Monograph

Conceptualizing Arts-Based Teaching: Creativity in the English Language Classroom

Valbuena García, Leydi Marcela 20161165032, Rocha Bernal, Nicolas 20161165018

Universidad Distrital Francisco José de Caldas

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Abstract

This monograph examines Arts-Based and English Language Teaching (ELT) to promote Creativity. The inquiry discusses conceptions and misconceptions towards Arts-Based Teaching, which is the purposeful use of artistic skills, processes, and experiences to foster learning in non-artistic disciplines and domains. This qualitative action research study occurs at a Bogota school with 35-second grade boys and girls between 7-9 years old. The pedagogical intervention consists of ten sessions combining visual arts, music, and literature. Preliminary results indicate that Arts-Based Teaching enhances self-expression, creative outcomes, and English language usage. In the second cycle of the action research, we expect to find progress in creative dimensions, which deal with combinational, exploratory, and transformational thinking. The school will implement two syllabi and lesson plans that sustain the project to achieve a more holistic education.

Keywords: Arts-Based Teaching and Learning, arts in ELT, Creative dimensions, Creativity, foreign language

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Chapter 1. Introduction

Language education comprehends many methods and approaches. Chi (2017) states that "traditional English teaching methods cannot address the needs of current students who have a desire for creative and meaningful education." (P. 1). Therefore, Arts-Based Teaching, the use of arts in non-artistic domains, can contribute to Creativity. Despite the advantages the method presents, some teachers are unaware of its possibilities for developing a more holistic education.

Arts-integration, which means "using different art forms like visual arts, dance, music, and drama to promote EFL learners to learn English meaningfully" (Chi, 2017, p. 4), is a method for ELT innovation. Researchers, such as Smithrim and Upitis (2005), provide an overview of the method's historical trajectory, citing Oreck (2002) and Reimer (1970). They contend that over the past century, arts were simple support devices in the classroom. The authors also cite Eisner (1974), Greene (1995), and Csikszentmihalyi (1997), who argue that art moves multiple dimensions, such as imagination, emotions, and motivation. Iwai (2002) believes that fine art can meet students' needs regarding Creativity, advocating for Arts-Based Teaching and learning in today's schools. It can improve students' aesthetic, socio-emotional, socio-cultural, cognitive skills, and academic development. During the pedagogical process through art, students are joyful and hold positive attitudes on their cognitive functions, contributing to Creativity.

According to Birgili (2015), Creativity development deals with synthesizing, articulation, and imagination to promote Creativity, prompt analysis, and open-mindedness. Chi (2017) states a lack of exploration in art integration into English language learning. Moreover, Arts in ELT is not acknowledged, nor its advantages, despite teachers commonly using images, songs, drama, and literature in language classrooms. Studies are focusing on one specific art used in syllabi and curricula, such as Kuśnierek (2016) in music Havé (2013) and Donaghy and Xerri (2017) in

visual arts. In comparison, Xerri and Vasallo (2016) discuss Creativity in the language classroom through images, paintings, poetry, and literature, without relating them to a concrete method as Arts-Based Teaching.

Subsequently, our inquiry seeks to answer the question: How can Arts-Based Teaching foster creativity in an EFL class? We have designed 16 lessons on the method for in-context execution to enhance the EFL school syllabi, the first consists of ten sessions, and the second has six. We use qualitative action research and concur with O'Connor, Greene, and Anderson (2006). They claim that action research allows teachers to take ownership of their teaching, execute the study, track data results, and reflect. We want to perform that children exercise and enhance their Creativity while improving their English-language learning process.

This monograph describes the geographical and socio-cultural setting; then, it evidences the pedagogical problem. The literature review goes from general to specific, analyzing doctoral dissertations about the method "Arts-Based Teaching," its characteristics, advantages, and application in a particular context. It then moves to Creativity, its benefits, and misconceptions inside the language class, and how it might articulate alongside the method. Moreover, it shows our rationale, definition, and parameters to measure Creativity in creative dimensions.

