

Raising Cultural Awareness in a CLIL Class for Third Graders.

Innovative Pedagogical Proposal

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ABSTRACT

Even though in Colombia exists a National Plan for Bilingualism (Spanish – English) in different stages, Teaching English to Young Learners has been a challenge because it evidences critical issues talking about the preparation of future teachers (Clavijo, 2016). In addition, there exists “a lack of innovative and creative practices that articulate content from the disciplines in the curriculum” (Clavijo, 2016, p.7). In order to conjoin content areas with the English language teaching, Content Language Integrated Learning (CLIL) approach appears to give teachers the tools and guidance to make a contextualized practice. This approach has to do with teaching both content and language at the same time (Korosidou & Griva, 2016). Having this in mind, this pedagogical proposal looks integration of visual arts with English language teaching in a CLIL class promoting cultural awareness for third graders.

Key words: Visual Arts, CLIL (Content Language Integrated Learning), Cultural Awareness, English as a Foreign Language (EFL), Colombian Painters.

RESUMEN

Aunque en Colombia existe un Plan Nacional para el Bilingüismo (español – inglés) en diferentes etapas, enseñar inglés a jóvenes ha sido un desafío porque evidencia aspectos críticos en la preparación de los futuros docentes (Clavijo, 2016). Además, existe “falta de prácticas innovadoras y creativas que articulen contenidos de las disciplinas en el currículo” (Clavijo, 2016, p. 7). Con el fin de unir las áreas de contenido con la enseñanza de la lengua inglesa, la teoría de Aprendizaje Integrado de Contenido y Lengua (CLIL) aparece para brindar a los maestros las herramientas y la orientación con el fin de realizar una práctica contextualizada. Este enfoque tiene que ver con enseñar contenido y lengua al mismo tiempo (Korosidou & Griva, 2016). Teniendo esto en cuenta, esta propuesta pedagógica busca la integración de las artes visuales con la enseñanza de lengua inglesa en una clase CLIL que promueva la conciencia cultural de los estudiantes de tercer grado.

Palabras clave: Artes Visuales, CLIL (Aprendizaje Integrado de Contenido y Lengua), Conciencia Cultural, Inglés como Lengua Extranjera (EFL), Pintores Colombianos.

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CHAPTER 1

Context and Problem Statement

To begin with, this chapter presents a general overview of the situation in which the proposal is made. It includes a description of the local context of Colombian schools where the proposal can be developed and a description of the population as well. Likewise, the statement of the problem and the objectives are presented.

Local Context

The present proposal is made to be implemented by teachers in public and private schools in Bogotá - Colombia. In this way, it is necessary to check Colombian laws regarding education. First, in the *Constitución Política de Colombia 1991*, it can be found that education is seen as a right of the person and as a public service that has a social function: it seeks for the access to knowledge, science, technology, and other cultural assets and values. Also, this law asserts that adequate coverage of the service must be guaranteed for children, with the necessary conditions for the access and permanence in the educational system. Besides, education must be free in state institutions (Const, 1991, Art. 67).

Moreover, in *Ley General de Educación (Ley 115)*, education is perceived as a process of permanent, personal, cultural and social formation that is based on an integral conception of the human being, his/her dignity, rights and duties. Additionally, the Colombian educational system is composed by initial education, pre-school education, basic education (primary with five grades and secondary with four grades), middle education (two grades that culminates with a *bachiller* degree), and higher education (Ley 115, 1994, p.1).

Now, knowing what education is and how it works it is relevant to see The National Plan of Bilingualism which includes the new Standards of communicative competence in English.

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This Plan was born to strengthen the teaching and learning processes of the foreign language in Preschool, Basic and Middle Education to guarantee comprehensive training, the development of skills of global citizens in the 21st century and promote the generation of cultural, academic, social and professional opportunities according to the needs of the Educational Institutions and the regions (Colombia Aprende, n.d.). With this plan, English becomes an important aspect since it can open the multiple employment opportunities and improves the communication skills in all educational sectors.

General description of possible population

According to Malia (2004), there are three groups of learners when Teaching English to Young Learners (TEYL): from 4 to 6 years-old, 7 to 9 years-old and 10-12 years-old. The present proposal is focused on the second group, from 7 to 9, which means kids from third grade.

Tassoni (2016) affirms that children at these ages can have the following characteristics:

- ***Physical development:*** The kid evolves in his/her finer and gross motor skills, for example, he/she can control pencil in a small area and does a detailed drawing.
- ***Social and emotional development:*** The child can form firm friendships and is very supportive of each other. At that age, the child begins to increase the sense of morality and his/her own confidence.
- ***Communication and speech development:*** The kid can speak using descriptive language. Also, he/she enjoys jokes, singing, rhymes, etc.
- ***Intellectual development:*** The child starts to develop the ability to think about several things at once. Besides, he/she enjoys games and rules and has a great curiosity in relation to his/her environment. (pp. 1 – 27)

Additionally, as determined by *Estándares Básicos de Competencias en Lenguas Extranjeras: inglés* (2006), children from third grade are in a basic level of English, more specifically Beginners A1. At this level, children are supposed to understand short stories told in simple language, develop strategies that help the kid to understand some words, expressions, and sentences that he/she reads, and understand basic language about family, friends, games, and familiar places, if others speak slowly and with clear pronunciation. Also, children must use their mother tongue frequently to show that they understand what they read or hear, they speak in English with short, isolated words and sentences to express their ideas and feelings about school or family issues. Finally, kids participate in short conversations and structure their writing in a simple way because their English is basic (pp. 18 – 19).

Statement of the Problem

As it was mentioned, Colombia has a National Plan of Bilingualism that was made to improve students' ability to communicate in English. Nonetheless, in accordance with Clavijo (2006), there are some issues when preparing young learners' teachers. It means that sometimes educators are taught to teach in traditional ways focused on grammar issues, linguistics, etc. rather than other language skills. Therefore, the English teaching becomes a separate experience that might not accomplished the goal of the National Plan.

In this manner, Clavijo (2006) also mentioned that there is a lack of innovative and creative procedures that make teaching a decontextualized practice since the content areas are separate from the English language. Likewise, “future teachers remain unprepared for teaching in classrooms full of children with diverse cultural and socioeconomic needs and literacies” (Clavijo, 2006, p.7). Hence, this foreign language should not be taught in schools as an isolated subject that has not the opportunity to cross between the others or the context; as an alternative,

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English teachers could take advantage of other content areas and knowledge to teach the language.

Besides the above, in Colombia the materials used to teach and learn English are books edited in other countries like the U.S and Great Britain. These books are not for specific group of learners from a specific country, instead, they are made to be implemented in any kind of context in the world. It means that these books “are not adapted to Colombian learners’ linguistic (syntactic, morphological), phonetic (phonologic), pragmatic, and sociocultural specific needs.” (Le Gal, 2018, p.163). In other words, it is necessary to design materials that consider the Colombian culture to make practices closer to teachers and students, and to be in line with the reality of Colombian classrooms.

Objectives

General Objective

- To create an innovative pedagogical proposal that raise cultural awareness by the integration of visual arts and English following CLIL principles.

Specific Objectives

- To open the possibility to appreciate the Colombian culture through the meaning of some paintings.
- To use ICT tools for the creation of didactic and pedagogical material.
- To apply CLIL principles for the creation of didactic units based on some Colombian painters.

Rationale of the Proposal

Now, having the previous information in mind, Le Gal (2018) says that “it definitely makes sense to take advantage of the latest developments, theories and research in the field to

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help build more modern and efficient teaching and learning practices” (p.161). In this order, it is important to refresh the teaching methods to make them more appropriate for the Colombian context.

That is why some authors have attempted to develop several studies to integrate other content areas like visual arts in EFL classrooms. Those studies are based mostly on the oral skills and oral production, separating the other language skills. Even though MEN (2006) states in the national standards that ELT should develop the communicative competence which includes the language reception and production, in other words, English should be taught in an integrated way with the four language skills: reading, listening, speaking, and writing (p.12).

Furthermore, in *Orientaciones Pedagógicas para la Educación Artística en Básica y Media* (2010) it can be found that from first to third grades it is necessary to emphasize the development of sensitivity and processes of reception, creation, and socialization. In addition, in these grades it is recommended to develop methods that integrate the different artistic practices (dance, theater, visual arts, music and literature) in an articulated way with other fields of knowledge (p. 85). In like manner, as it was mentioned in the description of the population, children in third grade are in a basic level of English. Apropos to this, the present proposal seeks the articulation of visual arts and English language teaching to develop cultural awareness. That is why teachers will find here some material and guidelines to raise cultural awareness following Content Language Integrated Learning (CLIL) principles with English and visual arts for third graders.

CHAPTER 2

Literature Review and Theoretical Framework

This chapter will present the literature review and the theoretical framework that will define the key concepts for this proposal: Cultural awareness, Visual Arts, and CLIL approach.

