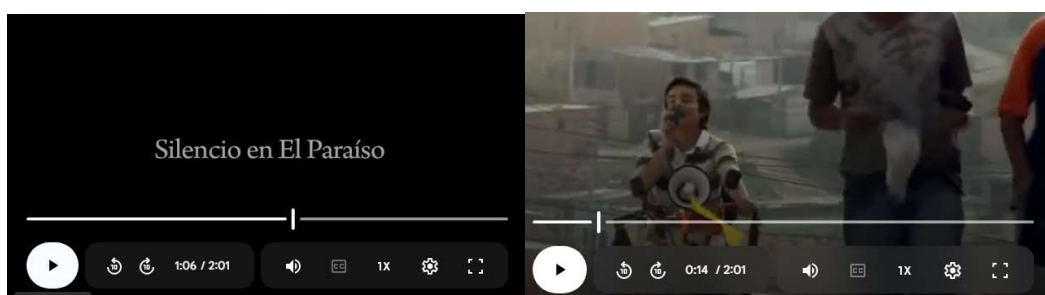


Figure 7. Trailer from Silencio en el Paraíso

What would you do?

1. You are a mother, and your daughter has been kidnapped.
2. You live in your house in the countryside, but armed groups take you out of your home.
3. Your father has been killed by armed groups.
4. Your brother has been taken by armed groups.

Modal verbs

genially

QUESTION 1

_____ you help me?

- Can
- What
- It

Can Ability

It expresses **ability** or **possibility**.
In Spanish we translate it as **poder**.

- I **can** speak english

Would

It is used to make **requests with kindness** and also indicates constant actions in the past.

- I would like a cup of tea, please.
- He would visit his sister every weekend.

Figure 8. Modal verbs presentation.

Part 7_Grammatical and lexical reading

Corruption/Armed conflict: Silencio en el paraíso

The film tells the story of Ronald, a 20 year old young man who has a bicycle with which he makes a living and supports his family when he can use his voice and a megaphone (1)___ the Paraiso neighborhood advertising to different commercial establishments, in the (2)___ opportunities and the hard situation he lives in wanting to progress but with little support (3)___ his family, a sector of the Colombian capital plagued by (4)___, gangs and urban (5)___, but which has one of the most beautiful views of the city where Ronald could have a job possibility.

Ronald is in love with Lady, a neighbor of the neighborhood who has no interest in him, but (6)___ his letters she might change her mind and start to fall in love with him. However, Ronald's job is stolen and he gets a new job with a supposedly better salary by leaving Bogota.

Some unscrupulous agents (7)___ the public forces would come up with the idea of passing Ronald and other inhabitants of paradise off as guerrillas and killing them for the fact that they are wearing guerrilla uniforms and then they are executed and passed off as combat casualties. Ronald becomes a victim of false positives, as (8)___ of (9)___ (10)___ members of the national army are known in Colombia.

Sefal Colombia. "Silencio en el paraíso", los falsos positivos en cine. Taken, translated and adapted from: <https://www.senalcolombia.tv/cine/peicua-silencio-paraiso-falsos-positivos-1e7e1e3c209e79c354d0e952c3c2208a0a%20en%20espanol-golombia%20compensar%20por%20el%20muerte>

1. A. On	B. In	C. About
2. A. Ostentous	B. Work experience	C. Absence of job
3. A. From	B. At	C. For
4. A. Poverty	B. Wealthy zones	C. Immigrants

Figure 9. Gramatical and lexical reading, part 7 of English Saber Test 11.

4th cycle – Conclusion (Communication)

In this fourth stage, two classes were dedicated to concluding and communicating the students' answers to the research question. They were instructed to write their final answers through an analytical summary about all the activities implemented and the films and series observed during the intervention. (See more details in Annex #4)

Figure 10. Analytical summary presentation.

Results. Guide to write your final answer							
	Give an analysis example of some social issue.	Give some examples of the stereotypes held about Colombians.	Some Colombian films show a negative outlook towards Colombians	Explain what you learned from the film analysis you did on the movie you chose.	Identity projected in Colombian cinema	Historical memory in Colombian films	How do you rebuild your Colombian identity with the historical memory we have seen in Colombian movies?
Student 12	They are displaced by violence	The objective is to have historical memory and not to normalize acts that threaten the social reality of the individuals	Well, sometimes that happens due to a lack of opportunities and because of wanting to find the easy way	According to the movie, what I learned is that love can be so strong that it leads one to make mistakes	I consider that the identity about Colombia does not suit me since I have seen that there is a lot of racism. There are many people who discriminate against Venezuelans. For example, seeing that we are another country, of course there are wonderful people too.	I have learned how the wars and drug trafficking of the past have affected millions of Colombians, but I also know that we can do something to recover freedom and peace in Colombia.	I built my identity with a bitter taste for the country that adopted me. I built it without wars, without so much drug trafficking. I built it with a bitter taste for Colombians and that they have the right to speak, to express what they feel, to the right to be free to that we are united without resentments, without discrimination and doing all what comes to their mind with the best way and the best attitude and that we are all a country that prospers.
Student 6	Corruption is the main problem of the country. Poverty and hunger were the second most mentioned point by those interviewed with 27.7% of the total.	They are autonomous people, with a greater sense of moral standards, they have the highest sense of responsibility and seek the logic of their actions	Yes, they show the negative side of some issues in Colombia such as violence, drug sales and others	Pablo Escobar shows corruption, violence and drug trafficking and a lot of death involved	The issue of drug trafficking, violence	What is shown in all Colombian movies is drug trafficking, violence, prostitution and poverty	Exchange poverty, unemployment, discrimination. It is essential to have identity. Colombia is a state in South America, whose history has been full of political, social and economic problems, including corruption, violation of human rights, drug trafficking among others

Figure 11. Students' final answer of the project

Evaluation Mechanism.

Below, there is the rubric that presents the evaluation criteria of both the language topics seen in class, as well as the themes of identity and memory that the students observed in the Colombian films projected.

Evaluation Rubric Final Project Response				
	Advanced Level (21-25 points)	Intermediate Level (16-20 points)	Basic Level (11-15 points)	Insufficient level (0-10 points)
Evaluation indicators	Varied and precise use of modal verbs Perfect contextual application of can, could, may, might, must, should, will, would Demonstrates deep understanding of nuances and connotations	Correct use of modal verbs Some variations and appropriate contexts Small mistakes that don't affect communication	Limited use of modal verbs Common errors in context and application Basic understanding of its functions	Minimal or no use of modal verbs Significant errors of the message
Use of Modal Verbs (25 points)				
Evaluation indicators	Perfect conjugation in simple past Fluid and contextualized narrative use	General correct use of simple past Few inconsistencies Clear communication of past tense	Basic use of simple past Common errors in conjugation Difficulty in describing past events	Confusion with other verb tenses Incorrect conjugations
Use of Simple Past (25 points)				
Evaluation indicators	Use of prepositions Understanding of idiomatic uses Variety in the selection of prepositions	Generally correct use of prepositions Few inaccuracies Effective communication	Limited use of prepositions Common mistakes Difficulty in establishing relationships with prepositions and other words	Random use of prepositions
Use of Prepositions (20 points)				
Evaluation indicators	Deep Analysis of Colombian Identity Narrative on historical memory Critical representations Elaborate social and cultural contexts	Proper Identity Treatment Coherent approach to memory Some layers of interpretive depth	Superficial approach to identity issues Limited memory representation Simplified Perspective	Absence of reflection on identity Stereotypical representation Lack of historical contextualization
Reflections on issues of Identity and Memory Screened in Colombian Films (30 points)				

Figure 12. Evaluation mechanism of language, identity and memory components.

5th cycle - Discussion (Reflection)

In this last stage, there was only one class in which the students integrated their final answers, discussed them in the working groups formed by them and made a final poster to express their reflections and answers to the research question that guided the whole project. (See more details in Annex #4)

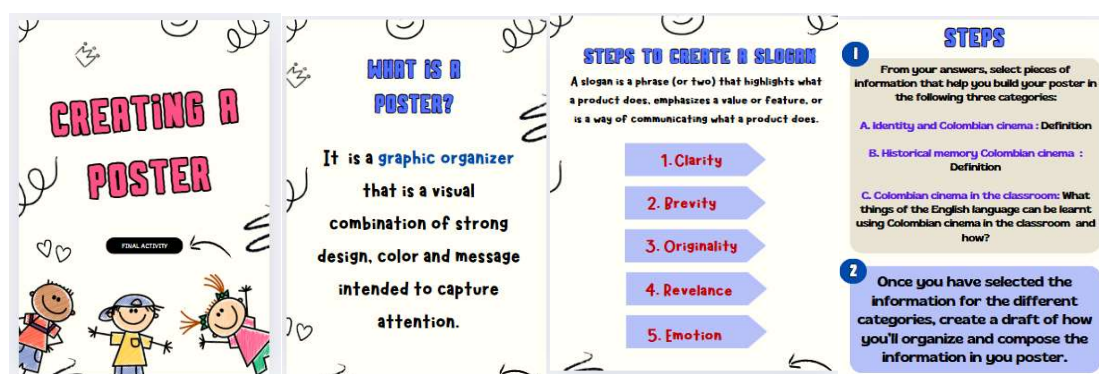


Figure 13. Poster presentation.

Data Analysis

The research project in question was analyzed through a content analysis of the instruments presented in the methodological framework. Cresswell (2007) presents this technique as an exploratory analysis in the context of qualitative research. This process involves an examination of the data collected to explore and obtain a general sense of the information, thinking about its organization, and considering whether more details to deepen in certain results are needed. During this phase, researchers immerse themselves in data collection, coming to ideas, reflections, and patterns.

In this phase, according to Hernández & Mendoza (2018) it is important to consider the content analysis procedure as a research technique that examines and interprets documentary sources. It focuses on identifying the codes employed by the creator of a discourse, as well as analyzing the explicit content and the context in which the message originates and evolves. This was done through a color-coding process according to the categories and subcategories established in this chapter. The information is presented in the same way that the students wrote it, preserving even language mistakes. Among these answers, some will be presented in Spanish, because even though the students did not have enough tools to write in English, they did not fail to provide their answers.

In order to organize this analysis, three categories were elicited to build a categorical matrix: identity, memory, and audiovisual literacy in EFL. The findings extracted using this tool will be presented below. The matrix containing the categories, subcategories and third and fourth order categories can be consulted in Annex #5.

First category: Identity

Identity is the first category in this study. Its definition, according to Jiménez & Rodríguez (2018, 2020) is the traits, set and situations that define something or someone to differentiate it from the rest. Mendoza-Denton (2002) defines identity as a dynamic negotiation between language and culture in each context (p.475). It is based on the particularity of an individual, group, culture or nation. Thus, the identity studied in the English class was carried out based on the inquiry-based instruction of this project and it was constituted through language, since the students' found themselves immersed in different scenarios where they could think, write, and reflect on their answers when using the target language and discussing the social problems that Colombia has gone through as represented in films.

Ability to recognize and reflect upon Colombia's social problems and their impact on identity

This category explores the students' ability to think about a perspective of self-definition, understanding, and differentiation as it was asserted in Rodríguez (2020). Thus, in the first moment there was differentiation and explanation of the social issues, and the students established a connection with one of them. The second moment observes their capacity to develop critical awareness of Colombian stereotypical representations based on the social issues and identities in films and the link between their own experiences with social structures.

Knowledge of social problems in Colombian films.

Sánchez (2002, as cited in Hernández, 2017-2018) points out that cinema should serve to initiate us into the knowledge of group life, culture, and the improvement of social behaviors

(p.24). Differentiating, explaining, and understanding social issues in Colombian films is then a good way for students to reflect upon Colombian identity. One question from the initial questionnaire aimed to identify the themes or genres that Colombian films tend to address according to the students. Their top choices are related to the most predominant stereotypes associated with Colombia: drug trafficking with 15 votes, violence with 15 votes, armed conflict with 13 votes, corruption with 11 votes, poverty with 10 votes, among others (Annex #2).

The first attempt to define social problems is evidenced when the students are asked if they consider that Colombian movies are a good representation of what Colombians are. In these first students' impressions, the answers are expressed in Spanish and are very short but show the group's diverse stances. Some of them partially agreed with the question, like student 25, who stated: "sí y no, depende de la película" or student 4, who said: "sí, solo que hay casos que exageran". Others affirmed that they disagreed with the representations, but acknowledged it is the reality in which we live in. For instance, student 6 affirmed: "No pero es la realidad, porque son basadas en hechos reales". Conversely, others, like student 8, claimed these representations were false: "No tanto, ya que muestra más que todo al narcotráfico y casi todo lo malo en ellas" (Annex #6).

These answers reveal that students have a diverse perspective on representations of Colombia in our cinema. They recognized the basics of many films, and they were also aware of possible exaggerations and emphases on negative aspects of Colombian realities. Bauman (in Hall, 2012 as cited as Zwisler, 2018) explains that "identity is the situated outcome of the communicative processes whereby people make situationally motivated choices from social repertoires" (p.135). In this way, the students expressed their opinions on what happens in Colombia, which led them to create statements about their reality by taking elements of what they observed.