After that, we present a research review on the two main concepts organized in the same way as the dissertation section. First, we show articles on different art forms inside the language classroom and "Creative Thinking Skills" comprehensively. Then we present research made on Creative Thinking Skills and Creativity in EFL and ELT. Second, there are inquiries on visual arts as a means in the ELT context. Finally, it focuses on both concepts' interaction and application in the EFL class.

The paper also includes two syllabi with instructional practices, testing, assessment, and evaluation principles. The first one is part of the action research's first cycle, which serves as a pilot syllabus to get preliminary results. Then, the second syllabus with improved implementation of the method Arts in ELT in terms of Creativity and creative dimensions. The inquiry presents suggestions for further research on the method and pedagogical implication and implementation. Conclusions appear as a discussion section since we could not implement the second syllabus as expected due to the pandemics from 2020-2021. The discussion deals with Arts' ELT application to improve combinatory, exploratory, and transformational dimensions. Furthermore, we articulate skills that the 21st-century demands from world citizens, which allow them to practice and be aware of their creative capabilities.

1.1 Problem statement

This section provides a context and rationale for the problem, focusing on the research literature gaps. We identified areas that have not yet been explored or are under-explored for Arts-Based Teaching in ELT as a standalone method. Then it describes the population or sample (size, type, location), the research method. Finally, the chapter concludes with the research questions and objectives that we intend to achieve and resolve throughout the paper.

1.1.1 Description of the context of research

We may view language learning as a creative undertaking. It goes beyond the mere memorization of rules and becomes a complex interchange and interaction based on experience, knowledge, and context. Xerri and Vasallo (2016) state that "creativity is a democratic phenomenon that all teachers and learners may embrace both as individuals and collaboratively because its strength lies in the interaction of the qualities these possess" (p. 3). From that, we

conclude that our practice's success depends on fostering and delivering skills or knowledge to our pupils and becoming creative practitioners in our planning and execution.

As a result, we found that Arts-Based Teaching fits our purpose since art is usually associated with Creativity. Nevertheless, it is not the byproduct of art exclusively. Instead, art is a practical means and end to achieve Creativity, which may translate into other areas of cognition and personal life. It is also relevant to highlight the close relation of different art forms (such as visual art, literature, theater, or music) as means of communication or languages (rhythm, melodies, visual language, among others) to spoken language and the different skills necessary to receive, process, and understand ideas critically.

This study took place at a public school located in the northwest of Bogotá. The inquiry will help meet the PEI main objectives related to communication and social abilities, enhance the English class's methodologies, and align with the holistic projection in the educative process. We work with two second grade groups, 35 boys and girls each, between 7 to 9 years old. The head educators teach different areas but English. Thus, language classes' planning and implementation depend on pre-service teachers/researchers. There is no syllabus for the class but a draft created by previous pre-service pedagogues. Hence the possibility and necessity of creating a structured syllabus to cover the students' needs and inquiry purposes. As a preliminary syllabus, the pedagogical intervention applies different activities through ten sessions, including artistic tasks mixed with language content. Then, we will apply a syllabus consisting of six sessions that last 100 minutes, using different art forms for multiple purposes, e.g., students' production, topics presentation, and explanation. Resources include a TV, blackboard, and school materials.

1.2 Description of the problem

Before our practicum development, we could observe the evolution and dynamics inside the classroom while the headteacher was giving her lessons. Then, we observed 10 of our English sessions. In those observations, we identified recurrent attitudes and issues. Some of them deal with a lack of motivation and creative development in second graders. Students did not pay attention during the topics' presentation. Often, they started one of the assignments but ended up doing unrelated activities (talking with friends, playing, or even walking around the classroom).

Moreover, the significant problem was to create activities meaningful enough to help them feel more engaged, all at the same time. The issue was clear from the beginning since the headteacher also had difficulties catching their attention during their lesson. Across multiple sessions, we could see a recurring pattern related to our classes and attention/motivation—the following excerpts from teachers' observations before and during the practicum evidence the latter.

