

# **THE COLORFUL MEANING OF MY WORDS**

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## **DEDICATORY**

I want to dedicate this project to my family for helping me from the very first moment, to the wiser fox of the whole world for his unconditional support during all this time, to my friends for standing by my side and finally, I want to dedicate this project to some great teachers from the UPN for helping me to see the world in a different way.

**Note of acceptance**

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**President of the Jury's signature**  
**Nelson Mellizo**  
**Teacher Advisor**

## **Abstract**

This qualitative action research aimed to develop 4<sup>th</sup> graders visual literacy to influence the vocabulary acquisition through the use of visual arts at the Domingo Faustino Sarmiento school. To achieve this goal, three phases were implemented, one of sensitization, the next of intervention and the final one socialization. Consequently, there were used the following data instruments; field notes, video recordings, semi structure-interviews surveys and artifacts and then, by means of its analysis it was possible to conclude that the use of visual arts had a positive influence in the meaningful vocabulary learning acquisition.

**Keywords:** Meaningful vocabulary, visual arts, visual literacy, Picture books and EFL.

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<b>2. Descripción</b>
<p>El siguiente trabajo de grado propone el uso de picture books y visual arts para desarrollar la alfabetización visual y la adquisición de vocabulario significativo en inglés como lengua extranjera con estudiantes de cuarto en el colegio técnico Domingo Faustino Sarmiento. Durante la implementación de dichas herramientas para estimular el aprendizaje, se realizó la recolección de varias fuentes de información tales como; entrevistas, encuestas, diarios de campo y vídeos, los cuales permitieron determinar que los estudiantes tuvieron un avance positivo tanto en el aprendizaje de vocabulario como en su alfabetización visual. Además de esto, el uso de dichos recursos implicó que los estudiantes tomaran un rol activo al momento de realizar la lectura de dichos libros. De igual manera, la creación de sus trabajos artísticos sirvió como sustento para recordar el vocabulario seleccionado.</p>

<b>3. Fuentes</b>
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#### 4. Contenidos

Esta investigación contiene seis capítulos organizados de la siguiente forma.

Capítulo 1- Introducción: En esta primera parte se describe la población, el problema evidenciado, la justificación y los objetivos.

Capítulo 2- Marco Teórico: En este capítulo se incluyen proyectos similares que sirvieron para realización de este proyecto. Además de esto, también contiene soportes teóricos que sirvieron de sustento para el desarrollo de este proyecto.

Capítulo 3- Diseño metodológico: En esta sección se describe el enfoque investigativo, el tipo de estudio realizado y los instrumentos de recolección de datos.

Capítulo 4- Propuesta Pedagógica: En este capítulo se describe la teoría del enfoque pedagógico y las diferentes visiones y la propuesta pedagógica que se llevó a cabo, así como también una tabla donde se consignan todas las actividades realizadas durante la intervención.

Capítulo 5- Análisis de datos: En este capítulo incluye los hallazgos encontrados, las categorías y las subcategorías que surgieron del análisis de los datos recolectados y su análisis.

Capítulo 6- Conclusiones: Aquí se presentan las conclusiones del estudio basadas en los resultados. Se incluyen también las implicaciones del proyecto para la comunidad de enseñanza y aprendizaje del inglés en Colombia, la institución donde se desarrolló el proyecto, y para los participantes del estudio. Igualmente, se discuten las limitaciones del estudio y finalmente se presentan algunas sugerencias para posteriores investigaciones.

## **5. Metodología**

Este proyecto forma parte de la investigación-acción dado a que se hubo un proceso de observación en el cual se evidenció una problemática en una población específica y luego proponer una intervención pedagógica. El estudio tuvo lugar en la ciudad de Bogotá, en el colegio técnico Domingo Faustino Sarmiento con 25 estudiantes de grado cuarto de primaria que estaban en un rango de edad entre los 8 y 11 años. Para la recolección de datos se utilizaron instrumentos tales como; diarios de campo, encuestas semiestructuradas, video y encuestas. Por otro lado, la propuesta pedagógica que constó de tres ciclos, uno de sensibilización, un segundo de intervención y un ciclo final de socialización. Durante dichos ciclos se realizó la lectura de diversos picture books y la creación de varios trabajos artísticos por parte de los niños con el fin de promover el aprendizaje de vocabulario significativo.

## **6. Conclusiones**

Los resultados que se obtuvieron luego de la implementación de dichos recursos son positivos dado que los estudiantes lograron aprender vocabulario de manera significativa puesto que

durante las sesiones de lectura se evidenció que estos integraban su conocimiento previo con el nuevo vocabulario adquirido. Además de esto, se logró estimular la alfabetización de los estudiantes con respecto a la lectura de imágenes puesto que lograron entender algunos elementos esenciales para la comprensión de palabras, así mismo se propició una experiencia estética en los estudiantes puesto que estos al ser expuestos a diferentes tipos de ilustraciones lograron descubrir distintos tipos de arte. No obstante, ellos también se convirtieron en productores de arte, lo cual demuestra que el aprendizaje de inglés va más allá de ser una cuestión lingüística en donde las palabras son memorizadas y repetidas de manera aislada.

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<b>Revisado por:</b>	Nelson Mellizo

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## **Chapter 1**

### **Characterization**

This chapter presents a general characterization of the participants of this project and the context in which they are immersed. It includes a description of the local and institutional contexts as well as a characterization of the population based on the application of a questionnaire and a diagnostic test that revealed students' interests and their English language proficiency. Along with this, the statement of the problem and the research questions that arose throughout the observation stage are presented.

#### **Local context.**

This research study took place at the Domingo Faustino Sarmiento (DFS) school, a coed-public and technical educative institution located in the north-west of Bogotá in Barrios Unidos. It consists of four branches; branch A for high school and branches B, C and D for primary school. This project was carried out in branch B, which is located in a residential area in Rio Negro neighborhood on Calle 91a No. 60-01. This area is well known because it is near the José María Cordoba Military School and also for the vehicles repair workshops zone, the surrounding social stratum of this place belongs to the middle class (social strata 3). It is also worth mentioning that the DFS school has an appropriate environment for the educational community since there are quiet and calm places around it.

#### **Institutional context.**

To begin with, branch's B physical structure consists of one building composed by a games library, one computer systems room exclusively used for the computer science class, a counselor office, six classrooms, a football pitch and two separated bathrooms for girls and boys. The participants' classroom is a well-lighted place; however, it is not big enough for

children since the single fact of closing the door is difficult as well as to get around or make any other type of students' arrangement.

As it is stated in the community handbook, the pedagogical model of this institution holds the Social Constructivist approach proposed by Ausubel, Bruner and mainly Vigotsky, who claim that learning is the outcome of social interaction. Thus, the institution emphasizes in four main elements involved in the learning and teaching processes such as the active role of the students in their learning development, the teacher as subject of the teaching processes, the recognition of knowledge as a cultural heritage and the goal of understanding the students' realities. As a result, the institution expects to educate creative, thoughtful and critical people.

According to the institutional objectives, the school's mission intends to build pedagogical processes by means of the motivation for knowledge, the cultivation of principles and values to give them the possibility to build their life projects and to interact with the environment with autonomy, creativity and respect for diversity. Regarding the school's vision, the institution expects to educate people with human and professional quality; to fulfill this purpose, some principles are stated such as the sense of belonging, service attitude, tolerance, responsibility, creativity, solidarity, respect and entrepreneurship.

Furthermore, another goal of this institution aims to strength their alliances with higher educational institutions and promote the use of English as a foreign language. In consequence, the DFS school as a technical institution, offers two learning programs: “Contabilización de Operaciones Comerciales y Financieras” and “Ejecución de Eventos Recreo Deportivos” in alliance with The National Training Service (Servicio Nacional de Aprendizaje - SENA), a national public institution responsible of fulfilling the function of investing in the social and technical development of the Colombian workers for labor

competences. Unfortunately, the agreements with this institution do not benefit the English language area.

In this field, the institution has an academic EFL program for each educational cycle, in this case, the fourth grade corresponds to the second one. Its purpose is based on fostering learning environments that allow the comprehension and textual production in a creative fashion in which the emotional, cultural and communicative events transform their social reality. In addition, this program proposes several grammar and vocabulary topics during the scholar periods. Consequently, this study takes some suggested vocabulary from this program and it is developed throughout the interventions.

### **Description of the population.**

The observed population is composed by thirty-two four graders, eleven girls and twenty-one boys between the ages of eight and eleven. These pupils live mainly in Suba in neighborhoods like Rionegro, Casablanca and only one of them lives in Usme, a neighborhood located in the south of the city. Regarding the socioeconomic status, their teacher director expressed that these children belong to two and three social strata, which means that their core families generally belong to the working-class.

In the first survey made for gathering information about the students' personal details (see annex 1), data results revealed that 10 out of 25 pupils do not live with both parents while the remaining 15 live with their mom and relatives. In relation to their homework, 9 pupils receive parents or relatives' support and the 16 remaining do it alone. Concerning pupils' activities in their free time, 20 of them prefer to play, 3 pupils prefer to study, and 2 of them go to the cinema. About the subjects at the school, the subject they like the most is math while just 5 pupils like English. These data results show that just a little amount of the population have parental or relative's assistance when doing homework at home and that just a few like English subject in the school.

With respect to the English classes at the school they are ninety minutes long and the students take them twice a week on Tuesday from 2:00 to 3:30 and on Fridays from 12:30 to 2:00. Pupils do not have a textbook or guide material. The students do not take English lessons with any Bachelor in EFL, which entails that non-English speaker teachers teach this subject; in consequence, the teacher comes forward some worksheets in which students must color, match, write and answer individually, what causes a lack of interaction with their classmates, confusion, absence of the use of the English language and lawlessness in the classroom. Taking into account the objectively observations above expressed, the second survey was applied in order to know students' points of view about English subject (see annex 2). Regarding the students' perception of the English language, the population expressed several aspects.

To begin with, most of the students mentioned that they like English language because it could have several benefits for them. Therefore, three common answers emerged: better job opportunities, the chance to meet new people and finally the possibility to learn new cultures, while, four students said that they do not like English because they consider that it is difficult, especially, because they do not understand and do not know how to pronounce words. Following students' conception about their English proficiency, there was not a generalized answer since they indicated having difficulties in the four skills. In these sense, results showed that the students are aware of using the English language accurately and their perception of some long- term benefits but not the current ones.

Pupils also conveyed in the questionnaire their opinion about their preferences in future English classes. The majority of them would like to make activities such as drawing whereas only three students said that they will not like it because they were not good at it. In relation with the other options: observe, imagine, analyze and create, were chosen without

prioritizing in just one. As regards their preferences at the time of developing some tasks, their responses are varied; some of them prefer to work individually, other ones in pairs while just two students asserted their preference of working in group. This implies that students are interested in the kind of activities in which they are able to take an active role as well as it shows that they do not have any drawback at the time to work in different ways, individually, pairs or groups.

### **Diagnostic test**

In reference to the diagnostic test, it consisted in six activities to determine students' English language proficiency (see annex 3). On the one hand, in exercise one, students had to write a short presentation about themselves (name, age and nationality) by filling the blanks. Most of them did not know the meaning of the words in the exercise, revealing that none of the students could complete the activity because they did not understand the vocabulary and expressions. In the second exercise, students were asked to observe two images that represented two opposite adjectives in English, then, they had to read and choose their meaning written in Spanish. In spite of the cues that the image gave, twelve students could barely identify them. It evidenced that, for the students it was difficult to read the images and convey meanings through them.

On the other hand, students did some exercises accurately. For example, the exercise number three consisted in coloring a rainbow. There were six colors' names written in English and they had to color them accordingly. Most of the pupils could develop this activity without any difficulty. It was also perceived that pupils made an effort to color the rainbow because it looked good. In the exercise five similar results were seen. In this activity, students had to listen to a shape's name and circle it on the diagnostic worksheet. Only six students had wrong answers and this revealed that students felt comfortable at the time to

associate simple drawings and words instead of filling blanks and completing structures that they do not already know.

Moreover, the test included two free activities in which students had to express themselves. In exercise four, they had to imagine that they were neighbors of the English language, and after that, they had to draw themselves as near or far as they felt in relation to this language (see annex 3). Almost all of them made drawings near to the English language and these were some of their reasons; *1) estoy en este lugar porque me gusta el inglés 2) me dibujé aquí porque si yo viviera cerca a un extranjero, yo podría hablar inglés 3) yo me dibujé aquí porque quiero aprender muchos idiomas*. This demonstrates that the students would like to know more about the English language.

Finally, the last exercise consisted in using some lines to draw an animal, then, they should write its name in English. In this activity, the students were excited about using their imagination. They drew parrots, monkeys, fish and many other animals since they perceived that there was not a unique answer. It is important to point out that, during the application of this diagnostic test, it was observed that the students enjoyed the activities that involved drawing, painting and creativity showing that they were engaged with them forgetting the fact of being evaluated.

### **Statement of the problem**

This project arises from an observational stage in which surveys, field notes and a diagnostic test were used to identify a problem in the EFL learning process with the population previously described. Up to this point, through the data analysis it was identified that the academic program previously mentioned is not applied by the teachers at the school neither teachers of English, this causes the lack of EFL learning in the institution. For that reason, it was difficult to find a specific problem related to the communicative skills as the

children expressed in the second questionnaire (see annex 1) when they were asked about their English proficiency in which they express having difficulties in the four skills.

Considering the above mentioned, the vocabulary is the foundation for the English learning. As Mounoud (2001) emphasizes on Piaget ideas, children between the ages of seven and eleven, are in the *concrete operational stage*, they can understand easily concrete aspects rather than the abstract ones. This means that students can learn concrete words such as tree, table or window rather than grammar structures since words are useful and tangible for them.

Therefore, as it was not identified any problem related to the four skills, such as listening, reading, writing and speaking because they have not a clear guide for the English language learning. This project seeks for a meaningful vocabulary acquisition to prepare students to fulfil an A1 user scale proposed by the CEFR (2001) in which students are expected to acquire a basic repertoire or simple phrases related to their personal details and concrete situations.

Despite the difficulties above mentioned, there is an interesting and relevant feature identified along with the observational stage. In the first place, it was identified that a noteworthy part of pupils showed interest when the teacher tried to use images to explain the meaning of some verbs. Moreover, students were excited and engaged with the drawing activity made during the diagnostic test in which they had to look at some lines in order to represent an animal. This indicated that students enjoyed activities in which their creativity is needed.

Evidently, the pupils need to integrate and use vocabulary to share, participate and better communicate among them in the EFL classroom. It is fundamental to start a good appropriation and learning of the vocabulary in English specially because when the students wanted to express something but they felt limited by the language. Besides, they need to

begin sharpening an A1 profile to better achieve their further English performances. It must not be put aside, that the implementation of vocabulary and images might go well together in this population, because it also provides an aesthetic experience giving the children the opportunity of self-expression and the identification of the words meanings without using merely Spanish.

### **Rational of the study**

Visual arts have been implemented in the EFL teaching-learning process as a quest of learners' way of expression, mainly when it involves insights, assumptions, ideas and feelings framed in such as denominated aesthetic sphere. As Karastathi (2000) states in the book *The Image in the Language Teaching*, the contemporary culture has become increasingly dependent on the visual, especially children that are overwhelming with amounts of visual input from the internet and video games without developing an understanding of it. Consequently, this development from early ages in the school has an essential effect when young learners discriminate and interpret visual actions, objects and symbols, that they encounter in their context.

Therefore, this project aims to analyze how the development of visual literacy influences the acquisition of meaningful vocabulary through the use of visual arts. As the reader will find in the description of the target population, the reasons for formulating the research question arose from specifically the lack of exposure on English teaching and, according to an applied diagnostic students' interest on pictures and drawings became evident. Hence, a methodological design was framed on one cycle of observation and identification of the problem, and three more cycles, the first one sensitization, the second for intervention and the last one for findings' socialization.

In the cycle of intervention, I aimed to stimulate students' visual literacy by means of some selected picture books readings. Along with this, there was a specific vocabulary target for each lesson and picture book and subsequently, the students were engaged with the elaboration of artifacts that mainly included drawing, painting, collage and sculpture; those that belong to the domain of visual aids in the field of artwork. Accordingly, students' performances, experiences and insights were reflected and analyzed in the light of the grounded approach for discussing conclusions which, in general terms, reveal the visual literacy effects of the EFL teaching and learning process for this study.

In the previous section I described that the vocabulary is one of the foundations to learn English and that the students the students were interested in developing some artworks. For that reason, I stated the following question and objectives:

### **Research question and objective(s)**

#### **Research Question**

How the development of visual literacy influences the acquisition of meaningful vocabulary in and EFL environment through the use of visual arts?

#### **General Objective**

To analyze how the students' visual literacy is developed through the use of visual arts and its influence in the meaningful vocabulary acquisition in an EFL environment.

