

HOW DO WE TEACH ENGLISH FOCUSING ON CHARACTER DEVELOPMENT IN STORYTELLING THROUGH ART?

The role of art in second language acquisition

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*“Not because everyone should be an artist
but because non one should be a slave.”*

Gianni Rodari¹

¹ Rodari, G. (2006). *Gramàtica de la fantasia*. Barcelona: Ed. Proa.

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ABSTRACT

The present work aims to make visible art as a tool for awakening and conducting any kind of learning. In this case, to promote the understanding of a second language (English) in the early childhood education (3-6 years old). For this reason, two types of language are used: 1) Expressive language through the creation of a product, in other words: artwork and, 2) Oral language introduced by a story and, therefore, this study introduces the literature: the art of words. These artistic languages will work together during the practical intervention to bring English closer to the children through the narration of the story. Then, thanks to the artistic productions one of the characters in the story, it will be able to observe the degree of understanding of the language while they show their mental interpretations, as the description of the character only mentions a few characteristics, thus leaving the door open to the imagination. In this way, the child participates in the construction of the character and, consequently, of the story.

Keywords: art methodology, divergent thinking, aesthetic experience, artwork and CLIL.

RESUM

El present treball pretén fer visible l'art com una eina per despertar i conduir qualsevol mena d'aprenentatge. En aquest cas, per fomentar la comprensió d'una segona llengua (l'anglès) a l'etapa d'educació infantil (3-6 anys). Per aquest motiu, s'utilitzen dos tipus de llenguatges: 1) el llenguatge expressiu a través de la creació d'un producte, és a dir, *l'art-work* i, 2) el llenguatge oral introduït per un conte i, per tant, introdueixo la literatura: l'art de les paraules. Aquests llenguatges artístics treballaran conjuntament durant la intervenció pràctica per apropar l'anglès als infants mitjançant la narració del conte. Posteriorment, gràcies a les seves produccions artístiques d'un dels personatges de la història podré observar el grau de comprensió de la llengua alhora que em mostraran les seves interpretacions mentals, ja que la descripció del personatge només menciona unes característiques deixant així la porta oberta a la imaginació. D'aquesta manera, l'infant és partícip en la construcció del personatge i, en conseqüència, de la història.

Paraules clau: metodologies artístiques, pensament divergent, experiència estètica, producte artístic i CLIL.

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Introduction

From the Double Degree in Early Childhood Education Teacher and Primary Education Teacher (majoring in English), students must perform two Final Dissertations where each one corresponds to one of the educational stages (early childhood education or primary education). Furthermore, they are focused on how to teach English to children. In this case, the Final Dissertation presented below is aimed at the 3-6-year-old stage, that is, for the children in early childhood education. Moreover, it focuses on how to bring the foreign language closer to the children through art. This paper is a compilation of the learning process, which the researcher has carried out throughout the fourth-year binding, the art of stories and, the artistic productions derived from the first. For this reason, the emphasis is on the learning of the second language thanks to the artistic productions of the children guided by the storytelling, since it is the thread between the child, the character of the story and the child's work of art. The research would like to point out that it has proposed to demonstrate how, through the creation and manipulation of artwork, children can show their understanding and, consequently, establish a link between language and art. Finally, it also considers interesting to make visible the interpretations of each child and, in this way, observe the mental schemes/ideas they have built.

To do so, the research is structured in two blocks. To begin with, this study presents the theoretical framework where the main concepts and the various authors in this field will be developed to link language and art through CLIL and to demonstrate the importance and value of art as a learning method. Thus, develop cognitive skills through the senses and the involvement of each individual in order to interpret words and externalize the understanding of each person. Next, it will briefly present the methodology used that the researcher has taken into account during the research: describing the paradigm, the method and the instruments used. Then, it presents the practical application where the experience is contextualized (carried out in the *Agora International School of Andorra* with children of 5 years old) at the same time that it exposes the results obtained with the analysis and the discussion jointly. It is important to emphasize that this part is divided by real and hypothetical results because of the confinement situation (COVID-19). After, thanks to the knowledge obtained during the research process, the investigator draws a series of conclusions. Finally, it mentions the references and the annexes are attached.

Rationale for the issue

The reason why this study has chosen to enter the art world is that the researcher feels identified and motivated with this field since she was a child. On the one hand, the world of art is a source of expression that offers the opportunity to reflect everything the investigator feels without knowing how while it presents a creative, imaginative and open-minded universe. In this way, art becomes a tool of expression because it allows making visible what is abstract, in this case the language and the personalized interpretation of each child. It is then, when thanks to the artistic experiences the words are contextualized, they acquire a meaning, an interpretation, and finally, an interiorization. In addition, art contributes to developing the cognitive sphere and awakening sensitivity, thus linking emotions to learning. On the other hand, the work considers literature a source of enjoyment that allows people to live adventures, grow, learn and imagine. In other words, it becomes one more tool of expression in the artistic world and an instrument to learn. The combination of these artistic languages accompanies the investigator every day, thus increasing the passion for these disguised worlds. For this reason, the study would like to introduce children to the magic of both languages through their actions.

Art is an educational treasure that at this point still has to be squeezed to the maximum in order to offer the juice in full quality. In education, there are several conceptions regarding art. On the one hand, art is understood as a subject that does not establish relations with other apprenticeships and it is a waste of time. On the other hand, art becomes another language that offers us the opportunity to participate and live the teaching and learning process and, consequently, humans learn not to forget. In other words, real learning takes place. So, art as a way of empowering children capacities because it offers us multiple ways to acquire knowledge. Defending the second belief, this study decided to investigate this topic: learning through art-based methodologies, in more detail, how it contributes to the learning of a foreign language such as English.

From this point of view, if the goal is that children in Early Childhood Education learn English, it is essential that they must be exposed to the language while they are motivated to learn. For this reason, this research considers that the arts-methodologies can help to learn English because “[...] the art research promotes a form of understanding that is derived or evoked through emphatic experiences.” (Eisner, 2007, p.7) which means that emotion and imagination are involved. In conclusion, this study wants to learn and enrich himself to offer second language learning through the arts so, that children can learn and develop positive attitudes towards English while they play with art and language.

Theoretical Framework

Brief point on how to link art and language

Acquiring a language implies a learning process in which multiple simultaneous capacities are involved, mostly in the cognitive area, although other areas of development are also involved in the construction of knowledge. It should be noted that there is no defined perspective on language teaching, but in this paper, the study proposes to integrate content and language in the same block to promote a natural and meaningful acquisition of L2. For this reason, the methodology used to teach English through art is **CLIL** (Content and Language Integration Learning) which means that no language subject is taught through a foreign language. In this sense, it presents a dual focus aim based on learning about the content and simultaneously learning a foreign language. So, by promoting learning that focuses on content is more effective in stimulation, involving and motivating learners and teachers, while it offers the opportunity to interact with real language and using it with a purpose.

To perform effective CLIL tasks, it is important to understand some methodological tools suggested by Suhandoko (2020) in his research that presents an interrelationship between them. Firstly, **the four Cs** an aid to design and plan lessons which comprise Content (refers to the subject matter), Cognition (it promotes learning and thinking skills which challenge learners), Communication (learning and using languages as a tool for communicate in different forms) and Culture (it introduces learners to an intercultural and global understanding). Secondly, the **Mohan's Structure Knowledge** that provide some type of scaffolding to bridge the gap between what students can do by themselves and what they can do with some help. Thirdly, the **Bloom's Taxonomy** is an instrument to promote high-order thinking skills. And, finally, the **Cummins' Matrix** used to probe the suitability of both language and content demands in tasks.

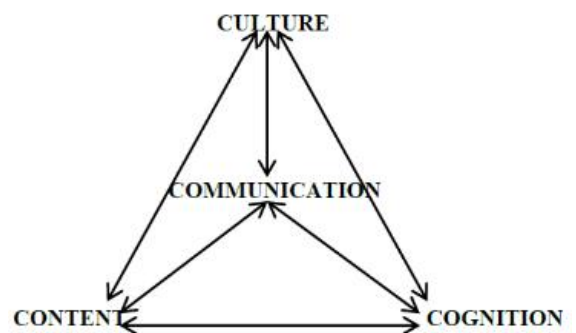


Figure 1. 4Cs Framework of CLIL
(Suhandoko, 2020)

Which kind of relationship exists between the methodological tools in terms of tasks in CLIL? As for the Content aspect of 4Cs shares aspects in common with the Mohan's Structure Knowledge because "[...] in order that materials are palatable to the students, it should provide schema building activities that students' prior knowledge should be used in the initial learning tasks." (Suhandoko, 2020:12). Moreover, the Cognition aspect is related to Bloom's Taxonomy because it defends that learners can achieve a task if it is organized

by the easier (lower-order thinking skills)² to the most complex tasks (higher-order thinking skills)³. So, “In Cognition aspect, the thinking skills required in content learning are analyzed. The materials should allow students to construct their understanding and at the same time be challenged cognitively through reflection and engagement in lower-order thinking skills (LOTS) and higher-order thinking skills (HOTS).” (Suhandoko, 2020:12). To conclude this point, this investigation would like to add that tasks should be linguistic accessible but this does not mean that they are not cognitively demanding because as Suhandoko (2020) states tasks can present four matrixes from a low to higher linguistic-cognitive demanding: “[...] Matrix ‘a’ is aimed at encouraging student’s confidence through familiar works or knowledge as a point of reference; Matrix ‘b’ is aimed at recycling language required in communicating content; Matrix ‘c’ is aimed at developing students’ new knowledge and at the same time the language is extended into more complex structures required to carry activity; and Matrix ‘d’ is the final tasks where students are already capable of producing new language when at the same time creating new knowledge.” (Suhandoko, 2020:12).

In conclusion, to prompting learners’ both linguistics and cognitive skills from the lower to the highest level it is important to facilitate exposure to comprehensible input adequate to each level taking into account the selection of authentic materials to make easier the meaning-focused by grading materials, giving examples, clarifying request, etc. In this sense, learners do not need a high level of English to understand the subject. On the other hand, to facilitate output production by encouraging different forms of oral and written languages using multiple formats. And, “[...] also how to scaffold input and output, how tasks were interdependent, how language was recycled to foster long-term retention, how learning can be experienced rather than just a passive activity, how languages were produced creatively, and how learning could be reflected for the betterment of language acquisition.” (Suhandoko, 2020:13).

In this way, art is a medium to “[...] engaged in several meaningful language tasks to accomplish by making linguistic input comprehensible, being stimulated to produce the target language, interacting with other people, collaborating with peers, and engaging in negotiation of meaning during which teacher may examine language outcomes and, further, provide both linguistic and content evaluation.” (Suhandoko, 2020:11). If you read on, you will discover the skills that art promotes while how art can foster and enrich the language acquisition through an experimental and significant learning thanks to activities such as “*Listening and do*” (Pinter, 2005).

² Lower-order thinking skills (LOTS) as remembering, understanding and applying.

³ Higher-order thinking skills (HOTS) as analyzing, evaluating and creating.

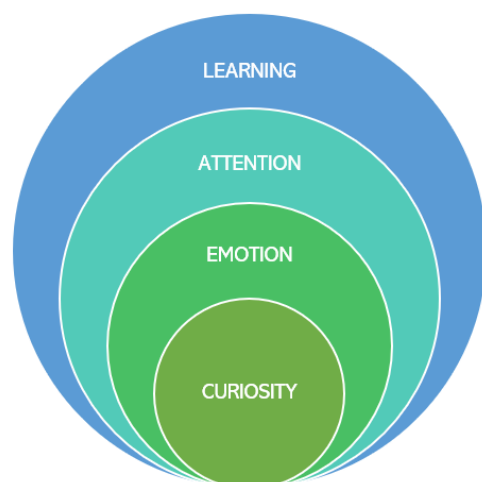
Why learning through art?

“Art is not an outer product nor an outer behavior. It is an attitude of spirit, a state of mind - one which demands for its own satisfaction and fulfilling a shaping of matter to new and more significant form. To feel the meaning of what one is doing and to rejoice in that meaning, to unite in one concurrent fact the unfolding of the inner emotional life and the ordered development of material external conditions - that is art.” (Dewey, 1919).

The world of the arts must be inserted in education and, more concretely, in the different areas to make visible the link between the two worlds (the world of education and the world of the arts). Therefore, the arts become the method of learning, *as through them* you can learn any content. In other words, the arts are the vehicle of learning thanks to the multiple artistic languages it offers us, which are adapted according to the content to emphasize the binomial necessary to learn, formed by emotions and knowledge. From this point of view, education is understood as a set of open and interconnect contents. That is when people talk about real learning (including meaningful, experiential, and functional learning) because learners went from mnemonic techniques to more experiential techniques. Moreover, acquiring knowledge is multidimensional which means that it includes learning to know and learning to live taking into account the learner dimension, the social dimension and the teacher dimension.

The Art Thinking methodology aims to “[...] transform society through divergent and critical thinking, pleasure as a tool, the empowerment of educators as intellectuals and collaborative project work.” (Acaso, 2017:168) at the same time that it transforms the apprentice and, thus, it empowers the generation of self-knowledge. At the outset, this study would like to highlight the learning process advocated by Acaso (2017), which will help us understand the four key elements that arts offer us, that they are favorable for the development.

“[...] to ignite the desire to think it is necessary, previously, to ignite an emotion; and for the emotion to ignite it is fundamental to arouse curiosity: <<Curiosity, what is different and stands out in the environment, ignites emotion. And with it, with emotion, the windows of attention are opened, the necessary focus for the creation of knowledge>>” (Acaso, 2017:120).



The four principles of Art Thinking:

Divergent thinking moves in different directions, that is, part of multiple perspectives to offer a range of solutions to a problem. In this way, it acquires a flexible behavior, thus producing new connections that explore boundless areas, generating new ideas that tend towards originality. Moreover, as Acaso (2017) defends, by fostering divergent thought, knowledge is open and subjective because “[...] to carry out this emotional process by making connections, drawing highways on which, from the chain of subjectivisms, experiences and previous knowledge of each one of us, **subjective** knowledge would be built, personal and unique.” (Acaso, 2017: 115). Also, the arts activate **critical awareness** and, in parallel, the questioning practice that is associated with the interrogation dynamics that ignite the desire to think. Put another way, a reflective process that places knowledge as the center of educational practice and therefore goes beyond the conception of the arts as solely manual skills. Finally, divergent thinking triggers the **rhizomatic thinking** that defends that “[...] knowledge is neither created nor destroyed, only transformed.” (Acaso, 2017: 118), because it starts from principles where knowledge is interconnected with each other and, therefore, always has a continuity as it is changing. For these reasons, it implies a direct relationship between knowledge and reflection. Moreover, knowledge is open and collective so that it is generated anywhere and by everyone without following a hierarchy.

The **aesthetic experience**. On the one hand, it is related to **pleasure**, which has a direct relationship with emotions (which, as it was seen previously, are essential to promote learning). In other words, within the words that form the learning process *curiosity, attention, emotion, and learning*, *pleasure* is introduced as a sub-point of emotions, as “[...] we only learn that which gives us pleasure, because the love for something corresponds to affinity, passion and enthusiasm.” (Acaso, 2017:125). In this way, it appears a **pleasurable effort** intrinsically activated by the learners and, therefore, of a meaningful and profound learning that connects directly with the individual. It is important to highlight that it exists many types of pleasures and, therefore, the pleasure that causes us discomfort (**unpleasant beauty**) must also be taken into account because it awakens our curiosity by provoking the reflection of the meaning.