> February 2019
>
> Students are very demotivated; they are always looking up to the sky or through the window. One of them is creating a false gun and "shooting his partners," two girls are gossiping, another is eating, few of them are paying attention.
>
> While some of them participate as per the teacher's request, the rest tend to get distracted. (…) The children sitting at the back get distracted easily, either by talking to other partners or looking outside the classroom.
>
> July 2019
>
> (…) However, students do not know to listen to others, they want to speak all the time, but they do not care about other students' reflections or stories. There was a mess trying to listen; some laughed at their classmates, others were not motivated because they did nothing during

> vacations. The ones that already participated are doing different things, is difficult to maintain their attention.

On the other hand, when there was a new concept, some children forgot it almost immediately or mixed similar ideas (e.g., they could not correctly differentiate personal pronouns in terms of number and gender). Moreover, some students did not feel comfortable sharing their works due to a lack of confidence. We could also evidence a lack of innovation and Creativity in our development and practice and children's production (Images 1, 2, and 3). There were repetitive tasks that did not prompt communicative or critical thinking skills, which would affect students' engagement. We found the situation worrying since the skills mentioned show a connection to human beings' integral development in the globalized world, such as embracing cultural awareness, learning new skills, prompting them to think out of the box, and engaging in meaningful activities. The evidence of the latter appears in the following extracts from teachers' field notes.

> July 2019
>
> Some students were bored and said that the song (the family members' song) was for little kids and did not like it too much.
>
> September 2019
>
> During this class, I realize that tales are boring for them. Again, they love pasting things on the board, and they helped each other in the end.

Image 1

Evidence on the problem of repetition and lack of creativity



Image 2

Evidence on the problem of repetition and lack of creativity

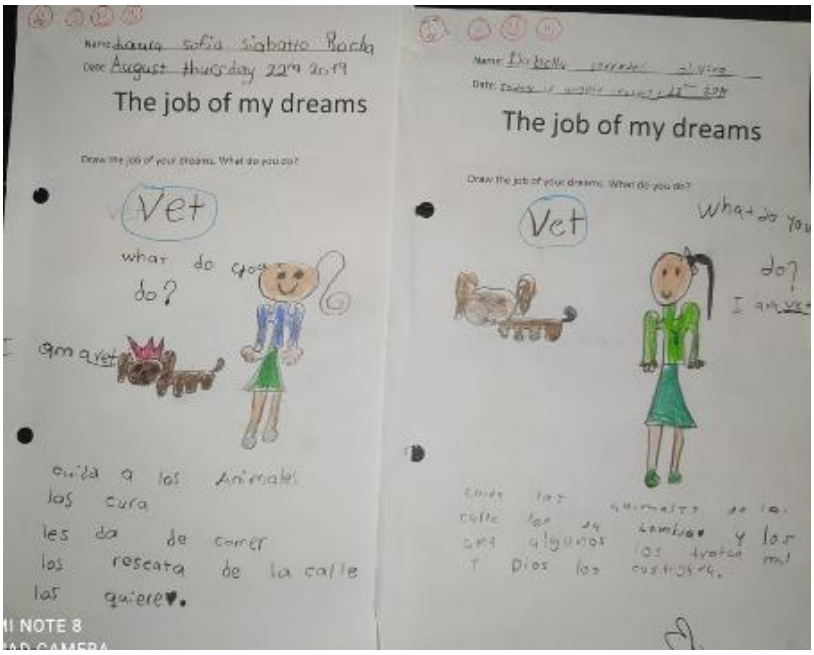
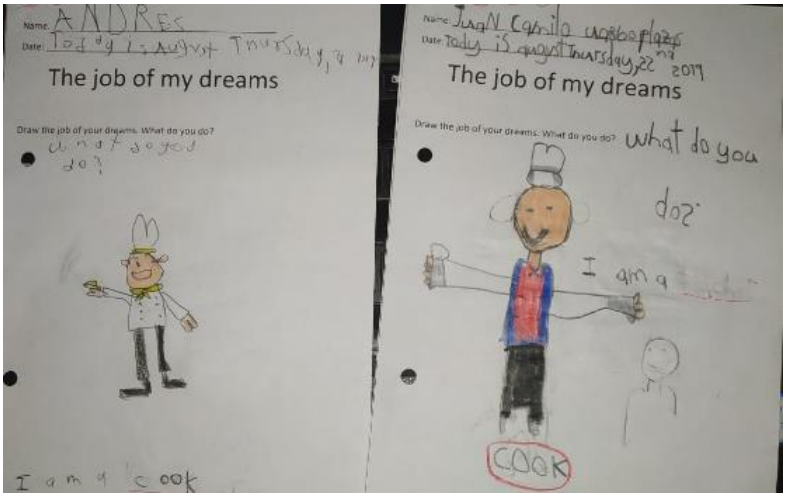