#### **Specific research objectives**

- To stimulate students' visual literacy by means of picture books.
- To reflect students' insights about the implementation of in-class artworks in an EFL environment.
- To describe the influence of visual arts in the meaningful vocabulary acquisition

## Chapter 2

### Theoretical Framework and Literature Review

This chapter presents some research and constructs that integrate the theoretical support of this research project. These documents give important findings about; visual literacy throughout the use of picture books and visual arts on the EFL teaching and learning. Therefore, two national and four international researches are included to identify some relevant findings. Additionally, some theories are explained for a better understanding of the following constructs, vocabulary, visual literacy, visual arts and picture books.

#### State of art

The following table illustrates the studies that were bearing in mind at the time to design this project, they are about the use of picture books and arts in the EFL learning. Two of them were carried out in Colombia while the other four articles were made abroad.

No.	TITLE	INSTITUTION	YEAR
1	<i>The use of online picture books to enhance vocabulary learning process</i>	Universidad Pedagógica Nacional.	2015
2	<i>Approaching students to cultural dimensions by using artistic expressions</i>	Universidad Pedagógica Nacional.	2016
3	<i>Exploring storybook illustrations in learning word meanings</i>	University of New Orleans.	2011
4	<i>An evaluation of the effects of art on vocabulary learning through multi-sensory modalities.</i>	Azad University.	2011
5	<i>“Surprised” Telling the pictures. Can the Illustrations in picture books promote language acquisition?</i>	Aveiro University – Portugal.	2016
6	<i>Integrating art into teaching English at a primary level</i>	Institute of British and American studies.	2015

Table 1. *Research projects and academic articles consulted.*

The first study is a qualitative action research carried out by Melguizo Catalina, a preservice teacher from the Universidad Pedagógica Nacional in 2015. The title of her project is *the use of online picture books to enhance vocabulary learning process*. This research aimed to find a proposal to increase third grade students' vocabulary and develop their communicative skills for that purpose the use of online picture books was implemented since it allowed the use of the English language throughout authentic material and it also promoted interaction between the teacher and students.

In this regard, findings underlined that the use of online picture books had positive benefits for students. For instance, the students could recall the meaning of words, as well as, practicing their writing, reading, listening, and speaking skills in a basic level, students also learned some cognitive strategies like; analyze, interpret and infer. Thus, this project is relevant for this research, because it reveals benefits of using picture books to promote an easier and faster recovery of meaning for children as they made a relation between images and words in English.

The second study is entitled *Approaching students to cultural dimensions by using artistic expressions*, this quantitative action research written by Camacho Arnold, aimed to present the usefulness of music, comics, and painting inputs inside the cultural dimensions improvement. The participants between the ages of 15 and 17. Its methodology involved three phases, the first one was applied to identify a problem, the second to check the progress and the last phase compared the final data with the one gathered in the first two phases.

The findings of this study, demonstrate that the students took an active role during the lessons since they were asked to work in groups to create a whole. Moreover, they could comprehend, create, present ideas and points of view obtaining confidence and exploring the language by themselves. The conclusions of this study are valuable because they reveal that

the use of some artistic expressions support the students' English language learning providing an interesting way to approach to it.

The third project is entitled *Exploring storybook illustrations in learning word meanings*, this study explores the influence of storybooks illustrations on the learning of word meanings. This was a qualitative and quantitative action research written by Eleomarques Ferreira Rocha in 2011. The participants were 45 adults, enrolled in intermediate and advanced reading courses in the University of New Orleans. The researcher explored the processes of comprehension between texts with and without illustrations; demonstrating that, storybooks with illustrations play an important role in reading comprehension since they contribute to create more nourished contexts.

The conclusions of this study are meaningful not only because it supports the importance of images to comprehend a text, but because Ferreira established that the use of illustrations is more appropriated for reading comprehension than for the vocabulary learning. However, as Ferreira stated, "we can conclude that illustrations facilitate comprehension, but their impact on vocabulary depends on the successful integration of different types of clues and other inferential processes". The author in this research talked about some clues that adults should develop at the time of reading. Nevertheless, as the population of this research consisted in children, it is necessary to create some strategies such as address the children to make a relation between the target language and the image.

The fourth study was entitled: *an evaluation of the effects of art on vocabulary learning through multi-sensory modalities* conducted by Bahman Gorjian, Abdolmajid Hayati, and Elham Barazandeh from Islamic Azad University in 2011. It was applied to 56 EFL students ranged from eight to twelve ages of public primary schools and a private language institute revealed the effect of visual and tactile modalities on learner's vocabulary acquisition at the

beginner level in Iranian context. Thus, the population was surveyed and data were collected through students' interest inventory and three experimental pre-tests and post-tests were run before and after the treatment period which lasted three months.

The research results revealed that there was relationship between teaching English through visual and tactile modalities and development of language learners at the beginner level of primary schools. Within these areas, uses of visual art to facilitate language learning aspects are beneficial. Visual arts assisted the students to understand more easily, it helped them to see more clearly, and to have a better eye for details. Also, students' reflections show that art/language integration provided motive and vocabulary acquisition throughout the creative process as it can often be applied as means to an end, a way of expressing aspects of the world.

A fifth academic article entitled: "*Surprised*" *Telling the pictures. Can the Illustrations in picture books promote language acquisition?* included in this chapter highlights the importance of illustrations in picture books in the EFL classroom. As its author Mourão Sandie points out, the paper presents the findings of a re-analysis of data from two action research projects investigating the use of English picture books in Pre-school English classes in Portugal. In this project, some recordings were made during the reading of the two picture books; 'Peekaboo Friends!' and 'Goodnight Gorilla'.

The resulting tape-scripts were re-analyzed, to categorize the children's verbal utterances, considered as natural units of speech prompted by the visual texts (illustrations) and the verbal texts (words) in the picture books. The author suggests some important aspects that were bearing in mind during the application of the project such as the need to understand better how the two languages can scaffold each other in this meaning. Besides, teachers should rethink which picture books are used in the classrooms and attempt to select titles that

promote thinking, discussion and language. Moreover, these picture books must also have similar vocabulary for a better recalling and understanding of words.

The sixth study was entitled *Integrating art into teaching English at a primary level* and conducted by Zuzana Straková in the institute of British and American studies, in the faculty of Arts in Slovakia. This author emphasizes on content language and integrated learning (CLIL). She asserts that the most frequent content subjects integrated are science, geography, biology and math; however, she used Art particularly because it benefited the students' English learning throughout a freer language use, the recognition of some fine masterpieces and learners' creativity

During the project three lessons were applied to sixteen students (ten boys and six girls). The first was a lead-in lesson which consisted in the introduction of four famous painters. The second lesson was focused on the language production, the students chose a painting and then use the target vocabulary to describe it. During the final lesson, the students made a gallery in which they described some features of the chosen paintings. This kind of lessons benefit the students in spite of their language proficiency since in the final stage, it was shown how the students tried to express their ideas going beyond their limits, demonstrating that they felt freedom to express themselves.

To sum up, picture books and arts are a good source for the English teaching since they are not entirely focused on grammar structures. Besides, its artistic component allowed students to explore and feel other ways of approaching the language. All in all, the articles provide evidence about the positive effects of using arts and picture books in the English classes since they involve, creation, words' recalling and the use of authentic materials and expressions as well as the construction of meaning in the English classes.

## **Theoretical framework**

This theoretical framework presents a general overview of the four constructs that are the foundation of this research. It involves; vocabulary acquisition, visual arts, picture books and visual literacy which are explained to understand their importance and how they should be engaged with the population previously described.

### **Vocabulary acquisition**

The vocabulary acquisition is one of the main aspects of the language learning due to its main principle for allowing communication. As Wilkins (1972) asserts, "without grammar, very little can be conveyed; without vocabulary nothing can be conveyed". As students are having his first approach to the English language, they should be stimulated to learn vocabulary because it not only addresses to the understanding of the language but it gives the possibility to express something.

Following Nation ideas (2001), there are three focal aspects about vocabulary; *form*, *meaning* and *use*. The first one, refers to the pronunciation of a word (its sound) or its spelling (how it looks like). Concerning *meaning*, Nation states that it is about concept; both the form and the meaning, are very important since the connection between these two aspects determine words retrieval. The final aspect is the grammatical function of a word or a phrase. In this field, the implementation of visual arts stresses on the form and the meaning due to picture books are reading aloud, which aware students on the pronunciation of the words and aids the spelling because students have a visual referent of how words are written. In addition, the meaning of a word is included because there are some cues presented in both, artworks and book illustrations.

Bearing in mind the target population, Linse (2005) states several aspects that should be considered at the time to teach vocabulary for young learners. This author proposes to

include verbs, adjectives, adverbs and prepositions as part of the curriculum; as well as different lexical fields such as colors, days of the week, and action verbs. Moreover, the author highlights the relevance of introducing vocabulary since it is important to have a previous knowledge about the words that pupils can find in a reading, as Linse (2005) states "words in advance makes more likely to students to acquire the target vocabulary" (p.127). Finally, the author points out two final aspects; the importance of the context since its cues could help to understand or misunderstand a word meaning and the integration of words with the students' lives which leads to a meaningful learning for children.

### **Visual arts**

Arts can support the language development since it allows students to have meaningful experiences with the topics they must learn. Pupils become able to create, interpret and explore meanings by themselves. In his book *Creative and mental growth* Lowenfield and Lambert (2008) state the strength that art has specially with children art has a potentially vital role in the education of our children. The process of drawing, painting, or constructing is a complex one in which the child brings together diverse elements of his environment to make a new meaningful whole (p.1)

Particularly, visual arts, is a very wide concept to define artistic pieces that include the sense of sight aiming not only to provoke a visual experience but an aesthetic one. Visual arts include diverse types of artwork such as, drawing, painting, sculpture, printmaking, mosaics, collage and numerous others, hence, the following approach of visual arts was considered:

We define the visual arts to include the artistic media of painting, sculpture and architecture, as well as outstanding examples of drawing, printmaking, photography, design, digital art, decorative arts, and crafts. They usually subdivided into the fine arts (such as painting, printmaking and sculpture) and the applied arts (such as

architecture and design). For centuries, in western art paintings have usually been seen as higher form of artistic production than applied (or useful arts, such as book illustration or wallpaper. (Richard Lewis & Susan Lewis, 2014, p.21).

In terms of language learning, visual arts are a tool for fostering language acquisition and its development for several reasons. To begin with, the students are able to understand complex ideas expressed verbally by means of visual clues like the one that picture books have. In addition, students might be engaged by the activities proposed in spite of considering that they are not good enough using the foreign language because their creations serve as foundation to express themselves. Finally, students are able to create something from their own which entails the vocabulary acquisition as springboard for bringing mental images.

### **Visual Literacy (VL)**

According to Giorgia & Colbert (1999), Visual Literacy is defined as the “ability to construct meaning from visual images” (p.146). It implies learner’s critical skills for exploration, interpretation and reflection. Particularly, in young learners VL stresses the importance of interpreting images, especially in EFL learning. Moreover, visual literacy is conceived as a progressive process of gaining greater sophistication of perception, conception visual and linguistic vocabulary as Banford (2003) suggests. This is an important step when children perceive shapes, colors, forms and combinations, mainly, when they create mental relations and built a sense of it to consequently, be naturalized into words. It is also essential to understand the potential that multimodal texts have at the time to convey meaning Kiefer (1993) states:

When considering how meaning is expressed, verbal and visual art have much in common. Both, the author and the artist have elements available for conveying meaning. The author uses sounds and words, the phonetic and morphemic systems of

language. The artist uses line, shape, color, value, and texture, the elements of art (as cited in Bland 2013, p. 19)

Likewise, Bland (2013), adds other features of the visual learning such as; the support that it gives to students without cultural or psychological background to form pictures in their minds, understand meaning, have joy and have a better world retrieval. Moreover, the incorporation of something called the 'mind's eye' (the imagination) support the retrieved of mental images since it contributes to make sense of the incoming data; in other words, the visual literacy aids to understand meaning and message.

In visual literacy, the importance of images helps to contextualize and visualize the topic of the text which lends students autonomy in their predicting and interpreting textual meaning, specially, because learning to look and see through drawings promotes children's capacity to understand the world making them more familiar with nowadays society and its multiplicity of texts. In this field, Begoray (2001) insists in the importance of integrating two new skills into visual literacy curricula such as *viewing* and *visually representing* in which the Canadian common curriculum states that the first one, "is an active process of attending to and comprehending visual media, such as television, advertising, images, videos and so on; on the other hand, *representing* enables students to communicate information and ideas through a variety of media". (p. 202)

Additionally, learners require meaning constructing by interpreting the parts like images, symbols and contexts that are related to a visual text in order to understand not only what the text says, but how it works. Consequently, representing facilitates students to communicate their thoughts visually by using a variety of media aids, in this case, the focus is drawing, painting, collage and sculpture.

## **Picture books**

Picture books are an art form that involves mainly illustration and literature. Its usage favors children to use their imagination to bring a story to life through the sequential imagery and the relationship between words and images. Following Salisbury and Styles, who take the role of picture books from the art and an educational perspective, a picture book is defined:

The picture book as it is today is a relatively new form. We may debate its true origins but it is only 130 years or so since Randolph Caldecott began to elevate the role of the image in the narrative. Today's picture book is defined by its particular use of sequential imagery, usually in tandem with a small number of words, to convey meaning (2012 p.8).

In this regard, picture books promote confidence to listen and read in English, the link between illustrations and words allow students to comprehend how these both elements can tell something, especially, when they elicit their insights to interact with other people and express what they feel. In the English teaching and learning process, it is suggested that picture books are considered good resources because they have several benefits for learners, According to Birketveit:

Picture books provide an exciting offer of reader involvement, and the picture-text interaction provides endless possibilities for interpretation. Secondly, picture books are ideal texts for EFL because they have short texts. Generally, they are 32 pages long. Thus, they offer the reader the pleasure of reading whole stories instead of extracts of stories much used in course books. There is something deeply satisfying about having read a whole book, and it is likely to give children a sense of accomplishment. (Birketveit, 2015, p.2)

Accordingly, the interaction involves an encounter of visual communication, when the learners can find through this interaction relationship between objects, forms, colors, words and mental images they develop their Visual Literacy due to this activity involves seven principles suggested by Kern (2004); interpretation, collaboration, conventions, cultural knowledge, problem solving, self-reflection and use of language. Moreover, Raney emphasized the use of picture books in social practices and she defined it as:

(...) the history of thinking about what images and objects mean, how they are put together, how we respond to or interpret them, how they might function as modes of thought, and how they are seated within the societies that gave rise to them. (as cited in Arizpe & Styles, 2016, p. 127)

Thus, the images that are an integral part of children's books help them to comprehend meaning or primarily built a sense without requiring skills in reading the language. The illustrations exist in a relationship with the text, and support its meaning depending on the activity; for instance, learners can guess what the picture tells or shows, it means that in this type of text, the words need pictures more than picture need words. Consequently, this type of texts fits with this population due to a high English proficiency it is not required to understand their message.

In this chapter, the constructs that were used in this research project such as; visual literacy, picture books and visual arts are explained. The articles are used to find out the results and of the application of these theory which supports its use. The next chapter presents a detailed information of the research paradigm, data collection procedures and a description of the data analysis methodology.

## **Chapter 3**

### **Research design**

This chapter presents the research paradigm and the applied method in this research study. Besides, it has a description of the data collection instruments and the data collection procedures, as well as, a description of the data analysis methodology.

#### **Population and sample**

As it was mentioned in the first chapter, the population of the current project corresponds to the group 401 at Domingo Faustino Sarmiento School. The group holds a total of 25 students; 9 females and 16 males between the ages of seven and eleven years old.

#### **Research paradigm**

This study was carried out throughout the qualitative research paradigm. This type of research entails an active participation of the researcher who is engaged with the inquired phenomenon and the populations' opinion about it. In this sense, during the application of this project, the researcher gathered information about the students' drawbacks in their EFL learning process to make an improvement plan. Afterwards, the experiences and the reactions of the students were analyzed in order to know its effectiveness. In this regard, Denzin & Lincoln (2005) state the following the definition of the qualitative research:

Qualitative research is a situated activity that locates the observer in the world. It consists of a set of interpretative, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversation, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretive, naturalistic approach to the world. This means that qualitative researchers study things in their

natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them. (p.3)

Furthermore, some of the characteristics stated by Criswell (2013) about the qualitative research were evidenced. To begin with, during the project, the teacher- researcher was immersed in a natural context knowing and keeping the students' opinion about it; to do so, the researcher designed his own data instruments, evaluated the lessons and made some changes to improve some phases. Likewise, the information was organized into categories to establish a complex interaction of factors avoiding the simple one: cause and effect. In this project, this allowed the researcher to understand students' experiences during and after the intervention of the use of visual arts in the EFL learning.