On the other hand, the aesthetic experience has a link with **beauty** united with intellectual, creative, moral and spiritual development. Moreover, Vecchi (2010:10) emphasizes that “This form of inspiration can be found in all peoples and cultures, past and present: to aestheticize, understood and experienced as a filter for interpreting the world, an ethical attitude, a way of thinking which requires care, grace, attention, subtlety and humor, a mental approach going beyond the simple appearance of things to bring out unexpected aspects

and qualities.”. For these reasons, she argues that the aesthetic sense is connected with other disciplines as this study understand it as a method of investigation, a key for understanding, a place of experience and as Edwards et al (2012:301) said “The aesthetics experience is the freedom of thought.”. In conclusion, this point promotes critical thinking at the same time “[...] it is a process of empathy relating the Self to things and things to each other. It is like a slim thread or aspiration to quality that makes us choose one word over another, the same for a color or shade, a certain piece of music, a mathematical formula or the taste of food. It is an attitude of care and attention for the things we do, a desire for meaning; it is curiosity and wonder; it is the opposite of indifference and carelessness, of conformity, of absence of participation and feeling.” (Vecchi, 2010:5).

The **cultural production** positions educators and apprentices as cultural producers and their products as cultural productions, thus giving recognition to their actions while they are being used to promote social change. Therefore, the arts are the engine of social change, because through the transmission architecture (formed by the selection of contents and the way to present them) are triggered “[...] autonomous practices that generate knowledge, practices that do no service to anyone and that enhance our voice, our discourse and our knowledge, generated from the voices, discourses and knowledge of others.” (Acaso, 2017:138). That is, humanity builds knowledge taking into account rhizomatic thinking where a process is initiated to unleash new ideas from others, thus internalizing information and creating one of our own. Finally, using visual language as a format while also being content, as proposed by Art Thinking, allows “[...] to use the arts as a methodology, as a unifying experience from which to generate knowledge on any subject.” (Acaso, 2017:141).

Visualize the learning process as **collaborative projects through the arts**. On the one side, the project becomes a collective experience where members share knowledge and experiences. In this way, they create an affective relationship and, consequently, competitiveness and hierarchical relations disappear. This is because "The brain is, by definition, a social organ; it works better and learns more when it enters into connection with other people and it relates [...].” (Acaso, 2017; 147). For this reason, this research highlights Vygotsky’s socio-constructivist approach. On the other side, it emphasizes the set of words *through the arts* because implicitly tells us characteristics of how the process should be. In other words, “[...] we have to move to the process as a paradigm, a form of work complex, non-linear, many times extensive in time, that is abandoned and recovered, and in which the important is improvisation and discipline, contradiction and certainty, security and challenges.” (Acaso, 2017: 145). That is, a process that respects time for reflection, debate, research, change and error while respecting the individual rhythms of members of the

learning community. In conclusion, it is about a collaborative project, complex with slow pedagogy and authentic, since each one will be unique.

Art as experiences

Founded by Loris Malaguzzi, **Reggio Emilia** schools promote experiences in which each child’s intellectual, emotional, social, moral, and motor development are carefully cultivated and guided through the theory of the **Hundred Languages of Children** based on “(...) spoken language, gestures, drawing, painting, building, clay and wire sculpture, shadow play, collage, dramatic play, music and emerging writing, to name but a few.” (Edwards et al., 2012:7). Moreover, this method of teaching points out the arts as the portal to all learning processes to foster children’s understandings to make sense of their world. For this reason, Reggio Emilia schools emphasize the role of the atelier as a rich environment where experiences, reflections, learnings and productions emerge by the children.

1. **Experience:** Dialogues with places - *If columns where...*

From this experience, the study highlights **the creative function of the imagination**. These two abilities have a cognitive function that is part of the learning process.

On the one hand, **imagination** is a way of thinking that “[...] liberate us from the literal; they enable us to step into the shoes of others and to experiences vicariously what we have not experienced directly” (Eisner, 2002:10). In this sense, imagination is interpreted as a source of content (like in science) that provides us with multiple perspectives, multiple ways for seeing things, and the importance of recognizing them. As a consequence, it makes visible the subjectivity of each child (personal interpretation). It is important to say that this source of content comes from our sensory system that attends to our senses: sight, taste, hearing, smell, and touch. So, in this way learners wakes up their ability to perceive things to have access to their consciousness to construct a mental representation about their environment and,



Figure 2. In Diana preschool, children aged 4-5 years did a *crowd of columns* where “They select materials with specific qualities capable of suggesting new forms and identities.” (Reggio Children, 2012:38) in order to transform columns to make them different with unique identities.

then when this idea/ image is reproduced in a physic form (painting, poem, conversation, etc.), the idea/ image is preserved.

On the other hand, this study uses Rodari's (2008: 193) words to introduce the **creativity** accompanied by his playful character: "The game is not only a memory of the impressions lived, but a creative reworking of these impressions, a process through which the child combines the data of the experience to construct a new reality, that answers their needs and their curiosities." From the beginning by analyzing the above fragment, this study interprets that the combination of impressions or perceptions is a remix based on the experiences and previous knowledge of the child. Therefore, the child has manipulated what already existed and produced a new one. For this reason, creativity in the 21st century, as argued by Acaso (2017: 88), is to "[...] learn to copy, learn to develop the new ideas from others, learn to inspire us and understand the source of inspiration as an inherent part of created." Moreover, creativity is a synonym for divergent thinking as indicates Radari (2008) that is associated with the questioning and flexible capacity of human beings. That is, "Today we can understand creativity as the development of unexpected solutions, the activity that leads us to solve problems in a different way [...]" (Acaso, 2017: 88) fostering the **attitude to be flexible** in front any situation in that way you can shift the direction, taking into account the options that emerge during the creative process to redefine your path, in other words, it appeals to the **improvisation** while it encourages risk-taking.

"Paraphrasing Gianni Rodari, I like to say, 'art for everybody, not for everyone to become an artist but so that none should be its slave', and if creating and conceiving, as many of us believe, are innate activities in the thinking of the humanity, these capacities need to have occasions for practice and being tried out." (Vecchi, 2017:117)

2. **Experience:** Dialogues with places – *Shadows stories (poetics of an encounter)*

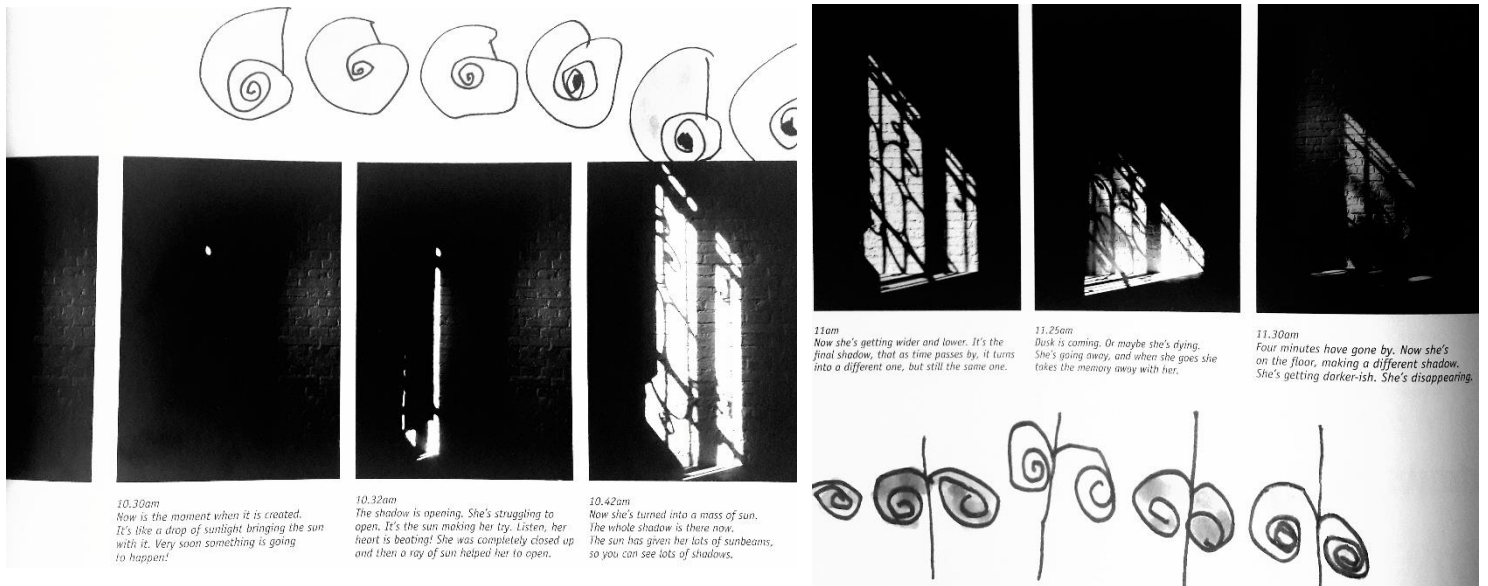


Figure 3. In Villetta preschool, children aged 5-6 years did a project where the focus was the shadows of a window because this element give identity to the place. Moreover, “The shadow’s movement is initially unexpected, but then investigated and re-worked into the story of a like. This like is expectantly awaited before being born, growing, reaching fullness, declining and passing away.” (Reggio Children, 2012:46).

As Eisner (1992) observed, the arts provide us different contributions that have a potential role in human development. Through this experience, the study will expose two contributions: expressive and discovery function and the relationship between form and content.

Firstly, the arts are linked to **expressiveness**, since the arts have always been visualized as a tool that allows us to express ideas, thoughts and feelings through the most appropriate language, thus making them visible in the world. In addition, they also acquire the function of sharing and expanding information. However, the arts also guarantee **discovery**. “Discovery occurs as students learn through adventures in the arts something of the possibilities of human experience.” (Eisner, 1992:595). In this sense, exploring through arts learners have the conditions to discover their interior landscape taking into account the emotional world, so it is a way of knowing themselves better while they have the conditions for learning about the world around us. For this reason, the arts alone are already a complex learning that in an indirect way it is connected with all the educational areas like in this case where “Scientific elements of light and shadow have a structural role in the resulting story,

but embrace aesthetics and relation, and through this meeting, give the place a deeper, more poetic, living identity.” (Reggio Children, 2012:46).

Secondly, since Eisner (1992) said that form and content are not two isolated elements because **the form of a thing is part of its content** which means that these elements are connected presenting a closed relationship linked by the use of materials as instruments to convey ideas. Then, Acaso (2017: 76) stated that “[...] the materials recover the idea of materializing through visual language the discourse that the creator wants to elaborate.” Therefore, the materials become a narrative device. It should be noted that using materials involves learning to manipulate them, to handle the techniques and characteristics developed by each of the artistic languages. So, they are discovering that “Each material and each art form imposes its own possibilities.” (Eisner, 2002:79), that is, the materials are medium when they transmit part of the content/ message that the artist wants while they expand the creativity in learners at the same time they are exploring. In other words, “[...] in the arts and much of life, the form something takes is very much a part of its content. In fact, what the content often depends on the form it takes. The arts are prime examples of how this marriage of form and content is created and if the effect that has on our experience.” (Eisner, 1992:594).

Thirdly, experiences are lived in a community which means in a social context that creates **connections** as activators of learning, which means that they are able to nourish and support the development of the child and his acquisition of knowledge thanks to the relationships and a collective work emerged. Learning arises when the apprentice can relate the knowledge acquired between them, that is, when making multiple connections thus fostering a network where everything is connected. For this reason, connecting and establishing relationships becomes a cognitive process that the arts develop from different points of view.

Talking about the methodology as collaborative projects (mentioned here through the name experience) is an experience where knowledge is built thanks to the relationships between children and between children - adult, as they establish a relationship based on communication where they share ideas while they learn to listen. For this reason, it is important to note that making visible their thinking through language implies “(...) be understood by other people and this requires making the effort of de-centering personal points of view.” (Reggio Emilia, 2012:88). So, the process of learning through experiences promotes a relaxed attitude that is felt in the environment, allowing children to work and learn at their own pace. Moreover, experiencing helps students grasp concepts that would not be so easily remembered.

Then, “Teaching in the arts is very much concerned with helping students learn how to see the interactions among the qualities constituting the whole.” (Eisner, 2002:76). For example, be conscious that the arts go beyond making visible the invisible which means that they tell us things about the relationships between places and feelings. Moreover, as it was seen, the arts help us to create connections between the form and the content thanks to the sensory perception which is very linked with the aesthetic term. It is important to remark that learners need to be able to give meaning to our actions, to know while they use a concrete material and to give meaning to our knowledge. Because, as Edwards et al (2012:296) reinforced “Giving meaning is central...”.

In this QR code, you have an example as in this case, the project makes possible the creation of the animated story with shadows in a digital language. So, arts provides learning in terms of form and content: [a shadow story](#).



“- When a little bird moves on the computer it looks like it’s alive. But it’s not, it’s made of electricity. ‘Animating’ means giving it computer life, life made of electricity shock. But when they’re outside computers, birds have like made of heart.” (Reggio Children, 2008:53).

3. Experience: Dialogues with materials – *The voices of material: drawings for the design*

Reggio teachers use **drawing** as a key element of the visual arts as one of the multiple languages of children thus facilitate the exchange of ideas and, consequently, communication. In this experience, infants learn through two and three-dimension while they have a double challenge: 1) Use these signs and symbols as a medium to carry their ideas and thoughts forward: drawing as a language. In this sense, children need to understand that their representation needs to be understood by others which requires making the effort of seeing their product with multiple perspectives. In this way, drawing has the function of creating order in the children's thoughts. As Reggio Children (2012:88) commented "Drawing representations supports our thinking, guiding it and helping us to make things clear." 2) Then, using their drawings to be able to bring them into life using the accurate materials as a medium to communicate and awaken the viewer's sensibility.

"The project [the drawing] is for making your memory remember properly. Before you start construction there are lots of things you have to think about: 'How am I going to make it?', 'What materials am I going to use?'. Then you do it and un-do it and you think: 'What was it like, oh what was it like?' – Eleonora." (Reggio Children, 2012:90).

For this reason, it is appropriate to introduce ideas about drawing to learn because "If we also consider drawing to be a language of sorts, then we can begin to see how drawing might contribute to the formulation

of thinking and meaning." (Narey, 2009:10). According to the authors, when humans learn it is in a social context where each one brings his or her knowledge in order to share with others (interpersonal level). Then, thanks to the information received, learners try to create

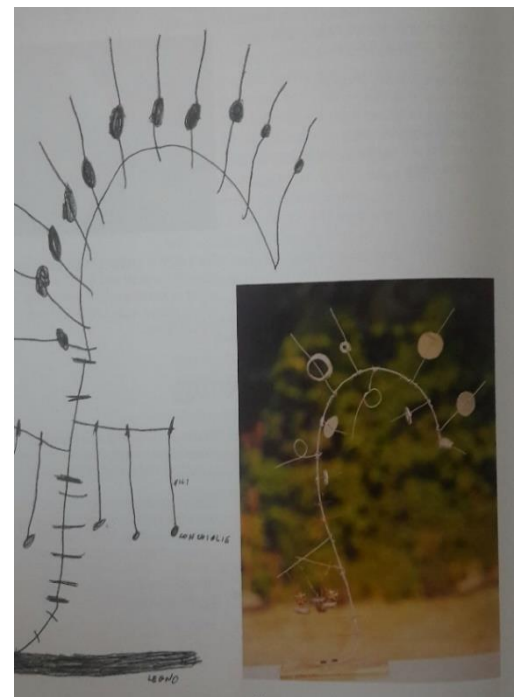
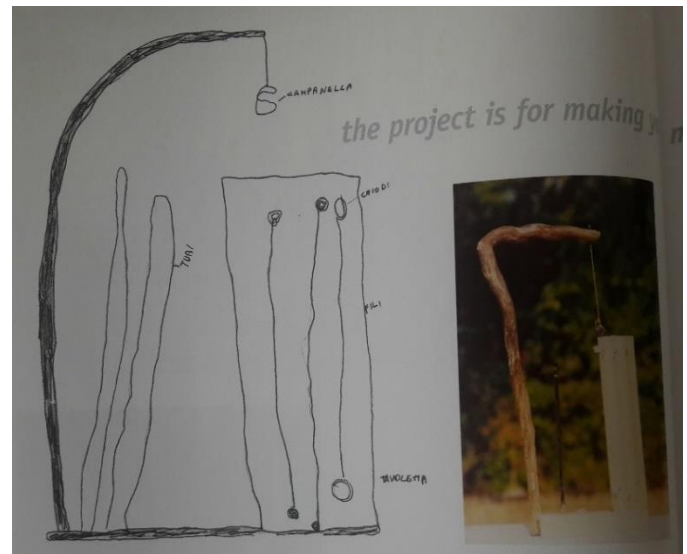


Figure 4. In Fiastrì preschool, children aged 4-6 years did a project that the principal aim was to make a catalog with sound sculptures. (Reggio Children,2012:88-91)

connections and modeling prior knowledge to assimilate and internalize the new information (intrapersonal level). To make this process easier, drawings become a communicative system that supports meaning illustrating a relationship between thought, drawing and meaning. As Narey (2009:11) noted “When drawing informs thought and thought is given life through drawing we can begin to see the connection between thought and drawing and the value of drawing in the creation of meaning.” In this way, the word drawing act as language: “The meaning of two words: the real and the imaginary. A place where individuals work on new meanings and construct new learning.” (Reggio Emilia, 2012:37).