To sum up, student's perceptions of Colombia show a critical understanding of our

country. The activities presented at the beginning of the project were planned to encourage students to address social issues. They were able to have initial impressions about prevailing stereotypes projected in Colombia cinema and align with possible exaggerations on negative aspects in films, a first step to rebuild and linguistically negotiate their identities.

Capacity to connect social issues and identities represented.

In this second order category, Colombian identity was understood through Tajfel's social identity theory (1978, as cited in Zwisler, 2018: p. 135). He explains that identity can be split into two broad categories: social and personal, the latter being those traits unique to the individual and the former entailing those traits which come from membership of different groups. For this reason, in the first phase of the inquiry approach, the students were asked if identity and memory have a negative representation in Colombian films and how that could be rebuild. The responses elucidate their understanding of their own experiences, and their connection with a social problem.

This can be seen in sentences such as the student 12's "Yes, since the majority only talks about the negative things that happen in our country, such as drugs, drug traffickers, violence, and yes, it is a country that is quite damaged in that sense, it also has many good things" (Annex #6). This illustrates a response in which students show a greater understanding of their identity from personal experiences and Colombian film representation, recognizing negative and positive aspects. They confirm the non-positive projections in Colombian cinema, suggesting a diverse Colombian identity in constant negotiation.

Consequently, the students' understanding of social problems and their own experiences allowed them to feel more interested to ask questions about Colombian social issues that have impacted our history, such as "false positives". They did not know about this shocking episode that was projected in short fragments of the movie "Silencio en el paraíso". One of the researcher's field notes entries register the issue as follows:

The students were interested in the projected material; every time I played a fragment they paid attention. Also, in the final contextualization, some of them were interested in knowing more about the case of "false positives", for example.

[Field Notes, October 2nd, 2023] (Annex #1).

In the last stage of this subcategory the students began to reflect and connect a social issue with their identity. Mendoza-Denton (2002) claims that "identity is an active linguistic and semiotic negotiation of the individual's relationship to society and its constructs" (p.475). This is precisely what can be seen in two activities about stereotypes, a cartoon analysis and a survey on discrimination experiences.

At first, they established the understanding and consequences they could observe in the social problems that some cartoons addressed. Student 7, for example, said: "[The cartoon] Show what in some years or today how corruption and drug trafficking are reflected". Moreover, student number 6 inserted herself in the exposition of an issue: "it show that we are on a different side that there are differences between society and those who have more money". They connect with these experiences because they feel them close or they have lived them. For example, Student 13 acknowledged in the survey having experienced "Discrimination for having low resources" (Annex #7).

On the other hand, other students made a call more related to the awareness that should be raised regarding this type of issue and how identities are affected. An instance of this is what student 12 highlighted: "El objetivo es tener memoria histórica y no normalizar los actos que atentan la realidad social del individuo" or what student 10 claimed about the survey and the cartoon proposed: "Busca generar consciencia sobre la realidad de niños en situaciones de conflicto y vulnerabilidad y su falta de protección de los derechos de los niños en estas regiones" (Annex #7). The students identify issues such as corruption, drug trafficking, and economic discrimination when analyzing their effects on society and individual identities. In addition, they emphasized the importance of historical awareness and the non-normalization of

harmful acts, connecting complex social problems with their own knowledge and understating.

To deepen the above, it is worth remembering how Rodríguez (2020) explains the inherent relationship between Colombian identity and its historical memory construction. He says that Colombians have learned to tell their own stories from their own eyes and they have defined their own identity (p. 65). That is why one of the relevant aspects to understanding identity is its relationship with the historical narratives that have been held about it. It underscores the importance of critically examining the discourses we produce about ourselves and our communities, and how these narratives shape our understanding of who we are. These types of narratives were elicited in the students' responses when they were questioned in a survey about what the stereotypes that have affected Colombian identity the most are.

The students' opinions referred mainly to the stereotypes related to drug trafficking, violence, and corruption. Student 1, for example, claimed: "The stereotype of all time being associated with Pablo Escobar and also to think we are in possession of illicit substance all the time"; student 11 affirmed "The most damaging stereotypes for colombian identity are those related to violence, drug trafficking and corruption, which have generated a negative image of the country abroad and have influenced the perception of its culture and society" and student 10 remarked "Los que han afectado la identidad colombiana puede ser el narcotráfico y la violencia, así como decir que Colombia es un lugar peligroso y caótico. Esto ha contribuido una imagen simplificada y negativa de Colombia en el ámbito internacional" (Annex #7). Peiffer (2002, as cited in Hernández, 2017-2018) claims that the use of film as a didactic resource in the language classroom not only enriches learners' linguistic knowledge, but also familiarizes them with paralinguistic and cultural aspects (p.25). These responses hint critical awareness of these stereotypes and their impact on the international perception of Colombia, simplified by negative narratives in cinema.

Additionally, stereotypes more related to the different cultures of the territory and

behavior were identified. Student 6 pointed out issues like “Not being independent, letting yourself be carried away by groups, not having your own opinion and moving them forward without violence”; while student 13 stated: “1. Que Colombia es el país del perico. 2. Colombia es muy peligroso. 3. Que los costeños son flojos. 4. Que los rolos no saludan. 5. El racismo.” (Annex #7). By recognizing stereotypes related to cultural and regional behaviors, the students recognize simplified representations of their culture, a first step towards critical thinking.

This identification paves the way to linking their experiences with social structures and how they interpret them. Diez & Pulido (2012, p.47 as cited in Jiménez, 2018) indicate how films open “another avenue within Colombian culture for reinterpreting events that define us. Through our own perceptions intertwined with specific moments in time, these films shed light on the social construction of events and offer a multitude of interpretative possibilities” (p. 49). In this sense, in one of the surveys, students were asked if they have felt ashamed for being Colombian, or if anyone has tried to make them feel bad because of their nationality.

Some responses show that students feel proud about their Colombian identity in sentences such as student 6’s: “I would not feel ashamed, each person has different opinions. I even though my country has gone through and is going through various circumstances, the independent people who move forward, leaving the bad behind, decide to make a difference by acting well”; or when the student 4 mentioned “Not at all, on the contrary it makes me feel proud to come from such a beautiful country, so varied in species and have so many virtues and our way of speaking” (Annex #7).

Student 6 claimed that although she is proud of her nationality, someone made her feel inferior: “Sin han intentado hacerme sentir menos, pero estoy orgullosa de esta hermosa patria”, showing a sense of dignity also seen in one Venezuelan girl, student 12, who replied: “Soy venezolana, pero también tengo nacionalidad colombiana, yo siento que aquí en Colombia juzgan mucho a los venezolanos, pero también hay gente buena en cualquier lugar. Por cierto,

estoy orgullosa de ser venezolana, pero me siento bendecida de ser de este país tan hermoso.” (Annex #7). These statements suggest that students were able to reconcile their identity, they feel pride in it, even though they have been involved in difficult scenarios and circumstances.

In general, the students' answers demonstrate their ability to balance pride in their cultural narratives with a reflective and critical process on the country's social problems. They negotiate with Colombian films representations of their culture, challenging stereotypes and recognizing their impact. Additionally, the students showed ability to maintain a positive national identity while analyzing difficult realities and diverse perspectives about Colombian identity.

Ability to examine Colombian identity as projected through Colombian cinema

This subcategory consists of analyzing how national films have portrayed various elements that make up the particularity of the Colombian people, such as its ethnic and cultural diversity, as well as social problems and historical events that have constituted the identity of Colombian cinema, its positions, and narratives.

Diversity of identities in cinematographic representations.

Laverde, Ligia, Montoya, Uribe, and Tobar (2020) mention that a country has several cultures, and each culture has several identities. Since Colombia has diverse cultures, students chose one Colombian cinema representation in an activity about a Colombian film analysis format designed through the Greimas's actantial model and were asked to distinguish the role of the subject in those chosen films to discover some Colombian identities. For example, student 5 said that the series *Distrito Salvaje* “is about a former guerrilla fighter who tries to help the government out of obligation”; student 8, about the same series, claimed “It's about one ex-guerrilla, he tries to change his life, but the past haunt him”; and the student 11 pointed out, talking about *Rosario Tijeras*: “It is about a young hitwoman in Medellín”; while the student 12 stated that *En coma* “It's about Omar, leader of a group of hitmen from the city of medellin” (Annex #8). The selection of characters such as former guerrillas, hitmen, and youth in conflict

zones reflects not only Colombia's historical and social reality, but also shows how these identities are being questioned in cinema and how students were able to identify them.

After recognizing these diverse identities, in the same analysis the students found that these identities have mainly been built in violent rural areas, in which there are identities related to adversity. It constitutes a way in which some Colombians became resilient or perseverant as the students 10 affirmed: "the strength that a teenage friendship can have in the face of the adversity that these best friends" (Annex #8). Student's opinion reveals how the circumstances of violence or difficult episodes in Colombia create the possibility to build resilient identities to contribute to meaningful connections with other identities and Colombians' inner strength.

To identify tendencies and desires that are usually projected for the identity profiles generally found in Colombian films, another section was designed in the analysis format to observe the role of the object, which means the desire or goal of the protagonist. For example, student 5 claimed "[The ex-guerrilla seeks] to be well with his family and to have a common life"; student 10 stated "[The kids, Manuel, Julián, Poca Luz] Survive Colombian violence and armed conflict"; and student 11 replied that "[Rosario Tijeras wants to] Find true love and a better future" (Annex #8). Students' affirmations about the object of desire that motivates the characters highlighted the search for a better future during a reality that hides Colombia's harsh social problems. These characters or subjects seek a normal life and look for love and a better future, which represents the resilience and hope of Colombian people. As student 10 remarked, her chosen film "invites us to reflect on the importance of maintaining strong emotional ties, as well as the value of happiness and mutual support in difficult times" (Annex #8).

To conclude, it could be observed that there is awareness of cultural and social identities diversity projected in Colombian films. Students remarked on a common theme, the quest for a better future in a discovered set of different identities according to each culture, in urban and rural areas. Identities that desire and deserve a normal life, despite of the circumstances and

difficult realities in Colombia. As a further example, the student group # 1 indicated in the final poster that “Colombia has an identity that depends a lot on our own culture, which brings together wonderful things” (Annex #9)

Historical and social contextualization of identities.

Rodríguez (2020) describes that the past helps understand the country and this leads to strengthening feelings of solidarity and respect to move forward in the search for self-definition and the understanding of what it means to be Colombian (p.67). Regarding this idea, student 6 expressed the historical contextualization of Colombian social issues in their final answer of the project as follows: “[It is necessary to] Exchange poverty, unemployment, discrimination, drug addiction or class inequality, Colombia is a state in South America, whose history has been full of political, social and economic problems, including corruption, violation of human rights, drug trafficking among others” (Annex #10). The student’s response explains that the construction of Colombian identity is a continuous and historical process influenced by different sociocultural, political and economic factors that constitute our reality and our identities.

In this sense, the relationship of the culture of each region opens a way to look at the identities through different moments in Colombian history. The final questionnaire asked if the students believed that the Colombian history represented in the movies has affected the identity of Colombian citizens. Answers like Student 12’s, “Así es la mayoría son actos de la vida real que ha afectado a millones de colombianos” (Annex #3), explain that the students feel that the social issues addressed in class are appropriate and have had an impact on the development of identities and society in general. This establishes an important point for reconfiguring Colombian identities recognized at this point of the analysis.

In closing, Colombian identity configuration is revealed as a continuous process influenced by a critical understanding of the past and the current challenges in Colombian reality. Students recognize that identity is embedded with culture and socio-historical context

with many social problems. They have been developing critical and reflective competences to create proposals that align with the reconfiguration of Colombian identity, which becomes a students' commitment as Colombian citizens.

Concluding Colombian identity narrative construction in the English classroom.

After going through the recognition of social problems, the reflection of these and analysis of the Colombian identity in the previous subcategories, it is the time to conclude the reconstruction of the student's identity that promote critical thinking, questioning, and constant dialogue. To recognize this identity construction, the changes in their perspectives regarding narratives on Colombian identity were taken into consideration.

Agreement and disagreement with representations in Colombian Cinema.

According to Rodríguez (2020), revisiting the past helps understand the country and this leads to strengthening feelings of solidarity and respect to move forward in the search for self-definition (p.67). Following the above, the group #3 indicate in the final poster of the project the importance of knowing the past to rebuild Colombian identity: "Identity in Colombian cinema refers to the unique cultural, social, and historical characteristics that influence films produced in Colombia" (Annex #9); while in the first attempt to answer the final research question of the project, student 1 affirmed "Well, the truth is I don't know, I would just like the next Colombia movies to show a better Colombia and not the one it was before or now". Similarly, student 23 pointed out that "The exploration of Colombian memory and identity in films can contribute to a reflection on these aspects fostering a desire to rebuild or redefine identity by acknowledging historical challenges and celebrating cultural strengths" (Annex #10). Colombian cinema is presented in the students' answers as a tool for exploring issues and narratives. While some see films as a reflection of Colombia's unique cultural characteristics, other see them as an opportunity to project a more positive image of the country. Considering linguistic topics, the students' answers are short with simple language and basic structures in the simple present

tense.