### **Type of research**

The type of study is based on action-research since the researcher is immersed in the classroom with the purpose of developing new ideas and alternatives in response to problematic situations with the students' learning. For that reason, the teacher is conceived as a change agent considering that, he is able to implement some strategies in order to improve the teaching-learning process and making it self-reflective and critical; in this regard, in the action-research as Burns points out:

The aim is to identify problematic situations or issues considered by the participants to be worthy of investigation in order to bring about critically informed changes in practice. Action research is underpinned by democratic principles in that ownership of change is invested in those who conduct the research as cited in Burns 2010, p.5).

This author also suggests four phases in the cycle of research. The first one is *planning*; in which the researcher identifies a problem to subsequently develop its plan, bearing in mind a specific area of research context, its constraints and finally, the possible improvements. In this specific case, it dealt with the lack of vocabulary and the use of visual arts for the

vocabulary acquisition. The second phase is *action*, in which some interventions are put into practice for a period to reflect about the research assumptions and plan alternative ways of doing activities. Regarding this project, different interventions were designed considering the context, the population and the identified problem.

The third phase is *observation*, in which the researcher observes and documents the events. The researcher must be “open-eyed” and “open-minded” to collect information and perceive what is happening. During this stage, different data collection instruments were used to gather information about students' insights and performances throughout the lessons. The fourth one is a *reflection*. At this point, the researcher must reflect the effects of the pedagogical intervention and share the findings as part of the professional development. In this phase, the obtained results in the in the previous stage were analyzed in order to identify the effects of the visual arts in the vocabulary acquisition.

Accordingly, action research fitted properly in this research project and it is important to keep in mind that the first stage of this study; the observation and identification of a problem, was the foundation to design a pedagogical intervention. Thus, action research is a relevant method to make a reflection about the pedagogical practice and come up with new insights to reinforce the improvement of the vocabulary learning from a critical perspective, by identifying a problematic situation, and generating an action towards constructive change.

### **Data collection instruments and Procedures**

For this process, the instruments for data collection were used depending on the nature of the interventions. This means that, when students' insights and voices were required, semi-structured interviews and surveys were applied, however, it was also important to gather information about the students' opinion and performances during the process. In this sense, these chosen data instruments were mainly *field notes*, *Semi-structured interviews*, *Surveys*, *Artifacts* and *video recordings*.

## Triangulation

When data were collected, it was necessary to triangulate them in order to organize the type of instrument according to the research question and the specific objectives in a triangulation matrix, which provided a comprehensive, valid and reliable organization of the gathered information and documents, in consequence, as Mathison (1998) highlights, triangulation is an important issue in qualitative approaches due to it is not entirely objective and standardized; triangulation included multiple sources of information and points of view on the identified phenomenon by that is, integrating participant and researcher's assumptions and perspectives that progressively change and vary in the research's stages. The following matrix was proposed by Sagor (2000) and it was implemented in this study to organize the used instruments with their respective application according to each specific objective

Specific objectives	Category	Subcategory	Data source
To stimulate students' visual literacy by means of picture books.	Visual literacy development	Identifying clues in the image	Semi structure interview, artifacts, field notes and a video recording.
		Students' participation for building meaning	Survey, video recording and a field note.
To reflect students' insights about the implementation of in-class artwork in an EFL environment.	Using artworks in the EFL classroom	Developing aesthetic experiences.	Field note, final surveys and artifacts.
To describe the influence of visual arts in the meaningful vocabulary acquisition.	Meaningful vocabulary acquisition	Activating my prior knowledge.	Artifacts and video recording.
		Interacting with the artworks' supplies to remember words in English	Video recording and semi structure interview.

**Table 2.** Matrix of data collection and procedures.

*Field notes* are essential in the developing of action research since they allow the researcher to describe the events and participants' attitudes that he perceives. Burns (1999) points out that "they are descriptions and accounts of events in the research context which are written in a relatively factual and objective style" (p.87). In the first stage, it provides information about students' performances, strengths and weaknesses in terms of their English language proficiency that served as a foundation of the statement of the problem. During the second stage, field notes were used to determine students' performances throughout the intervention process.

In relation to the *Surveys*, Dörnyei in 2003 explained "It's best to use a questionnaire (also sometimes called a survey, checklist or schedule), rather than interviews, when you want to get responses from several people and you don't have time to interview" (as cited in Burns 2010, p.81). A survey is conducted depending on the type of questions needed. For example, when specific information such as the demographic one or short answers are required, surveys are appropriated. It is worth mentioning that it was necessary to make a request for the student's participation in all the collaborative activities including surveys, interviews and video recording by means of an informed consent (see annex 1).

Concerning the *semi-structured interviews*, these allow researchers to ensure elements that need to be attached, but also, to cover unexplored themes that arise during the interviews. As Merriam (1998) asserts, this data collection instrument allows the interviewer to respond to the information provided by the interviewees, their reflections and new ideas. In this study, this instrument was specially applied to gather relevant information about the students' perspectives during the application of visual arts and how they approached to the pupils. Since the population consisted in little children, it was better to have a more flexible interview rather than a rigid one, because it allowed to skip and reformulate questions in any

time. Interviews were used at the middle and at the end of the interventions to understand how children perceived the activities during the whole process.

With respect to the *artifacts*, those are defined as “items that are readily available in the research setting, relate to the focus of the action research, inform the inquiry and provide insight into the situational milieu” (Valcarcel, 2009, p. 154). In this project, this instrument was used as a sample of the students’ process and their participation during their performances that were carried out, artifacts included drawings, paintings, and some artworks.

*Video recordings* are useful because they allow the teacher to focus on particular segments of the lesson in a natural way. According to Burns:

[...] Recording the situation you want to observe has the advantage of capturing oral interactions exactly as they were said. It’s pretty well impossible to record verbal exchanges accurately through notes alone and recordings are usually used to complement direct observations. (Burns 2010 p 70).

Video recordings also provide evidence about the students' performances, particularly, when teachers overlook some situations. Therefore, it is important to make a good use of this tool to gather information that sometimes is skipped in the field notes. It is worth mentioning that these data collection instrument serves as a support of the field notes to better explain students' performances during the activities done.

### **Data collection procedures**

In this data collection process, the instruments above explained and organized in the matrix, were implemented in coherence with three cycles that determined for intervening and applying in this study. In this fashion, this process took 30 days divided into 21 weeks, each one composed by 120 minutes of intervention. Thus, it was necessary to create three cycles:

observation, intervention and socialization. Along with these, the collected data were systematically organized for each specific objective.

The first cycle started from August 10<sup>th</sup> to October 5<sup>th</sup>, 2016. For this cycle, it was necessary to design a consent format (See annex 1) for the students' parents to allow their children to give information about them, as well as, the activities that involved interviews, surveys and video recordings; 25 students were permitted to get involved in the research. Afterwards, the main data collection instrument were field notes, since they allowed me to register in class students' performances and subsequently, state a learning hindrance.

In addition, field notes also served to register how the students reacted towards visual elements such as pictures, words and expressions. At the same time, they supported the way of describing and recording students' production and perception when they had to express themselves by means of artworks and the use of vocabulary in English. For that reason, there were 21 field notes (See annex 5) implemented in the three specific objectives of this study, since August 10<sup>th</sup> 2016 up to September 19<sup>th</sup> 2017.

Surveys were applied from the beginning of the observational stage. As it was already mentioned in the statement of the problem, students' interest, likes, and demographical information were collected through them. In relation to the specific objective 2 and 3, the students were asked about the implementation of visual arts in their English classes and its influence at the time to express something in English. Therefore, there were two applied surveys (See annex 2) in May and September 2017

Artifacts played an essential role to answer and analyze the three specific objectives of this study. There were 18 classes during this period and 9 different type of artifact. Each of them took two sessions of elaboration divided into two parts; for the first hour, the students were engaged with the target vocabulary and a picture book; for the second hour, they elaborated their art works in a variety of visual arts' tools such as drawing, collages,

paintings, sculptures and drawings in order to put into practice the proposed vocabulary. They were elaborated from the beginning of the first cycle; March 4<sup>th</sup>, until September 09<sup>th</sup> 2017.

Similarly, semi-structured interviews were also used in all these three objectives during the whole period of the research. Initially, they helped to understand how the students' visual literacy was being stimulated by means of the implementation of picture books. In a second moment, semi-structured interviews were useful to comprehend student's opinion about the use of art works in the English class and the meaningful learning of the vocabulary acquisition. In this sense, 2 semi-structured interviews (See annex 6) were applied in September 1<sup>st</sup> and 19<sup>th</sup>, 2016.

Finally, 3 video recordings (See annex 7) supported specific objectives one and three. The first was made in April 24<sup>th</sup> while the second and third video were recording in August 11<sup>th</sup> and 25<sup>th</sup> of 2017. All of them were elaborated in order to analyze the influence of meaningful vocabulary learning. Nonetheless, the second video also served to see students' stimulation during the reading-aloud session of the picture book "it's ok to be me" written by Todd Parr.

## Chapter 4

### **Pedagogical instruction.**

In this chapter, the theoretical support of the pedagogical intervention of this research study is presented. It develops the view of language, learning and the methodological teaching approach that better fits in this project; then, I make a description of the intervention by characterizing each stage and its estimated time.

### **Pedagogical approach**

#### *Constructivism*

The learning theories of Jean Piaget and Lev Vygotsky are the basis of this model. Brewer (2006) emphasized that learning is a process which is under the control of the learner or intrinsically motivated. In this sense, some concepts are learned by considering the students' interests and through their experience with objects. Through this process it is expected that the students develop a process for analyzing and reaching conclusions which is more important than just learning facts. Piaget (1964) asserts "The principal goal of education is to create people who are capable of doing new things, not simply of repeating what other generations have done- [people] who are creative, inventive, and discoverers" (as cited in Brewer 2006, p. 63)

### **Vision of curriculum**

In this project, the curricular vision was defined from the *curriculum praxis perspective*. Through this vision, the curriculum is not considered as a set of plans to be implemented, as Groundy (1987) asserts, it implies an active process of planning, acting and evaluating as the center of the praxis and the commitment with the learning.

Moreover, learners are not seen as passive but active agents that face problems by means of

negotiation and dialogue in the classroom. Hence, the teachers do not expect students to use their skills to just to create something, on the contrary, teachers want students to use their skills to give meaning to the world

In addition, the curriculum is not understood as a mean to implement a set of instrumental activities in which the purpose is to repeat words. The idea from this perspective is to comprehend, build meanings and interact with the contents that are learned. In this project, the aim was not the use visual arts as a tool to teach just a specific aspect about the language; the vocabulary was taught in all the sessions for children to learn to create meaning by means of picture books and artworks including their participation during the developed activities.

### **Vision of language**

This project embraced the *Language as a linguistic system* following Tudor's (2001) ideas, "language is a system, and mastering this system (or parts of this at least) it's a prerequisite for any meaningful form of communication". Bearing in mind the students' needs regarding the EFL learning. Firstly, it is worth recalling that, the population consisted of children around eight and eleven years old. For this reason, they were still developing their writing and reading skills even in their mother tongue. Therein, through the observational stage, many of the students could barely identify a word and a sound in English. Accordingly, this vision emphasizes that the language is a tool for achieving communicative goals but, it is a system too, in which the learner can master it by knowing its components and functions. In this sense, the vocabulary is one of the language components in which this project is focused on. As Tudor (2001) states:

Vocabulary allows to express meaning, and what is or is not relevant in terms of vocabulary therefore depends to a large degree on the messages which students wish to understand or express. Vocabulary choice is thus more straightforward in specific

purpose courses, where target areas of meaning are directly linked to the learners' interests or needs (p. 52).

The second vision is language a *self-expression* since students made artworks to discover meaning and to express their insights. As Tudor (2001) states, "language (...) is also the medium by which we build up personal relationships, express our emotions and aspirations, and explore our interests" (p. 65). In addition, it involves a human perspective where pupils can experience a supportive environment which is free of judgments, fears or rejection. This entails students to express their feelings at the time to contemplate images and express their points of view. In that sense, the vocabulary as a component of the language system, as a first step, determines students' communicative purposes by recognizing morphosyntactic features of a word such as the sound, spelling, function and then, they will also realize that the language is a way to express what they feel and build up personal relationships.

### **Vision of learning**

Keeping in mind that the students can express their feelings and insights, the visions of learning in this project are the *Experiential learning* and *the role of affect*. In the first one, Tudor (2001) states that the language learning requires direct experience with it and proposes the following principles that frame the experiential learning: Activities should focus on processing and communicating messages, holistic learning activities should reflect the multi-dimensional nature of communication, authentic materials should be used, the use of communication strategies should be encouraged, and learning activities should involve collaboration among learners.

Concerning the *Message Focus*, it implies the creation of conditions in which students must use the language to achieve goals or share insights. This principle may fit in a large

population, specially deals with children when they start being aware about scholar achievements. As Tudor (2001) states, “Message focus has the goal of centering learners’ attention on the language as means of communication rather than a simply as a code in its own right” (p.84). Finally, the use of *Authentic materials represents* a real and contextualized use of the language in terms of bringing realities and experiences in the classroom, where learners can identify themselves and find meaningful outcomes by the time of performing activities.

Regarding the second vision of learning called *the role of affect*, the students are considered individuals whose interaction with learning activities is influenced by a variety of cognitive, psychological, and experiential factors. According to Tudor (2001), these factors give a certain affective interaction with the learning process; in other words, if the students feel the classroom as a comfortable place where they can find a positive predisposition to the learning process, the possibilities for achieving goals will increase. Moreover, materials, tasks and activities play an important role in the learning process because they support the interpersonal relationships in the classroom itself.

### **Vision of classroom**

The classroom was considered as a place to acquire both, linguistic and social competences. Thus, the visions of classroom were: On the one hand, *classroom for communication* and on the other hand the classroom *as socialization*. vision of classroom. According to the first vision Tudor (2001) states; “communication in the classroom was the preparation for communicative language outside the classroom” (p. 113). This means that there is a need to build a relationship between what is learned and its use outside the classroom with the purpose of building networks of confidence within students.

The second vision is the classroom as *socialization*, therein, the classroom is seen as a social entity. The language classroom has the possibility to influence the social dynamics

because the classroom is a social reality itself. There are two important perspectives in this field. The first one is *imposed socialization* and the second one *emergent socialization*. The first one refers to the political decisions that affect the educational practices. However, this project emphasizes on the emergent socialization that represents an attempt by the teachers to understand what students bring, their attitudes, expectations and goals.

### **Instructional Design**

Following the action research approach, the implementation of an instructional design which includes nine lesson plans (See annex 4 - Sample of the lesson plan that include a general overview of the lessons), were elaborated in order to answer the research question and the objectives. In this field, Sagor (2005) proposed four stages: *clarifying vision, articulating theory, implementing action and collecting data and reflecting and planning informed action*. In these stages, there were designed and developed three cycles of my study as the following table illustrates:

**Table 2**

The cycles of the study

<b>Date/ cycle</b>	<b>Topic</b>	<b>Picture book/ task</b>	<b>objectives</b>
April 4 <sup>th</sup> <i>Sensibilization cycle</i>	None	<b>Booklet</b> The students along with the teacher will design a booklet to include their art works.	To build a booklet.
April 18 <sup>th</sup> <i>Sensibilization cycle</i>	The alphabet	<b>An image of the alphabet represented by animals.</b> The students will write their names using the alphabet letters that include animals' forms.	To monitor and analyze students' performances regarding the implementation of images to learn the alphabet.
		<b><i>I see – Alejandro</i></b>	

<p>April 21<sup>th</sup> and 24<sup>th</sup></p> <p><b><i>Intervention Cycle.</i></b></p> <p><b><i>The images of my head.</i></b></p>	<p>Animals and professions</p>	<p><b>Magallanes.</b></p> <p>The students will create drawings for their classmates to guess what animal is that.</p> <p>Make a chatter box to express what they want to be when they grow up.</p>	<p>To implement the use of visual arts to enhance the visual literacy.</p> <p>To enhance students' expression through the implementation of in-class artwork</p>
<p><b><i>The images of my head.</i></b></p> <p>April 28<sup>th</sup> and May 02<sup>nd</sup></p>	<p>Numbers and clothing.</p>	<p><b>Olivia counts- Ian Falconer</b></p> <p>The students will find the clues to identify the correct word.</p> <p>The students will create a collage in which they will include some clothing.</p>	<p>To analyze how the implementation of visual arts affect the vocabulary acquisition.</p>
<p><b><i>The images of my head.</i></b></p> <p>May 05<sup>th</sup> and 9<sup>th</sup></p>	<p>Family members</p>	<p><b>The family book- Todd Parr.</b></p> <p>The students will create their family tree using drawings.</p>	<p>To identify the family vocabulary and understand the different types of families.</p>
<p><b><i>The images of my head.</i></b></p> <p>August 08<sup>th</sup> and 11<sup>th</sup></p>	<p>Adjectives</p>	<p><b>It's ok to be different- Todd Parr.</b></p> <p>The students will draw a portrait of themselves and will make a comparison between them and their classmates.</p>	<p>To make Students aware about the differences that we can find between persons.</p>
<p><b><i>The images of my head.</i></b></p> <p>August 15<sup>th</sup> and 18<sup>th</sup></p>	<p>Opposite adjectives</p>	<p><b>Oppbullsites- Sebastian Garcia.</b></p> <p>The students will create their own little book of opposites.</p>	<p>To promote the visual literacy through reading aloud sessions.</p>
<p>August 22<sup>th</sup> and 25<sup>th</sup></p>	<p>Feelings</p>	<p><b>How do you feel? Anthony Brown.</b></p>	<p>The students will learn how to express their feelings.</p>

<i>The images of my head.</i>		The students will read the book and will create a flip book to make sentences.	
August 29 <sup>th</sup> and September 1 <sup>st</sup>  <i>The images of my head.</i>	Prepositions	<b><i>Let's go to the party- Guido Van Genechten.</i></b>  The students will make a painting to represent the prepositions to make the reading of the picture book.	To use their artworks to recall vocabulary.
<i>The images of my head.</i>  September 5 <sup>th</sup> and 8 <sup>th</sup>	Verbs	<b><i>Things I like- Anthony Brown.</i></b>  The students will create a poster to show their likes.	To use their artworks and vocabulary to express their favorite activities.
<i>The images of my head.</i>  September 1 <sup>2th</sup> and 19 <sup>th</sup>	Animals and school supplies	<b><i>This is not- Alejandro Magallanes.</i></b>  The students will create a sculpture using their school supplies.	To use different materials for the creation of artwork.
Socialization  September 19 <sup>th</sup>  <i>The colorful meaning of my words</i>	<i>None</i>	<i>None</i>	To use present and share their artworks with their classmates.