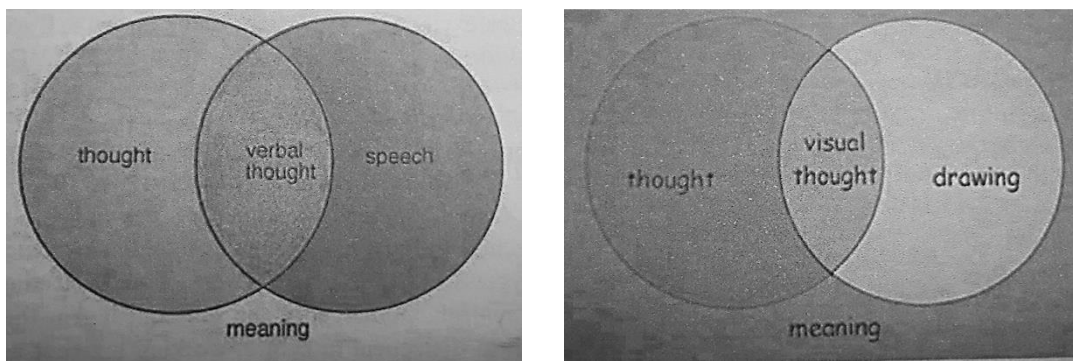


Figure 5. Verbal thought and Visual thought constructing meaning. Retrieved from Narey (2009:11-12)

In two experiences, among others, explained by Narey (2009), she exposed how this language becomes a knowledge-generating tool for children as by teachers, since “Drawing was supported and encouraged as an investigative and meaning-making tool.” (Narey, 2009:14). As for the first experience, the child uses drawing as a basis for explaining and exposing knowledge about a subject, in addition to defending it to his peers. As for the second experience, Narey (2009:58) demonstrated “[...] how the children’s interpretative explanation shaped our understanding of their intended meaning.” In this example, thanks to the conversation with the child, adults could see which understandings have through the associations she did between the drawing and her words. It may be useful to point out that in both situations “The artist, child or adult, must envision and invent a means through which purpose is made real in material form. It is here, in the context of one’s work, that invention occurs.” (Eisner, 2002:109).

Dr. **Heather Caswell** is a specialist in Reading – Language Arts at the stage of Early and Middle Childhood while she emphasizes literacy and writing instruction through arts. Caswell believes that children have innate capacities to be imaginative and creative storytellers. For this reason, she argues that they need time, space, and guidelines to develop better these abilities. In this way, “If we approach our work with children through a process lens, we can create relationships and learning spaces that awaken the innate nature of storytelling in children.” (Camps., Canals., & Medina, 2020:25). To make this possible, Caswell mentioned that adults need to manage four elements to provide opportunities to make visible the relationship between art and language while foster creativity:

Influence of creating a workshop environment where the process begins with creativity, dialogue and welcome questions. In this sense, this space is free of an authority by the adults or society, in this way, “The young writers must feel empowered to make choices about what they write, how they write, and what supports they need. It is this decision making that young writers develop understandings of how they will use writing in their lives.” (Camps., Canals., & Medina, 2020:26).

Process vs. product perspective. It is the moment of decision-making for the writer (child), because he or she decides which medium is adequate to represent the story. “When we allow this decision making to take place, we value the individual writer’s process and the development of craft and approach.” (Camps., Canals., & Medina, 2020:27). At this moment, the adult’s role is to insert supports and strategies to help each child develop their process.

Art as inquiry. “In Reggio-inspired schools, art is a vehicle for inquiry, not the end itself, and artistic expression is seen as the language (actually, the ‘hundred languages’) of childhood.” (Camps., Canals., & Medina, 2020:25). In Caswell’s experiences, children explore with materials, and as a beautiful consequence, they bring their stories to life. So, children mix the understandings that they have about the real and imaginary world. At the same time, their sensibility is awaking like an “[...] aesthetic dimension and, when given the space and time to develop in relation to all other human facilitates, becomes a powerful tool for driving and connecting learning along the course of the human experience.” (Edwards et al., 2012:296).

The importance of observation and child-directed conversation. This point is directed to clarify the adults’ role. “It is essential that adults use their knowledge to support and facilitate only when it will aid a young writer in communicating the child’s ideas, purpose,

and creativity.” (Camps., Canals., & Medina, 2020:30). At the same time, they prompt children to think aloud in order to allow infants to consider details about their artwork.

The method proposed by Caswell serves to make visible, what was abstract. In this case, through the actions and decisions of children through art they can tell us their stories while demonstrating their understanding by establishing connections between art and language. To finish, “This linguistic art is the product of a linguistic imagination. The attitude required to use language of this kind is one that eludes the limiting constraints of literalism in perception and allows one to enter the work emotionally. Again, in many ways it represents the ability to surrender to the qualities of the word one beholds.” (Eisner, 2002:88).

4. Experience (2D and 3D art): Arabella the Faire (Aged 6)

“My fairy lives in a fan. It eats magic and her name is Arabella. She has friends and their names are Kelsey Divinity, Charlie Weslie, Norma Robin, Hannah Jasmine, Rachel Nikki, Aspen Aaron, Heromny, Audrey, Lucy, Anna Coda, Eli. She is the princess and another friend was Sarah Abvery, Mrs. Decker, Mrs. Thumu, Ms. Tiltten and many more. Her favorite thing to do is dance with her friends to protect herself. She can turn into a necklace. The people in the house think she is a necklace – they wear her and she escapes outside to play and dance with her many friends. She lives in a house with people for protection from animals, like frogs, who wish to eat her. She is about 4 inches tall and it is easier for her to blend in with jewelry. She can also shrink when she needs to, by shedding beads and folding her wings. She talks to boys and girls when she knows they are very, very, very nice.”
(Camps., Canals., & Medina, 2020:28)



Figure 6. First step - Representation of the character through drawing (2D art).

(Camps., Canals., & Medina, 2020:29)



Figure 7. Second step - Representation of the character through plasticine (3D art).

(Camps., Canals., & Medina, 2020:29)



Figure 8. Third step - Representation of the character through glass (3D art).

(ESU Learning Technologies, 2013)

Art in storytelling

If someone said, “Let me tell you a story” you will open your eyes and ears thus demonstrating your attention and surprised while you will sit down and enjoy the moment. In an educational context, stories are “[...] a basic part of the whole language approach to learning, reaching the ‘whole person’ and appealing to the subconscious.” (Mixon & Temu, 2006:14). In other words, stories contribute to teach language naturally at the same time that they broaden the experience of boys and girls, creating a constant relationship with the world around them, as well as fostering self-knowledge. Therefore, literature has a double functionality. On the one hand, it is a nucleus of knowledge, thus playing with the curiosity of readers. On the other hand, it awakens the pleasure to learn because of the power of stories to “[...] lower the young learners’ affective filter, allowing them to learn more easily.” (Mixon & Temu, 2006:14) because they feel relaxed without stress. In this sense, learners will connect with a **character development** in storytelling which “[...] is the process of building a unique, three-dimensional character with depth, personality, and clear motivations. Character development can also refer to the changes a character undergoes over the course of a story as a result of their actions and experiences.” (Masterclass, 2019). Moreover, this is a key point because thanks to the characters you can create an impact on learners if you create a connection using the main characteristics of the characters because they will identify with them. It is important to say that not all characters need to be human as an example in children’s literature where most of the characters are animals or creatures. At this point, it is when the learning process wants to pull out the imagination and the previous knowledge of children.

Moreover, storytelling fosters the discovery of the language through an alteration of its structure to emphasize an aesthetic and an evocative power that reveals the sensitivity to the child’s own experience. It is worth noting that aesthetic sensitivity allows us to understand the world around us in a different and subjectively way because each tale discovered offers a new reality according to the state of the receiver. Furthermore, the divergent, creative, and free development of thought is favored. In other words, literature helps us to think and go further entering into a deep meaning that emerges from our reflection, our own experiences. In particular, these authors note that to promote listening skills it is useful to tell simple, but rich stories accompanied by visual support that shall act as an accompaniment and support to verbal expression. Therefore, two types of languages (literary and visual arts) work together to give meaning to words. Moreover, as Mixon & Temu (2006:15) defended that in these situations “[...] teacher-teller can hold the attention

of the learners with the power of eye contact [...]”. Besides, it is important that after telling the story, children have the opportunity to tell their understandings about that.

Assessment part

At this point, the study would like to deepen relevant features concerning the experience proposed, which presents two predominant artistic languages, which have been deduced thanks to the previous sections. On the one side, **art** (more specifically drawing and sculpture) and, on the other side, the oral language in terms of **listening comprehension**. Thus, in this section it will know how to collect evidence and, therefore, make visible the process of learning English through artistic language. It may be useful to point out that in this context where two different subject work together, the research implements CLIL assessment based on acknowledging different areas of learning as the Content of the class, the Cognition related with thinking skills, the Communication produced by oral or written language and, finally the Culture facilitated by the language used. In this way, content should be the dominant element in terms of objectives while language assessment happens in a real context.

In terms of language, **listening input** should come first in the language acquisition process in order to learn a language in a natural way. In this sense, it increases the time to be exposed to the language while offering opportunities to listen to rich input. These listening practices can promote that children remain in silence to absorb the language, in consequence, teachers may respect the silent period of each child. Moreover, they do not necessary to understand every single word, but it is important to make sure that learners understand all the parts that they have to deal with. The other part will be useful to train their ears to understand keywords. Saying that it is important to highlight that in young learners, it is useful to promote the top-down listening strategy based on “[...] their schematic knowledge, i.e. their mental frameworks for various topics and their world knowledge to fill in gaps in their understanding, make guesses and interpretation as they follow the listening text.” (Pinter, 2006:46). So, understanding the context, children will guess the message. Nonetheless, children do not have enough experience, and for this reason, they need extra context which means that bringing them closer in a familiar context (like stories) using gestures and visual aid will help to access the meaning from the context with less trouble. Thus, these resources help develop the top-down strategy.

To make visible listening comprehension, listening activities have to be contextualized, and they have to present a closed relationship with the life experience of children with the aim to be useful (to use their background knowledge or context clues to make sense of what they hear) as the study said before. In this way, listening activities wake up the motivation and

the predisposition to listening because they will engage listeners. Furthermore, listening is an active activity if it presents a reason. These kinds of activities focus on the development of vocabulary, grammar and language focus. In this case, it is a “Listening and do” activity in order to consolidate concepts and words previously worked on in the story. The consolidation of the vocabulary becomes real thanks to nonverbal responses like gestures, actions, drawing, etc. where children make sense of the content before they produce anything. As Pinter (2006:51) exposes “Because of the focused nature of these tasks, it is easy for the teacher to monitor what children have understood from the listening text. These activities not only give excellent listening practice but also offer opportunities for incorporating into the English class multiple intelligences through sticking, coloring and making simple objects.” Besides, “Listening and draw” activities end with a product created by the child which means that they take ownership of the learning process, at the same time, Fay (2007) add the benefit that the product of their effort can become part of the class, or they can take home and show parents. In other words, “[...] requiring them to draw and write, teachers will lead them to be active participants in making meaning from what they read and to find enjoyment in the process.” (Malu & McNeal, 2017:31).

As it was seen, children's understanding can be measured by using **art** as a language form because “[...] the best internalization of vocabulary comes from encounters (comprehension and production) with words within the context of surrounding discourse [...] associate the words with a certain context, and they can recall and apply it better than just learning a single word with a corresponding meaning.” (Csabay, 2006: 25). In other words, this technique helps learners explore their understandings while they search solutions through imagination path instead of simply report on the fact. The way to assess artwork productions as Acaso (2017) expose goes beyond focusing on manual actions and, therefore, goes beyond the final product. Artwork evaluation takes into account the cognitive procedures because “During the creative process, students practiced research skills, developed their literacy and critical thinking skills, and mastered the structure of storytelling.” (Fay, 2007:4).

Taking into account both forms of artwork that the study is interested in, Pinter (2006) argues that drawing demonstrates problem-solving using creative and critical thinking while it is a mean of developing communications skills because it encourages students to seek the meaning that words have through a different via that it is more attractive. In addition to what is mentioned, Eisner (2002:230) notes “The arts provide a spectrum of such forms -we call them visual arts, music, dance, theatre – through which meanings are made, revised, shared, and discovered. These forms enable us to construct meanings that are nonredundant; each form of representation we employ considers its own features upon the meanings we make or interpret.” This language provokes a negotiation of meaning among

themselves and with the classmates/ teacher and, in this sense, it is a powerful tool to enrich each participant adding a rich variety of perspectives on the topic. Also, when children integrate information to their product (in this case, drawing) “[...] each element gives information about what learners understand -and do not understand- about the text.” (Malu & McNeal, 2017:30). So, as Fay (2007) proposes this technique serves as a comprehension check or as an assessment tool. It is important to notice that the assessment has to involve the conversations that children make during the process because it gives us a lot of information about their impressions, engagement, understandings, interpretations, etc.

Then, “Several alternatives to drawing offer different approaches to the visual nature of the project.” (Fay, 2007:9) as in the case of using clay or create a puppet because playing with these techniques permits children to bring learning to life through handwork. In conclusion, “An important data source for determining what students have learned is the artwork that students create. These works are potent sources of evidences regarding the outcomes of effective arts education when competence in qualitative reasoning in an educational aim.” (Eisner, 2002:92). Furthermore, bringing together two types of languages such as art and storytelling in the same pack, language classrooms can be creative because this issue opens our mind offering us the opportunity to communicate one idea in many different ways while every expressed idea can provoke many different reactions.

Methodological part

Paradigm and methodology

To investigate art as a learning tool to facilitate the understanding of foreign language (in this case, English), this research follows the **socio-critical paradigm** because at the time the researcher inquires about the subject she is transforming the reality with her actions. It is then, when this study delves into the **action research methodology** because during the research exists a role play: to be the subject to investigate (in this case, teacher as a self-investigated) and to research on the area of focus. As claimed by the Interaction Design Foundation (2016) “[...] theory without practice does not make any difference to the world around us. Once something is in practice (or action is being taken) then we can see what changes it has wrought.” In that sense, educators can use the action research methodology to better understand their actions and the area of study while they build personal and professional-knowledge as they strive for improvements.

It may be useful to point out that this methodology involves a circular process based on: 1) *Planning research* to be able to know what this study wants to investigate and how it wants to perform it, 2) *To act* is when the researcher puts the theory into practice while collecting data, 3) *To observe* is the time to analyze and share the information collected and, finally 4) *To reflect* on practical intervention with the aim to “[...] enrich their professional knowledge by introducing into it the notion of practical knowledge and increasing their capacity to reflect critically on their own action.” (Bárcena, 1990, p.185). At this point, it is time to evaluate and produce an implementation of interventions or modifications to put the plan into action and, therefore, to start the process again to further investigate and answer new questions.

Instruments

To make this research possible, the research has implemented the following data collection techniques (session plan and observation technique – grids, digital material and notes-) to capture as many details as possible, thus favoring a complete vision of the reality studied in terms of the artistic methodology used to promote the oral comprehension of English in young children. First of all, the practical part is guided by the **session plan** itself where the planning and management of the actions to be taken throughout the sessions are presented. In other words, it is the skeleton that the study proposes to know in depth the subject and to answer the initial question: *How do we teach English focusing on character development in storytelling through art?* Moreover, it is a tool that allows the study to become aware of the progress of the intervention. In this way, the next session will start from the point where learners leave it the last one.