Regarding the above, in the first classes the students were asked to intuitively answer the research question. Some students agreed with identity narratives and representations portrayed by Colombian cinema. For instance, student 13 pointed out: “Los colombianos son rateros, drogadictos, corruptos y violentos” and some answers were more related to behaviors that Colombians have had to go through due to the conditions and circumstances. For example, student 5 indicated that “We are people who make decisions, Colombian people surviving every day”. (Annex #6). In this first instance, the students’ opinions use direct sentences to name representations of social problems that are usually shown in Colombian films, they do it through sentences such as “We are people” “We Colombians...”. Furthermore, students identified the survival, resilience, and desire to move forward Colombians have learned.

Now, after having collected these first impressions and having carried out different activities during this project, it was observed a change in the students’ narratives since they expressed their disagreement towards the identity representations in Colombian cinema in their final answers of the project. For example, student 12 affirmed that the process led her: “to question the things I see to deconstruct myself and perhaps to see everything they show in these movies as a way of something that should not be repeated”; the student 1 mentioned: “Yes, they have a very negative view towards Colombia and the people who make the movies should know the history well and really know what Colombia is” (Annex #10).

This identity reconfiguration indicates that the project activities were effective in fostering critical thinking and a deeper understanding of identity. They can use answers like “question the things I see to deconstruct myself”. The students first recognized that the identities in each Colombian culture are linked to historical, social, economic moments, among others, with the purpose of arriving to more elaborated answers that were observed in the final answers to the research question, in which it was possible to examine a possible reconfiguration of Colombian

identity. An instance for this is student's 12 response:

I build my identity with a better future for the country that adopted me, I build it without wars, without so much drug trafficking, I build it with a better future for Colombians and that they have the right to speak, to express what they feel, to the right to be free to that we are united without resentments, without discrimination, welcoming whoever comes to visit us with the best way and the best attitude and that we are all a country that prospers. (Annex #10)

Students' understanding of Colombian identity reveals an active and hopeful point of view. Students recognize that identity is a process in constant transformation within a cultural and social-historical context, but it is also susceptible to reconstruction. Students' definitions and the design of activities and their contents based on Colombian cinema helped them reflect on their cultural identity, strengthening their pride in the positive aspects of Colombian culture and the aspiration for a country that can have a better perspective in the future.

This reconfiguration is based on the use of language, the impact, and the position of structural factors in the constant process of identities construction in Colombian cinema. This relation between identity and language was considered in the final answer of the project. The students' responses evidence their understanding of identity reconfiguration in their own words within statements such as student 3's: "I will reconstruct the Colombian giving reflections on how we currently live, why there is violence and how we affect families" or student 25's idea that that Colombian identity has been affected by injustices and life circumstances: "We Colombians have a lot of potential to give but many times society does not help us progress if it does not unite us and not allow ourselves to be influenced by life that we do not want" (Annex #10).

Students demonstrate in words such as reflections to allow Colombians to feel the desire to rebuild our identity, considering issues such as violence, drug trafficking, and social injustices. They used reflective language in sentences such as "I will reconstruct", "I would rebuild", as well as their feelings towards the subject in sentences such as "I feel that" or "it is not right". This helped to reflect an improvement at the linguistic level when they used structures learned in

classes such as modal verbs, prepositions and some adjectives and vocabulary related to the topics of independence and memory.

Additionally, they made an important call to Colombian government to act in our reality, in our country. Through the reflective and questioning progress and activities designed about their culture, they were able to describe the important quest for a better future in a complex and diverse reality. In this way, students rebuild their identity with their own proposals and desires by recognizing the social problems presented in historical memory.

Second category: Memory

Culma, Enciso, González, and Lara (2017) state that memory must transcend from being seen as a mechanism through which information from the past is retrieved to be approached as a social action with projection into the future. In this sense, memory is the collective effort to preserve and transmit the past episodes and experiences that have highlighted the trajectory of a society or human group. It is the constant construction and reconstruction of the story of both positive and traumatic events that have shaped the identity, and the history of people.

Considering this memory definition, the category was divided into two subcategories on the appropriation and relevance of the historical narrative in Colombian cinema, and the interrelation between film history and self-history of the students.

Appropriation and pertinence of the historical narrative in Colombian films

The first subcategory is based on the way in which filmmakers take ownership and bring important points of view on the retelling of historical events or periods that have built Colombia's national identity and collective memory. In this manner, this section encourages the students to establish the importance that they find in the historical narratives projected in Colombian cinema.

Martínez (2012) tackles the pertinence and relevance of historical narratives. He used the term "memorialization" to describe the collective efforts encompassing discourses, practices,

institutional measures, laws, and physical locations aimed at recognizing the necessity of recovering memories in Colombia. In this way, this importance in memory narratives was developed and found by the students in one question in the initial classes. They began to write simple past sentences in English to explain some social problems in Colombia in their own words in responses such as student 1 “Violence in Colombia began with the murder of Jorge Eliecer Gaitán in April 1948”; the student 16 mentioned that “The guerrilla in Colombia brought poverty in many regions” (Annex #11). Students established connections with the social problems seen so far to create their own definitions about of the social issues observed about Colombian memory in the first stage of the inquiry-bases approach. These historical issues identified by the students laid the groundwork for what would be worked during the development of this intervention.

Urbanczyk (2019) mentions that recovering memory is the starting point to understand the connection between historical memory and narrative, they play a relevant role in appreciating the richness of our heritage and how it has impacted us over time. In this sense, the students’ linking between narrative and history can be observed of their reflections in the final answer of the research question when student 12 affirmed “I have learned now the wars and drug trafficking of the past have affected millions of Colombians, but I also know we can do something to recover freedom and peace in Colombia”; while student 3 asserted: “What I have learned from the movies seen in class is the history that Colombia experienced and how hard they went through” (Annex #10). These students’ statements evidence that they have learned about the past social issues and how they have built Colombia’s reality, and they pointed out the importance of changing and reaching a better future with characteristics such as freedom and peace.

The importance of the student’s reflections on historical memory is observed in one of the researcher’s field diaries. It illustrates the meaningful or resonant elements for the students

through an activity designed based on the third part of the English Saber test as the school requested and it was integrated in this project:

Most of the students were attentive to the proposed activities thanks to the help of the balloon-bursting activity. It was dynamic, each time they participated and got the Saber test questions right. Some of them asked me questions about the uses of can, while others confirmed that they did not know some Colombian social aspects that appeared in some questions. For example, some of them thought that a criminal could be killed under Colombian law.

[Field Notes, March 18th, 2024] (Annex #1).

The relevance that the students had been discovering allowed them to relate it through the link of their experiences and their realities through a proposed hypothetical scenario. In one of the situations provided, they had to imagine that drug use had increased at school and their best friend offered drugs that promised to help them improve their school performance and grades. Students were questioned in groups to find out what they would do, how they would solve this problem if they were a school leader. The group #4 wrote answers such as: "We would ask the girls why she sales drug and we could convince her to do something different she can seek professional help"; and the group #9 affirmed "I would help to distribute the drugs, because I choose to believe because I can generate more money" (Annex #12).

Through the activity described above, students' responses show empathy and desire to help people involved in the given hypothetical scenario. Other groups reveal the pressures that students can have in relation to drugs and a possible advantage when distributing drugs. This exercise helped students to immerse themselves in one of the episodes and social problems of Colombian memory that is quite common such as drug trafficking.

These common themes and problematics in Colombia were explored through a socialization in a round table after they watched one Colombian film that they had selected. Different interrogations were posed to understand the reason why the students had been questioned and immersed in social problems that happen every day in diverse scenarios of our

Colombian society. This was seen in one of the researcher's field notes entries that explained that the students identified that social problems can also be in different sites such as the school, but if we had had more time for the activity about Colombian films socialization, we could have gone deeper into this aspect:

I would say that we could have talked a little be more about how all these social issues are evident in reality, and the school could have been one place too. Nevertheless, students remarked that in the films seen there were strong themes such as drug trafficking, alcohol, and violence.

[Field Notes, May 09th, 2024] (Annex #1).

Regarding this students' immersion in Colombian social issues, it was the moment to settle a critical appropriation about what is projected in Colombian cinema. The students analyzed the relevance that they find about social problems in films narratives through the first attempt to answer the research question. For instance, student 1 claimed: "Yes, they have a very negative view towards Colombia and the people who make the movies should know the history well and really know what Colombia is"; the student 23 stated: "The portrayal of Colombia memory and identity films varies, and it's not universally negative. Some films may highlight challenges of historical issues, while others celebrate cultural richness and resilience. It depends on the specific film and perspective" (Annex #10).

The students' answers reveal the variety about the image projected in Colombian cinema through a process of analyzing and questioning the representations that they have seen so far. They reflect opinions of their understanding of memory with both positive and negative aspects when referring to how the beauty of the country is portrayed as well as our resilience and cultural richness and pointing to negative views or historical challenges.

The students' analysis of memory created an evaluation of the capacity of the films to generate reflection, questioning, and transformation of narratives. An example of the above is observed within the final responses of the project. Students expressed a greater degree of

understanding, argumentation and transformation of memory reconfiguration, since student 9 claimed that “It is different to know a little more about our country, even if it is bad or good and we can reflect a little more of what is happening with the country”; while the student 7 stated “I know people who do and I know that it's difficult for those people to get out of there and they need support” (Annex #10). The students show a higher level of understanding with the topic and the argued reflections and narratives through a more active and constructive transformation of what is happening in our Colombian reality.

In conclusion, one of the first moments to find relevance and pertinence is when students created in their own words the definitions of some social problems evidenced in Colombian films. Consequently, when students had the opportunity to immerse themselves into hypothetical situations of some social problems such as drugs, they started to generate more arguments and reflective discourses to achieve a reconfiguration of memory in the future.

Interrelation between film history and self-history

The relationship between film history and self-history is based on how a country's films influence the historical narrative and perspective that society has of itself. To achieve the above, this subcategory analyzes the recognition of familiar elements in the cinematographic narratives and the position towards social issues represented in Colombian films. Through these elements, students were encouraged to have a reflective approach to the historical representations depicted in Colombian cinema.

Following this second category, it is important to see the direct relation that the students found between self-history and film history and how students observed Colombian cinema narratives and the social perspective. Group #3 in the final poster indicated that “Historical memory in Colombian cinema explore the portrayal and interpretation if significant historical events and collective memories, shedding light on topics like armed conflict, social injustices, and their impacts on individuals and communities.”; while group 1 argued “History of Colombia is

reflected in a lot of violence, drugs and all that are very beautiful things is geography, folklore other make us look bad” (Annex #9). Students’ answers demonstrate a reflective and critical appreciation in groups that reveals familiar elements that they have identified so far with the activities and narratives carried out on Colombian memory. They recognize positive and negative elements in film as a tool to explore and relate social repercussions in Colombia.

Students’ interpretation on Colombian memory settles a process of reconciliation in accordance with Bonilla, M. & Bolivar, C. (2020), who remarked that one of the steps to promote a brighter future for Colombia is to foster dialogue, promote social inclusion, and strengthen institutions. Regarding the above, in the final answer of the project, the students began to formulate a reconciliation through the positions they took on the social problems represented in the Colombian films when, for example, student 4 mentions:

“I build my Colombian identity through historical memory in films by emotionally connecting with the stories and characters, understanding crucial past events, critically reflecting on themes like violence and peace, appreciating the country’s cultural diversity, fostering dialogue about our history, and finding inspiration to contribute to a better future. These films help me understand own place in Colombia’s history and strengthen my sense of belonging and national pride” (Annex #10).

Responses like show a developing ability to engage with films to promote reconciliation for a better future and historical understanding. They interrelate and show their positions in different essential elements within the Colombian memory to promote a sense of pride despite the social problems in Colombian history.

Finally, Culma, Enciso, González, and Lara (2017) remark that the conception of memory as a social process implies that the subject remembers the past from the perspective of their present condition to rethink and transform him/herself (p.20). Considering this, it is important now to see the students’ new interpretations or counter-hegemonic readings of history through film. For instance, student 2 claimed in the final answer of the project:

I would reconstruct my colombian identity through the historical memory of colombian cinema

since it is a continuous process that requires an active commitment to the past, present and future, just as colombian films, I think offer us valuable tools to understand our history, heal the wounds of the past and build a more just and peaceful society. It is also important to keep in mind that historical memory is a complex and polysemous topic, which does not exist in a single version of history. Colombian films offer different perspectives on the armed conflict and its repercussions, allowing us to enrich our understanding of the past and build a more plural and inclusive collective memory (Annex #10).

This answer contains several elements that were analyzed during the analysis of the memory projected in Colombian films. The student remarks that the narratives are not unique, there are many versions and perspectives within history. The elements used in her discourse reflect her understanding and the premise to achieve a reconstruction of memory as an active process and commitment that every Colombian should have. This student's final answer of the project reveals a point of view on Colombian cinema that suggests reconciliation, the reconstruction of peace and memory that allows students to rethink and transform their current perceptions through the interpretation of the past.

Concluding this category, it was observed how the students first generated arguments and a reflective perspective, identifying positive and negative elements of social problems and their repercussions in history projected in Colombian films. Students were able to find the appropriation and relevance in narratives in memory when they were immersed in some social problems that have affected different sites in our Colombian society as it is the case of the school. This opened a possibility to rethink, to reconfigure students' interpretations considering the past to seek our own recognition, peace, freedom, and truth as Colombian citizens.