Literature Review

In this part of the proposal a literature review is needed to analyze some national and international studies based on important researchers. The following studies present several connections with the use of visual arts and CLIL approach to teach English as a Foreign Language. The following chart will show the studies mentioned:

Table 1. *Literature Review*

TITLE OF RESEARCH	AUTHOR, YEAR AND CITY
Promoting self-oral expression through the use of Artistic Tasks: engaging English Language Learners through the Arts (Universidad Pedagógica Nacional)	Álvarez, I. (2018). Bogotá, Colombia
The colorful meaning of my words (Universidad Pedagógica Nacional)	Yepes, N. (2017). Bogotá, Colombia
Teaching English through arts and crafts to third grade public school children at Institución Educativa Suroriental de Pereira (Universidad Tecnológica de Pereira)	Gómez, G. (2017). Pereira, Colombia.
The impact of using art in English language learning classes (Islamic Azad University)	Farokhi & Hashemi. (2012). Toyserkan, Iran.
Integrating art into teaching English at a primary level: a case study (University in Prešov)	Straková, Z. (2011). Prešov, Slovakia
It's the same world through different eyes: a content and language integrated learning project for young EFL learners (University of Western Macedonia)	Korosidou & Griva (2016). Macedonia, Greece.

The first one is a qualitative action research titled *Promoting self-oral expression through the use of Artistic Tasks: engaging English Language Learners through the Arts* carried out by Álvarez (2016) in Bogotá, Colombia. This research focuses on the application of artistic tasks to promote self-oral expression in English with third graders. The methodology implemented was divided in three stages: 1) The first one was called *pre-task*, here students participated in some activities in which they used useful words and phrases for the next step, 2) *the task cycle*, in this stage students performed the task (reading or listening in small groups) and after that they prepared a report which guided to the 3) *language focus*, in this stage the specific language characteristics from the task were emphasized and the feedback took place. Besides those stages Álvarez (2016) states that “During the while activities is when students interact with different kind of materials and artistic techniques due to this is relevant that they produce with creativity and add other details to the artistic task” (p. 44). Having that into consideration, in this study it was found that artistic tasks are a strategy that can offer opportunities to enhance oral skills. Also, as collateral effect, teaching with arts provides an input that activates children’s ability of reflection because it allows them to talk from their experiences, likes, and interests. Moreover, this research shows that using arts in the EFL classroom suits the learning process meaningful and contextualized.

The second one is a study called *The colorful meaning of my words* developed by Yepes (2017) from Universidad Pedagógica Nacional. This research aimed to develop visual literacy to enhance vocabulary in fourth graders with the use of picture books and visual arts. This author attempted to implement two main stages, the first was *getting into the visual arts world* and *the images of my head*, that looked for the implementation of visual arts by motivating students to the arts’ work creation; and the other stage was *reflecting and planning informed action*, aimed

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to let students share and socialized their opinions about the process with their artworks. In this study is seen how kids grow their vocabulary and visual literacy in a meaningful way taking an active role. In this manner, this study demonstrates the importance of using visual content for young learners, since visual arts can give kids motivation to learn as they have become dependent on visual because of their constant exposure to the internet, video games, etc.

Furthermore, *Teaching English through arts and crafts to third grade public school children at Institución Educativa Suroriental de Pereira* was a research done by Gómez (2017) in the Universidad Tecnológica of Pereira. It has the aim of implementing communicative methodologies using Arts and Crafts to enhance the oral production of third graders, focusing on learning and understanding English vocabulary in a meaningful way rather than on grammar rules. This was a classroom project that had a design with four steps, the first one was *planning*, in which vocabulary was presented with some pictures, toys, etc. then, *implementation* was done in some sessions with several activities, for example, a warm-up activity in which kids chose their favorite mammal to create a mask. Those activities aimed to maintain children's motivation and interests alive; after that, *assessment stage* appeared "at the end of every session by collecting the crafts models learners did during the class" (Gómez, 2017, p. 22); and finally, *reflection* took place by focusing on the professional growth, student's responses, and linguistic outcomes. Therefore, this study's main finding is that English can be taught in a meaningful way as kids can find motivation to develop their oral skills through Arts, Crafts and CLIL approach.

On the other hand, talking about international research the fourth study is named: *The impact of using art in English language learning classes* and it was carried out by Farokhi & Hashemi (2012) in Toyserkan, Iran. This article is very relevant for the present proposal because it demonstrates the importance of teaching English and arts combining the language skills:

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reading, writing, listening, and reading. As a matter of fact, Forkhi & Hashemi (2012) affirm that “arts enable students to understand the world in which they live” (p. 923), it means that through visual arts children will learn not only about the language but also about themselves and their surroundings. In addition to this, these authors assert that the actual pedagogical practices are boring for kids so arts can give them motivation to learn.

The fifth research is titled *Integrating art into teaching English at a primary level* and was done by Straková (2011) in Prešov, Slovakia. This case study is:

based on the aim to monitor whether the language level limits the interest of learners to work with art pieces and their language production. It describes an example of how art and language can be developed together in a class where the focus is not exclusively on language practice but where the goals have been set much wider (p. 77).

This case study was carried out with 3 different kinds of lessons: the *lead-in* lesson, which was an introduction into the Art topic, then the *theme lesson* that was about language production by describing a painting using English, and finally the *feedback lesson*.

This author claims that nowadays there are debates about the benefits of integrating the language teaching with other subjects; although the most common subjects are social sciences, natural sciences, math and physics, art can give students some tools to be creative even with their language and feel freedom of expression. Besides, as Straková (2011) asserts “this case study is just an example of how integration can bring meaningfulness into the language learning stereotype” (p. 80).

Finally, the last research *It's the same world through different eyes: a content and language integrated learning project for young EFL learners* was carried out by Korosidou & Griva (2016) in the University of Western Macedonia, Greece. That study was produced under

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CLIL approach principles to teach English as a Foreign language to fourth graders. Here, a mini syllabus was made based on stories and the objectives were to develop the four languages skills, teach the content and enhance children's citizenship awareness. This mini syllabus was around these topics: *children from different races, the immigrant child, the disabled child and me and "the other"*. Each of them was developed under the principles of task-based framework with three stages: *the pre-task stage*, which aim was to introduce the topic and the task, so "students were encouraged to guess what the story would be about, as well as to take notes regarding the aspects of the story which were of interest" (Korosidou & Griva, 2016, p. 121), in this phase the specific vocabulary was shown with some photos and flashcards. After that, the *task-cycle stage* was carried out, in here students were asked to re-tell the story, draw some pictures and describe them. And finally *the language focus and feedback stage* was about giving children the chance to talk and use the vocabulary previously acquired, therefore, they could share their own feelings and perspectives on what they did, as Korosidou & Griva, (2016) say: "During this stage, opportunities were provided to students to enhance their equity sensitivity and to be aware of citizenship issues; to exemplify, they were asked to discuss and reflect on issues of social injustice and inequality" (p.122). The authors concluded that students improve their receptive and productive skills and their sensitivity towards diversity.

To conclude, it can be seen that some of the previous studies give guidance to this proposal regarding the use of artistic content, cultural awareness, CLIL approach for young learners and English language teaching. Therefore, just as the proposal aims to integrate all these elements to create some didactic material, it is important to recognize how these concepts have worked in other contexts, at other times, in order to adapt them.

Theoretical Framework

In this part of the proposal, the theoretical concepts are going to be presented. These constructs are: Culture, Cultural awareness, Visual arts and Content Language Integrated Learning.

Culture

Throughout history, culture has had different definitions that have been developed from different branches of knowledge. Some of them agree that culture is given by interaction and define some behaviors of human beings. In this sense, for this proposal, culture will be defined as a purely social manifestation that is observable from its multiple representations. In this sense, there is a classification of culture according to Miquel and Sans (1992, as cited in López, 2017)

“La cultura con mayúsculas o con “C”, la cultura con K y la cultura a secas.”

First, *la cultura con mayúsculas* is understood as the entire set of formal knowledge to which not all members of a community can access because they belong to restricted contexts. In here appear the knowledge about literature, history, art, music, that is, tangible works of the production of humans. On the other hand, *cultura a secas* refers to the knowledge of the ways of acting in certain circumstances. It is a general and implicit knowledge of norms of the language and culture of a society. For instance, it is the knowledge about how to act at a wake, what color to wear and its symbology, relating to a specific situation. Finally, in *la cultura con K* it is stated that the non-standardized knowledge of a community belongs to this type of culture. Although this knowledge also belongs to particular contexts, it differs from *la cultura con mayúsculas* since it is more informal and accessible to more individuals. An example of this type of culture is the

slang used by different groups of a population: youth slang, professional slang, among others (pp. 35-36).