According to Sagor (2005), the first stage, that corresponds to my observational phase, refers to *Clarifying visions targets*, in which was observed, explored and set the goals after the analysis of the problem. This phase is not represented in any of the cycles above

illustrated due to there were no interventions. The second stage was *Articulating theory*. At this aspect, it was integrated the theoretical framework and the related research studies to back up the rational and the pedagogical intervention. The third stage was *implementing action and collecting data*, in the sensitization and intervention cycles: *Getting into the visual arts world* and *the images of my head* aimed to implement the use of visual arts (picture books) and animate students to the arts' work creation.

Finally, the last stage *Reflecting and planning informed action*, responded to the last cycle of the study: *The colorful meaning of my words* in which the students shared and socialized their opinion of the whole process of their artworks. Along with this, it was recorded the students' insights and artifacts to organize, draw conclusions and the reliability to implement visual arts in further EFL classes.

This chapter presented theoretical support for the intervention considering the use of picture books and visual arts. Afterwards, there is a description of the visions that were taken into account in this project. Then, there is a table that summarizes the activities done during each lesson. The following chapter presents the analysis of the data collected during the implementation of this research and the findings that were obtained through it.

## Chapter 5

### Data Analysis and Findings

This chapter presents the analysis of the collected data and the findings of this research study. At first, the reader will find a description of the implemented approach for data analysis and procedures such as: *manageable classification*, *recurring regularities* and *validation*. Finally, the defined categories and subcategories that emerged from data analysis and the discussion of outcomes are described.

#### **Procedures for data analysis.**

In this research study, field notes, surveys, semi-structured interviews and video recordings were applied in the light of qualitative research approach. In this sense, the data collection raised mainly from the students' insights, performances, opinions, realities and therefore, they are strongly associated with the grounded approach (Corbin & Strauss, 1990). Correspondingly, qualitative analysis of data collection was carried out inductively; that is, rather than testing a theory, the grounded approach seeks to build the theory, due to the analysis is the interplay between research and data (Patton, 2002, p.127.)

Therefore, the research question of the study was grounded from the students' needs and interests regarding the implementation of visual arts and its influence for a meaningful vocabulary acquisition. In consequence, all the instruments for data collection already mentioned, were used under detailed descriptions and interpretations since there were quoted the participants' voices and performances, which entailed an insider perspective from my observations and analysis; Therein, what Fetterman (1989) quoted by Patton (2002, p. 239) called the *Emic perspective*, which means that, rather than see and prescribe what is happening, the observer is able to feel and perceive what is inside the context by immersing himself and becoming in an active agent in it.

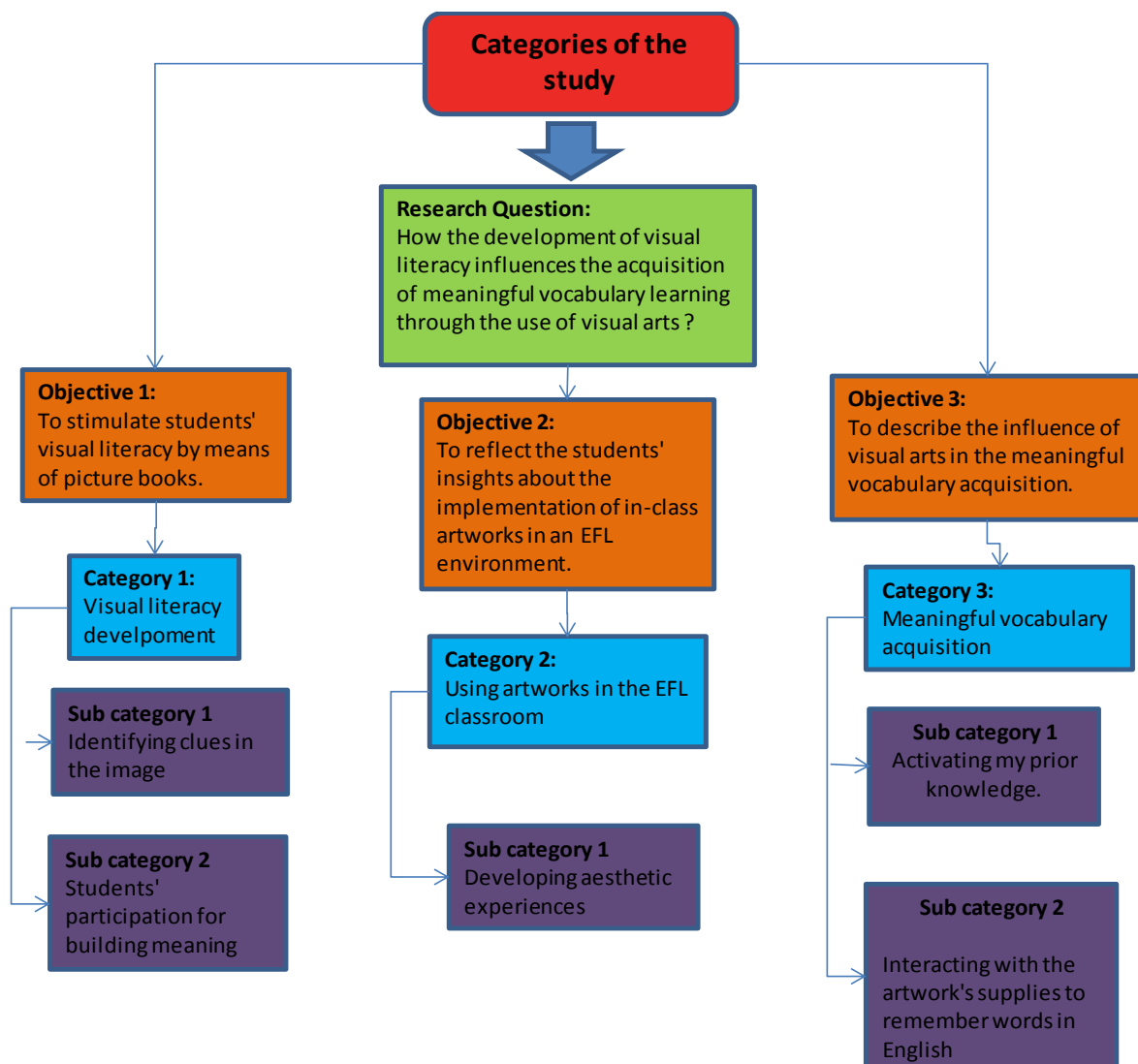
For the process of data collection, it was systematically done. First of all, as the research question aimed to analyze how the development of visual literacy influenced the acquisition of meaningful vocabulary through the use of visual arts in the EFL classroom, the interventions were designed by means of lesson plans. In coherence with the two cycles of intervention and socialization, lesson plans were applied during estimated dates, by including the picture book and the target vocabulary as well.

In that way, it was easy to handle dates of application with the selected picture books in coherence with field notes and the instruments for data collection. This process facilitates what Patton (2002) defined as a *manageable classification* or *coding scheme process of data collection*, which, in this research study consisted in organize all the lesson plans by dates and numbers and consequently, as each lesson plan had one picture book to be applied, I designed a chart on *Excel* to better visualize and organize the number of the lesson plan, the date, the cycle, the picture book, the target vocabulary and the instrument of data collection.

Afterwards, having organized the data, the process of *recurring regularities* in the data was almost subsequent. According to Patton (2002), the students "reveal patterns that can be sorted into categories" (p.465), which means the quest of common patterns through the selection and comparison of the main information related to the themes in nature. This method was carried out in two ways. The first one, after each lesson application, it was applied the corresponding instrument for data collection, for instance, the observation of students' performances during the activities were set down, accompanied with detailed description and interpretation by underlying the applied visual tool and the target vocabulary.

In other moments, I sought for students' feelings and perceptions by means of surveys and semi-structured interviews. These procedures allowed me to review, select, organize and elicit common patterns from the grounded data to articulate relationships and build the subcategories which were grouped to build the categories of analysis. It is worth recalling

that, the names of subcategories and categories arose from a grounded analysis. According to Freeman (1998) “In grounded analysis, you approach the data to look for meanings that surface through the process of naming, grouping the names into categories, and finding relationships among them” (p.108). In consequence, I named categories and subcategories different from an *a Priori* approach, where the researcher takes the categories as the basis of the analysis and look for instances, or names, or those categories in the data, and then for relationships among these categories.



**Fig No.1** Visual representation of the categories of the study

The category 1 *Visual Literacy*, responded to the objective 1 *To stimulate students' visual literacy by means of picture books* and from this category, two sub-categories *Identifying clues in the image* and *Students' participation for building meaning* will be described later on. The category 2 *Using artworks in the EFL classroom* came out from the objective 2 with its corresponding sub-category *Developing aesthetic experience*. Finally, category 3 *Meaningful vocabulary acquisition* arose from objective 3 *To describe the influence of visual arts in the meaningful vocabulary acquisition* and two supportive sub-categories *Activating my prior knowledge* and *Interacting with the artwork's supplies to remember words in English*.

### **Category 1 visual literacy development:**

This category makes reference to the process of reading images, to achieve this goal children start to create mental relations to build meaning. According to Bader, (2013) the visual literacy gives the students the possibility of connecting language with other representation sources, as well as, their own imagination. During the intervention made, data results showed that the stimulation of visual literacy supported the analysis of certain features of picture books' illustrations since the students became aware of colors, letters, positions and other elements that were not easily evident. Besides, it allowed their interaction and participation in order to reach a common goal, in this case, to understand what was the meaning of both, word and image.

#### **Identifying clues in the image:**

Through the data collected, it was evidenced that the students started to build meaning at the moment to focus their attention on specific details such as color, characters' position, letters, signs and some elements that were introduced in the image but were not very evident

with a naked eye. In the following excerpt, the students claimed that picture books helped them to understand the meaning of words by giving them clues.

**Interviewer:** ¿creen que las imágenes de los libros que hemos visto les ayudan a entender las palabras que están escritas?

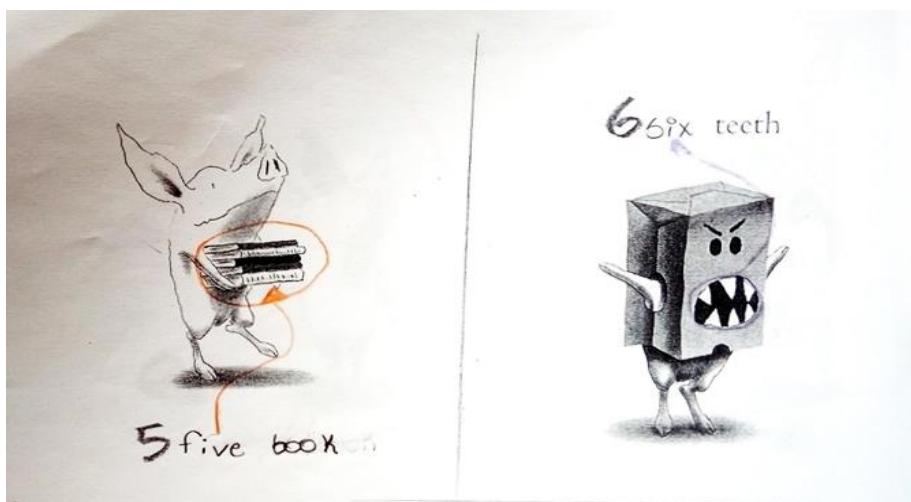
**All the students:** Sí

**Interviewer:** ¿por qué?

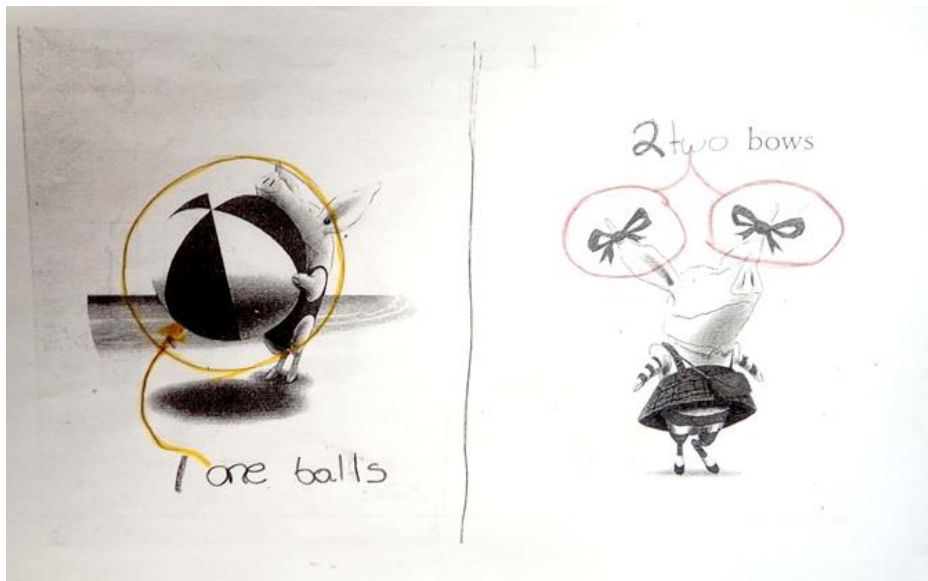
**S5:** por lo que dice ahí, nos dan como una pista.

[Semi-structure interview. Sep 19 th, 2017. Annex 6 Lines from 40 to 42]

For instance, the next two images are excerpts of the lesson plan number four in which students were asked to complete the picture book "Olivia counts", by writing the numbers in English and then identifying what that number was referring to. Although, students had already been taught the numbers spelling and pronunciation, they were not familiarized with the other words' meanings that were in the text such as, family members, objects body parts among others. However, they could determine the correct name of the element or elements that were mentioned in the text by counting them. As a matter of fact, they developed this activity easily and accurately despite the unknowing words as can be seen in the following excerpts.



[Excerpt of a group of students' artifact: Lesson plan No. 4  
Second cycle. May 2nd, 2017]



[Excerpt of a group of students' artifact: Lesson plan No. 4  
Second cycle. May 2nd, 2017]

Similarly, students made the same with other picture books. In the reading of the book *It's ok to be different* written by Todd Parr, at some point of the reading, the students started to make a brief description of what they saw in the image, three students said aloud that they could see a dog and a kangaroo. Then, they kept seeing the image and after a brief analysis of the image they discovered that the image was related with the adoption as can be observed in the sample.

**S16:** Un perrito con un cangurito.

**S11:** Un perro y un canguro

**S12:** Un perro y un canguro.

**S11:** que adopta al perro.

**Teacher:** ajá, so...?

**S17:** Está bien adoptar.

**S5:** She stands up and raises her hand and says yo

**Teacher:** ok

**S5:** Está bien adoptar

**Teacher:** Yes, its ok to be adopted. Ser adoptado: be: ser

[Video-recording No.1 May 12th, 2017. Annex No. 7 Lines from 17 to 21]

Likewise, in the reading session of the book *How do you feel*, it was noticed that students made an effort to understand the meaning of the word *guilty*, until one student saw

and said that there was a "scribbled" behind the monkey; consequently, the other students started to express their ideas such as, "he drew on the wall", "that is something wrong" and then, they identified the word "culpable". In this sense, it was evident the use of several elements in the image to build meaning and also, the students' participation to create a discussion to share their ideas. As it was explained, the following excerpt illustrates the use of clues to identify images.