Third category: Audiovisual literacy through Colombian films analysis

Hekmati, Ghahremani, and Navidinia's (2018) indicate that audiovisual literacy is a concept that involves the use of resources such as films in the teaching of a foreign language to enhance certain communicative skills in the target language. Hence, the exploration of

Colombian cinema was contemplated as the study and evaluation of the Colombian cinema variety, covering its origins, movements, recurrent themes and the way in which it has captured the identity, culture and realities of the country through different genres and forms. This exploration was designed through the analysis of audiovisual Colombian literacies in selected films by the students, trailers projected during certain sessions, and the students' opinions in the final questionnaire.

Ahl's (2020) affirms that while communicative skills in the target language are enhanced through audiovisual literacy in the classroom, students can also visualize cultural aspects within these visual resources. In this project audiovisual literacy was studied through the analysis of Colombian films. It involves the development of skills to critically analyze representations in Colombian cinema to communicate ideas, reflect realities, and construct discourses on Colombian identity. For this reason, the narrative aspects and the aesthetic aspects projected in the activities related to Colombian cinema were considered in the following sections.

Narrative aspects

Narrative structure and elements about Colombian films were examined in different activities. According to Cassany (2003) there are three levels of reading, literal, inferential, and critical-valuative. These levels were used to understand the approach the students had to the narrative techniques used in the films. The students completed a Colombian film analysis following a format with several questions and elements based on Greimas's actantial model. They had the option to choose, infer, and express their impressions of the selected film to build their own narratives in this process of audiovisual literacy.

The first level of comprehension is the literal level, which demonstrates the understanding of basic information present in the audiovisual text. For instance, after watching the Colombian movies the students were asked about what impressed them in the Colombian film selected, the student 10 claimed that in *Los Colores de la Montaña* film: "I am impressed by

how brave the children are when facing the mines and the death of several human beings"; and the student 11 pointed out that after watching Rosario Tijeras "I was impressed by how the brother forced to Rosario to prostitute herself" (Annex #8). The students' responses reveal that in general they were surprised by how the characters in the selected films are locked and conditioned by serious social problems that they have watched so far. It demonstrates that they attempted an approximation and sensitization of these types of Colombian realities.

Consequently, another activity that helped to awaken the first impressions for recognizing narrative techniques in audiovisual literacy was when the film trailers were shown in different sessions. The trailers were presented in English and then in Spanish for better understanding, the students paid attention, they found the material attractive, and proposed questions about its content, as registered in the following field diary entry:

They showed great interest in the movies, even asking where they could watch *Matar a Jesús*. Some of them mentioned they have watched some of the movies. For example, they have watched the movie named "Los reyes del mundo", they said that they have understood the end, and I was able to discuss it with them.

[Field Notes, April 08th, 2024] (Annex #1).

In the Colombian film analysis described above and used by the students, it is important to find the recurrent themes and motifs that are usually presented in Colombian screenings. For example, student 10 stated that "The topics discussed are friendship in the midst of armed conflict adversity and resistance. The film also highlights the bravery and creativity of children in facing dangerous situations"; the student 1 remarked and preferred to choose a Colombian series, *Distrito Salvaje* that shows the "Ex-guerrilla who makes deals with the police and destroys a mafia" (Annex #8). The students' answers announce identification of recurring social and cultural themes in Colombian cinema such as armed conflict, corruption, organized crime, among others. The responses evidence the decoding that the students make of the explicit information shown when they state the social problems and the interpretations in the first level of

literacy.

Now, Sánchez, Pérez, and Hernández's (2023) demonstrated in their investigation how both instructors and teachers have a great attitude towards cinema in the English classroom, and that the films provide EFL learners with linguistic, cross-cultural, and motivational benefits that promote other ways of analyzing this type of film formats. Thus, when exploring films, it is interesting that the students found relationships of their culture within the Colombian film formats, since they not only stayed with the format of the films proposed in this project, but instead they decided to go beyond and watch Colombian series such as *Distrito Salvaje*, which helped them to have a broader sight in another narrative format and connect what the Colombian themes identified so far.

In this second moment, Cassany (2003) mentions that the inferential level requires previous factors that the individual has obtained in his/her social and cultural experience; thus, reading at this level makes the reader become an agent of meaning construction through scrutiny. That is why it is relevant to explore how the trajectories of characters' transformation helped the students connect the films with their social, cultural, and historical context. Student 5 mentioned "it may be that it gives me another point of view about the country and things that are not common to hear"; and the student 10 stated that "It is related to the fact that many conflicts take over rural areas to destroy those humans and appropriate the lands" (Annex #8). Students' opinions show the capacity to use language when they reveal the different perspectives that they have been configuring from the cultural knowledge learned so far about Colombian representations. Their discourses connect social problems such as rural conflict and lack of opportunities that the Colombian characters have to live in.

A second moment of this inferential level was through the abstraction of moving from literal characters and actions to archetypes, motivations, and causes trajectories in the Colombian films and series chosen by the students in the Colombian analysis format. The

student 5 found the relationship between subject in Distrito Salvaje series: “The ex-guerrilla named JHON” and the helper or secondary character who collaborates with the subject was “Gisselle who is a policeman, his family and his girlfriend Veronica”; the student 1 analyzed the same series and she identified that the subject was “Jhon” [the ex-guerrilla] and something different was that she chose a another helper, she considered that the helper was “Duque Agent”, while In Los colores de la montaña movie the student 10 mentioned that the subjects were “Manuel, Julián, and Poca Luz” and the person who helped them in the arm conflict of the context was “the teacher” (Annex #8).

The responses in this case affirm different interpretations, even within the same work as could be noticed in the series Distrito Salvaje. Students 1 and 5 identified the same subject but differed in the helper selection based on Greima’s actantial model, which indicates a reflective process of analysis to each student in this Colombian series. While the responses of the other students represent several social and cultural problems and the character's choices and their consequences in relation to Colombian social events.

In the third moment, Cassany (2003) emphasizes that the critical-valuative level is characterized by the fact that the reader assumes an emancipative and evaluative stance. This was observed in the students’ final answer to the research question, the student 1 mentioned “I have learned everything that a person who has spent his whole life accustomed to the bad things in your country to be able to be in a normal life and it helps you to see a little of the reality of your country”; the student 7 stated that “Every movie that teacher has shown us has a lot to do with what is happening here in Colombia and on several occasions it is very identical to what is happening” (Annex #10). At this level of audiovisual literacy, the students transcend the information they have received so far through evaluation and the connections they bring. They can value the different realities through theory, experiences and knowledge learned.

This emancipatory and evaluative learning experience also concludes the conditions of

Colombian situations. In this way, it highlights the difficulty of getting out of this type of life as it was presented in the following field journal:

“One student shared that like the character in Distrito Salvaje, sometimes it is very difficult to get out of life's circumstances, as happened to the character”.

[Field Notes, May 09th, 2024] (Annex #1).

Thus, according to Cassany (2033) in this third level of literacy, the investigation and the active process of the readers have followed in the analysis of Colombian cinematographic formats allow them to develop multiple skills in the social, academic, and pragmatic aspects. For example, student 21 claimed in the final questionnaire that “Que no solo conocemos sobre este tipo de identidad, aprendemos inglés al mismo tiempo, me parece muy innovador y me sentí en un ambiente chevere”; and the student 23 asserted that “Que aprendemos más del país, de sus problemas evolucionando de una manera en la que busquemos soluciones” (Annex #3). Students' final answers determine a subjectivity that turns into feelings of empathy when students learn about the life experiences of other Colombians projected in films. It makes possible social changes focused on the search for solutions to the problems of the country.

To summarize this category, a space was generated for the students' interpretations of the recurring themes within the Colombian reality represented in the Colombian films and series. Students inquired about content and subjectivity as elements of analysis and critically approached the observed content. Through this analysis, students were encouraged to play a more active role in identifying differences and questioning the representations observed in the Colombian reality to propose solutions to the social problems represented in the exploration of Colombian cinema in the English classroom.

Aesthetic aspects

In a first moment, it was decided to use Colombian cartoons as a precedent tool to later analyze elements of cinema. The students were asked which linguistic aspects, phrases,

rhymes, and puns were used and called their attention within the given Colombian cartoon. Student 4 stated that “The cartoonish images and striking characters” caught her attention. Student 5 mentioned “Lo que se utilizó en esta caricatura fue una combinación de repetición de descripciones impactantes para así llamar la atención del espectador y generar una respuesta emocional ante la tragedia representada” (Annex #7). The answers reveal the phrases and images that most caught the attention of the students and the repetition of descriptions to represent a Colombian social problem. This established a first point of sensitization to the Colombian reality and history.

A second moment to encourage students to be aware of Colombian films was through inferences of an image provided in a group work. Each image belonged to a Colombian film, the students did not know the name of the movie and that is the reason why they had to create a name for the character and his or her ending to identify the Colombian social problem represented. Later, the students watched the film trailer that belonged to each image to understand the background of the picture analyzed and they could compare their own analysis with the film story projected.

For example, some students worked with an image that belongs to the film *María, llénale de gracia* in which the character is looking at drugs to deliver them to the United States. Group 1 wrote “The girl’s name is Karol Lizeth; she is indigent and poor person displaced. As Karol Lizeth was homeless and displaced, her life on the street got worse and worse, she had less and less to eat and ended up dying alone on the street” (Annex #13). This response reveals that the students can make inferences connected to an image that comes from a Colombian film. They could identify the social issues, the elements within the image provided, and the fateful consequences of the characters who are immersed in these social problems such as drug trafficking.

The third moment planned in this project could not be fully implemented, because it was

about analyzing the aesthetic elements of some Colombian movies. However, this could not be done because the school required the implementation of activities that were focused on the Saber test in English. For this reason, the aesthetic aspects of films were generally and orally analyzed with the students every time a trailer was projected to be taken as the base for some activity designed to train the students on the different parts of the English Saber test. It was an exercise that articulated the proposal of identity and memory reconfiguration through Colombian films and the seven parts of the Saber test, such as the advertisements, conversations, and different texts in English.

These observations could be collected through the field notes, in which the students could see the topics and resources designed for the understanding and general meaning of the seven parts of the Saber test as requested by the school and how the students were building an interest in knowing and reconfiguring identity aspects of Colombian films memory.

The lesson seemed relevant to me because I realized that the material in the films seemed interesting to the students and they wanted to know more about the problems at the end, when they were contextualizing the four social problems raised in this lesson.

[Field Notes, October 2nd, 2023] (Annex #1).

They could not understand that well the content from the trailer when I played in English, so I had to provide some context to let them know what happened with the protagonist from this film, who was a victim of false positives.

[Field Notes 12, April 15th, 2024] (Annex #1).

To conclude, this project used three moments to investigate the student's ability to understand and process aesthetic elements of Colombian cinema. Tools such as cartoons and puzzles with Colombian themes were used as a precedent to study aspects of cinema such as stereotypes. Thus, the group studied the relationship between linguistic and visual elements. Although it was not possible to fully implement the aesthetic analysis of the films due to the demands of the Saber exam in English, a general examination of the aesthetic elements of the

films was carried out, integrating it with the different sections of the exam and awakening the students' interest with the questions that arose.

Conclusions

In terms of the reconfiguration of identity, students demonstrated a more argued understanding of Colombian identity during the project. In the first stage, the different phases of the project helped the students identify, analyze, and contrast stereotypes and social problems within Colombian cinema. In a second stage, the students perceived that our identity has been simplified with its negative representations in national films, they asserted that our identity has been immersed and related to Colombian social problems such as drugs and violence. In their exploration of different films, they were able to recognize different identities of our national reality such as former guerrillas, hitmen, and young people in conflict zones in different parts of Colombia.

This set of identities represents a first step in the process of reconfiguring identity, because they could clarify that they do not feel identified with these types of roles and subjects. The students understood that these identities are transversally conditioned in dangerous contexts and circumstances. However, they point out that there are many positive things that are not seen within the Colombian identity, for example they concluded that Colombians are resilient, strong, and have a continuous transformation or reconstruction.

After the students recognized the variety of identities in Colombian cultures, they could acknowledge a common trait, the quest for a better future in a constant process of reconstruction. The development of their critical thinking was characterized by the negotiation between language and identity, which was evidenced in the students' responses during their reflections, they understand that our Colombian identity reconfiguration is mediated by the free expression without fear, the right to be heard, and assuming the potential that all Colombians

have. Despite reviewing difficult events of the Colombian memory through the films seen and analyzed during the intervention, they embraced national pride and a hopeful vision in their individual or group responses that reconfigured their own identity.

Regarding memory, the students found the appropriation and relevance of the Colombian context projected in Colombian cinema when they defined and exposed their perspectives on diverse social problems. At the beginning of the intervention, there was not much knowledge of some historical milestones such as the Bogotazo or the false positives. The students asked about these issues and, after learning about them, they could compare and be immersed in various moments in our history. They created narratives of memory reconfiguration through the perspective, the reflection, and the critical dialogue that they followed in the activities about Colombian cinema that often portrays the crucial events of our country. In addition, the students elucidated that the narratives are not unique because there are many versions and perspectives within history.