Having the above in mind, the type of culture that will be worked on along this proposal is *la cultura con K* this is due to the fact that several cultures are mixed in the Colombian culture, so, the point is to work with some specific contexts that are portrayed in the works of Colombian painters: Fernando Botero, Ana Mercedes Hoyos and Ruby Rocío. The first painter will show how he sees the music, people and some fruits that will be closer to the context of students. While Ana Mercedes, a painter of the Afro-Colombian community of San Basilio de Palenque, and Ruby Rocío, a painter of the Núkak-Makú indigenous people, will provide an approach to communities that are further away from the capital.

Cultural Awareness

Having in mind the previous concept, Cultural Awareness will be defined as the ability of being conscious of the own culture. As Byram (1997) and The Standards for Foreign Language Learning (1999, as cited in Frank, 2013) declare “teachers can help students to activate their “cultural antennas” by making them aware of important elements of their own culture” (p. 3). Those “cultural antennas” refer to being aware that everyone belongs to a culture that shapes the way of think and act in different situations. In addition to this, Kramersch (as cited in Arias, Gómez, and Vera, 2015) assert that “culture should be seen as a language practice and as the core of language teaching” (p. 33). It means that language cannot be separated from the culture, so, the language teaching should be encouraged to promote that cultural awareness.

Additionally, and as Coyle, Hood & Marsh (2010) declare “integrating cultural opportunities into the CLIL classroom is not an option, it is a necessity” (p. 64). Consequently, integrating visual arts with English language could give kids the opportunity to learn more about

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their own culture. This is relevant since students can be confused when learning a new language because most of the material for English learning and teaching is about the countries in which English is the first language (e.g., England, Australia, etc.), so kids can get confused trying to understand this new view of life without realizing that they have a perspective too. Therefore, learners need to have an atmosphere that allows them to think about themselves and their own culture.

All of this aims to prepare them for the future when they will be facing different cultures, and, that process can be easier for children because if they understand their environment, they can see more easily the differences between them. In this way, that atmosphere will be given in this pedagogical proposal by visual arts, so that children can see how Colombian painters see the world and they can portray some ideas about their context through drawing, painting, etc. As Steiner et al. (2010) assert “By integrating the arts and artmaking into English language teaching and learning, students will develop and deepen their understanding of their own and others’ human experience” (p. 2). Therefore, arts enable learners to create connections of their own context and can raise their cultural perceptions.

Visual Arts

For the present proposal, visual arts will be defined as an art form related to the visual sense, it means that works can be created to be enjoyed by eyes. Visual arts include painting, drawing, printmaking, sculpture, ceramics, photography, video, filmmaking, design, crafts, architecture, computer art and plastic art (Britannica, n.d.). Therefore, arts education could encourage children to learn in a meaningful and enjoyable way while making connections with their surroundings. That is why, Goldbert (2017, as cited in Cárdenas, 2019) affirm that art gives

children opportunities to have amazing imaginative moments that enable them to explore their world.

Having all above in mind, Jenson (2018) states that “Arts education provides infants, toddlers and young children artistic opportunities that encourage their learning while also contributing and advancing their holistic development” (p.75). It means that working with visual arts could help children to grow in their development by providing suitable opportunities while learning. As a matter of fact, arts have some benefits for young learners, as Kindler, (1997); Lowenfeld & Brittain, (1970) and Mace (1997, as cited in Barton, 2015) established; these beneficial influences include:

- *Physical development* through hand-eye coordination and fine-motor skills acquisition and refinement
- *Social interaction* through experiences of sharing resources, assuming different roles in the art making process, and helping others, differentiating one’s work from others, questioning, considering, evaluating, and appreciating the work of others.
- *Cognitive development* through arts specific language use, exploring and connecting concepts and objects to symbols, making choices over subject matter, different media, materials, and methods to produce art.
- *Expressive qualities* including the ability to communicate concepts and ideas, young learners may not have language to describe sufficiently but experience nonetheless.
- *Imagination, creativity and experimentation* through trailing techniques, methods and materials and sequencing them in meaningful ways to the early learner, as well as linking one’s own behaviors and actions with creative results.

- *Problem solving skills* which are often embedded in arts education such as producing a play, working out what colours or medium to use in visual arts, or deciding what sounds work together in a performance. (p.63)

As a conclusion, visual arts were selected to be the content in this proposal because they can offer kids great opportunities to appreciate their surroundings. That is also the reason why visual arts will be given by Colombian painters who have portrayed some aspects that are key in the Colombian culture. These artists could open the perspectives of appreciating the country in different ways.

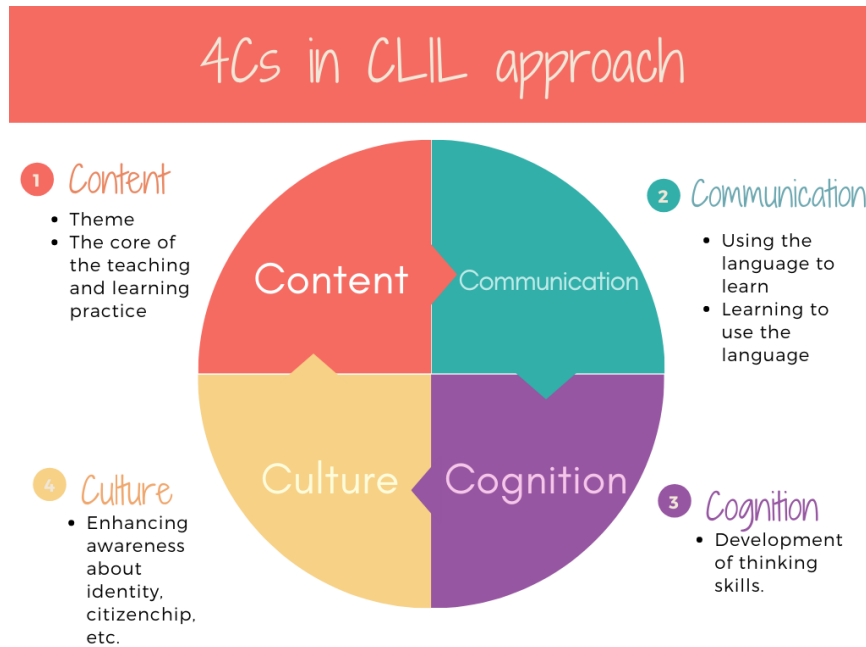
Content Language Integrated Learning (CLIL)

Content Language Integrated Learning is a dual-focused educational approach in which an additional language (it is often the learner's foreign language) is used for the learning and teaching of both content and language (Coyle, Hood & Marsh, 2010). This approach is innovative because of its integration since it allows to have a more holistic educational experience. Besides that, Coyle, Hood & Marsh (2010) also assert,

CLIL is an approach which is neither language learning nor subject learning, but an amalgam of both and is linked to the processes of convergence. Convergence involves the fusion of elements which may have been previously fragmented, such as subjects in the curriculum. This is where CLIL breaks new ground (p.4).

Moreover, CLIL approach has some principles that are describe as the 4Cs:

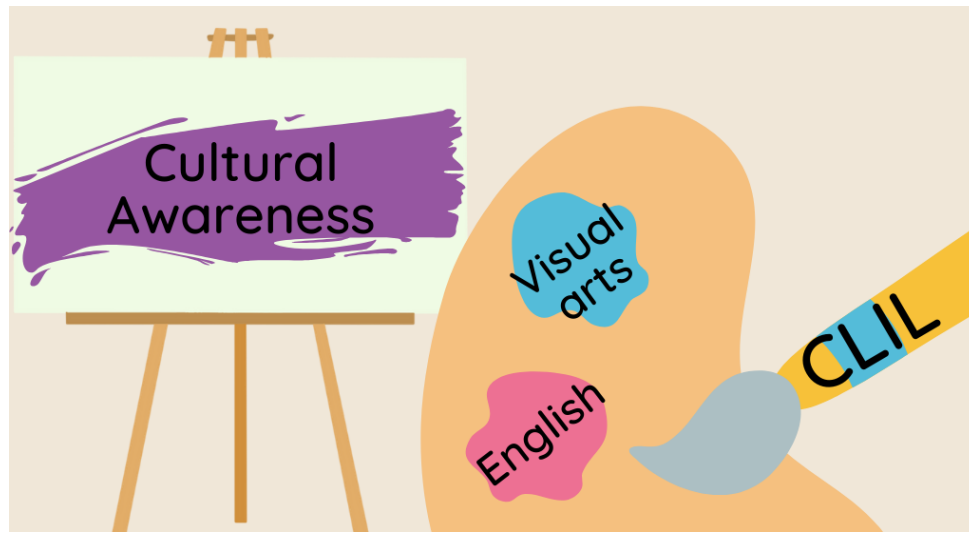
Figure 1. 4Cs in CLIL approach by Coyle, Hood & Marsh (2010).