In contrast, the word guilty was challenging for them, they were trying to guess the meaning but no one could identify it, however, one student noticed that there was a scribbled on the wall, they asserted "él hizo algo mal" so, they said "es culpable"

[Field note No 9.22<sup>th</sup> and 25<sup>th</sup>, 2017. Annex 5 Lines from 33 to 37]

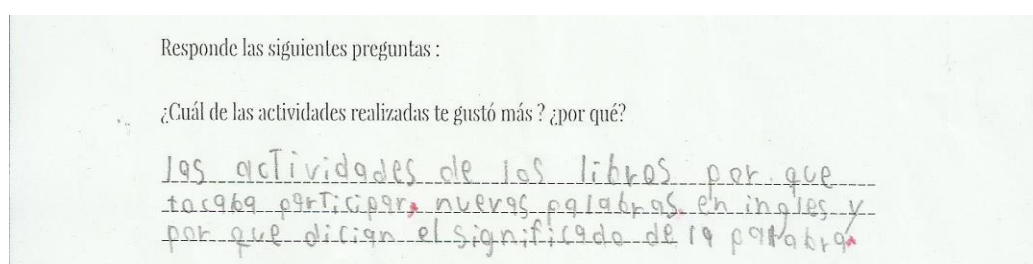
It is worth mentioning that, the students were not only able to understand the clues that supported the meaning of a word, but they made use of this kind of clues to express something. In the artwork activity *my little book of opposites*, they made a demonstration of how subtle elements can say something. In the first image, it can be observed that the student used a line to make visible that the ball was in the pitch and outside the pitch. In the second image, the face of the character shows that he is uncomfortable while in the next page in which the box is open he is happy. In the third image, we can notice two important elements, a fan to describe a cold temperature and a big sun in order to emphasize in the hot temperature.



The samples used demonstrate that during the reading sessions the pupils made description of what they saw but then, they started to make a deeper analysis of the cues in the images recognizing the importance of certain elements in the image such as objects, gestures, positions and colors. It can be said that the students started to be aware of the usage of certain elements in their drawings or paintings that could give a stronger meaning to the words that they wanted to represent. Furthermore, they enjoyed conveying meaning by means of the use of these elements.

### **Students' participation for building meaning:**

In the reading sessions students felt free to participate and give their opinion to identify the meaning of the words. In addition, they seemed to be engaged and interested in participating since they wanted to make discoveries, express their findings and communicate their ideas. In the following data sample, a student asserted that his favorite activity was the reading of picture books since they had to participate.



[ Final Survey - September 18th, 2017 Annex No. 2]

Moreover, data showed that the reading of picture books allowed several students to communicate their ideas. In the next data sample, we can notice that in the reading of one page there were seven interventions of children that wanted to say the meaning of the sentence; *it's okay to be proud of yourself*, it is also worth mentioning that the students were not pressured to give the correct answer, but they looked forward contributing in the analysis of the image and the discovery of the meaning.

**Teacher:** The next one  
**S4:** Next one (some of them raise their hands to participate)  
**Teacher:** Ok you  
**S5:** Está bien ¿ser linda?  
**Teacher:** No, you  
**S5:** Está bien ¿ser estrella?  
**S6:** Está bien ser popular  
**Teacher:** no, you  
**S7:** está bien ...  
**S5:** Está bien ¿tener deseos?  
**S7:** Está bien ser bonita.  
**S5:** Yo profe.  
**S6:** Está bien  
**S8:** teacher yo.  
**S9:** Profesora yo, yo  
**Teacher:** The teacher says I cannot hear him.  
**S10:** Está bien tener diferente piel.  
**Teacher:** No, I am going to tell you ...  
**S1:** Ayy  
**Teacher:** Proud es estar orgulloso, it's okay to be proud of yourself  
**S6:** ¿Está bien ser popular?  
**Teacher:** Está bien estar orgulloso de ti.  
[Video-recording No.1. May 11th, 2017. Annex No. 5 Lines from 6 to 12]

As it is show in following sample, the students' participation made the readings more fruitful, considering that their ideas and opinions were not only important for them but also for their classmates since they contribute to a better understanding of the words' meanings. The reading of the letters xxx and zzz became relevant for them since they revealed the difference between been asleep or died in an image.

For them, there was not easy to identify the meaning of the word awake, therefore, I help them by means of gestures. Then, the next image contains the word asleep and some students said: it means "dormido", nonetheless, one student said "no, es muerto" and another student answered "no está muerto, tiene zzz. Si estuviera muerto tendría xxx.

[Field note- No 8. August 18, 2017. Annex No. 4 Lines from 24 to 28]

The participation of the students was a relevant aspect for several reasons, as the students took an active role during the reading sessions, it was interesting to see that they enjoyed giving their opinion about the image that was being read, they created a place of participation in which all the voices were important no matter if they had the wrong answers. However, the correction of mistakes was done in a polite way by giving arguments to their classmates highlighting why they were wrong.

### **Category 2: Using artworks in the EFL classroom**

Arts are a way of motivation for students by giving them the opportunity to have an active role in their learning process since they do not have to repeat things but to create something. Besides, "The arts convey what it means to be human, challenge the intellect and provide rich experiences in analysis, exploration, reflection, observation, imagination, experimentation, and communication" (Ruiz, 2010, p. 2). Hence, visual arts make the language learning meaningful, it involves the students' points of view and also their perception of the world. Thus, it is important to foster students to think and create in order to express themselves.

#### **Developing an aesthetic experience**

According to Kostelnik, Soderman, Whiren and Rupiper (2015), aesthetic experiences may be either responsive or productive. Responsive refers to the way the child reacts to the art or nature. These experiences include; *discovery activities*, the appreciation and recognition of beautiful things; *exposure activities*, that provides children with opportunities for them to be observers and consumers of art at the time to see several visual arts forms, and *evaluation activities*, that are the ones in which children decide how to judge the art. On the other hand, *productive aesthetic experiences* provide children with a wide variety of activities in which their creativity and self-expression are stimulated.

Regarding the responsive activities in this project, the following excerpts show how students demonstrated their reactions at the time to be exposed to artworks, not only the ones made by artists but, the ones that were created during the classes, giving value to the works that we developed. In the first sample, we can see that the students became interested by the *flip book* that I created to give them a model. This also led to a *discovery activity*, since children started to recognize certain beauty in the little book as we can see in the following field note excerpt.

As the students noticed that I held sheets of paper in my hand, they started to ask me – what we are going to do? Then, I showed them a flip book of feelings that I had done. After, I explained them that they could create several faces with it. They said – "huuuy tan chévere!", "tan bonito" by calling the others attention.

[Field note No. 9. September 25th, 2017. Annex No5. Lines from 1 to 6]

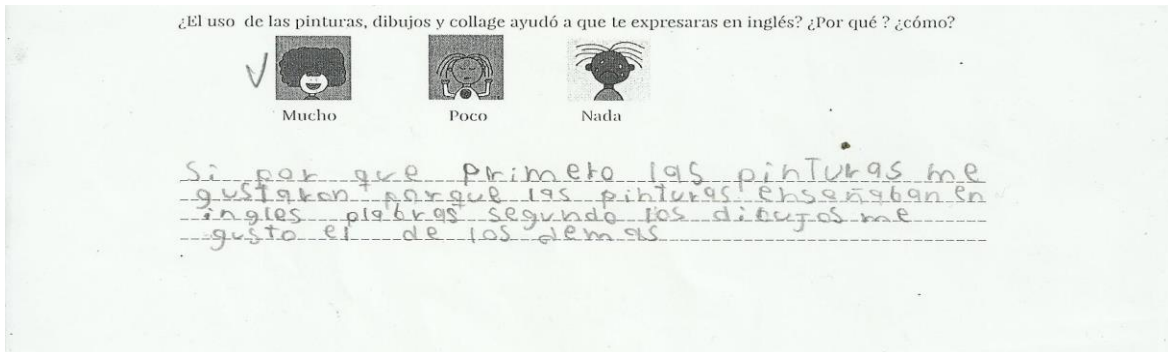
In relation to the aesthetic features of exposure. During this project, children had the opportunity to be observers and consumers of art in all the classes. As the picture books were written and illustrated by different artists, students found several ways of saying and drawing, which allowed them to choose and say why one work liked them the most and thereby, they made an evaluation activity as the observed one in the first data sample in which a student asserted that his favorite book was *Oppbullsites* because of its drawings. In addition, students also made judgements of their classmates' artworks giving them value and recognition, as we can see in the next excerpt the student states me gustaron los dibujos de los demás .

Responde las siguientes preguntas :

¿Cuál de las actividades realizadas te gustó más ? ¿por qué?

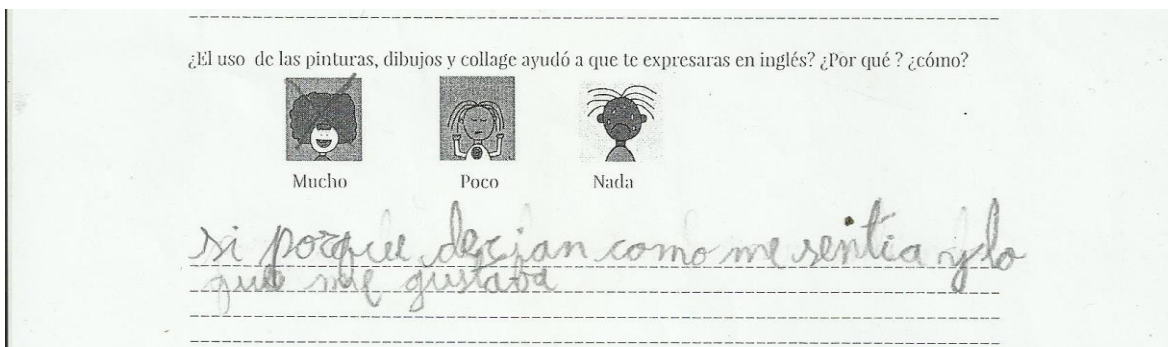
El libro de los opuestos porque me gustaron los dibujos

[ Final Survey - September 18th, 2017 Annex No. 2]

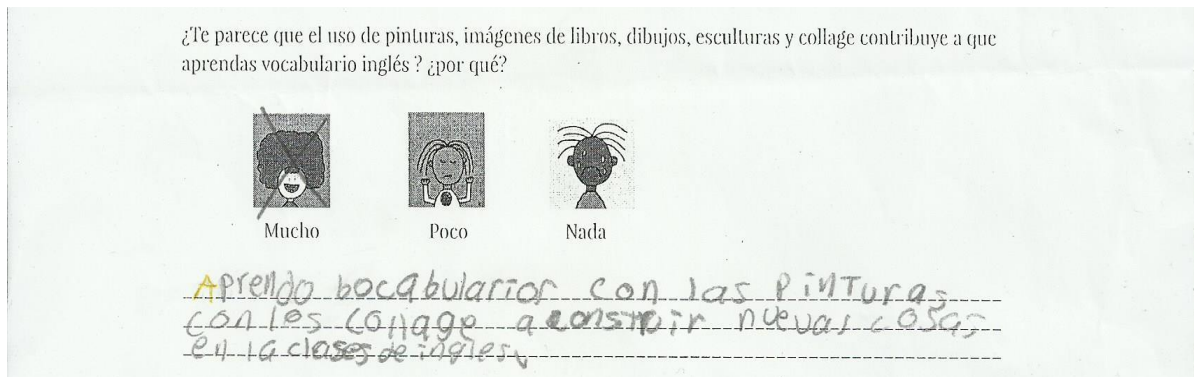


[ Final Survey - September 18th, 2017 Annex No. 2]

In regard to the productive aesthetic experiences, children were provided with variety of activities in which their creativity and self-expression were stimulated, during the project they made drawings, collages, paintings and sculptures to express what they wanted to say by means of the images and the vocabulary learned. In the preceding sample, we can notice that the student felt free to express their likes and feelings. Likewise, another student asserts in the final survey that these activities foster them to use their creativity in order to build new things.



[ Final Survey - September 18th 2017 Annex No. 2]

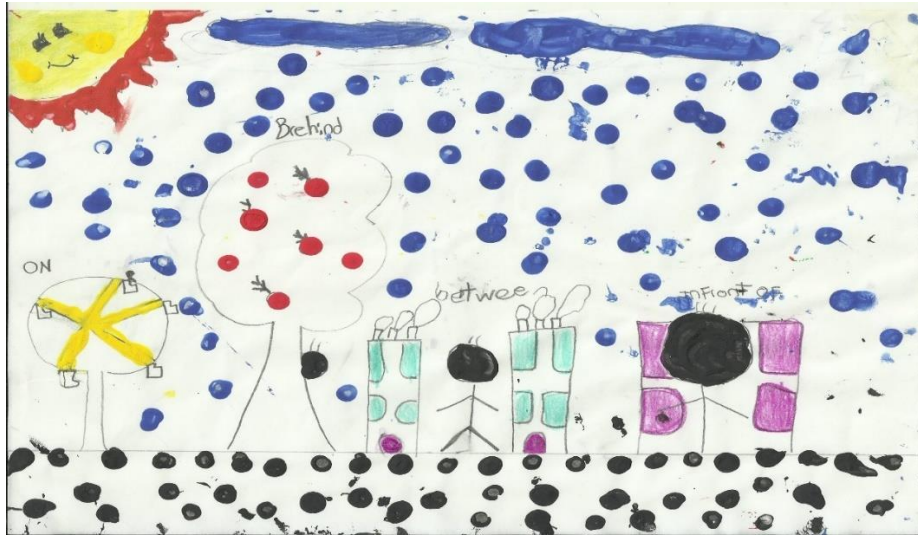


[ Final Survey - September 18th, 2017 Annex No. 2]

The following paintings were made during the lesson *let's go to the party* in which students made a representation of the prepositions. On the one hand, the first student painted several things to represent them, she also used her fingers to make her artwork. On the other hand, the second student chose to draw and paint a stickman as a main character of her painting; as she did not have a paint brush, she decided to paint by using one of her pencils. This demonstrated that despite developing the same activity, the students made decisions freely at the time to create their artworks.



[Excerpt of an individual students' artifact: Lesson plan No. 10  
Second cycle. September 1st, 2017



[Excerpt of an individual students' artifact: Lesson plan No. 12  
Second cycle. September 15th, 2017

The previous data illustrates that the aesthetic experience played an important role in this project since children go through the different stages, discovery activities, exposure activities, evaluation activities and productive aesthetic experiences in which they had the opportunity to create different artworks, take decisions as well as judge and appreciate the others' creations. Besides, students felt freedom to express their ideas and represent the words as they wanted.

### **Category 3: Meaningful vocabulary acquisition**

To talk about meaningful vocabulary acquisition, it is essential to consider Ausubel's (2000) ideas about the meaningful learning. This author states that any sort of information it is better processed when the new knowledge is integrated with the previous ideas that the students have, and those ideas may not only come from similar but different contexts or situations. Furthermore, the learning is considered such as a building process in which students fit pieces coherently and not arbitrarily. Following this theory, the following subcategories arose:

## Activating my prior knowledge

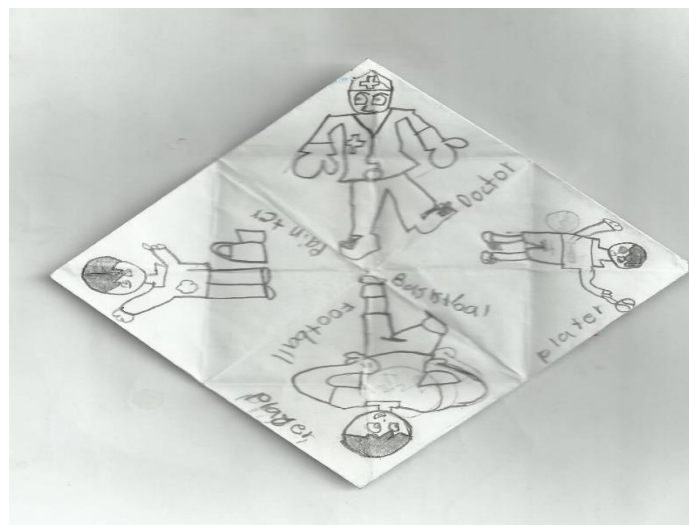
As it was explained previously, it is vital to give the students the possibility to make relations with the context in which they are immersed. Thus, throughout the lessons the students pointed out their previous ideas which had a strong relation with their lives' experiences such as; the nature, school and their families. In this sense, along the vocabulary learning, their background about different contents helped them to understand themselves and their world. Nonetheless, students also recognized their classmates' points of view about different matters.