Image 3

Evidence on the problem of repetition and lack of creativity



Note: Children copied ideas or repeated their partners' work.

After almost five months of working with them, we decided to implement some new ideas and methodologies to change this behavior. We decided to apply Arts-Based Teaching as it seems to provide creative and critical-inducing thought. Nevertheless, while revising literature to structure our syllabus, we found a second issue, a small amount of current documentation on the method, no connection with the method, and the development of Creativity. However, some papers linked Creativity to language learning, such as Wang (2019) and Albert (2006) or arts to Creativity, such as Rajuan (2018) and Reem et al. (2019), almost no article showed any relationships between those three variables. Furthermore, recent studies on the method were scarce. Some studies discussed the method as an extension of other pre-existing teaching approaches or methods, such as CLIL. As a result, we reflect on both gaps: First, an in-context practice based on the method already mentioned to enhance children's learning process, and second, on different ways to establish connections between the method, the development of Creativity, and the language learning process.

1.3 Research questions

How can Arts-Based Teaching foster creativity in a second-grade EFL class?

1.3.1. Sub questions

- What is the impact of the method Arts-Based Teaching in terms of student's language development?
- How do Creative dimensions affect the foreign language learning process?

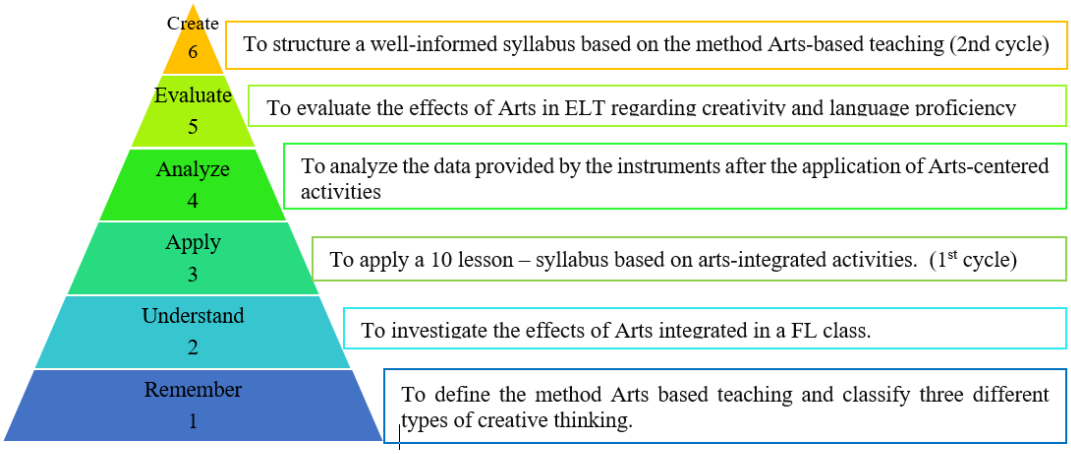
1.4. Research objectives

To analyze the effects of the method Arts in ELT on second-grade students' Creativity.

1.4.1. Specific objectives

Figure 1

Specific research objectives



Based on Bloom's Taxonomy

Chapter 2. Literature review

The following section consists of the main theoretical foundations for the research. Since it provides background and shows some gaps in the literature, we first present the study's primary constructs supported by four doctoral dissertations. Second, recent and relevant masters' dissertations and articles reports on the field. Finally, a discussion based on the constructs and how it supports our monograph.

As evidenced by the literature review, Arts-Based Teaching to promote Creativity is a process that has received little attention. The arts and Creativity are often positioned as a distinct element of the broader curriculum and separated from teaching and learning within other curricular domains (Cross, 2012). To provide insights into this section, we first discuss both concepts separately, Arts-Based Teaching and Creativity.