As seen in the figure, *content* is the theme, the base of the whole teaching and learning practice. Second, *Communication* is related with using the language to learn and learning to use the language, it means that the language using has an emphasis on the communication and learning demands while language learning has an emphasis on grammatical progression (Coyle, Hood & Marsh, 2010). Third, *Cognition* has to do with challenging “learners to create new knowledge and develop new skills through reflection and engagement in higher-order as well as lower-order thinking” (Coyle, Hood & Marsh, 2010, p. 54). Finally, *Culture* is about enhancing awareness about identity, citizenship, pluricultural societies, and so on. These 4Cs cannot be separated, they coexist together.

Overall, this approach was selected since the goal of this proposal is to raise cultural awareness but at the same time develop both English and arts content. In addition to this, it is essential to get out of traditional practices and start using this type of methodologies that consider other types of needs, contexts, processes, etc. In the following figure it will be evident how this methodology will work with the other concepts previously addressed.

Figure 2: Visual representation of constructs.



CHAPTER 3

Methodological design


Aiming at raising cultural awareness for third graders, this proposal seeks for the creation of some material in which teachers can find information about the integration of English language teaching and visual arts following CLIL principles. In this manner, the following table illustrates the stages of the proposal with their general objectives, CLIL focus and some language functions that refer to the role of language in the lessons:

Table 2. *Stages of the proposal*


Stages of the proposal			
STAGES	GENERAL OBJECTIVES	CLIL FOCUS	LANGUAGE FUNCTIONS
Identifying visual arts vocabulary	To introduce visual arts' vocabulary and recognize some generalities about it.	Content and cognition	To incorporate new vocabulary to recognize visual arts' generalities
Introducing the painter	To recognize the painters and their general information	Content	To talk, read and listen to information about the painters
Knowing his/her technique	To appreciate how the painters portray Colombia	Communication	To express opinions and feelings about the representation of Colombia
Doing his/her technique	To create children's own appreciation of their surroundings based on the painters' techniques	Cognition	To listen to instructions to create some artworks
Appreciating Colombian culture	To realize the importance of Colombian culture	Culture	To reflect on the importance of some components of Colombian culture

These stages will be found in four big units, each one with some specific activities in the following way:

Table 3. Units of the proposal

UNITS	STAGES	LESSON PLAN	ACTIVITIES
Unit 0: Introducing visual arts	Identifying visual arts vocabulary	Identifying visual arts vocabulary	<ul style="list-style-type: none"> - Identifying new vocabulary with flashcards - Playing a memory game
Unit 1: Fernando Botero	Introducing the painter	Who is Fernando Botero?	<ul style="list-style-type: none"> - Brainstorming Fernando Botero and his works - Watching a video about him with guided questions - Reviewing some of his paintings with a mini gallery
	Knowing his technique	How does Botero paint?	<ul style="list-style-type: none"> - Checking Botero's technique with a short presentation - Coloring two of his works with specific instructions - Sharing with their partners their creations and feelings about this painter 
	Doing his technique	Let's paint like Botero	<ul style="list-style-type: none"> - Reviewing Botero's technique with the mini gallery - Drawing and painting their family with Botero's style - Drawing and painting their classmates/teachers with Botero's style - Creating a mural with those creations
	Appreciating Colombia	Botero and his chubby style	<ul style="list-style-type: none"> - Brainstorming Colombian Culture - Representing Colombia with a plasticine handmade - Sending a message to Botero

UNIT	STAGES	LESSON PLAN	ACTIVITIES
<p>Unit 2: Ana Mercedes Hoyos</p>	<p>Introducing the painter</p>	<p>Afro-Colombians and their legacy</p>	<ul style="list-style-type: none"> - Activating knowledge about Afro-Colombian people - Reading/listening a short story about Afro-Colombian people with some of Ana's paintings. - Solving a puzzle with Ana's painting.
	<p>Knowing her technique</p>	<p>The skin colors</p>	<ul style="list-style-type: none"> - Asking children to show the "skin" color and creating a reflection about the multiple skin color that exist - Coloring an Ana Mercedes' painting - Drawing and coloring children's own hands - Creating a mural of their hands
	<p>Doing her technique</p>	<p>A wool artwork like Ana's</p>	<div data-bbox="1182 818 1352 1052" data-label="Image"> </div> <ul style="list-style-type: none"> - Brainstorming some Afro-Colombian famous people - Creating a wool artwork with an Afro-Colombian and kids' favorite fruits with Ana Mercedes' style
	<p>Appreciating Colombia</p>	<p>Afro-Colombian cultural representation</p>	<ul style="list-style-type: none"> - Bringing some Afro-Colombian accessories to do a cultural representation - Explaining why those accessories are relevant in Afro-Colombian culture - Creating a self-portray of children with their accessories following Ana's style - Adding the creations to the mural

UNIT	STAGES	LESSON PLAN	ACTIVITIES
Unit 3: Ruby Rocío	Introducing the painter	The nomadics Núkak-Makú	<ul style="list-style-type: none"> - Activating knowledge about Indigenous people with a collage of drawings or images - Watching/Reading a comic about Ruby Rocío - Creating wild animals with leaves 
	Knowing her technique	Ruby and the mimetismo	<ul style="list-style-type: none"> - Checking Ruby's technique with a short video - Creating a tree with children's hands as the trunk and the leaves with colors they consider indigenous - Explaining why children select those colors and their feelings with Ruby's works
		Plasticine from scratch	<ul style="list-style-type: none"> - Making plasticine from scratch
	Doing her technique	Beign part of the nature	<p>With the previous handmade plasticine:</p> <ul style="list-style-type: none"> - Drawing and painting an indigenous person and a landscape with Ruby's style - Finishing the mural with these creations
	Appreciating Colombia	A bracelet for Colombia	<ul style="list-style-type: none"> - Filling in the missing words in a short story about indigenous people - Doing a bracelet - Making a comparison and contrast in a worksheet with indigenous and citizens to reflect about respecting the difference

Those stages are planned to be developed in one hour and they have different activities to achieve the goals following CLIL principles. That is how, the first stage **Identifying visual arts vocabulary** is centered on both Content and Cognition since the point of this moment is for kids to be introduced to the visual arts content and learn some important vocabulary to keep in mind for the other units.

Later on, the **Introducing the painter** stage appears, which is related to the C of Content. Teachers will find information that shows some generalities about the painter (e.g. When was the painter born? Where did he/she born? Why did he/she become a painter? ...).

Into the bargain, the second stage is called **Knowing his/her technique** and is related with the C of Communication in CLIL approach because the stage is focused on letting kids interact with each other. For that reason, teachers will find information about the technique of every painter, what makes their paintings special and easy to differentiate; as the proposal is for third graders with basic level of English, the technique will refer to simple differentiations between the painters, for example, the volume in the bodies of Botero's is highlighted, while Ruby shows the human body joined with leaves and Ana Mercedes prefers not to paint the faces, only the legs.

On the other hand, the third stage named **Doing his/her technique** appears and it is related with the Cognition principle since children are encouraged to use their fine motor skills to come up with activities of drawing, painting, coloring, and so on. In here, children are inspired to portray some of their closest culture, like their family or classmates, in the technique of every painter.

Finally, **Appreciating Colombia** is the last stage which is associated with the C of Culture because in this moment the facts of Colombian culture that were worked on in previous

Raising cultural awareness in a CLIL class for third graders

stages are going to be highlighted. And thanks to this, the children could promote their cultural awareness by realizing the wonders in their country, what people are like, what differentiates them from others and how through respecting difference they can appreciate others. That is why these specific painters were selected, since each of them has portrayed Colombia in different ways in their work. This is how in Botero it can be seen some of the Colombian traditions such as what it means to dance in Colombia. On the other hand, Ana Mercedes Hoyos makes people appreciate the Afro-Colombian community, especially by painting people from *San Basilio de Palenque*. And finally, Ruby Rocío shows a community that is often forgotten: indigenous, specifically the *Nukak-Makú tribe*. This painter shows us through her works how important it is to value these indigenous communities that have always been in the national territory.

CHAPTER 4

Pedagogical Proposal

This chapter contains the concepts that support this pedagogical proposal. Those concepts are vision of language, vision of learning, vision of teaching and vision of the classroom.

Besides, the instructional design will be addressed.