In the discourse of the students, there are interrelated elements such as the positive look on resilience and cultural richness in the Colombian past. This concludes that the students reconfigure their memory when they mention that, despite of the repercussions that history has had, the best way to reconfigure it is through the quest for a better perspective about Colombian history. The students reconciled the different narratives projected by Colombian cinema on various social problems, when they understood and appreciated Colombian cultural and the need of a national pride despite of the issues presented in the intervention. This promoted a deeper understanding of Colombian history that preserved a sense of commitment among the students to play active roles in the reconstruction of our collective memory.

Concluding the exploration of Colombian cinema, the audiovisual reading was analyzed through three reading levels determined by Cassany. In the narrative aspects, at the first literal level, the students recognized different characters, determined the story sequence, and read the

socio-economic context of each selected Colombian film. At the inferential level, elements of archetypes and character trajectories were detected. This identified not only the problems, but also the characteristics, ambitions and decisions that these characters must make in Colombian reality. At the critical level, students evaluated the knowledge learned and transformed it through the connections between the circumstances and realities that Colombians usually live and that are portrayed in Colombian series and movies. This led to the establishment of a subjectivity in each student that determined the usefulness of talking about these topics in class while learning English.

In the aesthetic aspects in the cartoons and images activities, students were able to sensitize before elements such as phrases, images, repetitions, inferences, and the consequences that contained the Colombian social problems represented in these preceding media. However, a little more time was needed to implement and design this aesthetic point of Colombian cinema. Due to circumstances and requirements of the school it was not possible to deepen in this aspect. Nevertheless, this study could work as a preliminary proposal for future projects that have similar themes and formats treated in this intervention.

Many of the activities designed in this intervention were based on the Saber 11 test. It was an experience that helped work on skills for standardized tests without losing a guiding theme. In this way, the teaching of the seven moments of the test was embedded with the proposal of this study. It allowed students to better understand other categories such as identity and Colombian memory, when they worked on readings connected to Colombian history represented in films or series; when they formed dialogues among themselves to analyze and reconfigure their identity; when they ask questions about social issues; or when they made inferences through images to awaken a critical sense. Nevertheless, it was complicated to articulate activities that analyzed aesthetic aspects within the films chosen and seen in class.

One of the benefits of learning English through Colombian cinema is the interest and

motivation that the students displayed every time that one of the Colombian social problems was presented. In the first lessons, the students did not understand why this type of social topics were discussed if they were in English class and not in social studies class. However, as reflected in their opinions in the exit questionnaire, little by little, the relevance and the connection that could be established between the use of English and the discussion, analysis, and reflection on social and historical aspects of Colombia was demonstrated to them. The students generated questions about social conflicts that they did not understand, and they used the grammatical and linguistic aspects that they had been learning in class to integrate them into their opinions.

In the benefits of working with translanguaging, it was possible to watch parts of the films in English and in Spanish, which allowed them to use their mother tongue and the target language at the same time. In the final responses to the activities, the students evidenced a discourse that integrated organized arguments in English about both identity and memory in Colombian films. However, at times in this process of switching from one language to another, students preferred to participate in Spanish to better denote their reflections.

As the project progressed, they got accustomed to hearing vocabulary and structures in English related to Colombian history, which allowed them to argue better their answers and improve their linguistic competences. The students demonstrated a positive interest after watching and analyzing aspects of identity and Colombian history in the films selected in the intervention and contextualized discussions helped them integrate their linguistic skills when they used words related to social problems or characteristics of identity and memory.

Considering the inquiry-based approach, it was important since it organized the structure and implementation of this project. One of its advantages was the fact that students could follow a process to investigate the reconfiguration of identity and memory within the films and series observed. In this way, by watching the films and answering the questions posed during the

project, the students generated other questions that helped them to complete their knowledge and opinions regarding these proposed Colombian topics. This leads to consider the usefulness of addressing these issues in English class, because it encourages critical thinking of students through film and series formats from our country.

All in all, answering to the question that oriented this program about how a group of 10th grade female students' identity and memory can be (re)configured in an English classroom by using inquiry-based instruction focused on Colombian social issues recreated in local films, it can be concluded that through the inquiry-based approach the students could organize their own research on Colombian identity and memory projected in films and series. This reconfiguration was determined by the students for being in constant transformation since they are diverse due to the different regions or spaces of our country. The best way to rebuild them is through the mediation of language with its free expressions and critical dialogue, both individually and collectively.

Finally, observing this type of visual resource such as Colombian cinema was interesting for the students in the question that arose during the classes about certain social Colombian problems. The fact that the films were projected in both, English and Spanish encouraged the students to participate and feel motivated about the content presented in the different phases of this project.

Limitations

Most of the activities were done in teamwork, which was important since the students affirmed that they liked working with their classmates more than working individually. However, one of the disadvantages of using the inquiry-based approach was associated with this teamwork. In the socialization and final discussion moments, the students were not used to listening to each other, and it was complicated to carry out collaborative conclusions because they talked a lot inside the groups more than they worked. For this reason, it would have been

better to promote more spaces and socialization activities that would allow respect for what the other classmate says, without mockery or prejudice. This will generate assertive conversations tools and trust within the group.

Another limitation was the fact that the population of this project had a very basic level of English, and it was difficult for them to speak their opinions and ideas in this target language, especially in the early stages of this project. As time went by, they were integrating what they had learned in grammatical structures and vocabulary related to this project in their written responses, but in their oral responses they continued to use their mother tongue rather than English. One of the causes was that sometimes when they participated in English, either giving their opinions or reading, they felt embarrassed because they did not know how to pronounce some words, and their classmates laughed. Another cause was the use of the translator and the access that the students have to their smartphones.

Recommendations

I would say that the school should guarantee two hours to implement this project. In my personal experience, in the first semester of intervention, the participants had only three hours of English, and the head teacher left me only one hour per week to implement the activities designed by this study. Then in the last lessons plans, the teacher provided me with two hours to implement this study, only because it was related to the Saber test 11 as the institution required. The second recommendation is that it would have been possible to address more the aesthetic aspects that were missing from the Colombian films, if they had not done so many activities with Saber 11 that they had to get involved with this project. Nevertheless, this project may help as a precedent for future research related to the content of this study.

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Annexes

Annex # 1_ Field notes

Field note No.	Time:	School:
Date:	Course:	Practice teacher:

Questions	Interpretation/ comments / questions that may have arisen regarding my study
What objectives could we meet? What worked well?	
What objectives could we not meet? What didn't work?	
How was my time management?	
What was the students' general response?	
How has this lesson contributed to my research?	
To sum up, what should I keep doing?	
To sum up, what can I work on?	

What objectives could we meet? What worked well?	The students were able to recognize some modal verbs of possibility and ability. Also, in the critical intercultural objectives the students were able to practice and understand vocabulary, phrases, and concepts related to armed conflict and modal verbs in the part 7 of the English Saber test. However, the practice activity was not completed since the head teacher interrupted the class progress to give them the final grades of the period.
What objectives could we not meet? What didn't work?	I could not complete the research objective of this lesson plan since the class was interrupted. I pretend to give a space the next class to ask and discuss the students' interpretation towards the Colombian social project presented in this class.
How was my time management?	The time activities were balanced, except for the practice activity in which the time was too short for the students to answer the questions provided in the part 7 of Saber test, and for me, the internship teacher because I could not implement the research objective.
What was the students' general response?	In the warm-up activity they were focused on the questions that I gave to them, and they participated in the situation provided. It was interesting for them to think in the given hypothetical situations. Besides, when I presented the trailer, they told me that they had not seen the film. They could not understand that well the content from the trailer when I played in English, so I had to provide some context to let them know what happened with the protagonist from this film, who was a victim of false positives.
How has this lesson contributed to my research?	I thought it was important to know that the girls who were confused when they saw the trailer, even though they did not know what the false positives were, I explained to them in general what this period of our history was and it is important to know that the students are unaware of these terrible social issues in Colombian history.
To sum up, what should I keep doing?	I consider that the visual resources help them to ask questions since they do not understand some things. I would like to focus on those things or facts they do not know about Colombia to generate concerns or events in Colombian history.
To sum up, what can I work on?	According to the head teacher I should improve, or I should leave more space for the girls to understand the topics through practice and not so much through theory. It seems to me that I didn't extend much in the explanation of the modal verbs, but that was the teacher's suggestion.

Annex # 2_ Initial questionnaire

- Review these present social issues:
- Unemployment

- Forced displacement.
- Violence.
- Poverty.
- Corruption.
- Drug trafficking.
- Lack of human rights.
- Armed conflict.

1. From the list above, what themes or genres do Colombian films tend to address?
2. What do you consider to be some of the most popular or internationally recognized Colombian films?

Here there is a list of some Colombian movies:

- La primera noche.
- La virgen de los sicarios.
- Los colores de la montaña.
- Los cóndores no entierran todos los días.
- Rosario manos de tijera.
- Lady la vendedora de rosas.
- Perro como perro.
- Monos.

3. From the list above, which of the list do you like the most?
4. Have you watched the film "Los colores de la montaña"? if so, do you like it?
5. What Colombian films would you recommend as an introduction to the country's cinema?
6. Do you think the content of Colombian films is biased or stereotyped?
7. Do you think Colombian movies are a good representation about who Colombians are?
8. Do you like to talk about films in English classroom?
9. Is there anything else that you want to say about English learning?

Questionnaire

Review these present social issues (revisa estos problemas sociales presentes)

- Unemployment (desempleo)
- Forced displacement (desplazamiento forzado)
- Violence (violencia)
- Poverty (pobreza)
- Corruption (corrupción)
- Drug trafficking (narcotráfico)
- Lack of human rights (falta de derechos humanos)
- Armed conflict (conflicto armado)

1. From the list above, what themes or genres do Colombian films tend to address? (De la lista de arriba, ¿cuáles temas o géneros se suelen abordar en las películas colombianas?)

- La violencia y narco, Comedia

2. What do you consider to be some of the most popular or internationally recognized Colombian films? (¿Cuáles consideran que son algunas de las películas colombianas más populares o reconocidas internacionalmente?)

- Amoro, la vendedora de rosas, Betty la fea, el paseo

Here there is a list of some Colombian movies (aquí hay algunas películas colombianas)

- La primera noche.
- La virgen de los sicarios.
- Los colores de la montaña.
- Los cóndores no entierran todos los días.
- Rosario manos de tijera.
- Lady la vendedora de rosas.
- Perro como perro.

3. From the list above, which of the list do you like the most? (De la lista anterior, ¿cuál te gusta más, o te llama más la atención?)

- Lady la vendedora de Rosas

4. Have you watched the film "Los colores de la montaña"? if so, do you like it? (¿Has visto la película "Los colores de la montaña"? Si es así, ¿te ha gustado?)

- No la he visto, pero la voy a ver

5. What Colombian films would you recommend as an introduction to the country's cinema? (¿Qué películas colombianas recomendarías como introducción al cine del país?)

- Lady la vendedora de Rosas

6. Do you think the content of Colombian films is biased or stereotyped? (¿Crees que el contenido de las películas colombianas es sesgado o estereotipado?)

- Algunas veces, pero lo intentan romper.

7. Do you think Colombian movies are a good representation about who Colombians are? (¿Crees que las películas colombianas son una buena representación de lo que son los colombianos?)

- Sí, solo que hay cosas que exageran

8. Do you like to talk about films in English classroom? (¿Te gusta hablar de películas en clase de inglés?)

- Sí

9. Is there anything else that you want to say about English learning? (¿Algo más que quieras decir acerca del aprendizaje en inglés?)

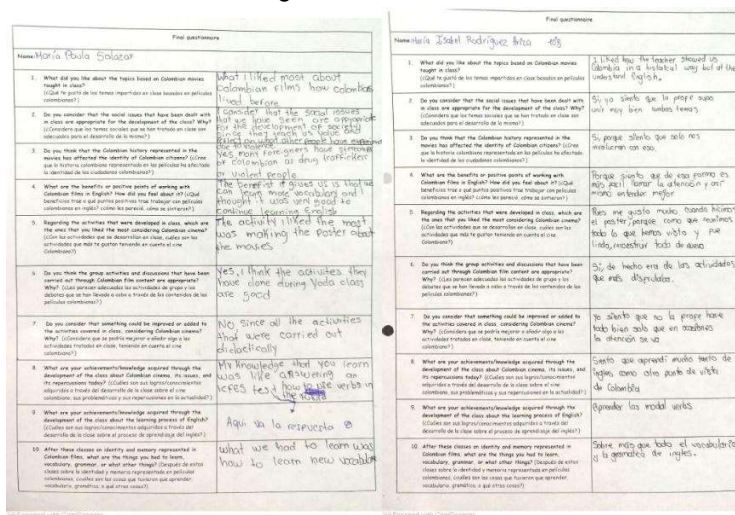
- Es entretenido y curioso.

Annex # 3_Final questionnaire

1. Do you like the topics taught in class that are based on movies?
2. With the activities that are developed in class, which are the activities that you like the most considering the Colombian cinema?
3. Do you think the group activities and discussions that have been carried out

through Colombian film content are appropriate?

4. Do you consider that the social issues that have been dealt with in class are appropriate for the development of the class?
5. Do you think that other issues within Colombian history should be addressed in English class?
6. Do you think that the Colombian history represented in the movies has affected Colombian citizens?
7. What are your achievements/knowledge learned through the development of the class about Colombian cinema, its issues, and its repercussions today?
8. Do you consider that something could be improved or added to the activities covered in class, considering Colombian cinema?