Arts-Based Teaching

As evidenced in theory and practice, traditional methods do not address students' needs for innovative educational practices, and there is a necessity for implementing an effective method. Tin (2013) states that the need to innovate lies in the center of human language evolution. As a result, Chi (2017) supported arts influence in the EFL learners' educational process. He related definitions of arts-integration to define it as an "approach to improve teaching through artistic production" (p. 19).

Although the author did not specify each art implemented, he showed a positive effect on related investigations. The study's dependent variables were "learning process," in general, but those processes tend to rely on "the functions of arts." Said functions are: arts as a refresher, guider, and stimulus. The study confirmed that art helped students learn creatively and think broadly as a means to enhance self-expression. Thus, Chi's study serves as a guideline to define

this monograph's method. Still, our research does not focus on arts functions since it would become another variable we do not intend to analyze.

Moreover, Grennan (2017) demonstrated the contribution of arts to Irish society and the individual. She addressed the situation, presenting some historical and contemporary policies to exhibit arts education inequality in Ireland. The author defined arts-integration as "the use of arts to enhance pupils' learning in other academic areas." Besides, Marshall (2014) describes it as "an approach to teaching in which students construct and demonstrate understanding through an art form" (p. 105). However, they both agreed on the method being "uncontested" because of its various implementation models.

Grennan (2017) contends that art develops various skills, including visual literacy (i.e., reading and writing with images), complex critical thinking, and collaborative problem-solving. Moreover, Marshall (2014) states that the method engages the learner in a creative process. However, those skills will serve as dependent variables of the method; none of the authors describe how arts would enhance the creative outcomes in the EFL as the primary objective of our proposal. Finally, arts-integration offered insight into support and collaboration for us as teachers while enhancing students' engagement and enthusiasm.

Havé (2013) provided insights into visual arts. He contended that learners should read any visual stimulus to achieve proficiency in communication and language learning processes. For example, watching a movie, reading a poster, talking to someone, and understanding people's facial expressions. Additionally, he proposed implementing an arts-based curriculum alongside other methods such as CLIL, as its efficiency increase when used integrally. However, his study's main drawback is that, despite its benefits, a student-centered environment and curriculum are hard to replicate in a more 'traditional' school, such as Colombian public schools.

Thus, our syllabi will apply the method while considering all the implications of a Colombian school setting.

Creativity

Regarding Creativity, Halim (2016) discussed in her doctoral dissertation the different perspectives stakeholders in education have about Creativity and its effects on educational policies. For that purpose, she gave a thorough revision of multiple creativity definitions throughout history. The main one, by Fisher and Williams (2004), present creativity "as a property of people (who we are), processes (what we do) or products (what we make)" (cited on Halim, 2016, p. 44), which allow characterization of Creativity without holding a standard definition. Moreover, she defines it as the ability to put two or more things together (thoughts, ideas, concrete objects, among others.) to develop something new, also discussed by Vasallo and Xerri (2016).

Additionally, these definitions of Creativity are relevant. Birgili (2015) defines Creativity as an imaginative action to produce original and valuable outcomes. Furthermore, Cross (2012) states Creativity as the human ability to make things, build, and develop. Finally, Boden (2011), Cross (2012), and Birgili (2015) agree that Creativity is a universal and valuable capability in everyday situations, and the majority of humans are capable of creative performance.

However, Halim (2016) highlights some common misconceptions about Creativity, such as the belief that Creativity is exclusive to the arts or a small amount of "enlightened" creative people. From that, one can infer that there are paradigms and barriers that educational stakeholders need to overcome to develop students' and teachers' creativity. Although we intend to use art, it will be hand in hand with the language content and goals while being both the means and end to a creative outcome in language use.

On the other hand, we also know that Creativity involves various creative thinking types that include different dimensions. For this purpose, we had built creativity dimensions using the following concepts found. Tin (2013) provides three categories, supplementing them with Birgili's (2015) creativity thinking dimensions.