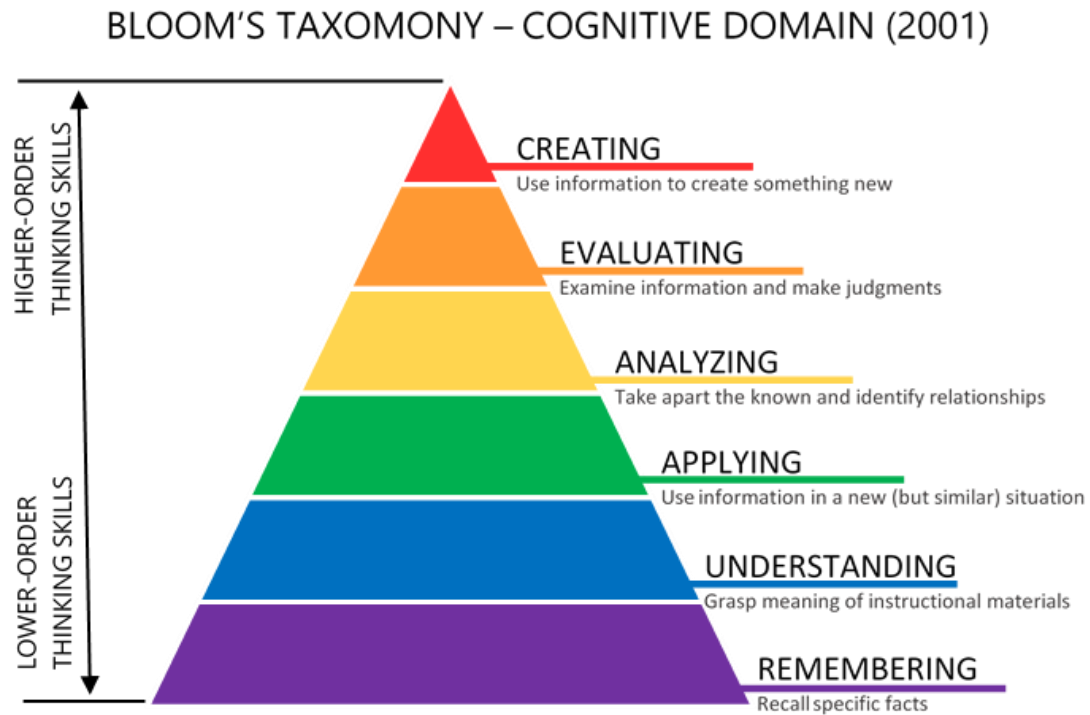
Vision of Language

As it was explained in the theoretical framework, CLIL approach has to do with the integration of the 4Cs. That is why for the proposal language will be seen as the *C* of *Communication*. Therefore, language is the vehicle that is used to learn the content as well as the goal of learning as “it involves learners in language using in a which is different from language learning lessons” (Coyle, 2005, p.5). As CLIL is a dual-focused approach, content learning and language learning are both important. Hence, learners are going to use the language to learn the content and to learn the language itself, it means that language goes further than grammar rules.

Vision of Learning

Taking into account that in CLIL approach everything is interconnected, learning will be seen as the *C* of *Cognition* from CLIL principles. As Coyle, Hood & Marsh (2010) state, cognition has to do with a thinking process in which learners develop knowledge and skills. Furthermore, learners need to be challenged to build their own knowledge and to use the language to communicate. In other words, learning is not about transferring knowledge from an expert to a novice, instead, it is an active process that let learners build their own ideas. That is to say, learning can also be related with the higher order thinking skills as stated in Bloom’s taxonomy:

Figure 3: Blooms taxonomy graphic description.



Note. Bloom's taxonomy graphic description. From University of Florida (n.d.)

In this pedagogical proposal, these thinking skills can be seen specially in the stage *Doing his/her technique* since children are encouraged to first remember some facts about painter's techniques that were seen before, then understand some general aspects of them, and later, apply that information into the creation of their own artworks. The processes of analyzing and evaluating would be in the middle of applying and creating, when children may begin to make decisions about how they are going to make their works of art, how they are going to follow the style of the painter and even include something of their own style.

Vision of Teaching

It is important to characterize the vision of teaching since this proposal is for professors. In this way, this concept is seen as an active process that must change established habits founded in the traditional way of teaching. That is why educators need to understand that a CLIL class is

not just about the language or the content but both working together, so they should be prepared to adapt material for their learners. As Papaja (2015) mentioned:

What is evident is that a professional teacher will recognize that the CLIL context means that it is not only the teacher's linguistic competence, which is of importance, but also that of the learners. (...) This leads directly to the notion of methodological shift. The main characteristic of this shift lies in the movement from teacher-centered to learner-centered methods (p.148).

Consequently, professors might be prepared to open their perspectives on what is traditionally known as teaching and begin to appreciate these new methodologies that provide more tools for 21st century education. Besides, they should also know that they will not always be the center as students would be more active and engage in the development of the class.

Vision of the Classroom

The classroom will be seen as: 1) the means by which children can bring their realities and thus explore them as they work with visual arts, and 2) the place where the creations of some Colombian painters will be socialized, explored and recreated to understand a little more about the way in which they see the country. In addition to this, it is expected that the classroom will be full of diversity, for example, children from different cities/towns of Colombia, because this could promote the cultural awareness since children will contribute different things from the realities of those places.

Instructional Design

In here, the lesson plans for the units 0 to 3 will be found. In the appendix it can be found the material for the activities or in some cases the examples of what is expected to do. Also, the teacher can find the lesson plans in Canva for a better visualization:

<https://www.canva.com/design/DAEwg0JG-Zo/view>

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Also, a webpage was created with the ICT tool Google sites, this website is open to the public, so it is easily accessible. In there it can be found all the material and activities design for this pedagogical proposal: <https://sites.google.com/view/raising-cultural-awareness/home>



Identifying visual arts vocabulary

Unit 0: Introducing visual arts

Stage: Identifying visual arts vocabulary

CLIL focus: Content and cognition

Time: 60 minutes



General objective: To introduce visual arts vocabulary and recognize some generalities about it.

Guided questions: What is art? What do you know about painting?
Do you know Colombian painters?



TIME	ACTIVITY	PROCEDURES	RESOURCES
15 min	Activating knowledge about visual arts	<ul style="list-style-type: none"> For the first activity the teacher will show the class some flashcards that contain the following images without the words: <ul style="list-style-type: none"> -Arts -Painter -Painting -Paintbrush -Landscape -Colors -Texture -Technique -Gallery -Shape -Fernando Botero -Ana Mercedes Hoyos -Ruby Rocío The teacher will show one by one asking: "Do you know what it is?" "And this?" 	Flashcards (Appendix 1)
20 min	Showing the flashcards	<ul style="list-style-type: none"> After that, the teacher will show the class the same flashcards one by one but this time with the names on it. Also, the teacher will say the names out loud and ask students to repeat them. <p>Recommendations: If possible, the teacher could show the flashcards and the objects at the same time to let kids interact with them.</p>	Flashcards (Appendix 1)

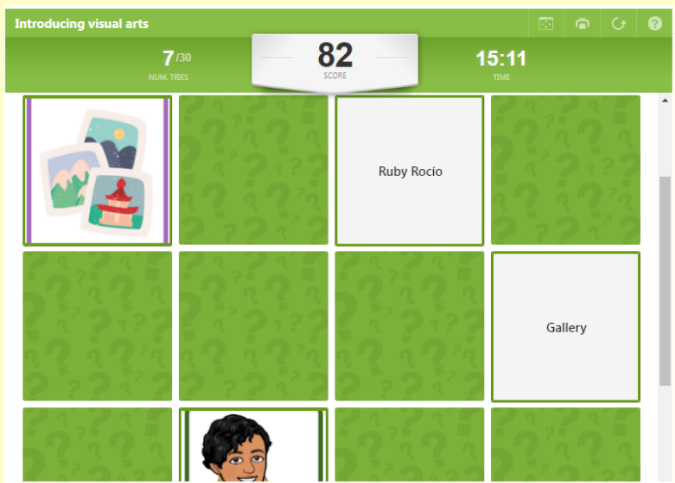


25 min	Memory game	<ul style="list-style-type: none"> Finally, after reviewing the vocabulary, the teacher will start the memory game with the previous flashcards. If it is a face-to-face class, the teacher could ask the students one by one to uncover the cards and when there is a match, they say the name all together. If it is a remote class, the teacher could let each student play on their device and then share with the class which card they liked the most. 	Game in Educaplay (Appendix 2)
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Appendix 1 Flashcards



Appendix 2 Memory game





Who is Fernando Botero?

Unit 1: Fernando Botero

Stage: Introducing the painter

CLIL focus: Content

Time: 60 minutes

General objective: To recognize Fernando Botero and his general information

Guided questions: Do you know Fernando Botero? Who is he?