According to Suhandoko (2020), it is important to select and grade materials to organize the content and sequencing the different tasks to know how language items have to be ordered. In this sense, the session plan presents the model of task-based learning proposed by the author: pre-tasks, tasks, and post-tasks. The first one refers to activities used to contextualize by making a brainstorming using the previous knowledge of the learners, presenting the vocabulary, etc. and engage the students in the proposal. The second one aims to be used to keep the focus on the task. And, the last one concerns activities to promote the reflection about the content, in other words, to think, talk and discuss using oral or writing language. Moreover, this organization contributes to make visible the relation between content and language objective that it is based on three main aspects mentioned by Suhandoko (2020:13):

- a) "In Language of learning, students are exposed to the tasks that enable them to explore the language e.g. the keywords or the phrases they need to access the content." So, with the previous organization is related to the pre-tasks.
- b) "The second aspect is Language for learning which focuses on the language students require to carry out classroom tasks such as explaining, describing, evaluating, discussing, debating, etc.". In this case, it establishes a relationship with the task (while- activities).
- c) Finally, in Language through learning "[...] is expected that after a series of language exposure, students also develop their skills in language [...].". As you can deduct, it is an advanced level of using the language that becomes visible after a few lessons where the child assimilates and integrates the main language used before. It is the ultimate goal in terms of language.

Despite having given these indications in terms of organization the tasks, it should be noted that "The practices should be focused more on the meaning rather than the form or focused on content rather than the language itself." (Suhandoko, 2020: 14). To finish, it is useful to point out that CLIL activities has the principal aim to offer opportunities for both input and output exposure.

SESSION PLAN (see *Appendix 6* to complement)

	PRE - Listening	WHILE - Listening	POST - Listening
	Observation session – First physical contact with the school, children and teachers.		
1 (50mn)	<p>The contextualization is through gestures and flashcards introducing the main vocabulary (adjectives and nouns that appear in the description of the character) appealing to their knowledge and if they do not know, the investigator gives some clues to guess it.</p> <p style="text-align: center;"><i>Language of learning</i></p>	<p>It consists of explaining the story (<i>see appendix 1</i>) by accompanying the words with the visual supports created. Also, during the story, the storyteller will ask the children questions to keep their attention alive. Finally, the group will end with a conversation emphasizing the main ideas about which the story has been about and about the vocabulary about the character Zag.</p> <p style="text-align: center;"><i>Language of learning + Language for learning</i></p>	<p>Finally, the children will draw the character Zag taking into account the details mentioned in the story. Each child will explain his or her drawing, what he or she liked, etc. During the creative process, if the child is willing, the teacher can make questions in order to understand each element of the drawing.</p> <p style="text-align: center;"><i>Language for learning</i></p>
2 (1:30h)	<p>Using their first drawings, the group will remember the vocabulary and the story worked the previous day. Then, the teacher will introduce more vocabulary to the characteristics of Zag using flashcards.</p> <p style="text-align: center;"><i>Language of learning</i></p>	<p>Following the same structure, the storyteller will explain the story incorporating the new vocabulary and accompanying the words with the visual supports. Then, the teacher will close with a conversation to review the main vocabulary and to focus on the dead as a natural process (if time permits us, learners will make a drawing of the dead).</p> <ul style="list-style-type: none"> - The educator will expose the next step and present the material that students are going to use. <p style="text-align: center;"><i>Language of learning + Language for learning</i></p>	<p>To start, children will draw the definitive drawing of Zag (they can continue the one they already started or make one again). Then, children will cut out the character and paste it on a cardboard to create a puppet. This puppet will have a wooden stick. To end with the session, each child will explain his drawing, what she or he likes, how it has done...</p> <p style="text-align: center;"><i>Language for learning</i></p>
3 (1.30h)	<p>The instructor provides the children with materials (flashcards and puppets) so that the children can try to explain the story (making visible what they remember) with the help of the teacher if necessary.</p> <ul style="list-style-type: none"> - The teacher will expose the next step and present the material that learners are going to use and some techniques. <p style="text-align: center;"><i>Language of learning + Language for learning</i></p>	<p>Children will bring to life their characters using clay taking into account the characteristics of Zag described during the previous sessions. Then, each child will expose his/ her artwork showing the vocabulary that they work on and explaining how she/he feels during the process, the techniques that she/he has used and why, etc.</p> <p>The educator will end the session with the story and a closing conversation that summarize our process and prepare children for the next session.</p> <p style="text-align: center;"><i>Language for learning + Language through learning</i></p>	
4 (50mn)	<p>Introduce the main material to carry out the activity because children will paint their artwork and it will be finished.</p> <p style="text-align: center;"><i>Language for learning + Language through learning</i></p>	<p>Explanation of the story introducing their characters to the story: with their help the storyteller will explain the story using their characters. In other words, each one will have their character and a Rose, and they will help the teacher to reproduce the story through movements.</p> <p style="text-align: center;"><i>Language for learning + Language through learning</i></p>	<p>Closing with a conversation to emphasize their feelings, their process, etc.</p> <p style="text-align: center;"><i>Language through learning</i></p>

Secondly, the **observation** technique as a data collection method that provides the opportunity to document “[...] by watching behavior, events, or noting physical characteristics in their natural setting.” (Evaluation Briefs, 2018). It is an instrument that requires ascertaining the main focus to be able to observe specific aspects with a reason that would help the investigator answer her question. In other words, “Observing the progress of the infant requires focusing the gaze, determining what we want to observe and what we want to do [...]” (Generalitat de Catalunya, 2020). Moreover, to be useful for the present study, the observation technique needs to be recorded. In this case, the study uses three ways of collecting observation data: observation and assessment grid, digital material, and taking notes/ comments.

The **grid** is guidelines that help to narrow down the observable aspects considering the subject of the research. Therefore, they “Allow to obtain information of the process and/or its effects on the student and data of the children in a systematized or spontaneous way, without interrupting the rhythm of the class.” (IOC, n.d.: 2). In addition, the observation and assessment grid have two more techniques: taking **comments** and **digital material** (photos about the artworks and videos of the process), since the combination of these instruments enriches the information collected for a subsequent analysis. Put another way, “‘Seeing’ and ‘listening’ are key to observation.” (Taylor-Powell and Steele, 1996:1) but thanks to the last two instruments mentioned, the investigation widened its view. Furthermore, “The camera makes a record that can be analyzed later and may be used to illustrate your evaluation report.” (Taylor-Powell and Steele, 1996:4). To close this part, it is appropriate to mention that there will be two observers at the session. On the one hand, a member of the professional staff will provide feedback and some input (i.e. another look). On the other hand, the researcher will play the role of teacher and investigator at the same time.

At this point, it is necessary to talk about the structure of the observation grid and the assessment grid. On the one side, it can be identified that there are three indicators for each of the premises: **no**, **a little bit** and **a lot**. The use of these scores gives the option to comment and add details to each of the premises, that is, it offers the opportunity to broaden the response. In contrast, using **yes** or **no** indicators become a closed answer. On the other side, both take into account the **socio-cultural perspective** where learning takes place, from the outset, in a social context of relations and, consequently, there is interaction with the environment, content and other members of the community. It is when it establishes the center of learning in a social activity where one learns thanks to others and with others as a result of interaction in the interactive triangle formed by the learner, a person more knowledgeable than the learner and the cultural context. In other words, “[...] development

is not created out of nothing, but is a construction on the basis of development that already exists previously, understanding that it is a construction that requires the involvement of both the creature and those who interact with him or her and these are processes modulated by the cultural context in which one lives." (Bueno, 2017: 23).

The Vygostskian conception of the teaching and learning process is the ideal one for understanding language learning, based on the assumption that language is to be learned in a social context. In this way, it focuses on meaning to teach a language naturally without a formal structure. So, the most important is to focus on the understanding, that means on the conversation. For this reason, listening skills have to come before speaking skills in order to absorb the language (thanks to the input) in a natural way. In this sense, the silent period is respected. In another way, "Vygotsky proposed that children's cognitive abilities increase through exposure to information that is new enough to be intriguing, but not too difficult for the child to contend with. He called this the zone of proximal development, or **ZPD**, the level at which a child can almost, but not fully, perform a task independently, but can do so with the assistance of someone more competent. [...] The assistance or structuring provided by others has been termed scaffolding. **Scaffolding** is the support for learning and problem solving that encourages independence and growth." (Feldman, 2013:233).

For these reasons, the grids respect the parts of the interactive triangle so that each one of them is necessary for learning: **1) the content**, in this case, the language transmitted via orality through a storytelling and arts procedures; **2) the interactions** by the teacher (he or she will bring the knowledge closer to the child through artistic methodology and, around this, will encourage understanding) and by the peers (help is offered between them); **3) each child**, the main protagonist who, thanks to his or her actions and interpretations, will make visible and build up the new knowledge.

OBSERVATION GRID -

Session:

		NO	A LITTLE BIT	A LOT	COMMENTS	
R O L E	C H I L D R E N	They have participated in the activity and have been attentive to the explanation of the story.				
		Children have enjoyed doing the activity.				
		Children have shown interest in the activity. <i>Are they attentive?</i>				
		They participate in oral communication situations, emphasizing with key vocabulary.				
		With the help of the teacher, they can reproduce/tell the story. <i>[memory]</i>				
		Is it visible their comprehension? <i>[Verbal -v- or Artwork -a-]</i> <i>(Do they catch the main ideas?)</i>				
		Do they translate English words?				
	T E A C H E R	Is she speaking in English all the time?				
		Is she showing an open and attentive attitude during the process? <i>[Positive attitude towards the activity – dynamic, inviting, retaining attention, positive feedback]</i>				
		Is the vocabulary suitable for the children's age? <i>[adequate vocab., enough and comprehensible output]</i>				
		Is she using repetitive words?				
	A C T I V I T Y	It has fostered the creation of links between the characters in the story and the children <i>(They speak about what? What they remember of the story?)</i>				
		It has fostered creativity. <i>(How they draw the characters?)</i>				
		The materials have been adapted to the proposed activity and age of children.				
The activity was well prepared and organized.						

ASSESSMENT GRID -

Session:

		NO	A LITTLE	A LOT	COMMENTS	
R O L E	C H I L D R E N	During the process, are changes or improvements noted? Why (dialogue, supports, etc.)?				
		Is the description of the characters reflected in the artwork? [Comprehension – adjectives]				
		Comprehends speech with unknown language when assisted by visual aids. [Understands the main idea of a short spoken text/ Find specific information from a short spoken text]				
		Have children acquired new vocabulary? Have they used any new word? Which ones?				
		Are they satisfied with their artwork?				
		When they explain/ share their project, do they use the words used in the story (in English or Catalan)?				
	T E A C H E R	Are the explanations clear and understandable?				
		Is she repeating the story as many times as necessary?				
		Is she guiding during the process and the conversations? How?				
		Is the language supported/ accompanied by actions? [Showing by doing]				
		Is she conducting the activity properly? [Shows confidence, handles discipline]				
		Are the pre-listening and post-listening activities adequate (useful)?				
	A C T I V I T Y	Is the activity useful to acquire vocabulary (learn the language)?				
		Is the activity promoting the characteristics of art inquiry?				
		Are the pre-listening and post-listening activities adequate (useful)?				

Practical application

School context

Agora International School Andorra is part of the group of private *Globeducate* schools since 2017. The school (known as the Pyrenees School) was founded in 1999 in the Principat d'Andorra (located in Aldosa, in the parish of La Massana). Nowadays, the school is made up of 312 children, of which 51 infants are in the early childhood education stage. This school develops from the first cycle of infantile education (0-2 years) up to the stage of baccalaureate (16-18 years) to offer a global and integral development of each one of the children, thus promoting the individual aptitudes taking into account the cultural diversity (30 nationalities). On the one hand, to make this possible, the classes are made up of a small number of children. That is to say, concerning infant education, when the course exceeds 21 students, the class is split and, consequently, the classrooms are made up of 10 children. On the other hand, the educational project of Globeducate schools is based these pillars:

1) The search for **educational excellence** where the child is established as the protagonist of the teaching and learning process. For this reason, teachers provoke creative, active, and practical learning situations where motivation and the challenges presented are the engine that sets in motion and leads to the acquisition of knowledge. At the same time, teachers are seeking to have the learner promote critical thinking, that is, learning to reason and solve situations creatively and consciously. To promote these characteristics, the individual is taken into account and, therefore, a personalized education while collaborative learning is offered in order to encourage the development of social and communication skills while promoting values such as cooperation, respect, and empathy.

2) The **global preparation** stands out for its linguistic immersion (Spanish, French and English), since one of the school's objectives is to train multilingual people capable of achieving success in a globalized world. Also, Catalan is taught because it is the country's official language. It is worth noting that Agora International School Andorra offers other languages (**art, music, sports, and new technologies**) as a way of communication, expression and learning.

3) The education offered by the school works so that each child develops an emotional awareness and, therefore, it talks about **education in values**.

Class context

The group **I5 (P5)** is made up of ten children between 5 and 6 years old, who are guided by their tutor Sarah. In only a few months of age difference, the children present unique characteristics and, therefore, differences in the cognitive, physical and maturation fields are observed. In addition, despite having a small number of children there are different nationalities, there are Andorran, English and Spanish. Concerning to the English language, the children are in daily contact with it thanks to the linguistic immersion. It may be useful to point out, that it is a CLIL⁴ situation where learning focuses on content because it is far more effective in motivating while it offers the opportunity to interact with real language and acquire it in a natural way. For example, the children carry out the project of the semester using English, or they learn French while they draw. For this reason, I5 children have a high level of English, demonstrating their ability to listen and communicate in a foreign language.

⁴ **Content and Language Integrated Learning** (CLIL) is when a non-subject language is taught through a foreign language. In this way, it presents a dual focus: 1) to acquire the subject knowledge and, 2) to acquire skills and competences in the foreign language.

Results

Real results (session 1)

Section A referring to the results of the investigation includes the practical session that this study was able to carry out in the school. In the first meeting the research proposed to see the basic listening skill of students by using the Listening and Draw (L&D) technique. In this sense, children worked on language through drawing by demonstrating what they understood about the description of the character and how do they imagine Zag.

In terms of language, the instruments showed that children learn specific vocabulary in relation to the description of the principal character. It could appreciate that from the drawings of learners (*Table 1*) these elements appear in their artwork (see *Appendix 4*). So, the description of the character is reflected in the product.

Voc./ Children	Earth/ Land	3 eyes	Nose [Star]	Wings	Feathers	Moon	Pointed ears	Many teeth
Carla		X	[X]				X	X
Luken		X		X			-	X
Max				X			X	-
Nacho		X						X
Oscar		X		X	-		X	X
Zoe		X	[X]	X			X	X
Ariadna		X						
Total (7)		6	[2]	4	1		4 + 1	5 + 1

**The table indicates the vocabulary that appears in children's' drawing. When there is [], it is because the child drew this part and they communicated to the investigator that the star is present. The symbol – refers that it can be interpret from the drawing as the corresponding part. This mark is accompanied by the number in italics when it counts the total.*

Moreover, according to the **grids and comments** that the teacher Sarah and the investigator did, this study can expose one idea related to the specific vocabulary mentioned before. From the perception of Sarah, children learned *being* and *pointed ears* instead, from the researcher's point of view they also learned *wings* and *feathers* during the pre-listening activity where words were accompanied by flashcards and gestures as a visual input. It is important to notice that children already knew a lot of English, consequently, they knew the parts of the body. As for language in general, the proposal has been carried out in English,

and on occasion, the children have made translations into Catalan or Spanish to clarify vocabulary or indications.