Annex # 4_ Cycles of intervention

Cycle	1st cycle - Orientation	Month	August 2023
Objectives	Language content	Sociocultural/Critical content	Activities and sources
<p><u>General objective</u></p> <p>To use simple past in narratives from some character in Colombian history.</p> <p><u>Specific objective</u></p> <p>-To learn some adjectives to describe a character</p> <p>- To understand the regular and irregular verbs.</p>	<p>Narrative in the past, using simple past and adjectives.</p> <p>Character description.</p> <p>Form of regular verbs in simple past.</p>	<p>Negative roles from one Colombian character.</p> <p>Positive roles in Colombia.</p>	<p>Matching game of irregular and regular verbs in simple past.</p> <p>Short description of Magdalena Ortega de Nariño.</p> <p>Description of Pablo Escobar and Jaime Garzón.</p> <p>Practice a short description in simple past by groups of 4.</p>
Micro skills	Speaking, writing, and listening skills.		

Cycle	1st cycle - Orientation	Month	September 2023
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Objectives	Language content	Sociocultural/Critical content	Activities and sources
<p><u>General objective:</u></p> <p>To talk about a movie plot and its characters in the English classroom.</p> <p><u>Specific objectives:</u></p> <ul style="list-style-type: none"> - To use simple past description. -To create a role play related to the movie presented. 	<p>Adjectives for describing looks and personality.</p> <p>Affirmative sentences in the simple past tense.</p>	<p>Presentation of the project.</p> <p>Summarizing a movie plot.</p> <p>Different types of characters in a movie.</p> <p>Recognizing the characters in a movie and their roles.</p>	<p>List of vocabulary related to a short synopsis from the movie "Pride and prejudice."</p> <p>Discovering the movie content with a game proposed.</p> <p>Creating a little role play to represent what the movie was about to the others.</p> <p>Initial questionnaire, perception of students toward movies in English classroom.</p>
Micro skills	Kinesthetics and speaking skills.		

Cycle	1st cycle – Orientation (Stated problem)	Month	September 2023
Objectives	Language content	Sociocultural/Critical content	Activities and sources
<p><u>General objective</u></p> <p>To describe pictures of the puzzles about social issues in Colombian cinema.</p> <p><u>Specific objectives:</u></p> <ul style="list-style-type: none"> - To use inferences in pictures. -To learn how to express an opinion. -To invent and share an ending for a movie. 	<p>Using narratives in the past to create an alternative ending.</p> <p>Vocabulary to express my opinion about a movie.</p> <p>Describing a character by using adjectives learned.</p>	<p>Inferences and description from film pictures.</p> <p>Analyzing the ending from the character's picture to give an alternative ending.</p>	<p>Exploring sentences of opinion in a presentation.</p> <p>Organizing puzzles which contain a character's picture from the Colombian films that represented social issues.</p> <p>Puzzle content associated with pictures of four Colombian problematics (violence, armed conflict, drug trafficking, and forced displacement)</p> <p>Creating a character in groups with an expected ending according to the observed fragment from the movie.</p>
Micro skills	Speaking, collaborative, and interpersonal skills		

Cycle	1st cycle – Orientation (Stated problem)	Month	October 2023
Objectives	Language content	Sociocultural/Critical content	Activities and sources
<p><u>General objective:</u></p> <p>To recognize four of the social problems, present in Colombian cinema and talk about them in the past.</p> <p><u>Specific objectives:</u></p>	<p>Form of regular verbs. Some useful irregular verbs.</p> <p>Regular and irregular verbs in authentic texts.</p>	<p>Violence.</p> <p>Drug trafficking.</p> <p>Forced displacement.</p> <p>Armed conflict.</p> <p>Colombian news and</p>	<p>Watching some fragments from Colombian movies that allow to project four social problems that appear in Colombian movies. The four films are these:</p> <ol style="list-style-type: none"> 1.Cóndores no entierran todos los días 2.María, llena eres de gracias.

<p>-To differentiate irregular and regular verbs in the past simple tense based on Colombian cinematographic resources.</p> <p>-To identify and present social problems portrayed in films.</p>		social issues.	<p>3.La primera noche. 4.Los colores de la montaña.</p> <p>Grammar presentation and practice regular and irregular past forms.</p> <p>Reading pieces of news that evidence problems portrayed by movies.</p> <p>Connecting problems read in news and problems portrayed in films.</p>
Micro skills	Interpersonal, reading, writing, and collaborative skills.		

Cycle	2nd cycle – Conceptualization (Questioning)	Month	October 2023
Objectives	Language content	Sociocultural/ Critical content	Activities and sources
<p><u>General objective:</u></p> <p>To identify the stereotypes projected in Colombian movies to talk about them through the structures provided by the simple past.</p> <p><u>Specific objectives:</u></p> <p>-To use irregular and regular verbs.</p> <p>-To learn the use of the auxiliary "Did" in the simple past tense from the news shared in class.</p>	<p>Verbs in simple past.</p> <p>Auxiliary "did" in simple past</p>	<p>Reflecting on Colombian identity through the memory constructed in some Colombian films.</p> <p>Identifying and describing Colombian stereotypes.</p>	<p>Bring a piece of news that represents Colombia's social issues.</p> <p>Round table to analyze and discuss the news that students brought to class.</p> <p>Showing up some stereotypes about Colombian people.</p> <p>Asking one reflection question students can start thinking about the question proposed.</p> <p>Writing practice:</p> <p>If you were to meet a foreigner, what would be the image (description) that you would talk about Colombians?</p>
Micro skills	Interpersonal, collaborative, inferential, critical, and listening skills		

Cycle	2nd cycle – Conceptualization (Questioning)	Month	October 2023
Objectives	Language content	Sociocultural/ Critical content	Activities and sources
<p><u>General objective:</u></p> <p>To identify the use of "did" when creating negative sentences in the simple past tense.</p> <p><u>Specific objective:</u></p>	<p>The auxiliary did.</p> <p>Base form with auxiliaries in negatives</p>	<p>Identity and stereotypes.</p> <p>Debunking stereotypes.</p>	<p>Presentation of Colombian memes in which is represented some Colombian social issues.</p> <p>Asking reflective questions of the meme content about Colombian social problematics.</p> <p>Identifying the structure of</p>

-To put in practice negative sentences when using simple past.			negative sentences in simple past through the memes. Writing practice of some sentences using the negative simple past.
Micro skills	Reading, interpersonal, and critical skills		

Cycle	2nd cycle – Conceptualization (Hypothesis)	Month	March 2024
Objectives	Language content	Sociocultural/ Critical content	Activities and sources
<u>General objective</u> To explore social issues depicted in Colombian films. <u>Specific objective:</u> To enhance their English language skills in preparation for the Saber test.	Inversion in questions in English. Questions in simple present and past.	Questionnaire to collect the most important Colombian social problems according to the students Colombian social context, such as: juvenile delinquency, corruption, armed conflict, drug trafficking...) Introduction of inquiry phases Identifying important social issues in Colombia.	Question making activity Introduction to the English Saber Test and the notion of inquiry-based approach of the project Explanation of structure and format General test-taking tips Questionnaire about the most important Colombian social issues.
Micro skills	Listening, reading and interpersonal skills		

Cycle	3 rd cycle – Investigation (exploration)	Month	March 2024
Objectives	Language content	Sociocultural/ Critical content	Activities and sources
<u>General objective:</u> To recognize signs and notices in Colombian context <u>Specific objective:</u> To familiarize students with the format and content of section 1 in the Saber test in English. To understand Colombian social issues in signs presented in the Saber test	English structure of notices with imperative disclaimer, indicative notices, request notices and identification notices	Students' impression towards notices presented about Colombian context.	Warm-up activity: Related with notices. Explaining signs and notices. Review sample questions from past Saber tests. Analyze the type of question in the notices related to Colombian context. Practice strategies to discover the meaning of the notices.

Micro skills	Reading and pragmatic skills.
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Cycle	3 rd cycle - Investigation (exploration)	Month	March 2024
Objectives	Language content	Sociocultural/ Critical content	Activities and sources
<u>General objective:</u> To identify Colombian social issues in the part 2 (matching descriptions) in the Saber test in English. <u>Specific objective:</u> -To match description and the name of some social issues. -To select the adjectives description in the context.	Adjectives and nouns about Colombian issues Strategies to match nouns and descriptions Use of the modal verb CAN	Description of some social issues in Colombia Colombian facts and events	Presenting some extracts regarding social issues featured in part 2 and 3 of Saber test. Review sample and designed questions from the Saber test. Explaining some adjectives and the use of the modal verb CAN, when talking about Colombian issues. Practicing strategies to match column 1 and column 2, and conversations about Colombian social situations.
Micro skills	Reading and lexical skills		

Cycle	3 rd cycle - Investigation (Experimentation)	Month	March 2024
Objectives	Language content	Sociocultural/ Critical content	Activities and sources
<u>General objective</u> Knowing Colombian social issues in Colombian films. <u>Specific objective</u> -Understanding prepositions in texts about grammatical and comprehension reading.	Introduction about prepositions in English (in, on, at, from, and others)	Colombian problems in synopsis of Colombian movies	Colombian problems such as juvenile delinquency and discrimination towards women projected in Colombians films Practice strategies to select the correct answer in the grammatical and comprehension reading from English Saber test. Student's individual research on an assigned Colombian social issue in both texts about part 4 and 5 from English Saber test.
Micro skills	Pragmatic and sociolinguistic skills		

Cycle	3 rd cycle – Investigation (experimentation)	Month	April 2024
Objectives	Language content	Sociocultural/ Critical content	Activities and sources
<u>General objective:</u> Understand the context of the social issue.	Verbs accompanied by prepositions (listen to, deal with, think of, etc.)	Drug trafficking in Colombian film	Identifying the main causes of the social issue. Naming the main actors in a

<u>Specific objective:</u> -Learning strategies to resolve the section 6 (inferential reading from a text) of the Saber test in English.			social conflict. Practice strategies of the part 6 of the Saber test in English about one social issue. Student's individual research on an assigned Colombian social issue.
Micro skills	Reading and grammatical skills		

Cycle	3 rd cycle - Investigation (experimentation)	Month	April 2024
Objectives	Language content	Sociocultural/ Critical content	Activities and sources
<u>General objective:</u> Knowing the context of the social issue and how it is tied to the Colombian identity. <u>Specific objective:</u> -Learning strategies to resolve the section 7 (lexical and grammatical) of the Saber test in English.	Introduction of modal verbs Practice exercises about modal verbs	Armed conflict reflected in Colombian films	Exploring the social issue related to the Colombian film provided. Practice strategies of the part 7 from the English Saber test. Socialize the reading and answers of the Colombian synopsis provided in the last section from the English Saber test.
Micro skills	Reading and grammatical skills		

Cycle	3 rd cycle – Investigation (Data interpretation)	Month	April 2024
Objectives	Language content	Sociocultural/ Critical content	Activities and sources
<u>General objective:</u> Gathering Student's perception towards Colombian social problems. <u>Specific objective:</u> - Writing possible answers about hypothetical Colombian social problems.	Modal verbs of ability and probability	Colombian social issues in hypothetical situations	Writing the hypothetical answers about a Colombian situation provided by groups. Responses based on some of Colombia's social problems embedded in hypothetical situations. Writing and agreement by groups about Colombian hypothetical situations
Micro skills	Inferential, speaking, and writing skills		

Cycle	3 rd cycle – Investigation (Data interpretation)	Month	April 2024
Objectives	Language content	Sociocultural/ Critical	Activities and sources

		content	
<p><u>General objective:</u> Discovering their impressions about Colombian memory and identity through Colombian films.</p> <p><u>Specific objective:</u> - To identify Colombian social issues represented in a place such as the school setting.</p>	Obligation and recommendation modal verbs	Colombian social presented in the school setting, such as bullying.	<p>Obligation and recommendation modal verb's introduction.</p> <p>Discussion about the Colombian social issue projected in the film.</p> <p>Practice about obligation and recommendation modal verbs by groups.</p>
Micro skills	Reading and grammatical skills		

Cycle	4 th cycle – Conclusion Communication)	Month	May 2024
Objectives	Language content	Sociocultural/ Critical content	Activities and sources
<p><u>General objective:</u> To recognize students' perspectives about the chosen Colombian film analysis.</p> <p><u>Specific objective:</u> -Evaluate student's participation and attitudes towards the Colombian film analysis.</p>	Writing modal verbs in a film analysis.	Colombian social problems in Colombian films	<p>Socialization about Colombian films in the English classroom.</p> <p>Using modal verbs in a Colombian analysis.</p> <p>Sharing personal experiences and the Colombian film insights observed.</p>
Micro skills	Reading, lexical, and grammatical skills		

Cycle	4 th cycle – Conclusion Communication)	Month	May 2024
Objectives	Language content	Sociocultural/ Critical content	Activities and sources
<p><u>General objective:</u> To answer the final question of the project by using an analytical summary.</p> <p><u>Specific objective:</u> -To share information, expediciencies, and perspectives about Colombian memory and identity.</p>	Introduction about how to write an analytical summary to answer the project question	Colombian memory and identity	<p>Final answers about the question of the project.</p> <p>Discussion about Colombian memory and identity projected in Colombian films.</p> <p>Final task: Students need to bring magazines, pictures, markers, colors, glue to create a poster in the next session.</p>

Micro skills	Reading, lexical, and grammatical skills		

Cycle	5th cycle - Discussion (Reflection)	Month	
			May 2024
Objectives	Language content	Sociocultural/ Critical content	Activities and sources
<u>General objective:</u> To rebuild student's memory and identity in the English classroom. <u>Specific objective:</u> -To gather student's insights towards the final answer of this project.	Writing an analytical summary about the final question	Colombian social issues, memory, and identity.	Socialize the conclusions of memory and identity in the English classroom. Final poster creation by groups. Discussion about the memory and identity of Colombia through films.
Micro skills	Interpersonal skills, writing, and creative skills.		