In the following data sample, it was evidenced that children made relations with themselves and their environment. The first sample belongs to the sensitization cycle, in which one student wrote his name by means of the alphabet with the animals that I presented in the class. In this activity, the students were asked to write their names in a creative way. During this activity, the students' prior knowledge, specifically, the recognition of the letters that compose their names in their mother language and the new knowledge, that is the English alphabet.



[Excerpt of an individual students' artifact: Lesson plan No. 2  
First cycle. April 18th, 2017]

In the second sample, it is showed how the student made drawings and wrote several professions in his chattering box to communicate what he would like to be in the future. The idea of this activity, was to play with it and create sentences using the pattern; *when I grow up I want to be...* to express their desires and dreams about their future professions using words in English. As the following sample illustrates. Likewise, the students expressed their preferences during the lesson *things we like* in which they talked about their favorite activities and food as the second sample illustrates.



[Excerpt of an individual students' artifact: Lesson plan No. 3  
Second cycle. April 24th, 2017]



[Excerpt of a group of students artifact: Lesson plan No. 11  
Second cycle. September 08th, 2017]

In addition, the students express their previous knowledge with their peers to clarify certain things and communicate their ideas. In the next video excerpt, of the reading aloud session of the picture book *its ok to be different*, we can observe that one of the students made a relationship between the book we were reading and her experience in math. She pointed out that it was ok to be proud of herself when she has a good performance in math making a relationship between her live and the new word presented.

**S1:** Ayy

**Teacher:** Proud es estar orgulloso, it's okay to be proud of yourself

**S6:** ¿Está bien ser popular?

**Teacher:** Está bien estar orgulloso de ti.

**S7:** Está bien estar orgulloso de ti mismo

**Teacher:** Cuando tú haces algo bien está bien estar orgulloso.

**S8:** Como en matemáticas

**Teacher:** Yes, like in mathematics, yes, very good.

[Video recording No.1 May12th, 2017. Annex No. 7 Lines from 10 to 13]

Moreover, in the reading session of the same picture book, there was an illustration which include a green worm, and one of the students said, "but the worms are not green". Then, one the students answered " yes, there are green worms". This demonstrates that the reading of picture books helps students to integrate their previous experiences nurturing the lesson through the building of meanings through the visual literacy. As the following sample shows.

**Teacher:** No, this is a worn.

**All the students:** (saying the possible answers)

**S3:** gusano

**Teacher:** She ... she has the answer

**S3:** Un gusano. **S1:** Pero los gusanos no son verdes

**Teacher:** No, but this is a worn. Worn means gusano

**S4:** Sí, hay gusanos verdes.

[Video recording 1 No. May12th, 2017. Annex No. 5 Lines from 1 to 5]

## Interacting with artworks' supplies to remember words in English

The use of artworks was chosen because it helps to the children's development and words recalling. With respect to the children development, we have several benefits since it promotes the interaction with a variety of materials and also among peers. In the field of words retention, as Kaçauni (2014) paraphrasing Porter and Grant, suggests that visual materials are a good resource because many of the things we know were learned through them, besides it makes the language use more comprehensive and interesting.

In the following data sample, it was evidenced that children had a better words' recalling at the time to use a visual aid. For instance, in the following video recording sample, two the students were asked to talk about feelings, hence, they used the made flip book in order to create several sentences. In this process, the students started to flip the sheets and saw what were the faces' feelings. As the activity was developed in pairs, they corrected their classmate's mistakes by making a cooperative learning.

**S1:** I feel angry.

**S2:** I am angry.

**Teacher:** I feel or I am, both are possible.

**S2:** I feel mmm

**S2:** I feel sid.

**S1:** I feel sad.

**Teacher:** I feel sad no sid. Very good.

**S2:** I feel bored.

**S1:** I feel happy. **S2:** I feel ... mmm sorprid

**Teacher:** Suprised very good. It was a nice try.

**S2:** I feel sad (looking at his classmate to have his approval)

**Teacher:** Yes, that's all. Thanks

[Video recording 1 No. May12th, 2017. Annex No. 5 Lines from 1 to 4]

In the second example, one student remembered many details about her painting in which the prepositions were represented. During the interview, the student had minor difficulties to remember the exact words of the asked preposition, however, the pupil could recall some of the words in English to say *at the top of*. This gives evidence that the students

can remember the words because they have the possibility to interact with a variety of materials to express a words' meaning.

**Interviewer:** Listo ¿crees que la pintura sirve para recordar o no? Digamos ahorita cuando estabamos mirando el libro recordaste lo que pintabas para recordar las preposiciones los significados de las preposiciones ¿o no?

**S1:** Yo me acuerdo de una. ¿te acuerdas de la pintura que pintamos que casi era parecido, sino que cambiamos la flor por el corazón y había la abejita encima? O sea, en la cima. **Interviewer:** ¿cómo se dice en la cima?

**S1:** es que lo trato de pronunciar, pero no me acuerdo bien.

**Interviwer:** No importa. Dale.

**S1:** ¿ the top.? algo así.

[Semi-structure interview 1 No. September 1st, 2017. Annex No. 6 Lines from 1 to 5]

The use of different materials and the students' interaction with them, allows pupils to build up interactions where they are able to represent the words in different meaningful way. During the activities children seek to represent their own understanding and way to see the world. Likewise, they tried to find solutions when they did not have the proper material to work with. Also, it is important to emphasize that their artworks were much more than something aesthetic, but rather, they are a tool that serves as the basis to recall words and interact with their peers.

## CHAPTER 6

### Conclusions and Implications

This chapter presents the main conclusions of the study based on the findings and implications. It also discusses the limitation of the process and makes some suggestions for further research for EFL learning and teaching and the visual pedagogy field.

#### Conclusions

This qualitative action research study aimed to analyze how the development of visual literacy influences the vocabulary acquisition through the use visual arts. To begin with, it is important to point out that the diagnostic test revealed that the students had difficulties to understand a word's meaning by means of illustrations. For that reason, nine picture books in which the illustrations supported the comprehension of the words' meaning were chosen with the purpose of stimulate the reading of certain elements for convey meaning. Thus, from the data collection emerged that the use of this kind of books supported the stimulation of the visual literacy since students started to observe, analyze and reflect the different clues that were included in this kind of books.

In these sense, through the data samples, it was noticeable that the students' participation was mainly in Spanish, but also, it was evident that the use of the mother tongue was just a bridge between the words and the decoded clues that included colors, lines and gestures and some other elements that supported the target meaning of the word. Furthermore, as the students developed several artworks in which they expressed their own ideas, they went from being consumers of art to become producers, through their artworks, expressed their own ideas by using similar clues to the ones they were exposed during the reading sessions.

In a similar vein, data showed that pupils were free to use the material as they preferred, as well as, they were fostered to use their imagination and creativity to construct their artworks

that started having value because of their classmates. This contributed to create a cooperative environment where students could share their materials, their ideas, their likes and works recognizing the good things that their peers made.

Moreover, it was observed that the use of visual arts; illustrations, drawings, paintings, sculptures and collage, helps students' words retrieval. Through the development of the activities, the students made connections between their previous knowledge and the vocabulary learned. Data showed that, the students participated by giving information about several aspects of their lives such as the nature, the school and their family, which allowed them to create relations and build their own knowledge. Besides, the children also discovered new aspects of the world during their classmates' interventions.

In addition, the creation of artworks did not only lead to the comprehension of the vocabulary but to the development of the self-expression, considering that, children talked about their common likes, their differences and their future desires. This demonstrated that the use of picture books and arts include several topics that reinforce that idea of the vocabulary learning as something more than a linguistic matter in which a set of words are repeated in an isolated way.

### **Limitations of the study**

During the implementation of this project, I faced three main challenges; the quest of picture books, the classroom' space and devices and the teachers' strike. At the beginning of the project, I had to select the material that I would use in each session, it was a difficult task since this kind of materials were inaccessible, even in the university there were not picture books available. As it was hard to find just one copy, it was even more challenging to find several printed copies of picture books. For that reason, the students did not have the

opportunity to interact with several books and experience them with all their physical features.

Regarding the space of the classroom there were two drawbacks. The first four lessons took place in their regular classroom, in consequence, I had to take the video beam from the computer laboratory, and then, plug all the devices which took a lot of time. Eventually, there was opened the games library that was equipped with all the devices, there, the handicap arose from the students' organization in the classroom since there were no chairs and also students had difficulties to see the projected images. Finally, due to the teachers' strike I had to reduce my intervention lessons.

### **Further research**

This research study provided important insights about how the development of visual literacy influences the acquisition of meaningful vocabulary through the use of visual arts. In this sense, this study has pointed out relevant experiences and findings to deserve further exploration.

To begin with, the domain of EFL teaching and learning has an enormous weight and focus on the communicative language approach, in which its main stress covers the four abilities; listening, speaking, reading and writing for communicative purposes. However, nowadays the constant exposure towards visual tools, devices and specially images, requires a claim for students and teachers about the integration of other abilities and visual intelligences development such as *representing* and *viewing* in the curriculum.

On the other hand, it will be interesting to explore and integrate the visual arts because they help to the students' recognition and retrieval of words. Throughout paintings, sculptures, collages, drawings and illustrations students have the change to be engage with a more realistic perspective of the EFL learning since they can describe the words' meanings

according to what they see avoiding the abstract thinking that has not been developed during the age of 8 and 11 besides, as pupils become creators of artworks that serve as a springboard for bringing in mental images which then formed the basis to communicate a message. Thus, the implementation of arts is a way to involve to the all the students even the ones that considered not to be good at English giving them the opportunity to participate and get involve in the class.

On the other hand, it will be interesting to explore and integrate the visual arts and picture books in the EFL teaching field to enhance, promote and explore not only isolated competences but a meaningful learning where students' lives and their culture are involved because the foreign language can be a transformative way of thinking and learning since it gives the students' the possibility to understand and express several ideas, points of view and feelings about the world in which we live.

Finally, it is important to bear in mind what Sherlock Holmes said, "it is a capital mistake to theorize before one has data". Sometimes, we as teachers prioritize on the goals we want our students archive without considering that they are always learning, we avoid their points of view and their insights. Thus, it is impossible to determine the success or new discoveries of a project. For that reason, my suggestion for future teacher /researches is to be attentive to what the students indicate during the process.

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## ANNEXES

### Annex No. 1 – Informed Consent

**Vicerrectoría de Gestión Universitaria  
Subdirección de Gestión de Proyectos – Centro de Investigaciones CIUP  
Comité de Ética en la Investigación**

En el marco de la Constitución Política Nacional de Colombia, la Ley 1098 de 2006 – Código de la Infancia y la Adolescencia, la Resolución 0546 de 2015 de la Universidad Pedagógica Nacional y demás normatividad aplicable vigente, considerando las características de la investigación, se requiere que usted lea detenidamente y si está de acuerdo con su contenido, exprese su consentimiento firmando el siguiente documento:

#### PARTE UNO: INFORMACIÓN GENERAL DEL PROYECTO

<b>Facultad, Departamento o Unidad Académica</b>			
<b>Título del proyecto de investigación</b>			
<b>Descripción breve y clara de la investigación</b>			
<b>Descripción de los posibles riesgos de participar en la investigación</b>			
<b>Descripción de los posibles beneficios de participar en la investigación.</b>			
<b>Datos generales del investigador principal</b>	<b>Nombre(s) y Apellido(s) :</b>		
	<b>N° de Identificación:</b>	<b>Teléfono:</b>	
	<b>Correo electrónico:</b>		
	<b>Dirección:</b>		

#### PARTE DOS: CONSENTIMIENTO INFORMADO

Yo \_\_\_\_\_ mayor de edad, identificado con Cédula de Ciudadanía N° \_\_\_\_\_ de \_\_\_\_\_, con domicilio en la ciudad de \_\_\_\_\_ Dirección: \_\_\_\_\_ Teléfono y N° de celular: \_\_\_\_\_ Correo electrónico: \_\_\_\_\_

Como adulto responsable del niño(s) y/o adolescente (s) con:

Nombre(s) y Apellidos: \_\_\_\_\_ Tipo de Identificación \_\_\_\_\_ N° \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Autorizo expresamente su participación en este proyecto y

**Declaro que:**

1. He sido invitado(a) a participar en el estudio o investigación de manera voluntaria.
2. He leído y entendido este formato de consentimiento informado o el mismo se me ha leído y explicado.
3. Todas mis preguntas han sido contestadas claramente y he tenido el tiempo suficiente para pensar acerca de mi decisión de participar.
4. He sido informado y conozco de forma detallada los posibles riesgos y beneficios derivados de mi participación en el proyecto.
5. No tengo ninguna duda sobre mi participación, por lo que estoy de acuerdo en hacer parte de esta investigación.
6. Puedo dejar de participar en cualquier momento sin que esto tenga consecuencias.
7. Conozco el mecanismo mediante el cual los investigadores garantizan la custodia y confidencialidad de mis datos, los cuales no serán publicados ni revelados a menos que autorice por escrito lo contrario.
8. Autorizo expresamente a los investigadores para que utilicen la información y las grabaciones de audio, video o imágenes que se generen en el marco del proyecto.
9. Sobre esta investigación me asisten los derechos de acceso, rectificación y oposición que podré ejercer mediante solicitud ante el investigador responsable, en la dirección de contacto que figura en este documento.

Como adulto responsable del menor o adolescente autorizo expresamente a la Universidad Pedagógica Nacional utilizar sus datos y las grabaciones de audio, video o imágenes que se generen, que reconozco haber conocido previamente a su publicación en: \_\_\_\_\_

En constancia, el presente documento ha sido leído y entendido por mí, en su integridad de manera libre y espontánea.  
Firma el adulto responsable del niño o adolescente,

\_\_\_\_\_  
Nombre del adulto responsable del niño o adolescente: \_\_\_\_\_  
Nº Identificación: \_\_\_\_\_ Fecha: \_\_\_\_\_

Firma del Testigo:

\_\_\_\_\_  
Nombre del testigo: \_\_\_\_\_  
Nº de identificación: \_\_\_\_\_  
Teléfono: \_\_\_\_\_

**Declaración del Investigador:** Yo certifico que le he explicado al adulto responsable del niño o adolescente la naturaleza y el objeto de la presente investigación y los posibles riesgos y beneficios que puedan surgir de la misma. Adicionalmente, le he absuelto ampliamente las dudas que ha planteado y le he explicado con precisión el contenido del presente formato de consentimiento informado. Dejo constancia que en todo momento el respeto de los derechos el menor o el adolescente será prioridad y se acogerá con celo lo establecido en el Código de la Infancia y la Adolescencia, especialmente en relación con las responsabilidades de los medios de comunicación, indicadas en el Artículo 47.

En constancia firma el investigador responsable del proyecto,

\_\_\_\_\_  
Nombre del Investigador responsable: \_\_\_\_\_  
Nº Identificación: \_\_\_\_\_  
Fecha: \_\_\_\_\_

Annex No. 2 – Survey/ questionnaires

Questionnaire No. 1



### Cuestionario de caracterización



¡Hola! Este cuestionario tiene como fin saber más acerca de tus intereses y además conocer la manera en que tú y tus compañeros aprenden inglés durante sus clases. Te pedimos que por favor respondas las siguientes preguntas.



Nombre:

\_\_\_\_\_

Edad: \_\_\_\_\_ grado: \_\_\_\_\_ niño  niña

¿En dónde vives?

\_\_\_\_\_

¿Con quién vives?

\_\_\_\_\_

\_\_\_\_\_

¿Qué tipo de actividades te gusta hacer en tu tiempo libre?

\_\_\_\_\_

¿En las vacaciones y fines de semana qué actividades realizas con tu familia?

\_\_\_\_\_

¿cuál es la materia que más te gusta?

\_\_\_\_\_

Te gusta el inglés **marca con una x** Sí \_\_\_\_ no \_\_\_\_

¿por qué? \_\_\_\_\_

¿Qué actividades realizas en clase de inglés? **Marca con una x**

- Leer \_\_\_\_
- Escribir \_\_\_\_
- Hablar \_\_\_\_
- Llenar espacios en blanco \_\_\_\_
- Escuchar audios \_\_\_\_



De las actividades de la clase ¿cuáles te gustan más? **marca con una x**

- Leer \_\_\_\_
- Escribir \_\_\_\_
- Hablar \_\_\_\_
- Ver videos \_\_\_\_
- Escuchar audios \_\_\_\_
- Hacer juegos \_\_\_\_

**¿Por qué?**

---

---

¿Cómo prefieres hacer las actividades en inglés?