Thanks to the **digital materials** (see *Appendix 3*), the research reinforces the previous ideas while it can be aware that children demonstrate an interest in the words *being*, *dead* and one girl to the word *wrong*. In this sense, the study did not expect that they focus on that. This situation promotes that they learn about the first word while they want to deepen in the understanding of the second one through oral communication. In terms of oral language, learners showed their ability to communicate and interact with the investigator about the content. Furthermore, during the conversations in the pre-listening activity, it is possible to see that children are exposed through the Language of learning and Language for learning because they show the divergent thinking (HOTS) and the critical awareness exposing their ideas.

Related to art, it is important to clarify that children do not have time to finish the products. Nonetheless, the proposed experience has captivated the children from four points basing our results on the digital instrument and the communications that appear there. Firstly, from an aesthetic experience in relation to the main character development because it has impacted and awakened an unpleasant but captivating beauty in them. Secondly, by promoting the divergent thinking together with the imagination brooking with fixed ideas or models. Thirdly, building the Language of Learning from a collaborative project. Finally, thanks to the materials presented where the form is part of the content. In addition, having a look to the observation and assessment grid it can be appreciate that the proposal is adequate to promote the characteristics of art methodology like an open and flexible attitude that permits imagine other perspectives, in other words, it fosters the divergent thinking and the creativity that favored a deeper meaning.

It can be concluded that art (in this case, drawing) had a positive impact on learners' listening comprehension achievement while it becomes a new language to express and communicate their apprenticeship without using oral language. Moreover, through this methodology learners acquire favorable abilities that foster language acquisition. Then, by using the L&D technique each one has an active participation building its learning process guided by curiosity. In this way, each product is different because it is based on each mental representations.

Hypothetical results (session 2, 3 and 4)

Section B presents the possible results, if the proposals were to be implemented. So, the results are based on hypotheses. In the second meeting, the research was intended to go further with the L&D technique. For this reason, the hypothesis are:

1. If the practical session had followed the same structure as the previous class, children would have acquired more vocabulary that would have reflected in their drawings. In this sense, drawings would have become a more detailed representation according to the indications and the previous knowledge of children. This hypothetical situation would have shown that listening comprehension could be improved by the L&D technique. It would have been obvious that if the sessions had been carried out in English, children would have been in constant contact with the language, this had been a positive fact to learn the language in general.
2. The previous hypothesis provoke the second one: If drawings had become more complete in relation to the representation of character elements, children would have made visible what it is abstract. So, they would have done a positive connection between language and his physical representation.
3. If the session had given the opportunity to create the puppets, the artwork would have reinforced a social change, or a different view caused by the fact that children could have played with different dimensions bringing their characters closer to reality.

In the third meeting, the study would have presented a new and essential element to keep going on the process of art and language development learning through the senses: the clay. It is important to specify that these children do not have previous experiences with this material.

1. In this session, the vocabulary would have turned to the purpose of artistic practice (thus presenting the materials, the tools and their functions). If this context had happened, children would have acquired the vocabulary because of the CLIL situation (using a language to learn).
2. As the material presented would have been a novelty, the children would have discovered the characteristics and proprieties of the clay. Furthermore, learners would have found a concrete way to represent their character in another dimension 3D and express their ideas. Consequently, the importance of each material would have been evoked.

In the fourth meeting, the children would have been supposed to finish their artwork by painting it and then explaining how they lived the experiences, the strategies developed, the discoveries, the sensations, etc. It is important to notice that when it comes to painting, children would have expressed their final details through primary colors and their mixtures.

1. If the final performance had carried out with all the children using their artworks (like puppets), the understanding of vocabulary throughout the sessions would have been put into practice. In this way, children would have represented through gestures their interpretations of the story.
2. Taking advantage of the fact that the children already shown an advanced level in English, the conversations during the creation process and at the end of the experience would have promoted the Language for learning, and maybe some of them Language through learning because learners would have exposed their thinking (It would not be worried if someone did in Catalan because the teacher would translate it).
3. If the researcher had only put the primary colors, children would have discovered secondary colors (those born from the previous ones) which could be interpreted from their look as a magic element.

Analysis and Discussion

Real discussion (*session 1*)

This study was put in practice to find out if listening comprehension could be improved through art and, specifically, the first meeting through the Listening and Draw technique. The experience expose below contributes to the fact that the study has found positive results in the first session. At the same time, it demonstrates the connection and benefit of working creatively with language through art, as the context presented facilitated the dynamics and listening comprehension by the children. At the beginning of this research, just the first session, the hypotheses created above were dissipated because of the context in which the researcher found herself: a class of seven five-year-old, most of whom showed a high level of English which means that they are able to communicate orally and fluently using the language as you can see in the transcription of the class (*see Appendix 3*) and thanks to the Observation Ariadna's Grid - OAG (*see Appendix 4*). It should be noted that this context was favorable to observe how the proposed methodology can be developed in children with different levels.

In the **first practice session**, it was taking nouns and adjectives for the description of the main character as theme of the content. The first treatment, as the session plan indicates, pre-listening activity was started by working on keywords using flashcards and appealing to their previous knowledge as Suhandoko (2020) suggests taking into account the CLIL tools like Mohan's structure where content should consider the prior knowledge of each learner. In this sense, Pinter (2006) contributes to this issue by exposing the top-down strategy reinforcing the idea that these words are essential to understand and comprehend how it is a character (*see Appendix 2 and 3*). It was time to discover the language useful to progress in this experience in a collective way, which means that each child contributed with his or her knowledge by translating or giving examples while the other enriched themselves by listening to their classmates. It is then when Acaso (2017) proposes the collaborative projects as a solution to construct knowledge and expand the rhizomatic thinking through a conversation where Language of learning is implied to share the mental schemas of each child as said Suhandoko (2020).

Having a look at the transcription of the class (*see Appendix 3*), it is observable how the experience continued introducing learners to the art of storytelling. Pinter (2006) remarks that it is important to introduce young learners through a listening input to foster the natural acquisition of the language. Moreover, Mixon & Temu (2006) add that storytelling promotes the discovery of the language by appealing to the emotions and evocative power. In other words, it gives entrance to the aesthetic experience mentioned by Acaso (2017) and Vecchi

(2017) that foster a subjective view about the content going in deep with the understandings thanks to the own reflection and experience. This study wants to consolidate the main vocabulary working from the description of the main character Zag as Masterclass (2019) suggests as a tool to involve and engage learners in the process of building learning. For this reason, it was done with short sentence and sentence by sentence in order to provide time to catch the main ideas because this section is the key content of the lesson and teachers' effort should focus on that while the others parts of the speech act to train their ears, so it is not necessary that they understood everything (Pinter, 2006). It is important to note that the author describes the silent period in young learners. But, in the present context, this period manifested itself weakly, since a large part of the children produced output.

As the story progressed a different attitude was shown in learners after they had been given some treatments continuously (*see Appendix 3 and 5 -OTG and OAG-*). In other words, during the description of the character the children through their actions and comments, they showed confusion between the story and them, between the character and them, because of the description does not fit with what they know as normal and, therefore, with the mental schemes of the children. It is then when the different one was cataloged as impossible. At this point, two things related to Acaso (2017) thinking happened. On the one hand, the main character awakened an unpleasant beauty that captivate learners through a cognitive and emotional discomfort that in an indirect way it activates the critical awareness which means that the learners start questioning themselves by moving, searching connections and reflecting in their knowledge. For example, this observation can be reinforced by the behavior of children when they cannot stop laughing (*see Appendix 3*), thus interpreting laughter as a symbol of absurd as an answer to the description of the Zag. On the other hand, the previous author and Suhandoko (2020) comment that it was initiating a social change by exposing learners to multiple perspectives like to a new culture that they did not concern before.

However, after this episode of the story children were involved and attentive in it (*see Appendix 5 - OTG*), connecting with Zag, as they were showing curiosity to the being by asking aspects related to him in the conversation after the story (*see Appendix 3*). It is when the aesthetic experience mentioned by Acaso (2017) evolves into a pleasant beauty thus revealing a sensitive power towards the story perceptible thanks to the conversation that the group had after the story was over. This opportunity to converse expose that some learners were using Language for learning (Sukando, 2020) as they were able to explain, describe and discuss the content. In a parallel way, their Cognitive skills were challenged because of breaking down fixed ideas in order to open the divergent thinking where it is observable the subjectivity of each child through the imagination path (Edwards et al., 2012). This research

finds opportune to mention that thanks to the art of storytelling, the three ingredients that Acaso (2017) believes are necessary for awake the desire to think and learn where emerged in the first part of the section. That is to say, children evoked emotions conducted by the curiosity presented with the character and the story. So, with these two components attention is present, in this way, the learning process has all the pieces to create knowledge.

Then, before starting drawing, a conversation was initiate to remember what has gone down in the story and to remember the characteristics of Zag (see *Appendix 3*) where the Language of learning and the Language for learning was put on practice by the children while showing reasoning features (Suhandoko, 2020). It is then when learners orally reproduce Zag using the main vocabulary. When this part was finished, the researcher explained to them what they should do that was to draw the main character, Zag, as they had imagined. However, some students will still be confused and did not know what they should do in the next part. It was because they had never been taught by using this technique: Listening and Draw.

In this case, in order to guide them slowly, some actions were improvised: 1) a conversation where children were thinking aloud and sharing their visions according to their description of the being to encourage children to draw as they had imagined, it was useful to let them communicate their ideas orally. As Camps, Canals & Medina (2020) suggest, child-directed conversation is important to transform their mental notions in another form, in this case, oral language. So, Narey (2009) interprets the interplay between thought and speech as the *verbal thought* because the production of output permits solves doubts by listen to their speech while they are thinking and perceiving more details. They were constructing meaning. Some learners used this way as the first one to share their understandings; 2) taking advantage of the fact that the flashcards were hooked up to the whiteboard, the investigator wrote down with their help the number corresponding to each part. For example, next to the image of the eye the teacher-researcher put a 3. In this way, a reminder was created to expose the elements that the drawing had to include. The flashcards were as guide if there were problems from students who could not draw or were scared to draw. CLIL authors assert that it is important to provide scaffolding to advance in the learning process. In this sense, proposals are graded by the easier one to the most difficult in terms of content, language, and cognitive aspects. Thus, young learners could draw their particular being described before, during the story. It may be useful to point out, that apprentices are used to performing the tasks based on a model, which in this case they did not have, and this fact was a small barrier to start with.

When finished the while-activity, it was time to start drawing the L&D technique that as Pinter (2006) argues the vocabulary takes a form through nonverbal responses making visible what was abstract because of the final product created by the child which reflects their learning process (Fay, 2007). When doing the post-listening activity, at the beginning, most of the learners were really busy asking their classmates what and how should they draw while some of them asked the investigator to help them or gave them her approval (see Appendix 3). This implies as Reggio Children (2012) reveals in his experience "Dialogues with materials" that before immersing ourselves in the act of drawing, a cognitive process arises where children must take into account the elements they want to introduce into the drawing and how they are going to shape them. This moment of decision-making is key to enriching the artwork of subjectivity by introducing a personal perspective as proposed by Camps., Canals., & Medina. (2020). In a simultaneously way, it is reinforced, by the authors that appeared before, the idea of collaborative projects where learners exchange ideas and perceptions. So, they learn in a social context. Also, they were constantly asking for a model to start working which supports the fixed attitude towards learning used to doing what is expected and to do it well done, where the error does not have a place in their learning process. This state permits to observe how do they face and overcome this circumstance adopting a flexible attitude conducted by the improvisation and risk-taking during the creative process as Vecchi (2017) and Acaso (2017) note.

After explained what they have to do according to the conditions that they had, the young learners drew Zag based on the previous description heard during the experience. On the one hand, they were using lower-thinking skills (Suhandoko, 2020) by remembering the main concepts. On the other hand, learners had to create and, for this reason, they were using higher-thinking skills. In addition, Csabay (2006) endorses that at the time when children are drawing come out a connection between comprehension and production what it means that understandings are showed in the drawing. So, during the creative process imagination contributes sort out knowledge because learners were carrying their thinking forward by using symbols. In Narey's (2009) words, in the interplay between thought and drawing the meanings acquire a physic form that is named *visual thought*. There it takes to shape the relationship between thought (knowledge), drawing (the medium of communication) and understandings (interpretation).

Most of the children could represent a lot of the elements in their artworks while other only a few ones (see Appendix 4 or Results – Table 1) but it is important to stress that each element of each drawing is different due to the cooperation between each learner's previous knowledge and the role of his/ her imagination. Eisner (2002) remarks that imagination is a way of thinking that contributes to the development of logical thinking as it is considered a

system to express an idea taking into account multiple perspectives. For example, in children's products it does not appear "the teeth" expressed in the same way. In addition to that, Rodari (2008:147) insists that in order to create the artwork "Imagination has been the instrument, but the whole personality of the child has been involved in the creative act.". Another instance of imagination is in Oscar's drawing when he has drawn his character in the middle of the lava. And when the researcher asked him why, the answer was: "*Because I imagined it that way.*" It represents a clear situation explained by Eisner (2002) that shows the power of imagination to make possible that everybody can see with the eyes of the author, in this case, the cultural producer was the child. It is worth noting, the number of elements that appeared in the drawings corresponds with the language level of children. Put in another way, the child who is a native English speaker had included to draw a lot of elements. In contrast, the one that showed less level introduce some of them.

Finally, as the children finished their drawing, they explained to the investigator what they have drawn concretizing which elements appear and what they introduced as new content of the artwork. In this way, they used drawing to facilitate the exchange of ideas while they used English to express the elements that appear in the drawing. So, they were combining both languages. According to Bloom's Taxonomy (Suhandoko, 2020) children needed their ability to remember the vocabulary that had been taught before and analyzing if it appears in their artwork. It should be mentioned, that the first practice session did find some inconvenient concerning time and, some drawings were not finished while it could not finish what was planned because of time. So, it was impossible to end up with a final conversation with the whole group.

This investigation wants to emphasize that the materials used are suitable for learners' age while they are familiar with them because of their background and experience. It is then when this element contributes to make the students interested to follow the teaching and learning process. On the one hand, Suhandoko (2020) claims that the materials that participate to interpret the story had to captivate children and challenged cognitively. In this sense, flashcards were a good example (*see Appendix 2*) because the proposed images did not encourage a daily representation but introduced elements that promote reflection and cognitive thinking skills in learners. At the same time, they were offering multiple perspectives thus expanding the cultural vision defended by Acaso (2017). On the other hand, the visual aids used in the representation of the story take part in the creation of a context that emphasized the entrance on the meaning as Mixon & Temu (2006) explain these elements gave visual support to the verbal expression. Moreover, during the representation of the story Zag was played by a black glove to promote the imagination thus avoiding a fixed image of the protagonist: by observing the children's products, only one

drawing uses it. Furthermore, as it was seen before, the prevailing language used to express their comprehension about what they listened was drawing that promotes divergent thinking. In this sense, most students could follow this part of the proposal and enjoy the process by expressing their imagination/ mental schemas during the drawing time. Finally, materials foster their imagination as a key instrument to understand the simple but rich story while they make possible a truly active process.

From the result of the first treatment, it can be seen thanks to the drawings (*see Appendix 4*) that some children are still confused, did not acquire the main vocabulary, or did not have time. To improve this situation, at the next session, it would reinforce these nouns and adjectives to keep working on this line while introducing new ones for those children that need more complexity. Moreover, this practical class showed that this way of teaching could be used to stimulate learners who were inactive in the class because it forced them to comprehend the descriptions in order to create a product that contains language in an implicit way. It could be concluded that the L&D technique can show which kind of comprehension, understandings and meanings students had in relation to the content by making them visible through art.

Hypothetical discussion (session 2, 3 and 4)

For the **second session**, it would be carried out to find improvement in student's listening comprehension by using L&D techniques. In this way, it would take the previous nouns and adjectives presented the last day to keep working on that. In addition, followed the same CLIL structure proposed by Suhandoko (2020) bases on pre-listening, while-listening and post-listening activity (*see Session Plan in Instruments*), children would acquire more vocabulary (Language of learning) that complement the Zag description like brightly, tails, cardboard, wooden stick and puppets. At the same time, the whole experience would be conducted in English thus providing be in contact with real language and employing it with a purpose. Thanks to the story, it would be possible to continue working with the Content, if students continue to show interest and curiosity about it. Moreover, as they already know the history and the language used, it would allow us going in deep into the meaning of death and being. If they had time through drawing, they would represent the perception of death. And, surely, as they showed in the first session, there would be interesting conversations using Language for learning and, some more adventurous children Language through learning.