Annex # 5_ Categorical matrix

Category	Subcategories	Third order category	Fourth order category	Instruments	
Identity It is the set of traits and situations that define something or someone to differentiate it from the rest. Identity is dynamic negotiation between language and culture in each context. It is based on the particularity of an individual, group, culture or nation. (Jiménez, 2018, Rodríguez, 2020., &Zwilsner, 2018)	Ability to recognize and reflect upon Colombia's social problems and their impact on identity. (Recognize/Reflect) Students' ability aims to recognize and reflect upon a perspective of self-definition, understanding, and differentiation. The students link and take position of their own identities presented within the social problems of Colombian films.	Knowledge of social issues	Differentiation and explanation of the social issues	Initial questionnaire	
			Understanding the connection with one social issue	Final answer of the project	
	Ability to examine Colombian identity as projected through Colombian cinema (Analysis) It consists of analyzing how national films have portrayed various elements that make up the particularity		Capacity to connect social issues and identities represented	Development of a critical awareness of stereotypical representations of Colombian reality.	Survey about stereotypes
				Linking students' experiences with social structures	
			Diversity of identities in cinematographic representations.	Characterization of diferente identity group	Final answer of the project
				Identification of patterns and trends of identity profiles	Field notes
		Historical and social contextualization of identities.	Link between identity representations and the socio-political,		

	of the Colombian people, such as its ethnic and cultural diversity. Social problems and historical events that have constituted the identity of Colombian cinema.		cultural and historical processes of the country.	
	Colombian identity construction in the English classroom through inquiry-based instruction. (Conclude)	Agreement with representations.	Impact and positions of structural factors on the construction and evolution of portrayed identities	Survey Final answer of the project Poster responses Field notes
	Reconfigure the Colombian identity through teaching based on the inquiry-based approach, which constitutes a process of revision, questioning and reconstruction of the elements that make up the national being, promoting critical thinking, inquiry, and constant dialogue.	Disagreement with representations.		Final answer of the project Final questionnaire
Memory It is the collective effort to preserve and transmit the memory of past episodes and experiences that have highlighted the trajectory of a society or human group. It is the constant construction and reconstruction of the story of both positive and traumatic	Appropriation and pertinence of the historical narrative in Colombian films It is based on the way in which filmmakers take ownership and bring important points of view on the retelling of historical events, periods that have built Colombia's national identity and collective memory.	Personal connection to film representations	Identification of the elements of the films that are most meaningful or resonant for students.	Survey of Colombian topics and student's preferences Workshop Hypothetical situations Field notes
		Critical appropriation of the representations	Exploration of how Colombian film narratives and characters are linked to students' experiences and realities	
			Analysis of the relevance that students give to social issues reflected in the films. tions	
			Evaluation of the capacity of the films to generate reflection, questioning or transformation in the students	

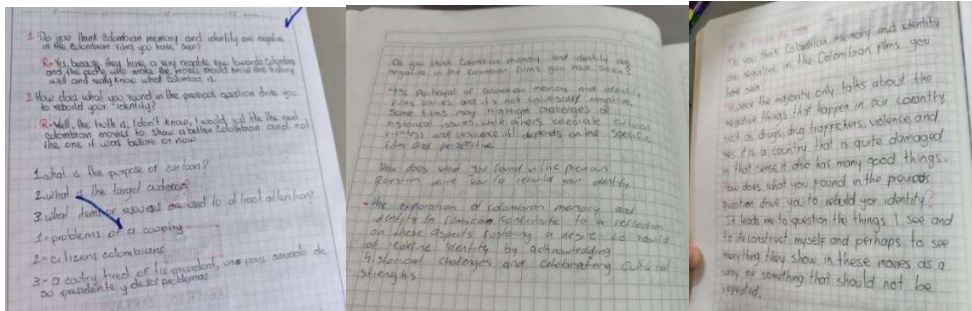
<p>events that have shaped the identity, and the history of a people.</p>	<p>Interrelation between film history and self-history</p> <p>The relationship between film history and self-history is based on how a country's films influence the historical narrative and that society's perspective of itself.</p>	<p>Direct relation self-history and film history.</p>	<p>Recognizing familiar elements in film narratives</p>	<p>Responses to hypothetical social problem situations using modal verbs</p>
			<p>Position taken about social issues represented in the Colombian films</p>	
		<p>Reflective approach to historical representations.</p>	<p>Exploration of marginalized perspectives in representations of the past.</p>	<p>Students final answer (la penúltima y última columna)</p> <p>Final questionnaire</p>
			<p>New interpretations or counter-hegemonic readings of history through film.</p>	
<p>Audiovisual literacy through Colombian films analysis (identifying elements such as setting, characters, story).</p> <p>Audiovisual literacy through the analysis of Colombian films involves the development of skills to critically analyze representations in national cinema, to understand how filmic works communicate ideas, reflect realities, and construct discourses on Colombian identity.</p> <p>It is the study and valuation of the national filmic variety, covering its origins, movements, recurrent themes and the way in which it has captured the identity, culture and realities of the country through different genres, and cinematographic forms.</p>	<p>Narrative aspects</p>	<p>Analysis of cinematographic techniques and resources used to construct narratives (use of time, point of view, structure, etc.).</p>		<p>Results film analysis</p> <p>Initial questionnaire</p> <p>Survey and puzzle</p>
		<p>Identification of the main thematic axes and recurring motifs in the stories told.</p>		
		<p>Representation of characters and their trajectories</p>		
	<p>Aesthetic aspects</p>	<p>Exploration of how the trajectories of transformation of characters reflect social, cultural and historical dynamics.</p>		
		<p>Exploration of how aesthetic aspects contribute to the construction of meaning and the transmission of ideas</p>		



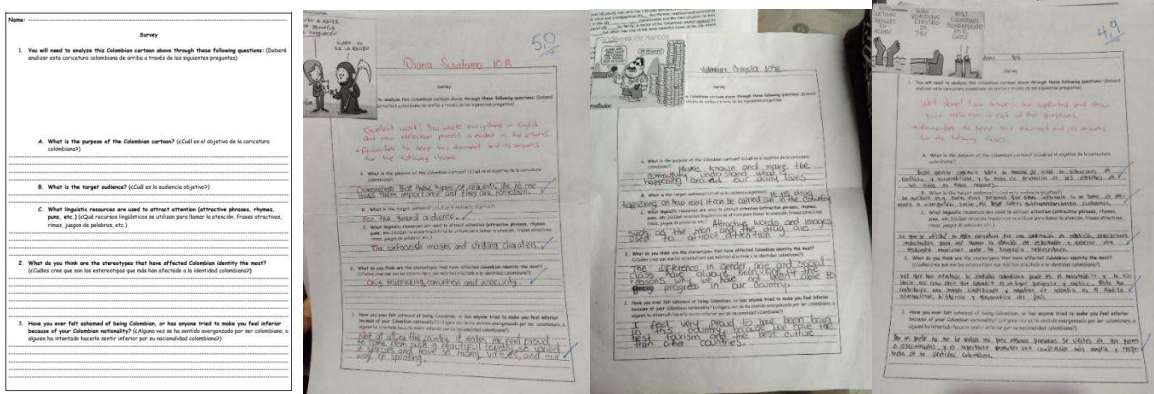
Annex # 6_Students' first attempt at answering the research question

Do you think Colombian memory and identity are negative in the Colombian films you have seen?

How does what you found in the previous question drive you to rebuild your identity?

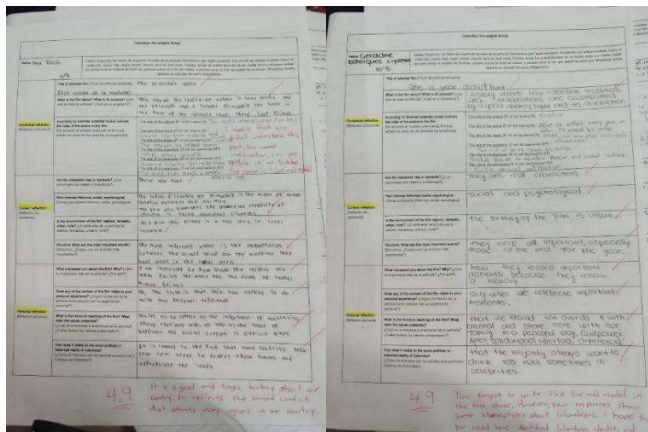


Annex # 7_Survey about stereotypes results



Annex # 8_Film analysis

Colombian film analysis format		Content reflection (Reflexión de contenido)
Name:	Introducción: Círculo de análisis: los temas del análisis formales de la película. Características (con frases apropiadas, incluyendo los verbos modales) sobre el cine (pueden incluir: may/might, would, should, have to, and must). Fuentes: revisar las presentaciones de los módulos 1 y 2 de la Unidad 6 de la Guía del curso de inglés de Colombia. Pueden usar la imagen que se llama "Escuela de Cine" o pueden ir al sitio web: http://www.colombiaindependiente.com/ingles/	principales: políticos, social, psicológico
Contextual reflection (Reflexión contextual)	Title of watched film (título de la película que se vio)	Is the environment of the film realistic, typical, urban, rural? (¿El ambiente de la película es realista, típico, urbano, rural?)
	Type of narrative (Tipo de narrativa)	Structure: What are the most important events? (¿Cuáles son los eventos más importantes?)
	What is the film about? What is the purpose? (¿De qué se trata la película? ¿Cuál es su propósito?)	What impressed you about the film? Why? (¿Qué te impresionó más de la película? ¿Por qué?)
	According to Christian central model, indicate the view of the actor in the film. (De acuerdo al modelo central de Christian, indique las cosas de las actrices de la película.)	Does any of the content of the film relate to your personal experience? (¿Algun contenido de la película tiene relación con su experiencia personal?)
	Effects of the subject (¿Efectos del sujeto?) Effects of the object (¿Efectos del objeto?) Effects of the subject (¿Efectos del sujeto?) Effects of the object (¿Efectos del objeto?) Effects of the subject (¿Efectos del sujeto?) Effects of the object (¿Efectos del objeto?)	What is the moral or teaching of the film? (¿Cuál es la enseñanza o enseñanza de la película?) (¿Cuáles fueron los valores presentados?)
Are the characters real or unrealistic? (¿Son personajes reales o irrealistas?)		How does it relate to the socio-political or historical reality of Colombia? (¿Cómo se relaciona con la realidad socio-política e histórica de Colombia?)
(When thematic, political, social, psychological) (tema)		

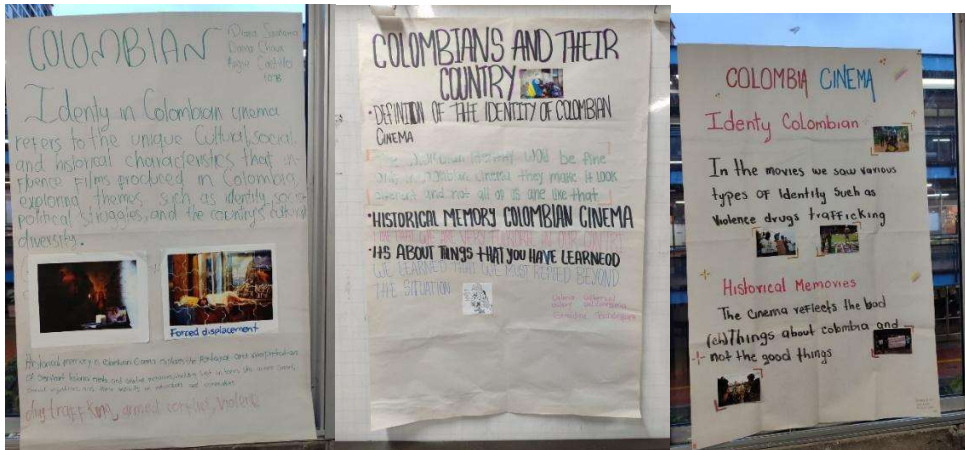


Annex # 9_Poster responses

STEPS

D From your answers, select pieces of information that help you build your poster in the following three categories:

- A. Identity and Colombian cinema : Definition**
- B. Historical memory Colombian cinema : Definition**
- C. Colombian cinema in the classroom: What things of the English language can be learnt using Colombian cinema in the classroom and how?**