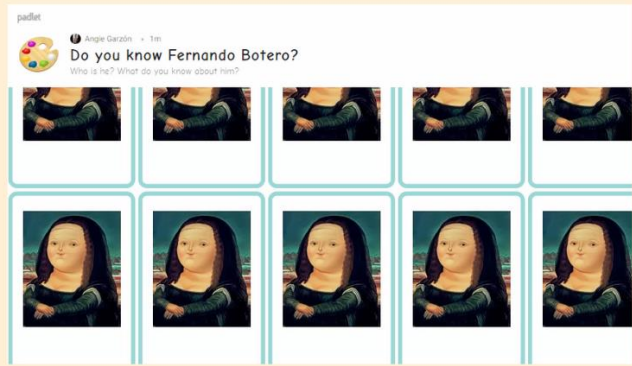


TIME	ACTIVITY	PROCEDURES	RESOURCES
15 min	Activating knowledge about Botero	<ul style="list-style-type: none"> For the first activity the students will brainstorm their knowledge about this painter by answering the following guided questions: <ul style="list-style-type: none"> - Do you know Fernando Botero? - Who is he? - What do you know about him? Their answers will be collected by the teacher with the aim of establishing a little conversation with students, those answers will be collected in an interactive board or traditional board. 	Padlet/Board (Appendix 1)
25 min	Watching a video	<ul style="list-style-type: none"> After that conversation and based on the vocabulary worked in the first class, the teacher will play a video with key information about Fernando Botero. This general information will contain: <ul style="list-style-type: none"> - Where is he from? - Why did he become a painter? - What does he paint? - How does he paint? After watching the video, the interactive video will take place in which some questions will appear while reproducing the video. The teacher should play the video twice in face-to-face classes, but if students are remotely the teacher should let them answer the video by themselves and then play it with the whole group. 	Video and interactive video in Educaplay (Appendix 2)



20 min	Reviewing some paintings	<ul style="list-style-type: none">• After knowing that information about Botero, the teacher will show them a Mini Gallery of paintings.• This Mini Gallery will contain some significant works that are related to Colombian culture• The teacher will show the students these works with their title and explain some general facts about Botero's technique.	Mini gallery in Genially (Appendix 3)
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Appendix 1 Padlet



Appendix 2 Video

Appendix 3 Mini gallery





How does Botero paint?

Unit 1: Fernando Botero

Stage: Knowing his technique

CLIL focus: Communication

Time: 60 minutes

General objective: To recognize Botero's technique and how he portrays Colombia

Guided questions: How does Botero paint? What does he paint? What differentiate Botero from other painters?



TIME	ACTIVITY	PROCEDURES	RESOURCES
20 min	Checking Botero's technique	<ul style="list-style-type: none"> Having in mind what was seen in the last lesson, the teacher will show a presentation that contains some significant information about Botero's technique and his paintings with large and exaggerated volume. These paintings are going to be focused on Colombia, the ones that can show some cultural realities. 	Presentation in Google slides (Appendix 1)
25 min	Coloring some paintings	<ul style="list-style-type: none"> After that, the teacher will ask students to color 2 paintings from the color book <i>¡Bienvenido al museo de Botero!</i> by Carolina Rodríguez y Myriam Tobón with the following instructions: <ol style="list-style-type: none"> 1. Draw the face for both of them. 2. Draw some details (e.g., lines, bows) in their clothes. 3. Color them as you wish, but remember what we saw about his technique, try to keep it! 4. Have fun! 	Color book <i>Bienvenidos al museo de botero</i> (Appendix 2) Pencil Colors
15 min	Sharing with their partners	<ul style="list-style-type: none"> For the last activity in this lesson, the teacher will ask children to share their creations with one or two partners, referring materials used (with the vocabulary seen in the first class) and their feelings about what they have seen about Fernando Botero and Colombia. 	Previous drawings



- Also, the teacher will collect those feelings at the end of the class by asking each group.

Possible questions:

1. So, tell me, do you like Boterismo? Why?
 2. Do you like coloring those paintings? Why?
 3. Do you like Botero's technique? Why?
 4. Do you like how he portrays our country? Why?
- Finally, the teacher will save children's creations for the next class.

Appendix 1 Presentation



Appendix 2 Color book





Let's paint like Botero

Unit 1: Fernando Botero

Stage: Doing his technique

CLIL focus: Cognition

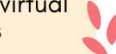
Time: 60 minutes

General objective: To let kids interact with Botero's technique and paint their closest culture.

Guided questions: How can we paint like Botero? How can we portray our closest culture in Boterismo?



TIME	ACTIVITY	PROCEDURES	RESOURCES
15 min	Reviewing Botero's technique	<ul style="list-style-type: none"> The teacher will use again the mini gallery from "Who is Fernando Botero" and will show students some paintings for them to look again at his technique. 	Mini gallery (Appendix 3 - Who is Fernando Botero?)
30 min	Drawing and painting their family and their classmate or teacher	<ul style="list-style-type: none"> After that, the teacher will ask students to draw their family and one of their classmates or teachers, using Botero's technique. This is important since their family and school are the closest society children have, so it would be interesting to see how they are going to portray that culture. Besides, the teacher will encourage students to paint those two creations having in mind and on screen the mini gallery. 	Pencil Cardboard Color paints
15 min	Creating a mural with their works	<ul style="list-style-type: none"> At the end of the class, the teacher with students will create a mural with their previous works (the colorings and paintings). If it is a face-to-face class, the mural can be inside the English classroom with a nice title "Fernando Botero". If it is a remotely class, the teacher can ask students to make pictures of their works and create a virtual mural with the ICT tool Canva. This mural will be used in the following units. 	Collaborative mural Canva for virtual class





Botero and his chubby style

Unit 1: Fernando Botero

Stage: Appreciating Colombia

CLIL focus: Culture

Time: 60 minutes

General objective: To portray Colombian culture with Boterismo and conclude Unit 1.

Guided questions: How does Botero show Colombia? How can we portray Colombia with Boterismo?



TIME	ACTIVITY	PROCEDURES	RESOURCES
15 min	Brainstorming Colombian culture	<ul style="list-style-type: none"> At the beginning of the class, the teacher will ask students to answer the following questions: <ul style="list-style-type: none"> - What do you think when I say Colombia? - What do you like the most about Colombia? The teacher will collect the answers in an interactive board or traditional board and keep them in sight for the next activity. <p>Recommendations: The teacher should remember students what they have seen about Fernando Botero and what Colombian elements does he show in his paintings in order to keep them in mind for the next activity.</p>	Padlet/Board (Appendix 1)
25 min	Representing Colombia with a plasticine handmade	<ul style="list-style-type: none"> After that, the teacher will ask students to represent with a clay handmade in Boterismo's technique one of the previous questions: What they think when it is said Colombia or what they like the most about the country. <p>Recommendations: The teacher could make by him/herself some clay creations to show students, for example, the Colombian flag, arepas, typical fruits, typical clothes, famous people, etc.</p>	Plasticine of colors



<p>20 min</p>	<p>Sending a message to Botero</p>	<ul style="list-style-type: none"> To conclude this unit, the teacher will tell students to fill in a chat message with some words and imagine Fernando Botero reading it. The guided instruction will be: <ol style="list-style-type: none"> Let's write a message to Fernando Botero and let's talk with him! You can include a drawing or emojis! The teacher will give students the following adjectives to fill in after <i>I think they are ...</i> <ul style="list-style-type: none"> - Cool - Not cool - Strange - Beautiful - Amazing - Weird - Extraordinary - Unusual - Normal - Nice This activity will conclude unit 1 	<p>Chat template (Appendix 2)</p>
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Appendix 1 Padlet



Appendix 2 Chat template





Afro-Colombians and their legacy

Unit 2: Ana Mercedes Hoyos

Stage: Introducing the painter

CLIL focus: Content

Time: 60 minutes

General objective: To recognize what Ana Mercedes Hoyos paints

Guided questions: Do you know Ana Mercedes Hoyos? Do you know Afro-Colombian people?



TIME	ACTIVITY	PROCEDURES	RESOURCES
15 min	Activating knowledge about Afro-Colombian people	<ul style="list-style-type: none"> For the first activity, the teacher will ask students to draw what they know about Afro-Colombian people, for example, their skin color, their music, their clothes, etc. After that, the teacher will socialize children's drawings and show them some images about Afro-Colombians 	Pencil Colors Images (Appendix 1)
25 min	Reading/Listening to a short story	<ul style="list-style-type: none"> In the second moment, the teacher will play a short story titled <i>Afro-Colombians and their legacy</i>. This narration will be centered on a woman, from <i>San Basilio de Palenque</i>, who will be sharing a story from her town. This story will be available in a video. The teacher should play the video twice in face-to-face classes, but if students are remotely the teacher should let them answer the video by themselves and then play it with the whole group. 	Short story: <i>Afro-Colombians and their legacy</i> and recording (Appendix 2)
20 min	Solving a puzzle with Ana's painting	<ul style="list-style-type: none"> To finish this lesson, the teacher will ask students to solve a puzzle of Ana Mercedes' paintings and see how she portrays the Palenque community. 	Jigsaw planet (Appendix 3)



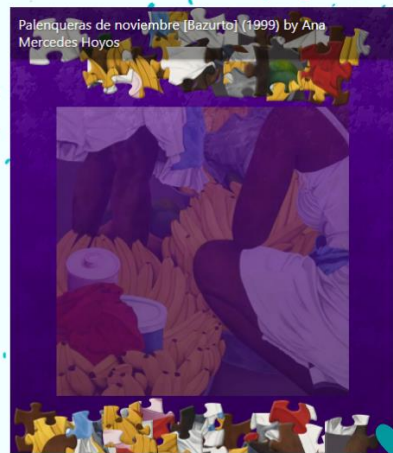
Appendix 1 Images



Appendix 2 Afro-Colombians and their legacy



Appendix 3 Puzzle





The skin colors

Unit 2: Ana Mercedes Hoyos

Stage: Knowing her technique

CLIL focus: Communication

Time: 60 minutes

General objective: To recognize how Ana Mercedes paints and portrays the *comunidad Palenquera*. To reflect about the multiple skin colors that exist.