This hypothetical situation would show us that some modifications could appear in the second drawing about the being that children would have made because as the learners would already be familiar with the L&D activity, they would focus on the key content thus

exposing more details in the drawing at the same time that they would be involved and enjoy more the teaching and learning process. In this case, Reggio Children (2012) writes another skill that would provide us with drawing to encourage collective thinking. That is to say, in this session the children would have to be aware that their artistic products have to be understood by their peers. For that reason, indirectly or directly they have to think about the multiple viewpoints to contribute to the understanding of others. Moreover, in this situation could find ourselves with two cases: 1) the children who would add elements to their drawings in the first session demonstrating problem-solving using creativity (Cognitive skills) or, 2) the learners who would start over the process. In both cases, as Malu & McNeal (2017) comment each element introduced symbolically represents the knowledge of the student (what understands and what did not) while it is informing us of how they perceive it.

It would end up with a product closer to reality as a result of their comprehension. These artworks would be a puppet which means that the dimension of this product evolves to 2D. That for better or worse, they would impact children while reinforcing their learning to show better results for this process. The fact of changing the dimension of the artistic product will cause an impact that will be accompanied by an aesthetic experience (Vecchi, 2017) that will offer a new image of the character that will go beyond the appearance. That is to say, the puppet will reflect the manual and cognitive learning process at the same time as the cultural one because of the several perspectives achieved about the same Content. It could be that the 2D product will continue to break fixed ideas and bring children closer to the character, as it is acquiring volume (a more consistent form). Narey (2009) asserts when she said that this artistic technique makes possible the elaboration of thinking and meaning thanks to the connections it makes.

For the **third session**, it would be taken vocabulary in relation to the artistic technique that children would use as the theme of material and Content. In the pre-listening activity, to refresh the memory, the researcher would propose that with the help of the material used in the previous weeks (flashcards, drawings – puppets), the learners would reproduce the story taking into account the worked vocabulary. Based on Suhandoko (2020), this activity would be between two levels of Cummins' Matrix because children would recycle language and maybe the language would drift to more complex structures as they would have to communicate the story. It is then when this activity is cognitively and linguistically demanding (HOTS). It would be possible that at this point, they would need help. For that reason, the educator would intervene when necessary providing adjusted aid via scaffolding tool. Then, the necessary vocabulary (clay/ mud, toothpicks, water contained and dry out) would be introduced as Content, in a practical way to create the artwork.

If children would have made their artwork, in the while-listening activity, they would make possible their previous drawings looked alive working through senses and this new technique: clay. In this occasion, arts would emphasize on the sensory system of each child that would become his or her source of Content as Einser (2002) contributed. On the one hand, learners would learn language through the connections between the words and the form that they would give them. This practice would expose the expressiveness contribution that art offers (Eisner, 1992) because thanks to the material provided (clay) the children would transform their drawing elements giving them a three-dimensional form and, consequently, expressing their thoughts. If this were to happen, the handwork (physical development) would be key to bring learning to life as Fay (2007) insists on given the opportunity to the artistic product evolves, observing it from the various visual field.

This experience would conduct to focus on the importance of the medium as part of the content which means according to Eisner (1992) and Acaso (2017) that the form that it would take a material, it would be part of his content because they are instruments that can vary if they are manipulated and, therefore, adopt the discourse in a materialized way. So, children would be conscious that each art form come with their possibilities, if the situation would initiate reflection of what they got from the first and second proposal. In this sense, creativity is involved as it would allow them to build a new reality from the acquired knowledge and previous experiences. In these issues, Acaso (2017) talks about divergent thinking and rhizomatic thinking as synonyms of creativity. In this way, it is observable how children would have "[...] 'arranged, multiplied, reduced, understood, ordered, recomposed the images in different ways '..." (Rodari, 2008: 93). In other words, clay is a material that evolves in different forms and textures, something that would not happen while children used paper to draw. So, the artwork proposed in this session would bring into life each being created by each child of the class in this way, as Camps., Canals., & Medina. (2020) maintain learners would be able to awake their sensibility and mix both knowledge: real and imaginable through the 3D.

On the other hand, it should be noted that as the children would not have a previous experience with the proposed material (mud), a discovery would emerge as a second contribution that art provides. Firstly, if this session had taken place, the children would have discovered and learned about a new technique/material. Secondly, the students would have been able to get to know themselves better (Eisner, 1992), taking into account their possibilities and limits. Thirdly, through this experience children would show interest, and they would express their sensations to the material give. Put another way, the discovery of a material is linked to emotion because of the aesthetic experience (Acaso, 2017).

From the result of the third session, the analyst would suppose that as children had already known what to do (work on character development) and they would have more vocabulary in their mind, they would feel more comfortable in following the third treatment. In this sense, they would feel more secure to demonstrate their creativity and mental schemas.

For the **last session**, children would be required to do three things to end up this experience through art. The first one would refer to finish their artwork by expressing the last details that take part of their character by painting it using only the primary colors. In this way, children would be forced to investigate what happens when some primary colors are mixed, consequently, they would discover how colors are formed. According to Reggio Children (2012) and Eisner (2002) this fact would contribute to foster learning (in terms of languages -art and English-) while it would be conducive to contribute to a flexible attitude. In this case, the cultural producers (learners) would learn by doing. So, improvisation could be a part of the teaching and learning process. Moreover, if this situation happens, an error would be considered as part of the process which means that it could enrich their artwork. In a parallel way, procedures previously seen as creativity and imagination would take place. Moreover, during this session children would train their ability to decision-making as a complex action and an important part of the creative process exposed by all the authors.

The second one would consist on the conversation during the creative process and at the end of the proposal where children would use Language for learning and some of them Language through learning by exposing their thinking, how they lived the experience, asked the students about what they feel during the process and discoveries, etc. Based on Pinter (2006) and Suhandoko (2020), the constant listening input that learners would receive, it would be a positive fact to continue learning in relation to the language in a natural way. Moreover, if the conversations observed in the first session (*see Appendix 3*) were to occur using English as the vehicular language, students would have the opportunity to produce the language, in other words, it would be probable that some advanced learners would try to produce Language through learning. However, the students that were using different forms of language in the first intervention, on this occasion, they would try to communicate in English (Language for learning) feeling more confident.

The third one would consist of the final performance of the story where children would use their previous productions to represent the story that they already know by accompanying the words with their elements (artworks) and gestures. In this way, they would be recycling language with an understanding of it. It would be possible that they would remember the vocabularies in the future because of the active participation in the learning process.

Conclusion

To sum up, on the one hand, the oral comprehension of language would have been enriched by the artistic experiences proposed, which would have provided another means of expression for those children who presented more difficulties about language while it would be a tool to make visible their understandings. On the other hand, the artistic skills would have been seen as summation i.e. as the sessions had advanced the artistic methodology would have penetrated the children while providing a positive link to the language thanks to the positive experiences. It is then, when it would have been possible to observe the creative play with language where the Cognitive (making constant connections between word and representation), Communicative (thanks to the constant contact with the language), Content (the vocabulary and the artistic proposals) and Cultural (impacts that produce a change) parts would have been worked on.

In parallel to these learning processes, the contributions of artistic methodology have been reinforced and intertwined with the tools provided by CLIL, the four C's. Firstly, an attempt has been made to bring children closer to divergent thinking and an active attitude in the teaching and learning process by fostering critical awareness and connecting them to an invented character with peculiar characteristics. Besides giving them the entrance to the world of imagination and creativity where the multiple perspectives of the same content have been able to be expressed through their artistic productions. This aspect maintains a direct relationship with Cognition. Secondly, knowledge has been built thanks to a joint project where each member has been able to contribute their grain of sand and, consequently, make the network of knowledge and connections (rhizomatic thinking) grow as a group. Thirdly (and concerning the previous one), everyone has contributed to cultural productions: thanks to this experience, it has given rise to small individual changes (such as how someone conceives an aspect) and collective changes (how others understood it). For this reason, the two previous points are related to the Culture of the (four C's).

Finally, during the process it has taken into account the aesthetic experience. On the one side, the sensations and how they affect the learning, that is, what impact the experience has. On the other side, the means of communication used, in other words: the techniques (drawing and clay), the materials and their shape, the colors, the visual supports, etc. Thus, this section is part of the Content and Communication, since it concerns the multiple languages in a transversal way to transmit the content (which includes, referring to the English language: the essential vocabulary in relation to the description of the character and the constant input received. Then, the artistic media to transmit it).

In short, this study would like to share a phrase that the researcher heard a long time ago and it can sum up the experience: *"We humans inhabit our language like fish inhabit water."* In other words, the children have been immersed in an experience where the language used as a vehicle has been English, which has allowed them to learn and use it naturally and fluently through the artistic guide where everyone has been able to communicate orally (using English or making translations), by gesture or through artistic productions. It is then when each child has had the opportunity to contribute to the learning of others. Besides, the importance of active listening and making oneself understood by others has been highlighted, while they have shared knowledge or productions, they have been able to feel admired. For this reason, this work considers that the initial question has been answered: *How do we teach English focusing on character development in storytelling through art?*

Review of objectives

At this point, this study will try to present some aspects of the research process initiated in June 2019 and continued until today. First of all, let us recall the objectives concerning the work mentioned in the introduction:

- To establish a link between language and art.

- To demonstrate how, through the creation and manipulation of artwork, children are able to show their understanding.

- To make visible the interpretations of each child and, in this way, observe the mental schemes/ideas they have built.

Overall, this study has reached them positively. To the first one, it has established a link between English and art thanks to the CLIL methodology implemented. As for the two following objectives, they have been seen during implementation (session 1) at the Agora International School of Andorra, since it has been possible to link research on art methodologies and real experience where, thanks to the artistic productions, the children's understandings and interpretations of the language have been seen. In addition, to observe the benefits of learning through art.

Limitations

As the authors argued above, difficulties and limitations arise during learning and are somehow reflected in the work. In the first place, the research had difficulties in constructing the *Assessment* section because, despite having the information, the investigator did not know how to express it: how to organize the theories of the authors in order to give visibility to the study's vision. Secondly, due to the unforeseen global situation in which society has been involved by COVID-19, the practical part has been affected in terms of it had programmed four sessions but only one could be carried out. It is then when the section of *Results and Discussion* had to divide in two: the real ones and the hypothetical ones. In the second case, the researcher has had a constant perception of error and insecurity, as it tried to present information that was not based (at a first glance). In addition, it highlights the complexity that the discussion section presents since, from something perceived as abstract, you must be able to make it visible and real. Finally, at the end of the process it was able to realize the complexity of the research. Put another way, it is not a linear development. It is a process of doing to undo and build again due to the multiple visions that you acquire from it, since one day you see some connections and the next day others.

Final words

To end up, this work has been part of personal and professional growth. On a professional level, I consider that it has opened a door to the future, that is, it has allowed me to direct my future, thus relating the profession to a passion. For this reason, there is still much to learn about it, so the final dissertation is the tip of an iceberg. Moreover, I have been able to interweave the learnings made during the four years of the career, since some subjects have served me as a base to investigate in the search providing me with recognized authors in the study fields. On a personal level, I have been able to experience first-hand the process mentioned for Acaso (2017) about how one should learn. In other words, curiosity is the engine to learn that this awakens emotions that provide with magic the context. And, consequently, the capacity of attention is already predisposed to start the trip. It is then when the opportunity to learn presents itself and, to enrich it, several windows must be opened to understand reality simultaneously it awakes the desire to think as a starting point and not as an end.

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Appendices

Appendix 1: Story

Once upon a time, there was a being called Zag that comes home from his trip and Zag wanted to surprise his friend Rose, the beautiful red flower with large petals.

- Zag, as I said, it was a particular being. I didn't know if it is a human or an animal or maybe something fantastic. Because Zag had three big eyes in the middle of his face and in his nose, Zag had a blue star. Moreover, Zag had a mouth with many teeth and pointed ears. Zag was not very big (*it was almost like a baby*) but Zag had big strong wings with very long brightly colored feathers.
- Rose, the beautiful red flower, had a dream: Rose wanted to fly to the golden moon but Rose lived on earth because she needed water and land to survive. In addition, as you can see, Rose, the beautiful red flower, had no wings to fly and go to the golden moon.

When Zag saw Rose, the beautiful red flower, Zag said:

Z: "Oh! Rose, I've come back from my trip at last! I've missed you so much! How are you my friend?"

R: "Zag! That's great! I thought you'd never come back!"

Z: "Rose, you don't seem too happy... What's wrong Rose? Why are you sad?"

R: "I want to fly and go to the golden moon Zag... I would like to live on the golden moon, it's so beautiful! But Zag, I don't have wings, I can't fly."

At that moment, Zag began to think and had an idea:

Z: "If you want, I can take you! I have big strong wings! We can make the trip together to the golden moon!"

Rose, the beautiful red flower, couldn't believe it! She started to hug Zag very strongly (**Thank you! It's amazing!**) Because at least, Rose, the beautiful red flower, could fulfill her dream of going to the golden moon.

Both friends started flying... It was a very long trip and many, many hours passed... and they hadn't arrived yet. At that moment, Rose, the beautiful red flower, began to feel bad, she needed water and land in order to live, to grow...

A day went by, Zag felt very tired: his big strong wings were exhausted and Zag needed to sleep. Rose, the beautiful red flower, didn't feel better, she was getting worse...

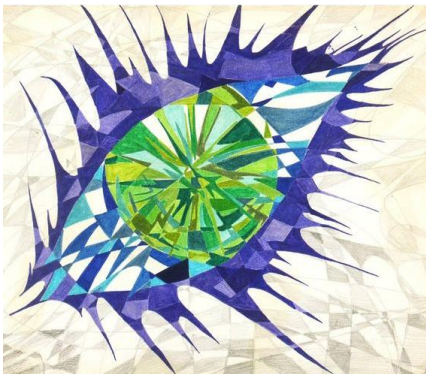
Z: "Rose, hold on, we're here."

R: "I see the golden moon Zag, we're almost there."

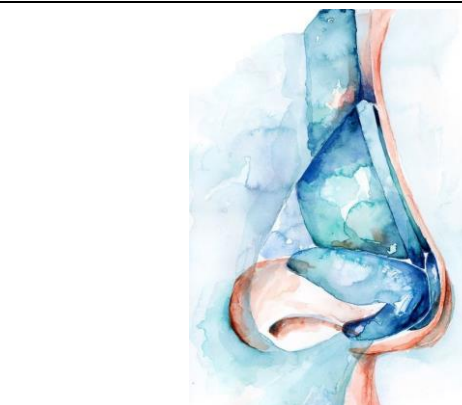
But Rose was very weak and she fell asleep and never woke up. When Zag found out, he was very angry and sad because Rose never be with him again. At that moment, he flew as fast as Zag knew and he get the golden moon where Zay stayed to live for Rose. Zag, all he could say was:

Z: "Rose, you shoot at the moon but you'll land among the stars..."

Appendix 2: Flashcards



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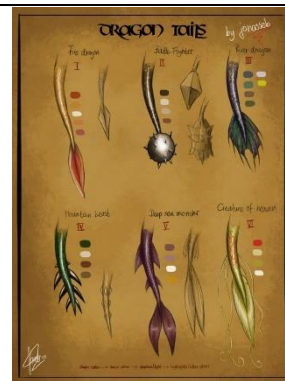
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Appendix 3: Transcription about the first session

Ariadna: Okey, if you want we can go here and sit down on the floor in a semi-circle.

Child: Semi-circle?

Ariadna: Yes

Child: We are going to do games!

Ariadna: Maybe

Child: Mm.. semi-circle

Ariadna: And Nacho, where is Nacho? Nacho, come here.