Annex # 10 Individual final answer of the project

Write your final answer	
<p>1. Give an analysis example of some social issue.</p> <p><i>(Ejemplo de análisis de algún tema social)</i></p>	
<p>2. Give some examples of the stereotypes held about Colombia.</p> <p><i>(Ejemplos de estereotipos que se mantienen sobre Colombia)</i></p>	
<p>3. Name Colombian films show a negative outlook towards Colombia.</p> <p><i>(Nombra películas que muestran una perspectiva negativa hacia Colombia)</i></p>	
<p>4. Give an example of a Colombian movie that shows a negative perspective towards Colombia.</p> <p><i>(Ejemplo de película colombiana que muestra una perspectiva negativa hacia Colombia)</i></p>	
Write the titles of these two components in the following table	
Identity	Historical memory in Colombian films
<p><i>(Escribir el título de las películas que se refieren a la identidad en los que muestran un estereotipo negativo)</i></p>	<p><i>(Escribir el título de las películas que se refieren a la memoria histórica en los que muestran una perspectiva negativa hacia Colombia)</i></p>

Write your final answer

1. Give an analysis example of some social issue.
(Ejemplo de análisis de algún tema social)

2. Give some examples of the stereotypes held about Colombia.
(Ejemplos de estereotipos que se mantienen sobre Colombia)

3. Name Colombian films show a negative outlook towards Colombia.
(Nombra películas que muestran una perspectiva negativa hacia Colombia)

4. Give an example of a Colombian movie that shows a negative perspective towards Colombia.
(Ejemplo de película colombiana que muestra una perspectiva negativa hacia Colombia)

Identity
(Escribir el título de las películas que se refieren a la identidad en los que muestran un estereotipo negativo)

Historical memory in Colombian films
(Escribir el título de las películas que se refieren a la memoria histórica en los que muestran una perspectiva negativa hacia Colombia)

*Que hacen en Colombia en un momento de que solo nos damos y no salimos lo Colombia
 Si, yo que solo muestran lo malo y hacen que el extranjero piense eso, no porque lo muestran es sobre el café, eso amado y porque es una realidad y porque no muestran el otro ni el lado bueno.*

El narcotráfico ha dejado una huella negativa en la percepción internacional de Colombia. La inestabilidad política ha generado desconfianza y alarma entre los ciudadanos impactando negativamente en su sentido de pertenencia.

Write your final answer

1. Give an analysis example of some social issue.
(Ejemplo de análisis de algún tema social)

2. Give some examples of the stereotypes held about Colombia.
(Ejemplos de estereotipos que se mantienen sobre Colombia)

3. Name Colombian films show a negative outlook towards Colombia.
(Nombra películas que muestran una perspectiva negativa hacia Colombia)

4. Give an example of a Colombian movie that shows a negative perspective towards Colombia.
(Ejemplo de película colombiana que muestra una perspectiva negativa hacia Colombia)

Identity
(Escribir el título de las películas que se refieren a la identidad en los que muestran un estereotipo negativo)

Historical memory in Colombian films
(Escribir el título de las películas que se refieren a la memoria histórica en los que muestran una perspectiva negativa hacia Colombia)

Final answer
 How do you rebuild your Colombian identity with the historical memory we have seen in Colombian films?
 (Cómo que tienes los ideas principales de identidad y memoria, debes responder la siguiente pregunta:
 ¿Cómo reconstituyes la identidad colombiana con la memoria histórica que hemos visto en películas colombianas?)

Respuesta:
 I built my identity with a better future for the country that adopted me, I built it without wars, without so much drug trafficking, I built it with a better future for Colombians and that they have. The right to speak to express what they feel, to the right to be free to that we are omitted without resentments without discrimination welcoming whoever comes to visit us with the best way and the best attitude and that we are all a country that prospers.

Final answer
 How do you rebuild your Colombian identity with the historical memory we have seen in Colombian films?
 (Cómo que tienes los ideas principales de identidad y memoria, debes responder la siguiente pregunta:
 ¿Cómo reconstituyes la identidad colombiana con la memoria histórica que hemos visto en películas colombianas?)

Respuesta:
 I would rebuild it by seeing the way to keep drugs away from Colombia or at least have a control over it because I feel that it is always related to our country and it is not right besides its consumption that become addictive, I would also like stop relating us with all drug traffickers and the Colombian government really do something to really change the country.

Final answer
 How do you rebuild your Colombian identity with the historical memory we have seen in (Colombian film)?
 (How do you use the ideas of memory and identity to answer the question?)
 => (Cómo reconstruye la identidad colombiana con la memoria histórica que hemos visto en películas colombianas?)
Response: exchange identity, unemployment, discrimination drug addiction or class inequality, Colombia is a state in South America whose history has been full of political, social and economic problems, including others. (debates regarding corruption, violation of human rights, drug trafficking among others.)

Annex # 11_ Narrative in simple past

1. I had a vacation with a Colombian drug trafficker.
 2. The influence in Colombian society with the drug has gone from quiet to a war.
 3. The guerrilla in Colombia brought poverty in many places.
 4. I had a vacation about the social inequalities in the country.
 5. Drug trafficking in indigenous communities in the 20th century.
 (Vocab)

Annex # 12_ Responses to hypothetical social problem situations using modal verbs

<p>Imagine you meet someone on an online application, and he/she lives in a region affected by violence. One day this person doesn't meet again in the online dating you used to have because he has been captured by armed groups. What would you do? How would you solve this problem to talk again with your boyfriend?</p> <p>(Imaginen que conocen a un chico en una aplicación en línea y él vive en una región afectada por la violencia. Un día él no vuelve a reunirse en las citas en línea que solían tener porque ha sido capturado por grupos armados. ¿qué harían como resolverían este problema para hablar otra vez con su novio?)</p>	<p>In the school where you go to, there is an increase in vandalism and juvenile delinquency. Your friends have already had their cell phones and personal belongings stolen on their way out of school. What would you do. How would you solve this problem if you were social leaders in your school?</p> <p>(En el colegio donde están se aumentan los casos de vandalismo y la delincuencia juvenil. A sus amigos ya les han robado el celular y pertenencias personales en la salida del colegio. ¿qué harían como resolverían este problema si fueran líderes sociales en sus colegios?)</p>
<p>Imagine that some foreigners ask you to stay with them for one night, offering you 5 million pesos. What would you do. How would you solve this problem of discrimination against Colombian women?</p> <p>(Imaginen que unos extranjeros les piden que estén con ellos por una noche y por eso les dan 5 millones de pesos. ¿qué harían, cómo solucionarían este problema de discriminación que se tiene en contra de la mujer colombiana?)</p>	<p>Imagine that in your school there are several cases of school violence and a friend of yours was hit on the head after classes. What would you do. How would you solve this problem if you were a social leader in your school?</p> <p>(Imagino que en tu colegio hay varios casos de violencia escolar y a una amiga tuya la golpearon en la cabeza en la salida de tu colegio. ¿qué harías, cómo resolverías este problema si fueras líder social en tus colegios?)</p>

I would tell my best friend to not sell drugs, I could not taste the drugs, it may destroy my life.

We could ask the girls why she sales drug and we could convince her to do something different she can seek professional help.

Annex # 13_ Puzzle activity

Annex # 14_ Activities related with Saber test 11 and this project

6

NOTICE

NO FIREARMS ALLOWED ON THIS PROPERTY

A. Military base
B. At the mall
C. Cali cartels

English saber test part 2 and 3 examples

7

NOTICE

NO DRUGS NO ALCOHOLIC BEVERAGES ALLOWED

A. At school
B. In a concert
C. In a bar

Instruction of part 2 from the English Saber test

Read the descriptions in the left column (1 - 3). Which word in the right column (A - F) matches each description?

Two words will be left over

8

Warning

Dangerous site

Children should not play in this area

A. In the park
B. Football field
C. Guerrilla zone

1 You can take this when you have a terrible headache.
2 You can go to this place when your body is not OK.
3 You can have this when you eat too much.

A. Crutches
B. Medicine
C. Nurse
E. Hospital
F. Stomach-ache

Can a criminal be executed in Colombia?

A. What's the matter?
B. Yes, they can die.
C. They cannot. They are in prisons.

Can a policeman vote in Colombia?

A. No, they can't. They are corrupted.
B. No they can't if they are in active service.
C. Very well

Part 4

2. What was Catalina's goal in life?

1 A. In front of
B. About
C. Between

2 A. In

A. To get breast implants due to a health disease.
B. To be an excellent student on her city.
C. To get breast implants at any cost, even if it meant making mistakes.

Part 6_ (Inferential reading)

Drug trafficking / Violence: Matar a Jesús

Paula, a 22-year-old student, witnesses the murder of her father, a popular political science professor at a public university in the city of Medellín. From a distance, she catches a glimpse of the murderer. Devastated by the pain after the events, Paula and her family will wait for justice, they will have to face official indolence, the case will soon be archived.

At the arrival of Christmas, just a couple of months after the murder, Paula accidentally crosses paths with Jesus, now she must deal with her father's young murderer. Paula looks at the man, she decides to approach this man, initially motivated by an almost primitive instinct, and eventually be able to cross the moral and ethical line of killing a man.

The encounter between victim and victimizer will lead Paula to define and think of the limits of her own humanity. Despite their obvious differences, Paula will find similarities with the young killer, she will see herself reflected in him and understand that he, like her, is just another victim of a violent and corrupt society. In her hands now lies the decision to break or perpetuate the vicious circle of violence and listen to what her heart says.

Cinearteca de Bogotá. *Matar a Jesús*. Taken, translated and adapted from: <https://cineartecadebogota.gov.co/bel/almatar-jesus-2>

Part 7_ Grammatical and lexical reading

Corruption/Armed conflict: Silencio en el paraíso

The film tells the story of Ronald, a 20 year old young man who has a bicycle with which he makes a living and supports his family when he can use his voice and a megaphone (1) in the Paraiso neighborhood advertising to different commercial establishments, in the (2) he looks for opportunities and the hard situation he lives in wanting to progress but with little support (3) in his family, a sector of the Colombian capital plagued by (4) poverty, gangs and urban (5) violence but which has one of the most beautiful views of the city where Ronald could have a job possibility.

Ronald is in love with Lady, a neighbor of the neighborhood who has no interest in him, but (6) in his letters she might change her mind and start to fall in love with him. However, Ronald's job is (7) and he gets a new job with a supposedly better salary by leaving Bogotá.

Some (8) agents (7) the public forces would come up with the idea of passing Ronald and other inhabitants of paradise off as guerrillas and killing them for the fact that they are wearing guerrilla uniforms and then they are executed and passed off as combat casualties. Ronald becomes a victim of (9) as (10) members of the national army are known in Colombia.

Saber Colombia: "Silencio en el paraíso". En línea. Consultado y adaptado de: <https://www.cineartecadebogota.gov.co/bel/almatar-jesus-2>

- | | | |
|--------------------------|---------------------------|----------------------|
| 1. A. On | B. In | C. About |
| 2. A. Calentous | B. Work experience | C. Absence of job |
| 3. A. From | B. At | C. For |
| 4. A. Poverty | B. Wealthy zones | C. Immigrants |
| 5. A. Prosperity | B. Guerrillas | C. Murder |
| 6. A. With | B. On | C. At |
| 7. A. For | B. With | C. Of |
| 8. A. Life protection | B. Extrajudicial killings | C. Legal enforcement |
| 9. A. Innocent civilians | B. Army groups | C. Drug cartels |
| 10. A. On | B. With | C. By |

Annex # 15_ Consent format

	FORMATO		
	AUTORIZACIÓN TRATAMIENTO DE DATOS PERSONALES Y DE MENORES DE EDAD <small>Resolución T87 de 18 de junio 2018</small>		
FOR009GSI	Fecha de Aprobación: 18-06-2018	Verión: 01	Página 2 de 2

AUTORIZACIÓN TRATAMIENTO DE DATOS PERSONALES DE MENORES DE EDAD

Ciudad y fecha: _____
Yo, _____, identificado con C.C. C.E. No. _____ expedida en _____, representante legal del menor _____, identificado con T.I. NUIP No. _____ declaro que he sido informado por LA UNIVERSIDAD PEDAGÓGICA NACIONAL (en adelante la UPN), identificada con NIT. 899.999.124-4, con domicilio en la ciudad de Bogotá y sede principal en la calle 72 No. 11 – 86 de Bogotá, que, de conformidad con los procedimientos establecidos en la Ley 1581 de 2012, Decreto Reglamentario 1377 de 2013 y el *Manual de política interna y procedimientos para el tratamiento y protección de datos personales de la Universidad*, disponible en la página web www.pedagogica.edu.co, actuará como Responsable del tratamiento de mis datos personales¹, necesarios para el cumplimiento de la misión de la UPN, obtenidos a través de canales y dependencias institucionales y que podrá recolectar, almacenar, usar, actualizar, transmitir, transferir y poner en circulación o suprimirlos, mediante el uso de las medidas necesarias para otorgar seguridad a los registros, evitando su adulteración, pérdida, consulta, uso o acceso no autorizado o fraudulento incluso por terceros.

Que tratándose de datos sensibles² y de menores de edad no está obligado a autorizar su tratamiento, salvo las excepciones consagradas en la ley o que medie su consentimiento expreso. Que es de carácter facultativo responder a las preguntas que traten de datos sensibles o menores de edad.

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

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

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

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

FIRMA

Nombre: _____

Identificación: _____