- Combinational thinking: produce ideas by the combination of new and old ideas (Tin, 2013). This thinking deals with the *articulation* dimension. "It involves forming the old and new knowledge or expanding the current knowledge with the help of the new one" (Birgili 2015, p. 3). Therefore, old and new ideas construct unusual relationships to produce authentic solutions.
- Exploratory thinking helps discover all the possibilities in a current space using existing rules (Tin, 2013). *Synthesizing* is the dimension of this category since it includes "getting benefits from analogous thinking and deducing actual results from small parts" (Birgili 2015, p. 3). Thus, exploratory thinking implies determining all the possibilities through analogous thinking using small parts of existing rules.
- Transformational thinking: significantly alters one or more rules of the said current space (Tin, 2013). It relates to *imagination*, which constructs the connection between valid and reliable thoughts, presenting flexible thoughts with imagination.

2.2. Overview of research on the issues of Arts-Based Teaching and Creativity in the EFL

The following subsection presents an overview of research articles and master's dissertations on Arts-Based Teaching and Creativity in the EFL. For this purpose, we summarized in Table 1 the review of different articles to undertake a dialogical interaction between the authors and our proposal. Consequently, we discussed the literature that supports the positive results of Arts integration in the EFL class. Then, the success of Arts to develop

Creativity. After that, some contrary views to our position. finally, other areas enhanced by the method in the EFL

Table 1. Recent research on Art-Based and Language Teaching

Name of the article and author	Population	Length of the study	Research Method	Results
Understanding the role of critical and creative thinking in Australian primary school visual arts education (Alter, 2009)	A group of 26 children involved ranged in age from eight to twelve years in a primary visual-arts class	Three months	Case study In-depth class teachers and students conducted semi-structured interviews	1. There were occasions that students practiced critical thinking Students began to engage in critical reasoning during art appreciation activities 2. There is a need to re-think art teaching practices to consider ways that primary teachers stimulate students' intellectual curiosity.
Fostering learner creativity in the English L2 classroom: Application of the creative problem-solving model (Wang, 2019)	The study involved 64 students, most of them boys, between 15-17 years old in two Year-2 classes	Six months	Torrance tests, observations, and surveys.	1. CPS activities stimulated English abilities, motivation, and creation 2. Students strengthened confidence, gained better interaction with peers and teachers 3. There was a minor increase in creative thinking skills. 4. CPS creative writing activities enhanced different aspects of what was expected by the author.
Teaching English Through Visual Arts to 9th graders in Finnish Comprehensive School: A Material Package. (Tolvanen, 2018)	A Finnish comprehensive school with 9th graders, who are between 15-16 years old.	The author did not mention it	The approach used linked learning by doing and task-based language learning and teaching (TBLLT)	1. The pupils construct knowledge together in groups discussing and reflecting on their learning. 2. They explore culture and reality through arts to express themselves with images while interpreting them while constructing their identity. 3. Collaboration and group work had a substantial role in this package since they forward the sense of solidarity within the group
Art Education, Literacy, And English Language Learners Visual Arts Curriculum to Aid Literacy Development (Renish, 2016)	Nineteen ELL (English Language Learners) of second grade	Ten-week study	Action Research Cycle. Also, quantitative and qualitative methods	1. ELL students can gain language abilities in the art room while using their native literacies to communicate and guide them. 2. Writing in the art education curriculum helps students to plan and create thoughtfully. 3. Students encourage writing, speaking, drawing, and confidence while becoming more open to communicating and accepting cultural differences.
The Use of Visual Arts in World Language Instruction to Increase Student	Multicultural district school in Spain. There were 51 students, 24 males and 27 females between	seventeen weeks, from January 23 to May 26	This mixed-method research design	1. The study did not confirm any direct relationship between visual arts and motivation or attitude in the language class 2. It was not a statistically significant increase