Child: *Para, que me haces daño.*

Child: *Pero cállate la boca.*

Child: *Nos esta grabando...*

Child: Hello [*He says to the camera*]

Ariadna: If you want, you can be here. perfect, thank you. [*A few minutes pass*] So, hello...

Child: What is inside the box?

Ariadna: Aaah! Do you want to know it?

Child: Yes

Ariadna: So, I come here because I want to tell you something that happened to me the other day. I was walking in the mountains and I see a being.

Children: A being?

Child: What is a being?

Ariadna: A being is not a human or maybe yes. It's not an animal... It's like a fantastic being... Do you know it?

Children: No

Ariadna: It is like maybe a dragon...

Child: A dragon?! Dragon doesn't exist!

Ariadna: Ah! You don't know it.

Child: I know that dragons don't exit anymore.

Ariadna: How do you know it?

Child: Because my mummy knows.

Ariadna: Ok, so it's like a different being: it is not a human, it is not an animal... But this being, give me this box but I can't open this box.. it is to hard. Do you want to help me?

Children: Yes! [*They move to the box*].

Ariadna: No, no, sit down, sit down. I need that you blow very very strong. 1, 2, 3... [*Children blow*]

Ariadna: I can't, I can't, I can't... More, more strong! [*Children blow*]

Ariadna: I can't... More! *[Children blow and we open the box]*

Ariadna: Now, it is perfect. So, look... do you know what is that?

Children: No...

Ariadna: No? Mm... let me think... This being told me a story about his life and I think that he wants that I tell you his story. Do you want to listen the story?

Children: Yes, yes, yes! Please, please!

Ariadna: Okey, so I will explain to you. But first we need to...

Child: What you put this here?

Ariadna: Aah... you will see... But first we need to do something that this being tell me about vocabulary. Okey, I take this...

Children: Oh! Uh...

Child: A card?!

Ariadna: I want to know if you understand these images, okey? So, do you know what is that?

Children: The earth!

Ariadna: Yes, the earth. Do we live hear?

Children: Yes

Child: The moon, look the moon! *[The child pointed out the object that I hang on the wall]*

Ariadna: Yes, it is a moon! And, this one, do you know what is it?

Child: No... It's like an eye...

Ariadna: Yes, it's like an eye! Very good... It is an eye and how many eyes do you have?

Child: Two

[A child started laughing]

Ariadna: And you, how many eyes do you have?

Child: Two...

Ariadna: Where?...

Child: I am four! *[The group started laughing.]*

Ariadna: Four eyes?

Ariadna: Mmm.. I think it is not true...

Child: I am four eyes on the back on my head but...

[The group continue laughing.]

Ariadna: I need that you listen to me because I can't continue.

Child: Listen!

Ariadna: Thank you. And this one, do you understand it?

Children: The nose! Nose!

Ariadna: It's like a nose, and how many nose do you have?

Children: One, one... No no, two... The group started laughing.

Ariadna: Very good.

Children: What you made the moon? *[Referring to the material]*

Ariadna: Then, I will explain to you.

Children: The teeth! Yes, the teeth!

Ariadna: Yes! And you have a little or...

Child: I have twenty!

[The group started laughing.]

Ariadna: Twenty? How do you know that?

Child: I counted my teeth.

Ariadna: Okey, the teeth. This one, do you know?

Children: The ear! *[They say it while they pointed out to the part]*

Ariadna: Yes, the ear. How many ears do you have?

Children: Two!

[The group started laughing.]

Child: I have three!

Child: And, me! One, here and here, and one here.

Ariadna: No, it is not true. And... this ear... how is it? Is it a rounded ear or a pointed ear?

Child: Rounded ear.

Child: A pointed ear?

Ariadna: Is it pointed?

Child: Yes... The group started laughing.

Ariadna: How do you think Ariadna, is it rounded or pointed?

[While I am pronouncing the words I make the gestures and the girl move her head saying yes when I say rounded and no when I say pointed]

Child: Pointed! *[He laughs]*

Child: No!

Ariadna: It's rounded. And your ears, how are they rounded or pointed?

Child: Pointed! *[He laughs]*

Child: No!

Ariadna: They are rounded. And how are my ears?

Children: Rounded!

Ariadna: Good, very good.

Child: You have a blue...

Ariadna: Yes, bluetag.

Child: Bluetag but it is blue?

Ariadna: Yes. And this one, do you know?

Child: A butterfly!

Ariadna: Can you repeat please? Yes! Butterfly has this in her body. How do you think that is called?

Child: Body

Ariadna: There are wings.

Children: Wings... *[They move their arms imitating the movement of wings flying]*

Child: Yes! I am waiting to say that!

Ariadna: And butterfly has wings to fly.

Child: But, if they can't wear they can't fly.

Ariadna: Okey, the wings. Yes, very good.

Child: When you going to go?

Ariadna: An this one?

Child: *Plumas!*

Ariadna: Yes! And in English, do you know how to say it?

Children: No...

Child: Feathers! *[The other children imitated his classmates]*

Ariadna: There are feathers! The wings, sometimes, have feathers.

Ariadna: And the last one...

Children: The moon! Moon!

Child: Just one part

Ariadna: Yes, maybe yes. This part do you think or this one?

Child: No! It is the white part.

Ariadna: Why?

Child: Because the moon is white...

Ariadna: Is it white?

Child: And grey...because I do not know.

Ariadna: Maybe it can change the color.

Children: No...

Child: Yes, yes, It can be red!

Ariadna: It is true.

Child: Eclipse! When, when the sun is in front of the moon it comes orange.

Child: No, red because it is like fire! In Catalan is say: *La Luna de fuego*. Because it is red and a Little bit orange and yellow.

Child: But it is because the sun is in front of the moon which makes the sun red..

Child: And, why is for it? (The girl pointed out the Rose)... It is magic?

Ariadna: So, now that we have work on the vocabulary we can listen the story. But you have to be very very attentive.

Child: No talking aloud.

Ariadna: Thank you. And you have to listen to me very good, okey?

Child: Why you put a glove? You are a monster?

Ariadna: Once upon a time, there was a being called Zag...

Child: Zag?

Ariadna: Zag... that comes home from his trip and Zag wanted to surprise his friend Rose. Rose is a red flower with big petals.

[Some children started laughing.]

Child: I know, I know...

Ariadna: Zag, as I said, it was a particular being. It had three big eyes, yes three eyes in the middle of his face...

[Some children continue laughing.]

Ariadna: Why? What happen? Children laugh more. I don't understand you.

Child: They are laughing

Ariadna: Why they are laughing? Do you understand Nacho? If you laugh I can't tell you the story. Children laugh more. I am not laughing... What happen to you? Explain me.

Child: Because three eyes is very laughing... *[Children laugh more]* Three eyes... one here in the nose...

Ariadna: I don't know, but you need to listen to understand the story because Zag... Children laugh more. But Zag is not a human, it is different...

Child: He do not have nose?

Ariadna: I don't know. If you listen, you will know.

[Children laugh more]

Child: Okey, okey, okey...

Ariadna: Can I continue?

Child: I am not laughing.

Ariadna: Thank you, because if you laugh I can't. *[Children laugh more]*. Do you finish? I don't understand you, if you do not want to be here, you can go out, okey? But, if you want to be here, please listen to me carefully.

Child: Three eyes?

Ariadna: Why not?

Child: Because we have two.

Ariadna: But Zag is not a human. So, can I continue?

Children: Yes

Ariadna: So... Zag, as I said, had three big eyes in the middle of his face and in his nose, Zag had a blue star in the middle... Yes, it is different. Then, Zag had two ears but the ears are pointed and very very big ears. There are different from our ears. Moreover, Zag had a lot of teeth, a lot a lot... more than you...

Child: One hundred!

Ariadna: Yes, maybe like this!

Child: Infinity!

Ariadna: I don't know that but a lot of teeth. And Zag had two big strong wings, very strong a long wings and these wings had a lot of feathers, colored feathers. There are very beautiful.

Child: Like this ones *[She pointed out to the flashcards]*

Ariadna: Yes... Zag, is very different but it has this special things. Rose, the beautiful red flower, had a dream: Rose wants to live on the golden moon but as you can see Rose had no wings and she can't fly... Rose is a little sad because she can't fly. So, when Zag comes from his trip and saw Rose, it was very very happy and said: *"Oh! Rose, I've come back from my trip! How are you my friend?"* ; *"Zag! That's great! I thought you'd never come back!"* *[Children laughing]* *"Yes my friend"*. And then Zag and Rose start playing, jumping, go to the mountain... Everything is possible. In some point... *[more laughing]* What happen?

Child: Its very lovely the story.

Ariadna: In some point, Zag notice that Rose is sad and he said: *"Rose, you don't seem too happy... What's wrong Rose? Why are you sad? What happen to you"* *[Children laughing]* Rose explain to Zag, her problem *"Oh Zag, I want to go to the golden moon but the golden moon is too far and I have no wings..."* In this moment, Zag began to think and had an idea... *"Oh Rose, I have an idea! We can go together because I have big strong wings, very very strong wings, and.. we can go together I take you and go there!"*

And Rose, was impacted and say *"Oh Zag! Yes of course! Thank you!"* And they start to hug each other. In this moment, Zag take Rose and they start a long long trip. They star flying, and flying ... It was a very long trip and many, many hours passed... and Zag start to feel very exhausted, their wings are very tired. Zag need to sleep a lot. Rose feels bad, she need the land and water to survive because it is a flower... and here in the sky, they don't have it. A day went by, Zag say *"Rose, look at there, we are arriving!"* *"Yes, Zag, we are arriving but I'm feel bad..."* In this moment, Rose is worse and start falling down... feeling worse and worse...

Child: What is worse?

Ariadna: Very very bad. She feel very bad. And in some point Rose fall asleep and never woke up.

Child: Why?

Ariadna: Because she feels very bad and never woke up... Zag was flying to the moon very very fast, as fast as possible. And when he arrives, he looks to Rose and say *Rose, you shoot at the moon but you'll land among the stars..."* That's the end of this story. Zag stay

living on the golden moon and Rose never woke up. That's why the two friends were separated.

Child: How did you do the flower?

Ariadna: I will explain to you.

Child: Of paper.

Ariadna: Yes.

Child: With paper?

Ariadna: Do you like the story?

Children: Yes.

Ariadna: What can you tell me about the story?

Child: The two friends separated on the moon and one in the floor.

Ariadna: Why is Rose here in the floor?

Child: Because...

Child: Because it doesn't have water.

Ariadna: Yes, she needs water to survive... and in the sky she doesn't have it. So, she felt bad and... what happened to her?

Child: She fell down...

Child: And sleep...

Ariadna: ... that never...

Child: She is dead.

Ariadna: Rose is dead and Zag was very angry or do you feel that Zag is...

Children: She is sad..

Ariadna: Because her friend died and she couldn't arrive to the moon.

Child: You are going to throw her to the bin?

Ariadna: I will see. Do you remember how Zag is?

Child: Pointed ears.

Child: Three eyes.

Ariadna: ... in the middle of his face. What more?

Child: With a blue star *[All children touch their nose]*.

Ariadna: What more?

Child: Is grey?

Ariadna: Do you imagine that Zag is grey?

Child: Yes

Ariadna: So maybe it is. And you, how do you imagine Zag?

Child: Grey.

Ariadna: Grey also?

Child: I imagine that is red.

Ariadna: Maybe, of course. What more? How many teeth has?

Child: On hundred!

Ariadna: A lot of teeth.

Child: A lot a lot!

Ariadna: Do you imagine that Zag is big or small?

Child: Big big big, because the wings are big and he is big

Ariadna: So, Zag has wings...

Children: Big!

Ariadna: And strong wings.

Child: Because with the little ones he can't fly.

Ariadna: Oh, it's true.

Child: The babies... what's to say.

Child: The babies can't fly.

Child: Yes. The babies bird can't fly because it has little wings.

Ariadna: One question, how do you imagine Zag? Is it a human?

Children: No.

Child: It's a man.

Ariadna: Is it a...

Child: A flower!

[Children laughing.]

Ariadna: Do you imagine is an animal?

Child: NO

Child: it is an alien!

Ariadna: Is it an alien? I don't know it. So, now I would like that you (each one of you) take a paper and you draw Zag

Child: White?

Ariadna: Yes, please. You draw Zag, as you imagine it. You said me that Zag is grey.

Child: Or blue.

Ariadna: Whatever you imagine. If you think about Zag, what do you think?

Child: I think is red.

Ariadna: So, you painted red.

Child: Or black because of the glove.

Ariadna: I don't know it.

Child: You see it?

Ariadna: Yes.

Child: And what color is it?

Ariadna: I don't know it because when I see Zag.. it's like... is different. I think that for each one of us, Zag looks different.

Child: Which color?

Ariadna: I don't know it.

Child: But you see him! ´

Ariadna: Its true but it's like...

Child: ...it is invisible.

Ariadna: I see in a way, and you, maybe you will see in another way.

Child: It talk?

Child: In your house?

Ariadna: In the mountain I found Zag.

Child: One second. Its night time when you go to there? Because in night time its not can see in the colors or the persons

Ariadna: Yes, it's night time but...

Child: You can not see it?

Ariadna: I see it a little bit and I imagine how it is Zag.

Child: And which color do you imagine?

Ariadna: What color do you think is Zag?

Children: Red

Ariadna: If you think is red...

Child: .. you copy me!

Ariadna: You don't have to copy. Nobody is coping. Each one of you has to draw Zag as you imagine but you have to think that...

Child: Now, you will go to another class?

Ariadna: No, I am staying here. You have to think that Zag has three eyes ... Do you remember all of that?

Child: Ears with points.

Ariadna: Pointed ears.

Child: A lot of teeth... maybe with points.

Ariadna: Yes, maybe.

Child: I will do it with points because she talks as a person.

Child: You know!

Ariadna: Zag explain to me a story and I explained to you.

Child: You listen a voice?

Ariadna: Yes.

Child: Like and animal or person?

Ariadna: Now, you have to go to your table and draw Zag as you imagine.

Child: *Oi mis piernitas...*

Ariadna: So, come on. Go to the table, take a paper

Child: A paper white?

Ariadna: yes! And took your pencil case and your rubbers

“Little conversation”⁵

- **Child:** *Mines* not green
- **Ariadna:** Do you think is green?
- **Child:** No
- **Ariadna:** What color do you imagine?
- **Child:** I don't know... mmmm

Child: We can use *rotuls*?

Ariadna: Yes, and draw Zag very big because the next day we are going to do something with this.

Child: You go or you stay a little more?

Ariadna: Now, I'm staying but then I will go to my school.

Child: But you are not go on P4.

Ariadna: No, it's only for you.

Child: *Pero como podemos hacer?*

Child: You can put it on the board.

Ariadna: No, because you have to imagine. If you want we can remember the characteristics of Zag. Boys and girls please. How many teeth? [*While I am speaking I write the quantity of each part in the board next to the flashcard*]

Child: So many!

Ariadna: How many ears?

Child: 2

Child: And pointed.

Ariadna: How many wings has Zag?

Children: 3

⁵ The conversations presented with the scripts (-) refer to individual conversations I have had with the children and the camera was able to capture.

Ariadna: There are big or small?

Children: Big.

Ariadna: How many eyes?

Children: 3

Ariadna: Three eyes in the middle of his face. And, How many nose?

Children: 1

Ariadna: Perfect, so with these ideas you have to draw Zag as you imagine,

Child: *Como nosotros queremos.*

Ariadna: As you imagine.

Child: *No tengo ideas.*

Child: It is so difficult.

Child: *Jo faig la gespa pel Zag.*

Child: *Si, primero la hierba.*

Child: You are going now?

Ariadna: No, no, I'm sitting here.

[Children laughing when they look to their drawings.]

Child: What are you doing?

Ariadna: I take some photos to capture the moment.

Child: It is a camera.

Child: How I do the wings? In different color?

Ariadna: Yes, of you imagine like that, if you like.

Child: *Pos yo le haré las orejas así.*

Child: *Tres ojos, una estrella en la nariz ... ves, te lo indica!*

Child: I do big teeth!

Child: I put my name?

Ariadna: Yes, thank you!