**Marca con una x**

- Individualmente \_\_\_\_\_
- En grupo \_\_\_\_
- En parejas \_\_\_\_



## Questionnaire No. 2



### Cuestionario de caracterización



¡Hola! Este cuestionario tiene como fin saber más acerca de tus intereses y además conocer la manera en que tú y tus compañeros aprenden inglés. Por favor responde las siguientes preguntas.

Nombre: \_\_\_\_\_

Edad: \_\_\_\_\_

Marca con una **x** Soy niño \_\_\_\_\_ niña \_\_\_\_\_

¿En dónde vives?

\_\_\_\_\_

¿Con quién vives? Marca con una **x**

Mamá \_\_\_\_\_

Papá \_\_\_\_\_

Tío \_\_\_\_\_

Tía \_\_\_\_\_

Abuela \_\_\_\_\_

Abuelo \_\_\_\_\_

Primo (a) \_\_\_\_\_

Hermano (a)

Otro ¿cuál? \_\_\_\_\_



¿Quién te ayuda a hacer tus tareas de inglés? Marca con una **x**

Mamá \_\_\_\_

Papá \_\_\_\_

Tío \_\_\_\_

Tía \_\_\_\_

Abuela \_\_\_\_

Abuelo \_\_\_\_

Primo (a) \_\_\_\_

Hermano (a) \_\_\_\_

Otro ¿cuál? \_\_\_\_\_

Te gusta el inglés

a) Mucho

c) Un poco

b) Poco

d) Nada

¿por qué? \_\_\_\_\_

¿Cuáles son tus debilidades en inglés?

Hablar \_\_\_\_      Escribir \_\_\_\_

Escuchar \_\_\_\_      Leer \_\_\_\_ otra ¿cuál? \_\_\_\_\_

¿Cuáles son tus fortalezas en inglés?

Hablar \_\_\_\_      Escribir \_\_\_\_

Escuchar \_\_\_\_      Leer \_\_\_\_ otra ¿cuál? \_\_\_\_\_



¿Qué actividades realizabas en tus antiguas clases de inglés? Marca con una **x**

Leer \_\_\_\_

Escribir \_\_\_\_

Hablar \_\_\_\_

Escuchar audios \_\_\_\_

Llenar espacios en blanco \_\_\_\_

Escuchar audios \_\_\_\_

Jugar \_\_\_\_

Otra ¿cuál? \_\_\_\_\_

De dichas actividades de la clase ¿cuáles te gustan más? marca con una **x**

Leer \_\_\_\_

Escribir \_\_\_\_

Hablar \_\_\_\_

Escuchar audios \_\_\_\_

Llenar espacios en blanco \_\_\_\_

Escuchar audios \_\_\_\_

Jugar \_\_\_\_

Otra ¿cuál? \_\_\_\_\_

¿Prácticas inglés en un lugar distinto a la escuela? Marca con una **x**

Si \_\_\_\_ No \_\_\_\_ ¿en qué lugar? \_\_\_\_\_

¿ Qué actividad te gustaría realizar en clase de inglés ? Marca con una x

Imaginar \_\_\_\_ Dibujar \_\_\_\_ Observar \_\_\_\_

Crear \_\_\_\_ Analizar \_\_\_\_



¿Cómo prefieres hacer las actividades en inglés?  
Marca con una x

Individualmente \_\_\_\_

En grupo \_\_\_\_

En parejas \_\_\_\_

**Thank you!**

**Final survey**  
**Domingo Faustino Sarmiento.**

**Nombre:** \_\_\_\_\_ **Fecha** \_\_\_\_\_

Responde las siguientes preguntas:

¿Cuál de las actividades realizadas en las clases de inglés te gustó más? ¿por qué?

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¿Te gustaría usar las artes en tus futuras clases de inglés? ¿por qué?



Mucho



Poco



Nada

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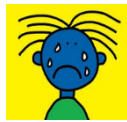
¿Te parece que el uso de pinturas, imágenes de libros, dibujos, esculturas y collage contribuye a que aprendas vocabulario en inglés? ¿por qué?



Mucho



Poco



Nada

---

---

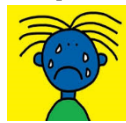
¿El uso de las pinturas, dibujos y collage ayudó a que te expresaras en inglés? ¿Por qué? ¿cómo?



Mucho



Poco



Nada

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### Annex No. 3- Diagnostic test

#### Diagnosis

1) Escribe una presentación corta sobre ti.

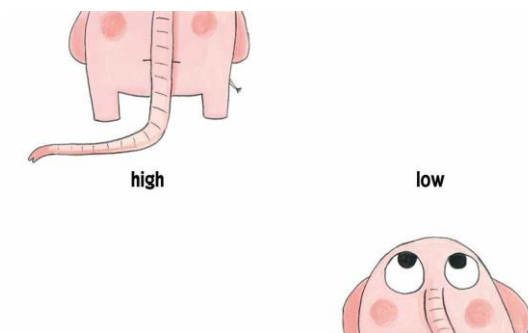
Hello. My name is \_\_\_\_\_ . I am \_\_\_\_\_ years old.  
I like \_\_\_\_\_ and I am from \_\_\_\_\_ .

2) Observa la siguiente imagen



2.1 ¿Qué crees que significan las palabras full y empty?

- a) Alto- bajo
- b) Lleno- vacío
- c) Al lado- dentro

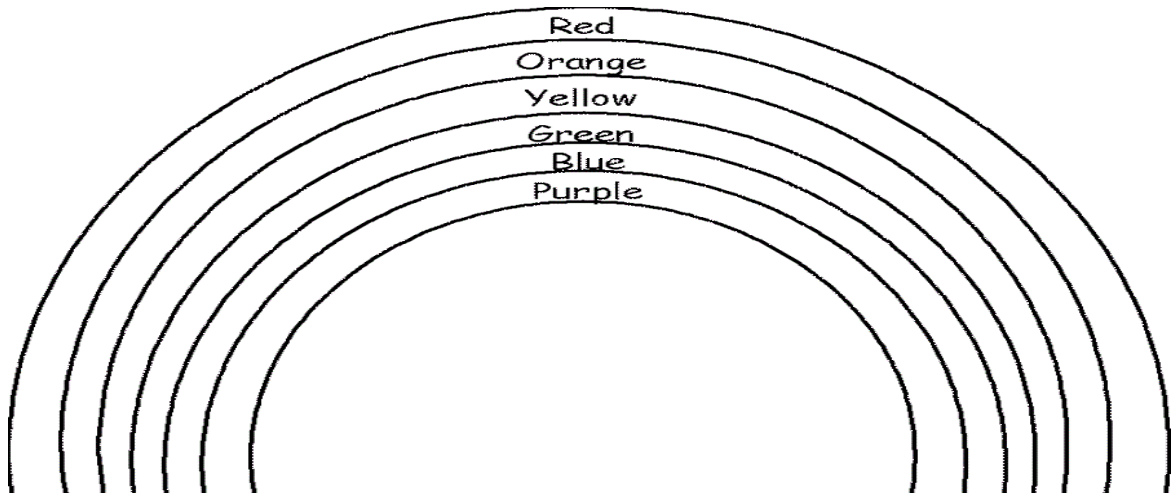


2.2 La posición en la que están los elefantes quiere decir que las palabras high y low.

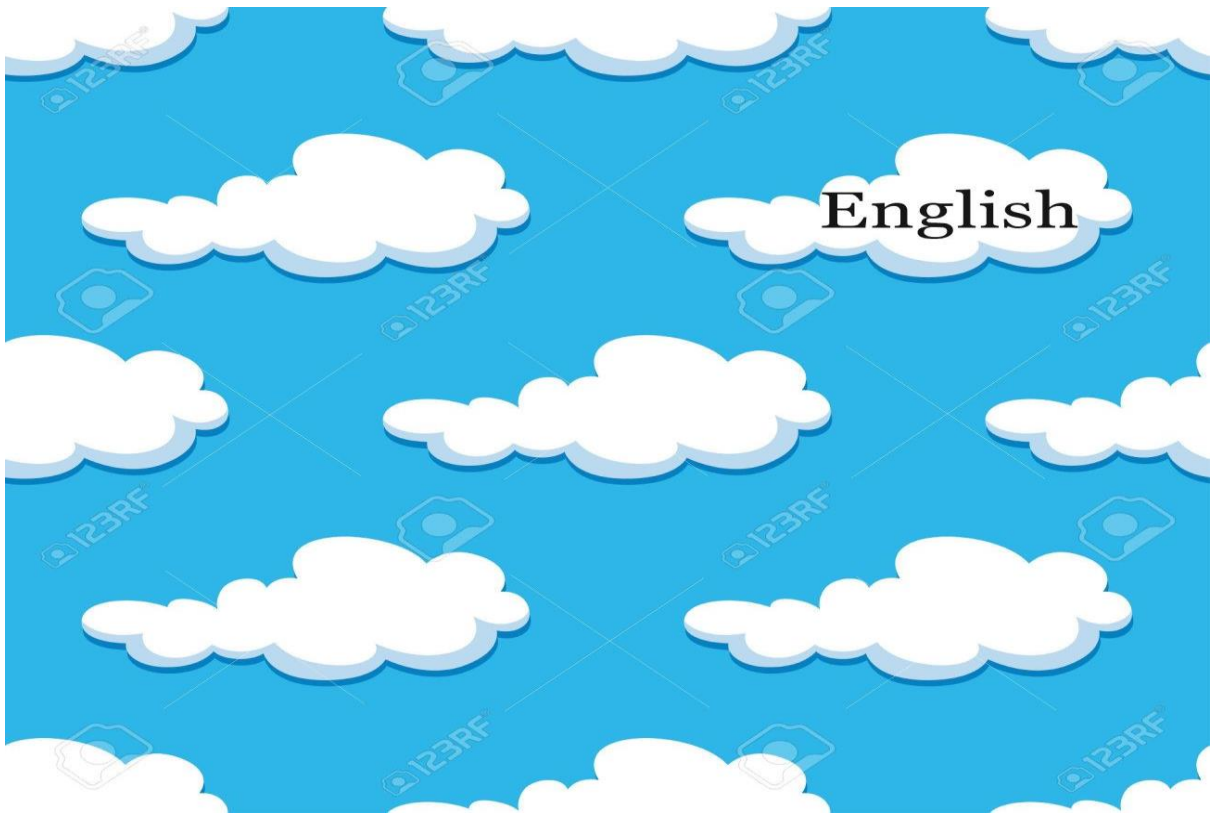
- a) Significan cosas distintas.
- b) Significan cosas iguales.
- c) Las imágenes no tienen relación con

las palabras

3) Color the rainbow



3) Imagina que vives en el cielo y tu vecino es el idioma Inglés ¿qué tan cerca vivirías de él ?



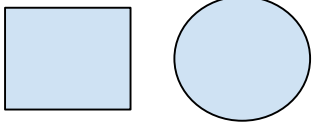
¿Por qué te ubicaste en ese lugar ?

---

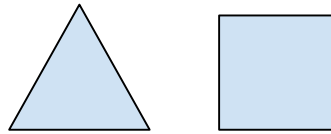
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4) Listen and choose the correct form.

4.1



4.2



5) Can you guess what animal is this ? Complete the drawing



## Annex No. 4– lesson plan

### Lesson plan

**TEACHER’S NAME:** Nini Johanna Yepes Acuña

**CEFR:** A1 **DATE:** For 12th and 15th, September, 2017.

**TOPICS:** School supplies and animals.

**RESOURCES:** video beam, school supplies, rainbow paper, foamies, tape and glue.

**General Learning objective:**

- At the end of the lesson students will be able to recognize the vocabulary about the objects in the classroom and also some animal's names.

This is not	Grouping(s) (group work, whole class)	Time
<b>Opening(s): (warming-up)</b>		
Firstly, the teacher is going to show to the students the painting "this is not a pipe" by the French surrealist painter Renne Magritte. (see annex 1) Then she is going to ask the students what they think that this is not a pipe.	All students	10 min
<b>Activity 1.</b> the teacher is going start the reading of the book "this is not" written by Alejandro Magallanes	All students	80 min
<b>Activity 2:</b> The teacher is going to write a list about the school supplies. Then, the students are going to write it on their notebooks. Once they have finished, the teacher is going to point out the objects and the worlds' pronunciation.	All students	20 min
<b>Activity 3:</b> The teacher will choose three students, then the teacher is going to give them some sticky notes with the written word of an object in the classroom. After, she will say to all the students the name of that object for children to paste the sticky note on the object.	All the students	25 min
<b>Activity 4:</b> After that, the students will create some animals using their classroom supplies, tape, rainbow paper, foamies and glue.	Individually	50 Mins
<b>Assessment of Ss’ performance:</b>		
The students will share their creations with their classmates following the next structure:  This is not a pencil case, this is (...)  Example: This is not a pencil case, this is a cat.	All the students	40 mins.

Annex No 5. Field Notes

Field note # 7

**INSTITUTION:** Colegio distrital Domingo Faustino Sarmiento  
**HOMEROOM TEACHER:** Hernán Parada  
**NUMBER OF STUDENTS:** 32  
**OBSERVER:** Nini Johanna Yepes Acuña.  
**DATE:** August 8<sup>th</sup> and 11<sup>th</sup> 2017  
**TIME:** 2: 00- 3:30 and 1:15-2:45

N°	OBSERVATIONS	N°	ANALYSYS
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	<p>The class started at 2:20. The students were in the classroom after having a break to have a snack. They had to move to the games library where the video beam is located. They carried their chairs, pencil cases and their notebooks. The class started when I asked the students to look at the first image of a video in which there were several opposite adjectives. Then, asked them "what do you think is the video about?" They answered that it was about people. Then I played the video which had an image of the adjective, the written word and a voice pronouncing the word. The students saw it two times, the first time they tried to identify its meaning by means of its Spanish translation but then, they tried to make a relationship between those words and their classmates. For example, "tall" like Jhon and "short" like Dario. When they finished watching the video and understanding the words, I played it again, this time the students just repeat the words after the voice in the video. Finally, the students wrote those adjectives on their notebooks.</p> <p>Then, I started the reading of a picture book called it's ok to be different written by Todd Parr. I told the students that the book showed the differences between several people just as the</p>	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21	<p>At the beginning, all the groups students show expectation about the video, they were interested about the images and could hear a different pronunciation from their teacher.</p> <p>When they started to make connections between the word and their classmates, they started to participate more, they were excited about identifying the person who best fitted with the adjective. This means that they like to make relations with the world in which they are immersed and also the enjoyment that the interaction can produce.</p>

22	adjectives that we had seen. At the beginning, they did not	22	
23	understand what was the meaning of its ok, so I put my thumb up,	23	It was evidenced that the repletion in this picture book helps the students
24	then students understood that ok was something like "bien" I said,	24	to understand the meaning of certain words. Besides, "its ok" was along
25	its ok to be different means "está bien ser diferente". As it was	25	the reading which supported the students to understand the pronunciation
26	written in all the pages of the book they did not have problems	26	too.
27	understanding it. So, they focus their attention on the other words.	27	
28	At the end of the reading I asked them –what was the book about?	28	
29	and they answered – This book helps to understand that not all	29	
30	the people are the same.	30	
31		31	Some of the students made a great effort to make a portrait about
32	For the final activity, I gave to each student a photocopy, on the	32	themselves, some of them capture their main features on their drawings.
33	one side, there was a face in which they had to draw themselves	33	They spent a lot of time do in it but they showed their interest for the
34	and on the other side was a Venn diagram. They asked me what	34	activity.
35	they should do, I asked them to themselves first, then, I made	35	
36	pairs for them to complete the diagram, in the first part they were	36	
37	asked to write about their features, in the middle of it they had to	37	
38	write similar characteristics and finally, in the last part they had to	38	
39	write the characteristics of his or her classmate. In order to do it I	39	
40	gave them the following structure:	40	
41	I am <i>adjective</i>	41	
42	We are <i>adjective</i>	42	
43	She is <i>adjective</i> or He is <i>adjective</i>	43	The students need more concrete examples in order to follow the given
44	At the beginning the students were confused about the structures	44	structure to make a description about themselves and their classmates.
45	and did not know how to use them. So, I gave them an example of	45	However, they felt free to create new sentences to communicate what they
46	it doing the exercise with me and their home-room teacher. After	46	wanted to say.
47	that, they started to discuss their differences and wrote them on	47	
48	the paper. However, I noticed that the students tried to use new	48	
49	adjectives to make the descriptions.	49	

**Field note # 8**

**INSTITUTION:** Colegio distrital Domingo Faustino Sarmiento  
**HOMEROOM TEACHER:** Hernán Parada  
**NUMBER OF STUDENTS:** 32  
**OBSERVER:** Nini Johanna Yepes Acuña  
**DATE:** September 15<sup>th</sup> and 18<sup>th</sup> 2017  
**TIME:** 2: 00- 3:30 and 1:15-2:45