Motivation and Attitude (Martello, 2017)	the age of 13 and 16, in grades eight and nine.			
Using Visual Arts in the Young Learner Classroom: Exploring the Effect on Engagement (Litvinova, 2019)	20 EFL students aged between 9 and 11 years old from a fourth-year class in a Portuguese public school	One semester, over 22 lessons	Action Research	1. Visual arts proved to stimulate student engagement when incorporated into the young learner's English classroom. 2. It Evidenced an engagement on the student in terms of emotional, cognitive, and behavioral dimensions. 3. Painting and drawings engage children in the classroom. 4. Painting increased the young learners' engagement
The use of drawing tasks as a creative strategy for pupils in the English as Foreign Language (EFL) classroom (Rajuan, 2018)	An elementary school in Israel in a 5th-grade class with 15 girls and 24 boys ranged from 8-12 years old.	Through out the school year	The application of qualitative methods for the analysis	1. Drawing increased motivation and participation from students in EFL lessons. 2. Drawings promoted the comprehension and retention of content materials.
Creative interactions with artworks: an engaging approach to Arabic language-and-culture learning (Reem, Luma, Khaled, & Anderson, 2019)	A group of 14 students between 11-17 years old.	13 lessons of 80 minutes each one, for 13 weeks	The qualitative action research study, based on a dialogic approach	1. Arts stimulated deeper thinking and deeper engagement with the Arabic language and culture 2. Art supported Arabic language development 3. Art developed students' appreciation of the aesthetics of multimodal design in the context of Arab history and culture. 4. Art sustained a more personalized and creative approach to language learning.
Journey to Hope, Self-expression and Community Engagement: Youth-led Arts-Based Participatory Action Research (Lee, Currie, Saied, & Wri, 2019)	YouCreate pilot involved participants (252 in Iraq and 700 in Egypt),	5-6 Months in Egypt and three months in Iraq.	Qualitative arts-based participatory research process.	1. YouCreate generated positive impacts at personal and community levels, where youth contribute meaningfully to community life through decision making and participation. 2. Youth gained a sense of purpose and hope for their futures. 3. Youth found new ways to express themselves and the confidence to engage with their peers and fellow community members.
L'apprentissage de l'anglais par les arts visuels (Menasseri-Ronchini, Jalila. 2014)	12 élèves Anglophones qui a niveau c1 et c2 selon cadre européen commun de référence pour les langues et 10 élèves Francophones qui a niveau a2 et b1 selon le CECRL	Une année	Dispositif de productions langagières orales et écrites, ayant comme point de départ la rencontre avec une œuvre visuelle.	1.la mise en place de situations d'apprentissage dans le domaine des arts visuels et de séances d'art plastique en anglais à permettre améliorer les compétences langagières des élèves non anglophones. 2. La pratique de l'Emile/CLIL à travers d'autres disciplines que les arts visuels est tout aussi bénéfique pour soutenir les apprentissages en anglais. 3. L'EMILE pour soutenir l'apprentissage de l'anglais en classe de primaire ne peut être obtenue qu'en mettant en place des