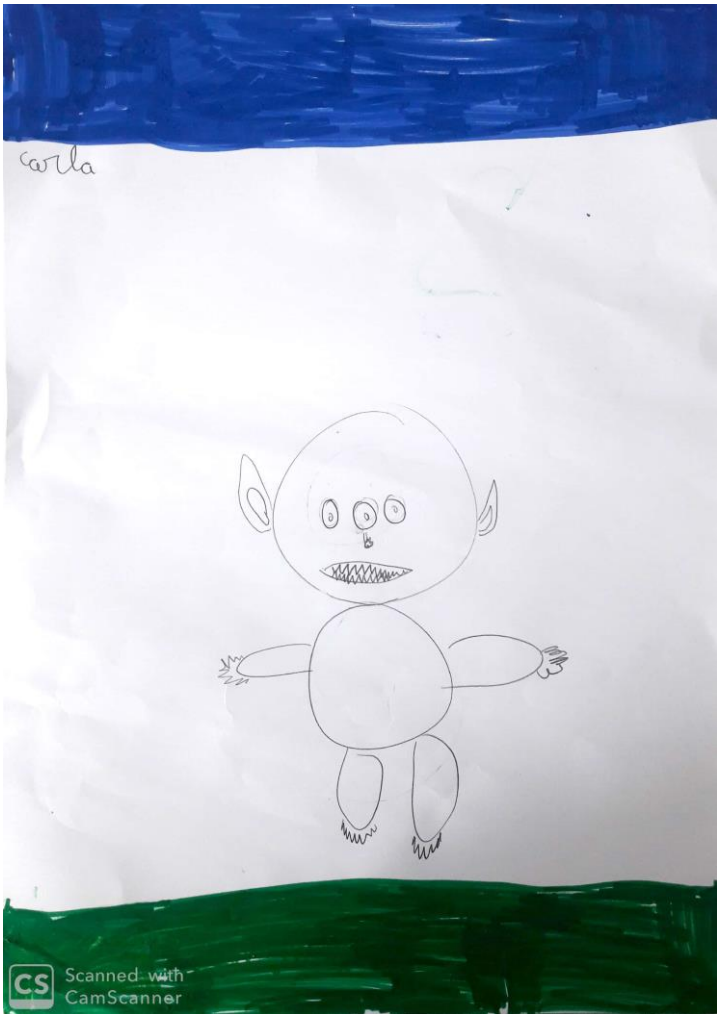
Child: The sky!

Child: *Jo el fare gordo*

Child: *Jo normal.*

- **Child:** Look! Look! That's mine
- **Ariadna:** Oh! Is Zag?
- **Child:** Yes! Its red!
- **Ariadna:** I love it! And, what is all this?
- **Child:** Its lava!
- **Ariadna:** Oh! Why Zag is surrounded by lava?
- **Child:** Because I imagined it that way.
- **Ariadna:** Its very interesting! Thank you!

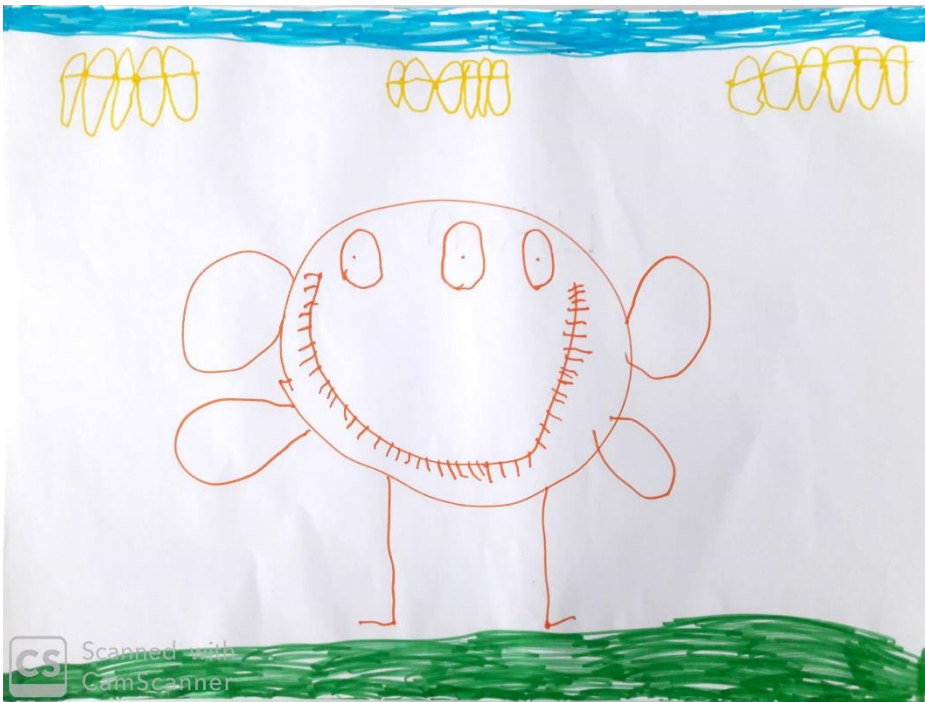
Appendix 4: Children's drawings



Carla's drawing



Max's drawing



Luken's drawing



Nacho's drawing



Oscar's drawing



Zoe's drawing



Ariadna's drawing

Appendix 5: Observation and Assessment grids

- Teacher's grids (Observation Teacher grid – OTG – and Assessment Teacher grid – ATG -)

Session: 9/3/2020

OBSERVATION GRID -		NO	A LITTLE BIT	A LOT	COMMENTS
C H I L D R E N R O L E	They have participated in the activity and have been attentive to the explanation of the story.			✓	The children thought the story was funny and got the giggles
	The children have enjoyed doing the activity.			✓	
	The children have shown interest in the activity. <i>Are they attentive?</i>			✓	
	They participate in oral communication situations, emphasizing with key vocabulary.			✓	
	With the help of the teacher, they can reproduce/tell the story. <i>[memory]</i>			✓	
	Is it visible their comprehension? <i>[Verbal -v- or Artwork -a-]</i> <i>(Do they catch the main ideas?)</i>			✓	
	Do they translate English words?			✓	
	Is she speaking in English all the time?			✓	Excellent
	Is she showing an open and attentive attitude during the process? <i>[Positive attitude towards the activity - dynamic, inviting, retaining attention, positive feedback]</i>			✓	
	Is the vocabulary suitable for the children's age? <i>[adequate vocab., enough and comprehensible output]</i>			✓	not sure they understand dead or died
Is she using repetitive words?	✓				
A C T I V I T Y	It has fostered the creation of links between the characters in the story and the children <i>(They speak about what? What they remember of the story?)</i>			✓	Recap of the story was given.
	It has fostered creativity. <i>(How they draw the characters?)</i>			✓	
	The materials have been adapted to the proposed activity and age of the children.			✓	
	The activity was well prepared and organized.			✓	

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ASSESSMENT GRID -

Session:

		NO	A LITTLE	A LOT	COMMENTS
C H I L D R E N R O L E E A C H E R A C T I V I T Y	During the process, are changes or improvements noted? Why (dialogue, supports, etc.)?			✓	After the giggles the children started to enjoy and listen
	Is the description of the characters reflected in the artwork? [Comprehension - adjectives]			✓	
	Comprehends speech with unknown language when assisted by visual aids. [Understands the main idea of a short spoken text/ Find specific information from a short spoken text]			✓	
	Have children acquired new vocabulary? Have they used it? Which?		✓		The children learnt, pointed ears, being - explained well.
	Are they satisfied with their artwork?			✓	
	When they explain/ share their project, do they use the words used in the story (in English or Catalan)?				
	Are the explanations clear and understandable?			✓	
	Is she repeating the story as many times as necessary?			✓	not needed to repeat
	Is she guiding during the process and the conversations? How?			✓	
	Is the language supported/ accompanied by actions? [Showing by doing]			✓	
	Is she conducting the activity properly? [Shows confidence, handles discipline]			✓	
	Is the activity useful to acquire vocabulary (learn the language)?			✓	
	Is the activity promoting the characteristics of art inquiry?			✓	
	Are the pre-listening and post-listening activities adequate (useful)?			✓	

- Ariadna's grids (Observation Ariadna grid – OAG – and Assessment Ariadna grid – AAG -)

because of the laughter they got from someone with 3 eyes (because it is no normal : impossible) and their questions about how I created the material

Session: 09-03-2020 (1)

OBSERVATION GRID -

		NO	A LITTLE BIT	A LOT	COMMENTS
C H I L D R E N	They have participated in the activity and have been attentive to the explanation of the story.			X	Yes, once Zag (character of story) has been described. During the description of him, it was difficult to capture their concentration *
	The children have enjoyed doing the activity.			X	
	The children have shown interest in the activity. <i>Are they attentive?</i>			X	It was difficult to engage them → beginning → then : they participate a lot
	They participate in oral communication situations, emphasizing with key vocabulary.			X	Some of them are familiar with the parts of the body. [new voca. : wings, feathers] being
	With the help of the teacher, they can reproduce/tell the story. <i>[memory]</i>		X		through questions → teacher has to organize ques before asking → to follow the order of story
	Is it visible their comprehension? <i>[Verbal -v- or Artwork -a-]</i> <i>(Do they catch the main ideas?)</i>			X	Verbal: using lang. + asking for meaning in English Draw: we can see the main ideas with a person
	Do they translate English words?		X		1st say in cat "plumas" and then draw eye
	Is she speaking in English all the time?			X	
	Is she showing an open and attentive attitude during the process? <i>[Positive attitude towards the activity - dynamic, inviting, retaining attention, positive feedback]</i>			X	
	Is the vocabulary suitable for the children's age? <i>[adequate vocab., enough and comprehensible output]</i>			X	But, this class had more English level than I can imagine... maybe the next session I should raise the level or introduce more vocabulary.
Is she using repetitive words?			X		
A C T I V I T Y	It has fostered the creation of links between the characters in the story and the children <i>(They speak about what? What they remember of the story?)</i>			X	The description of Zag } - 2 friends separate } remember - death of Rose }
	It has fostered creativity. <i>(How they draw the characters?)</i>			X	children maintain main ideas and each drawing is *
	The materials have been adapted to the proposed activity and age of the children.			X	They are familiar with them
	The activity was well prepared and organized.			X	Yes, but time is subjectively → need more control about time ↳ more time to do draw (artistic part)

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ASSESSMENT GRID -

Session:

		NO	A LITTLE	A LOT	COMMENTS
R O L L E A C H E R A C T I V I T Y	During the process, are changes or improvements noted? Why (dialogue, supports, etc.)?		X		after laughing children engage
	Is the description of the characters reflected in the artwork? [Comprehension - adjectives]			X	
	Comprehends speech with unknown language when assisted by visual aids. [Understands the main idea of a short spoken text/ Find specific information from a short spoken text]			X	flashcards - gestures
	Have children acquired new vocabulary? Have they used it? Which?		X		being wings feathers → mud + pointed ears } the rest vocals they know at
	Are they satisfied with their artwork?			X	
	When they explain/ share their project, do they use the words used in the story (in English or Catalan)?	.WE	DON'T	HAVE TIME TO	SHARE ARTWORK FINISH
	Are the explanations clear and understandable?			X	
	Is she repeating the story as many times as necessary?			X	not repetition } summarize at the end (conclude)
	Is she guiding during the process and the conversations? How?			X	oral input and corporal lang.
	Is the language supported/ accompanied by actions? [Showing by doing]			X	gestures - visual input
	Is she conducting the activity properly? [Shows confidence, handles discipline]			X	
	Is the activity useful to acquire vocabulary (learn the language)?			X	
	Is the activity promoting the characteristics of art inquiry?			X	specific / divergent thinking (x perspectives, x ways to solve) attitude creativity - imagination aesthetic
	Are the pre-listening and post-listening activities adequate (useful)?			X	pre → ✓ to introduce vocabs (flashcards) post → conversation to consolidate the main points

Appendix 6: Relationship between results and theoretical framework

SESSION	RESULTS	THEORETICAL FRAMEWORK
1	<ul style="list-style-type: none"> - <u>Children learn specific vocabulary through:</u> <ul style="list-style-type: none"> • Listening input: <ul style="list-style-type: none"> a. Story where words were accompanied with gestures and materials. • Communication – Interaction. <ul style="list-style-type: none"> a. Learners presents good level of English. • Drawing: <ul style="list-style-type: none"> a. As a medium of communication: L&D positive technique. b. Promote different perspective in relation of one thing. c. Formulation of thinking and meaning. - <u>Children learn language in general by:</u> <ul style="list-style-type: none"> • Constant input in English (CLIL) - <u>Art inquiry present in all the process.</u> <ul style="list-style-type: none"> • Break down some fixed ideas. • Creating without a model. 	<ul style="list-style-type: none"> - CLIL: <ul style="list-style-type: none"> • Foster cognition to achieve HOTS by presenting different perspectives (Cultural aspects + Divergent thinking). • Materials (flashcards and elements of the narration). • Language of learning and Language for Learning - Art thinking: <ul style="list-style-type: none"> • Divergent thinking + Critical awareness • Aesthetic experience: <ul style="list-style-type: none"> a) Character development creates an unpleasant beauty b) Story wakes up a pleasant beauty and evocative power. • Collaborative project: discovering the language (making connections). - Reggio Emilia experiences: <ul style="list-style-type: none"> • Imagination + Creativity (divergent thinking) • The form (material) is part of the content (material that I use) • Flexible attitude and improvisation. - Caswell and Reggio Emilia: <ul style="list-style-type: none"> • Importance of communication (let children think aloud).
2	<ul style="list-style-type: none"> - <u>Children learn specific vocabulary</u> (brightly, tails, cardboard, wooden stick and puppets) by: <ul style="list-style-type: none"> • Flashcards and materials. • Go deepen in the meaning of: <i>being</i> and <i>dead</i>. • Drawing: <ul style="list-style-type: none"> d. Significant improvement on listening comprehension. e. More detailed. - <u>Children learn language in general by:</u> 	<ul style="list-style-type: none"> - CLIL: <ul style="list-style-type: none"> • L&D improvements. - Drawing to learn: <ul style="list-style-type: none"> • Connections: visual though. - Caswell:

	<ul style="list-style-type: none"> • Constant input in English (CLIL) • Orally communication. <p>- <u>Art inquiry present in all the process.</u></p> <ul style="list-style-type: none"> • Cultural productions – Social changes. 	<ul style="list-style-type: none"> • Bring characters to life (playing with different dimensions – 2D - leads us to express and feel different things).
3	<p>- <u>Children learn specific vocabulary</u> (previous vocabulary + clay/ mud, toothpicks, water contained and dry out).</p> <ul style="list-style-type: none"> • Through senses, by doing their artwork. <p>- <u>Children learn language in general by:</u></p> <ul style="list-style-type: none"> • Constant input in English (CLIL) • Orally communication. <p>- <u>Art inquiry present in all the process.</u></p> <ul style="list-style-type: none"> • Physical development: motricity. • Clay techniques. • Importance of the medium of expression. 	<p>- Reggio Emilia:</p> <ul style="list-style-type: none"> • Expressiveness and discovery. • The form of a thing is part of the content. <p>- Caswell:</p> <ul style="list-style-type: none"> • Bring characters to life (playing with different dimensions – 3D - leads us to express and feel different things). <p>- Art + CLIL</p> <ul style="list-style-type: none"> • Learning happened while we connect different contents (cognitive process).
4	<p>- <u>In terms of language:</u></p> <ul style="list-style-type: none"> • Introduce vocabulary like paintbrush, colors, etc. • Constant input in English (CLIL) • Orally communication: explanation of the process (feelings): Language through learning • Materials accompanied words. • Comprehensions is showed through gestures (each child reproduce the listening indications using theirs artwork) <p>- <u>In terms of art:</u></p> <ul style="list-style-type: none"> • Understand the changes in the mud • Color mixing 	<p>- CLIL:</p> <ul style="list-style-type: none"> • Language through learning <p>- Caswell:</p> <ul style="list-style-type: none"> • Decision making.