N°	OBSERVATIONS	N°	ANALYSYS
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	<p>The class started when I made a review about the book Its ok to be different, I asked S1 is tall and s2 is short pointing out the difference between those students, then I asked so... and the students said "ellos son diferentes" I said that the book that we would read was called "the oppbullsites" and I explained that it was about differences or opposites.</p> <p>We started the reading, as they notice that the main character was a "toro" and I said that its name in English its name is bull so we stated the reading with the first image that correspond to the images near and far, the students read it by trying to guess its meaning in Spanish and also using the word that was presented previously. However, there was interesting to see that students could understand the meaning of some specific things, for example; they highlighted that the meaning of the world vegetarian in Spanish was "vegetariano" because the bull was eating some flowers, the same happened with the words subtraction and addition in which the bull was painted with less and more body parts. There was not easy</p>	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23	<p>At the beginning, all the groups students show expectation about the video, they were interested about the images and could hear a different pronunciation from their teacher.</p> <p>When they started to make connections between the word and their classmates, they started to participate more, they were excited about identifying the person who best fitted with the adjective. This means that they like to make relations with the world in which they are immersed and also the enjoyment that the interaction can produce.</p>

24	for them to identify the meaning of the word awake so I help	24	It was evidenced that the repetition in this picture book helps the
25	them. Then, the next image was asleep so some students said	25	students to understand the meaning of certain words. Besides, "its
26	it means "dormido", nonetheless, one student said	26	ok" was along the reading which supported the students to understand
27	"no, es muerto" and another student answered	27	the pronunciation too.
28	"no está muerto, tiene zzz. Si estuviera muerto tendría xxx.	28	
29		29	
30		30	Some of the students made a great effort to make a portrait about
31		31	themselves, some of them capture their main features on their
32		32	drawings. They spent a lot of time do in it but they showed their
33	In the next class, I gave them some photocopies I asked	33	interest for the activity.
34	them to cut it in order to create their little book of opposites.	34	
35	Some of them cut it wrong but I said that there was not a	35	
36	problem, however, I had to write the adjective in order,	36	
37	otherwise they would get confused. Once they cut the pages	37	
38	and organize it I stapler the sheets to create the book. They	38	
39	started to discuss that the ones that cut the little	39	The students need more concrete examples in order to follow the
40	book following my instructions were not so nice as the ones	40	given structure to make a description about themselves and their
41	that cut it differently. Then, we read the one by one the	41	classmates. However, they felt free to create new sentences to
42	words of each page and then they draw it, some of them	42	communicate what they wanted to say.
43	asked me if they were doing it right or not, I gave them some	43	
44	advices but I also asked them to give me a short explanation	44	
45	of their drawings, they pointed out things that I have not	45	
46	noticed.	46	
47		47	
48		48	
49		49	

### Field note #9

**INSTITUTION:** Colegio distrital Domingo Faustino Sarmiento  
**HOMEROOM TEACHER:** Hernán Parada  
**NUMBER OF STUDENTS:** 32  
**OBSERVER:** Nini Johanna Yepes Acuña  
**DATE:** September 15<sup>th</sup> and 18<sup>th</sup> 2017  
**TIME:** 2: 00- 3:30 and 1:15-2:45

N°	OBSERVATIONS	N°	ANALYSYS
<p>1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20</p>	<p>The class started at 2:25 As the students noticed that I held sheets of paper in my hand they started to ask me – what we are going to do? Then, I showed them a feelings’ flip book that I had done. After, I explained them that they could create several faces with it. They said – huy tan chévere, tan bonito calling the others attention. After that, I started to give them the instruction to make the book, at the beginning they followed me without any problem but then, they got lost and cut the small papers in a wrong way. However, I try to fix it and I started to punch holes on the paper, afterwards I gave them wool to bind the sheets. They took the first two hours doing the little book.</p> <p>The next class, they asked me what they had to do with their creations so, I explained that we would use it later after reading a new picture book. To begging with, I showed them the cover of the book, as the students already knew that they should try to understand the meaning of the text and the images, they started to guess what it was about, a student said that this was about making impossible things. Then I called their attention to have a look to</p>	<p>1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20</p>	<p>The fact that children felt curiosity demonstrates their interest by the artistic activities that they could develop during the class, Besides, when they saw the final product they showed the importance that children can feel at the time to see some artistic pieces and also feel joy at the time to create their own learning materials.</p>

<p>21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41</p>	<p>the next image, as the monkey on the illustration was making a thinking face they said that the monkey was thinking, then I said actually, he is doing a question ¿cómo te sientes?.</p> <p>After that, I read the next page using a boring tone, so the students said "aburrido", I said yes and I continued with the next page in which appeared a lonely monkey as I read sometimes "<i>I feel lonely</i>" using a sad voice the students thought that the meaning of lonely was sad for that reason, I pointed out that nothing and nobody was there, so they said that the meaning of both the image and word was "solo". I move forwards, the next three images were very easy for students to identify those were happy, sad and angry. In contrast, the word guilty was challenging for them, they were trying to guess the meaning but no one could identify it, however one student noticed that there was a scribbled on the wall, they asserted "él hizo algo mal" so, they said es "culpable". In the next page, there was a shy monkey, the students highlighted the fact that he got blushed. Then I asked them to make pairs for them to use the flip book to create sentences using the different feelings.</p>	<p>21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41</p>	<p>This indicates that the students understood the class dynamic and they tried to participate and got involve since the beginning of the class, giving their points of view in spite of having the wrong answers.</p> <p>During the reading of this pages it was interesting to see how the students started to understand the image clues of picture books, they understood many the words meanings without having big difficulties. Moreover, when they saw the image of the sad monkey they noticed that it was a wilted flower and that it was raining, both were sad signs.</p> <p>As the image was not very clear the students had problems at the beginning to identify the words meaning, nonetheless, the students were able to identify that there was something hidden in the image and that the aim was to recognize it, for that reason they started to focus their attention into the details of each image.</p>
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## Annex No. 6 – Semi-structured interviews

Semi-structured interview No. 2 Transcription Date: Sep 25th,

2017

Hour: 4:00 p.m. Place: Domingo Faustino Sarmiento

1. **Interviewer:** ¿Me pueden decir sus nombres?
2. **S1:** ...
3. **S2:** ...
4. **S3:** ...
5. **S4:** ...
6. **S5:** ...
7. **Interviewer:** Bueno, entonces por favor respondan las siguientes preguntas. La primera es: ¿Cuál
8. de las actividades que hemos trabajado les ha gustado más?
9. **S1:** Ehh la de, ehh la de la tempera.
10. **Interviewer:** ¿por qué?
11. **S1:** Porque hay que pintar y hacer dibujos y aprender más.
12. **Interviewer:** y¿a ti ?
13. **S2:** A mí también me gusta pintar, por eso me gustó mucho y a mí me gusta así dibujar.
14. **S3:** Lo de dibujar el personaje y lo que decía la palabra, ehh ...me pareció chévere, por lo que tocaba
15. como adivinar.
16. **Interviwer:** ¿Adivinar qué?
17. **S3:** Lo que decía.
18. **S5:** A mí la que acabamos de hacer ahorita.
19. **Interviewer:** ¿Por qué?
20. **S5:** Porque es divertida y ahí aprendimos a decir los nombres y con qué lo hicimos.
21. **Interviwer:** Los nombres de qué ...
22. **S5:** Animales o personas.
23. **Interviwer:** ¿consideran que han aprendido inglés con estas actividades de pintura y dibujo?
24. **S1:** Sí.
25. **S2:** Sí.
26. **S3:** Sí.
27. **S4:** Sí
28. **S5:** Sí señora.
29. **Interviwer:** ¿Qué tipo de cosas han aprendido?
30. **S1:** I am, my name is José Arbey Mendez ehh. Cómo se dice ...
31. (ininteligible) turtle, crab, you, dog y cat.
32. **S5:** Hemos aprendido cosas de nombres, personas, cosas y animales.
33. **Interviwer:** ¿Nombres de qué personas?
34. **S5:** Ahh no, personas no. Bueno sí, eh... profesiones.
35. **Interviwer:** ahh ok.
36. **Interviwer:** ¿creen que las imágenes de los libros que hemos visto les ayudan a entender las
37. palabras que están escritas?
38. **All the students:** Sí.
39. **Interviwer:** ¿por qué?
40. **S5:** por lo que dice ahí, nos dan como una pista.
41. **Interviwer:** Les da como una pista... ¿qué más?
42. **S1:** Hay que resolverlo también.
43. **Interviwer:** Hay que resolver ciertas cosas.
44. **Interviwer:** La siguiente pregunta es ... ¿qué fortalezas ven en las actividades que han hecho? ¿qué
45. cosas buenas tienen?
46. **S1:** Aprender inglés.
47. **S3:** Poder viajar a otros países.
48. **S5:** Poder ir a estados unidos para conocer y hablar con otras personas para conocerlas.

49	<b>Interviwer:</b> Las actividades los hacen viajar o ¿qué hacen las actividades?
50	<b>S1:</b> Aprender a hablar y si hay otra persona que sabe hablar inglés un idioma pues nosotros y
51	nosotros no, entonces hay que aprender el inglés.
52	<b>Interviwer:</b> o sea ¿a qué les han ayudado las actividades?
53	<b>S5:</b> A entender.
54	<b>S2:</b> A entender y a aprender inglés.
55	<b>Interviewer:</b> A entender y a aprender. Gracias.

## Semi-structured interview No. 2- Transcription

**Date:** Sep 25th, 2017      **Hour:** 4:00 p.m.

**Place:** Domingo Faustino Sarmiento

1.	<b>Interviewer:</b> Hola niñas ¿cómo están?
2.	<b>S1:</b> happy.
3.	<b>S2:</b> happy.
4.	<b>Interviewer:</b> ok. Ehh ¿les gustó el libro que vimos hoy?
5.	<b>S1:</b> Yes
6.	<b>Interviewer:</b> ¿por qué?
7.	<b>S1:</b> Porque es que uno aprende cómo se llaman los animales, cómo las diferencias en el libro
8.	que estaba ehh
9.	<b>Interviwer:</b> ¿qué animales aprendiste o qué animales aprendieron?
10.	<b>S1:</b> Mouse, turtle
11.	<b>S2:</b> Mari ... ehh
12.	<b>Interviewer:</b> mariquita ¿cómo se decía mariquita? Lady...
13.	<b>S1:</b> ¿ladybird?
14.	<b>Interviewer:</b> Ladybird ujum. Ok. Listo, y ¿qué más había? Si se dan cuenta que las
15.	preposiciones estaban ahí. ¿qué preposiciones había?
16.	<b>S1:</b> Ehh ¿qué preposiciones había?
17.	<b>Interviewer:</b> ¿cómo se dice por ejemplo "en"?
18.	<b>S2:</b> An.
19.	<b>S1:</b> No, ¿en? se dice ehh... in.
20.	<b>Interviewer:</b> Ajá, muy bien y ¿al frente de?
21.	<b>S1:</b> al frente de se escribe ehh in front ¿no?
22.	<b>Interviewer:</b> in front of.
23.	<b>Interviewer:</b> ¿qué tal les parecen los libros?
24.	<b>S1:</b> Bien
25.	<b>Interviewer:</b> y digamos la actividad que hicimos con la pintura
26.	<b>S2:</b> Sí, es para ... Pues podemos aprender a como decir que es estar adentro, es lo mismo,
27.	al frente o atrás o sino lo que estaban ahí y eso, metidos o...
28.	<b>Interviewer:</b> Listo ¿crees que la pintura sirve para recordar o no? Digamos ahorita
29.	cuando estábamos mirando el libro recordaste lo que pintabas para recordar las preposiciones
30.	los significados de las preposiciones ¿o no?
31.	<b>S1:</b> Yo me acuerdo de una. ¿te acuerdas de la pintura que pintamos que casi era parecido, sino
32.	que cambiamos la flor por el corazón y había la abejita encima? O sea, en la cima.
33.	<b>Interviwer:</b> ¿cómo se dice en la cima?
34.	<b>S1:</b> es que lo trato de pronunciar, pero no me acuerdo bien.
35.	<b>Interviwer:</b> No importa dale.
36.	<b>S1:</b> at the top
37.	<b>Interviewer:</b> At the top of, very good. Thanks
38.	

## Annex No. 7– Video transcriptions

### Video transcription No. 3

Date: August 25th, 2017. Hour: 9:00 a.m.

- |    |  |
|----|--|
| 1. | <b>S1:</b> I feel angry. <b>S2:</b> I am angry. <b>Teacher:</b> I feel or I am, both are possible. <b>S2:</b> I feel mmm               |
| 2. | <b>S2:</b> I feel sid. <b>S1:</b> I feel sad. <b>Teacher:</b> I feel sad no sid. Very good. <b>S2:</b> I feel bored. <b>S1:</b> I feel |
| 3. | happy. <b>S2:</b> I feel ... mmm sorprid <b>Teacher:</b> Suprised very good. It was a nice try. <b>S2:</b> I feel                      |
| 4. | sad (looking at his classmate to have his approval) <b>Teacher:</b> Yes, that's all. Thanks  |

### Video transcription No. 4

Date: August 11th, 2017. Hour: 9:00 a.m.

- |     |  |
|-----|--|
| 1.  | <b>S1:</b> Esta bien tener una ... de mascota <b>Teacher:</b> está bien tener una qué de mascota <b>S2:</b> Una                |
| 2.  | serpiente <b>Teacher:</b> No, this is a worn. <b>All the students:</b> ( they are saying the possible                          |
| 3.  | answers) <b>S3:</b> gusano. <b>Teacher:</b> Valery ... Valery has the answer <b>S3:</b> Un gusano. <b>S1:</b> Pero los         |
| 4.  | gusanos no son verdes <b>Teacher:</b> No, but this is a worn. Worn means gusano <b>S4:</b> Sí hay                              |
| 5.  | gusanos verdes. <b>Teacher:</b> The next one <b>S4:</b> Next one (algunos estudiantes levantan la mano                         |
| 6.  | para participar) <b>Teacher:</b> Ok you <b>S5:</b> Está bien ¿ser linda? <b>Teacher:</b> No, <b>S5:</b> Está bien              |
| 7.  | ¿ser estrella? <b>S6:</b> Está bien ser popular <b>Teacher:</b> <b>S7:</b> está bn ... <b>S5:</b> Está bien ¿tener             |
| 8.  | deseos? <b>S7:</b> Está bien ser bonita. <b>S5:</b> Yo profe. <b>S6:</b> Está bien <b>S8:</b> teacher yo. <b>S9:</b> Profesora |
| 9.  | yo, yo <b>Teacher:</b> <b>S10:</b> I can not hear him. <b>S10:</b> Está bien tener diferente piel. <b>Teacher:</b> No. I       |
| 10. | am going to tell you ... <b>S1:</b> Ayy <b>Teacher:</b> Proud es estar orgulloso, its okay to be proud of                      |
| 11. | yourself <b>S6:</b> ¿Está bien ser popular? <b>Teacher:</b> Está bien estar orgulloso de ti. <b>S7:</b> Está bien              |
| 12. | estar orgulloso de ti mismo <b>Teacher:</b> Cuando tú haces algo bien, está bien estar orgulloso.                              |
| 13. | <b>S8:</b> Como en matemáticas <b>Teacher:</b> Yes, like in mathematics, yes, very good. <b>S11:</b> ush, tiene                |
| 14. | peluca. <b>Teacher:</b> You <b>S12:</b> Está bien tener diferentes mamás y diferentes papás.                                   |
| 15. | <b>Teacher:</b> It's ok to have different moms and different dads. So, what's the meaning of dads?                             |
| 16. | <b>S11:</b> Esposos. <b>Teacher:</b> Again s12 different moms and different dads <b>S13:</b> Hijos <b>S14:</b> papás           |
| 17. | <b>Teacher:</b> Papás, different dads. <b>Most of the students:</b> Ahh. <b>Teacher:</b> The next one. <b>S15:</b>             |
| 18. | Diferentes papás. <b>Teacher:</b> Porque no todos los papás son iguales, todos son diferentes. <b>S15:</b>                     |
| 19. | Mi papá es diferente profesora. ( the students look the next image) <b>S16:</b> Un perrito con un                              |
| 20. | cangurito. <b>S11:</b> Un perro y un canguro <b>S12:</b> Un perro y un canguro. <b>S11:</b> que adopta al                      |
| 21. | perro. <b>Teacher:</b> aja, so ... ? <b>S17:</b> Está bien adoptar. <b>S5:</b> She stands up an raises her hand and            |
| 22. | says yo <b>Teacher:</b> ok <b>S5:</b> Está bien adoptar <b>Teacher:</b> Yes, its ok to be adopted. Ser                         |
| 23. | adoptado be; ser <b>Teacher:</b> Next one. <b>S1:</b> yo, yo, yo.  |