Guided questions: How does Ana paint? What does she paint? How many skin colors exist?



TIME	ACTIVITY	PROCEDURES	RESOURCES
20 min	Which is the skin color?	<ul style="list-style-type: none"> At the beginning of the lesson, the teacher will ask students to show which is "the skin color". Then, depending on what children show, the teacher will create a reflection about the multiple skin colors that exist. He/she can lead the reflection by asking: <ol style="list-style-type: none"> Why do you think that the peach color is called "piel"? Why do people say, "el color piel" instead of "los colores piel"? How many skin colors do you know? 	Colors
15 min	Coloring an Ana's painting	<ul style="list-style-type: none"> Having the above in mind, the teacher will ask students to color the following sketch from Ana Mercedes Hoyos. The instructions will be: <ol style="list-style-type: none"> Let's color this drawing! Color the woman with an Afro-Colombian skin color! Don't forget to have fun! 	Ana Mercedes' sketch (Appendix 1) Colors
10 min	Drawing and painting my hand	<ul style="list-style-type: none"> Later, the teacher will ask students to look at their hands and their own skin color, draw and color it in a paper. If children want, they can add their names and make some fun faces in their hand. 	Pencil Colors Paper (Appendix 2)



15 min	Creating a mural of hands	<ul style="list-style-type: none">• Finally, with these creations, the class will create a mural of hands to show how different they look and how alike they are.• If it is a face-to-face class, the mural will be added next to Botero's in the English classroom with a nice title "Ana Mercedes Hoyos" (saving some space for future creations). If it is a remotely class, the teacher can ask students to make pictures of their works and create a virtual mural with the ICT tool Canva. <p>For next class, the teacher will ask students to bring some pictures of famous Afro-Colombians.</p>	Collaborative mural Canva for virtual class (Appendix 2)
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Appendix 1 Ana's sketch



Appendix 2 Example of hands mural





A wool artwork like Ana's

Unit 2: Ana Mercedes Hoyos

Stage: Doing her technique

CLIL focus: Cognition

Time: 60 minutes

General objective: To portray with Ana's technique Afro-Colombians and fruits.

Guided questions: How can we paint like Ana? How can we represent the Afro-Colombians in artworks? How can we recreate a Palenque's painting?

TIME	ACTIVITY	PROCEDURES	RESOURCES
15 min	Brainstorming some Afro-Colombian famous people	<ul style="list-style-type: none"> To begin with, the teacher will ask kids to show their pictures and say who is that person. Then, the teacher will ask them to choose the one that they like the most and save it for the next activity. 	Pictures/images
45 min	Creating a wool artwork	<ul style="list-style-type: none"> Later on, the teacher will ask students to create a wool artwork following Ana Mercedes' technique with the famous Afro-Colombian and some of their favorite fruits. <p>Finally, The teacher will ask students to bring for next class some Afro-Colombian accessories (as Ana shows them in her works) for them to create a cultural representation.</p>	Wool of different colors (Appendix 1)

Appendix 1 Wool technique





Afro-Colombian cultural representation

Unit 2: Ana Mercedes Hoyos

Stage: Appreciating Colombia


CLIL focus: Culture

Time: 60 minutes

General objective: To identify the importance of Afro-Colombians in the country and conclude unit 2.

Guided questions: How do Afro-Colombians look like? How can we represent them? Why Afro-Colombians are important in Colombian culture?



TIME	ACTIVITY	PROCEDURES	RESOURCES
30 min	Creating a cultural representation	<ul style="list-style-type: none"> At first, the teacher will ask students to show the rest of the class the accessories they bring with a short explanation, for example, I bring a turban because Palenqueras use it. This moment will be relevant since kids can come into close contact with the community that Ana Mercedes paints. 	<p>Accessories</p> 
20 min	Creating a self-portray	<ul style="list-style-type: none"> Then, the teacher will ask them to create a self-portray showing their accessories and adding the explanation they already said. This self-portray will be following Ana's style. 	<p>Pencil Cardboard Color paints</p>
10 min	Finishing the mural of creations	<ul style="list-style-type: none"> To conclude, the teacher will ask students to add their works to the collaborative mural in which they have their creations from Botero's unit and their hands. If it is a remotely class, the teacher can ask students to make pictures of their works and create a virtual mural with the ICT tool Canva. <p>The teacher will also ask students to bring, for next class:</p> <ul style="list-style-type: none"> Some drawings or images about indigenous people Some leaves from different plants Glue or glue stick Color paints 	<p>Collaborative mural Canva for virtual class</p>





The nomadics Núkak-Makú

Unit 3: Ruby Rocío

Stage: Introducing the painter

CLIL focus: Content

Time: 60 minutes



General objective: To recognize what Ruby Rocío paints: the Núkak-Makú tribe and their general information

Guided questions: Do you know Ruby Rocío? Do you know indigenous communities? What is the Núkak-Makú tribe?



TIME	ACTIVITY	PROCEDURES	RESOURCES
15 min	Activating knowledge about Indigenous people with a collage of drawings or images	<ul style="list-style-type: none"> At the beginning, the teacher will ask students to have their drawings and images ready. Then, the teacher will ask students to make a collaborative collage in which they will be pasting the pictures saying why they bring those images. The teacher will save that collage for the collaborative mural, this time in a new section "Ruby Rocío". If it is a remotely class, the teacher can ask students to share those pictures and create a collaborative collage with the ICT tool Canva. 	<p>Drawings Images Canva for virtual class</p>
25 min	Watching/Reading a comic about Ruby Rocío	<ul style="list-style-type: none"> After that, the teacher will show and read with students the comic <i>The nomadics Nukak-Makú</i>, this comic will be showing some of Núkak's tribe information. 	<p>Comic <i>The nomadics Nukak-Makú</i> (Appendix 1)</p>
20 min	Creating wild animals with leaves	<ul style="list-style-type: none"> Finally, with the leaves children bring, the teacher will ask them to create some wild animals, specially some from Ruby's comic: 	<p>Some leaves from different plants Glue or glue stick Color paints (Appendix 2)</p>



Appendix 1

*The nomadics
Nukak-Makú*

THE NOMADICS NUKAK-MAKÚ

Panel 1: Hello there! My name is Higinia, I am a Nukak-Makú woman. I am an indigenous woman.

Panel 2: Let me share with you some information about my tribe.

Panel 3: The Nukak live between the Guaviare and Inírida rivers in south-east Colombia.

Appendix 2

*Animals with
leaves*





Ruby and the mimetismo

Unit 3: Ruby Rocío

Stage: Knowing her technique

CLIL focus: Communication

Time: 60 minutes



General objective: To recognize Ruby's technique and how she portrays indigenous people.

Guided questions: How does Ruby paint? What does she paint? What colors does she use? Who are indigenous?



TIME	ACTIVITY	PROCEDURES	RESOURCES
20 min	Checking Ruby's technique with a short video	<ul style="list-style-type: none"> At first, the teacher will play a video about Ruby's technique and some of her paintings with relevant information about them, for example, the reason why she paints with leaves 	Video (Appendix 1)
25 min	Creating a tree	<ul style="list-style-type: none"> After that, kids will be asked to portray in a tree the colors they imagine about indigenous people. The tree will have a hand as the trunk. 	Pencil Colors Paper/ Cardboard (Appendix 2)
15 min	Talking about the tree	<ul style="list-style-type: none"> Now, the teacher will ask them to share their opinions about this painter or why do they choose the colors for the tree. <p>Possible questions:</p> <ol style="list-style-type: none"> Do you like these paintings? Why? What colors do you use? Why? Do you like how Ruby use the leaves? Do you like indigenous community? <p>After that conversation, the teacher will ask students to bring for next class, the following materials to make their own plasticine:</p> <ul style="list-style-type: none"> 3 cups of flour 1 cup salt 1 cup of water 2-5 tablespoons of oil Food coloring (optional) 	



Appendix 1 Video



Appendix 2 Tree



Plasticine from scratch

Unit 3: Ruby Rocío

Stage: Knowing her technique

CLIL focus: Communication

Time: 60 minutes

General objective: To learn how to make plasticine from scratch.

Guided questions: How can we create plasticine?

TIME	ACTIVITY	PROCEDURES	RESOURCES
60 min	Learning how to make plasticine from scratch	<ul style="list-style-type: none"> The teacher will find a detail guide with the steps to create the plasticine and he/she will lead children. 	<ul style="list-style-type: none"> 3 cups of flour 1 cup salt 1 cup of water 2-5 tablespoons of oil Food coloring (optional)





Being part of the nature

Unit 3: Ruby Rocío

Stage: Doing her technique

CLIL focus: Cognition

Time: 60 minutes



General objective: To represent with mimetismo people and Colombian landscapes.

Guided questions: How can we paint like Ruby? How can we portray ourselves? How can we portray a Colombian landscape like Ruby?



TIME	ACTIVITY	PROCEDURES	RESOURCES
10 min	Trying the plasticine	<ul style="list-style-type: none"> At the beginning of the class, the teacher will ask students to use their new plasticine and see their colors. 	Previous plasticine
30 min	Drawing and painting themselves and a Colombian landscape with Ruby's style	<ul style="list-style-type: none"> Later, the teacher will ask students to draw themselves and a Colombian landscape they have seen with Ruby's technique. Then, the teacher will tell kids to use their plasticine and color their creations following Ruby's thinking about <i>mimetismo</i>: <i>"nos hace recordar la similitud del cuerpo humano al territorio, entendiendo íntimamente que somos parte de él"</i> 	Plasticine Pencil
15 min	Finishing the mural with these creations	<ul style="list-style-type: none"> After that, the teacher will collect children's creations and will finish the collaborative mural. If it is a remotely class, the teacher can ask students to take pictures of their creations and finish their collaborative virtual mural with the ICT tool Canva. <div style="border: 1px solid green; border-radius: 15px; padding: 5px; margin-top: 10px;"> <p>Then, the teacher will ask students some materials for next class:</p> <ul style="list-style-type: none"> Elastic cord Color beads </div>	Collaborative mural Canva for virtual class





A bracelet for Colombia

Unit 3: Ruby Rocío

Stage: Appreciating Colombia

CLIL focus: Culture

Time: 60 minutes



General objective: To create some works in honor to Colombia and finish unit 3

Guided questions: How can we honor Colombia? How can we portray the country following Ruby's style?



TIME	ACTIVITY	PROCEDURES	RESOURCES
15 min	Filling in the missing words in a short story	<ul style="list-style-type: none"> At first, the teacher will ask students to fill in some missing words for a short story called <i>How do we live?</i> It is about how Núkak-Makú people live. 	Short story <i>How do we live?</i> (Appendix 1)
25 min	Doing a bracelet for Colombia	<ul style="list-style-type: none"> After that, the teacher will explain how to create a bracelet. For this he/she will find a guide with this information. Besides, the teacher will ask them to make their own versions of a Colombian bracelet, the instruction will be: <i>Let's make a bracelet for Colombia!</i> 	Elastic cord Color beads (Appendix 2)
20 min	Reflection about respecting the difference	<ul style="list-style-type: none"> After doing the bracelet, the teacher will ask children to do a worksheet about indigenous and citizens, their differences and similarities: Houses Clothes Food The point of this comparison/contrast worksheet is to show children that no matter where we are from, how do we live, how do we dress or what language do we use, we are Colombians. To finish the lesson, the teacher will ask students to give the bracelet as a gift for someone they love and explain them things about indigenous people. 	Worksheet <i>respecting the difference</i> (Appendix 3)



Appendix 1

Short story

Guided-writing

How do we live?

Fill in the story with the missing words:



Houses ↑



Fruits ↑



Fish ↑



Monkeys ↑



Blade ↑

The Nukak live in _____ made of wood and palm-leaves. They hunt with blowguns to eat: _____, birds, etc. They also eat _____, insects and _____. They traditionally cultivate for food. They make _____ with the teeth of piranha but have also adapted to use metals.



Appendix 2

Bracelet

Appendix 2

Worksheet

Name: _____ Date: _____

Respecting the difference

1. Look at this indigenous house and draw your house in the box!



Can you see the difference between them? But both are beautiful!



Assessment

To assess this pedagogical proposal, a google classroom was created in which teachers can find 3 tasks that belong to units 1, 2 and 3: <https://cutt.ly/zJsyqSi>, code: **w2moloK**. There it can be seen the activities that should be evaluated with grades. However, it must be clarified that the evaluation process will depend a lot on the institution and the students with whom this proposal will be applied. This is because each population will have a different process. In addition to this, it is also important to mention that this evaluation is completely optional, since what is important in the end is to raise cultural awareness and that children have a process of recognition and appreciation of Colombian culture.

CHAPTER 5

Conclusions and implications

This last chapter presents the conclusions that come from the design and research of this pedagogical proposal. Also, some implications and general recommendations for further research will be mentioned.

Conclusions

To begin with, this innovative pedagogical proposal implies a contribution to the teaching and learning processes since it shows how valuable it is to do interdisciplinary work between areas. On this occasion between visual arts and the English language. Having these two areas in the same teaching and learning process means that traditional and decontextualized practices are reconsidered, and, instead, activities and material that are closer to student's needs begin to be considered. Besides, the fact of including visual arts makes other disciplines begin to be recognized within the English classroom, this removes the stigma of teaching only one subject without relating it to others.

This is why, another great discovery that was reached with the elaboration of this proposal is that innovative methodologies, in this case CLIL methodology, could give children a great opportunity to get in touch with the language in an unconscious way, they can be listening, speaking, writing and reading in English while learning about visual arts. Therefore, this process can also give teachers a great motivation to look for other kind of approaches and tools that make the teaching practice more contextualized and less boring for kids.

Besides that, using visual arts while teaching English can have some positives outcomes such as: to begin with, visual arts can keep children motivated when learning the foreign language since this art form gives kids an aesthetic opportunity that let them appreciate their

world. Also, visual arts can be very useful in teaching because it contains human's experiences that let children create connections between them and their reality. And finally, this art form could help students to develop their abilities in different fields.

In addition to this, it is important to mention that this proposal also may demonstrates that teaching English can not only be based on grammar rules, but all skills and content can be worked on simultaneously without the need to focus only on grammar. For this reason, at the beginning some language functions were determined to understand how the language was going to appear in each stage, but a grammatical topic was never given special relevance.

Moreover, another aspect to highlight is how vital can be to work with cultural awareness. This is why it is necessary to generate these spaces in which students are allowed to talk about their own culture, so that later processes of recognition and appreciation of culture begin. In addition to this, the fact of having this knowledge of one's own culture could promote processes of recognition and exploration of other cultures in a deeper way. In this sense, in this proposal, Colombian painters were the ones who illustrated some aspects of Colombian culture, pointing to the immediate context of students and teachers. And this aims to have teaching and learning processes based on real, close contexts, which promote significant processes within the classroom.

Finally, it is necessary to recognize the importance of technological resources for the development of dynamic activities. Thanks to the time in which virtual classes took place, teachers and students began to interact more with educational pages that aim to dynamize teaching and learning virtual processes. In this way, in this pedagogical proposal many activities were carried out on these pages in order to take advantage of these new resources.

Implications

Firstly, a general recommendation for teachers is that they adapt each activity depending on the language level of the students, that is, there may be times when children speak in Spanish, at other times they may answer in English. The language in the proposal is precisely seen to communicate and to learn it itself, so there is no problem if there are those moments of English/Spanish because it is more significant that children have a progressive learning. In this way, it is also important to mention that on some occasions teachers may have to explain some activities or content in the mother tongue, however, this should not be a limitation, on the contrary, it should be done little by little so that students experience a comfortable environment in which they can participate.

On the other hand, as this proposal is focused on children between the ages of 7 and 9 years, the times established in the lesson plans could be modified. In other words, if the teachers consider convenient to give certain activities more time, repeat them or divide them into more than one class, they can do it. This is because working with young children implies, for better understanding, constantly repeating instructions, repeating content, etc. Then, the teacher can adapt these times to how he/she sees fit.

Finally, this proposal is developed in such a way that the activities can be carried out virtually or in face-to-face classes, however (as mentioned above), many of the activities were developed on web pages. For this reason, the institutions in which the proposal will be worked should have computers and an Internet connection to be able to take advantage of these online resources. Notwithstanding, if this is not possible, there is always the possibility of printing the resources.

Further Research

Taking into account that this is an innovative pedagogical proposal, the first recommendation for further research is to take it into action research. This in order to see how this will work in the classroom and observe how students and teachers react to what is proposed in each unit. In addition to this, it would be interesting to know some data about the impact of using visual arts in a EFL classroom and, of course, to observe how some aspects of Colombian culture start to be recognized and appreciated.

Also, this proposal can be extended much more with different artists depending on the grade of students, since there are many Colombian painters who exhibit different dynamics of the country. This is the case of Débora Arango, who in her works shows the social problems that occur in the country. Her images could be worked with a much older population to develop critical thinking. There are also other artists who can paint other regions of Colombia, other traditions that show us the cultural mix that exists. In addition to this, there is another possibility and that is to take the same units and modify some activities for older students to work on other things. For example, the Ruby Rocío unit has the objective of recognize and respect the indigenous community by the identification of the differences, but for older courses, topics such as the forced displacement of these peoples could be worked on.

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