				stratégies d'apprentissages bien réfléchies et une méthodologie d'enseignement soigneusement mise au point.
A visual arts transformative learning practice in the aesthetic re-imagining of contemporary society (Staples, 2016)	secondary school students, teachers, artists, senior arts administrators, and art educators	The study was undertaken in Australia between the years 2008 and 2016.	An adapted qualitative Grounded Theory Method approach	1. Visual arts transformative learning practice can address present and future challenges to enhance personal, social, and cultural identities in a time of social transition and change. 2. Visual arts transformed practice, first "a transformation of young" peoples' understandings of self, others, and society. 3. The second pointed towards a transformation of visual arts learning itself as a mode of learning
Ateliers Littérature Et Arts Pour Entrer Dans Le Français Langue Seconde (Terrades, 2007)	l'école primaire Lakanal de Nîmes	huit mois scolaires de novembre à juin	Ce n'est pas clair	1. L'étude a félicité la intégration des élevés et a privilégié les temps d'acculturation scolaire 2. L'étude aidé à développer l'estime de soi par des activités scolaires valorisantes et la prise en considération des acquis scolaires et culturels d'origine 3. Les étudiants ont acquis le socle commun de connaissances et de compétences par des tâches contribuant à la maîtrise de la langue française, une culture humaniste, des compétences sociales et civiques et le sens de l'autonomie et de l'initiative
L'Art au service de l'apprentissage du Français Langue Étrangère Apprendre le français au travers de grand artistes de l'histoire de l'art (Cloquet I. , 2017)	Bachelor FLE enseignement secondaire de la Haute École Arteveldehogeschool de Gand Belgique	Huit séances de deux heures par semaine	Ce n'est pas clair	Les apprenants se sont enrichis de savoir, savoir-faire, savoir-être et savoir devenir
Exploring EFL students' visual literacy skills and global understanding through their analysis of Louis Vuitton's advertisement featuring Mikhail Gorbachev (Takaya, 2016)	23 university English as a Foreign Language (EFL) students in Taiwan majoring in English	Four sessions	Analyzing students essays and semi-structured interviews	1. This study highlights the necessity of equipping EFL students to analyze and understand visual images with global connections. 2. EFL students need exposure to materials that stimulate their understanding of the people and events that shaped the World today. 3. This study supports that university students in the EFL context lack visual literacy skills.
El arte como instrumento para el desarrollo de las habilidades comunicativas	160 estudiantes en edades entre 8 y 9 años de cinco cursos del grado cuarto, pertenecientes a	During a year, five hours per week	Investigación cualitativa, (investigación acción) que proporciona	1. Este estudio permitió encaminar una temática en diferentes direcciones, en este caso habilidades comunicativas y las artes. 2.Fortaleció los estilos de aprendizaje en los cuales los estudiantes presentaban mayor dificultad

(Tovar, Barrios, & Pinzón, 2016)	una clase social media y alta que profesan la doctrina católica		datos descriptivos.	3. Facilitó la comprensión de las habilidades comunicativas y las artes.
The development of Creativity in Chilean kindergarten and school children (Barraza, Preiss, & Pardo, 2019)	Three hundred and twenty children from three private-subsidized Chilean schools and an average socio-economic level, living in the Metropolitan Region, 2° 4° and 6° graders	Thoroug h the year of schoolin g	The TTCT-F was used to assess divergent thinking skills non-verbally. GHDT to non-verbally assess convergent thinking	1. Kindergarten and second-grade children showed lower creative fluency and originality performance than fourth-grade and sixth-grade children. 2. We found that kindergarten and second-grade children had a low performance in creative elaboration, which worsened in the fourth and sixth grades. Primary Chilean from kindergarten second 3. The fourth and sixth-grade slump in Creativity because of the rigid Chilean educational system and policies. 4. This study contradicts previous and a general statements of younger children being more creative than older children
Pictionary, apprendre à écrire en FLE à partir des images (Cáceres Sepulveda, 2017)	l'institution éducative Liceo Femenino Mercedes Nariño, 39 élèves entre les 7 et les 9 ans, toutes de sexe féminin. Dans la troisième année, groupe 301, de l'école Liceo Femenino Nariño	Une année et demie	Étude Qualitative La Recherche-Action	1. Les filles distinguaient clairement le code écrit et le code oral de la langue grâce à l'utilisation de l'écriture hypothétique 2. Les images aident les enfants dans le processus de stockage du lexique nouveau et facilitent son évocation à l'oral et progressivement à l'écrit.
Learner Creativity as a Potentially Important Individual Variable: Examining the Relationships Between Learner Creativity, Language Aptitude and Level of Proficiency (Albert A, 2006)	41 1st year English Major students (31 female, ten males between 19-24 years old) from ELTE attended language practice or academic skills classes.	One year	Quantitative, correlational research design	Some of the features of language proficiency are inversely proportional to creativity features. There was a necessity for more data on the participants' language learning history between proficiency and aptitude.

The literature and the research reviewed support our innovation since most of them have successfully applied arts in the language class. For example, Kusnierek (2015 and 2016) implemented music and role-play-based syllabi, which led to students' enrichment in speaking and vocabulary skills. Terrades, Talagrand, and Auger (2007) used literature to develop language

competencies in French classes. Barrios Rodriguez and Pinzón Tovar (2016) and Reem, Luma, Khaled, & Anderson (2019) improved communicative skills in Spanish and English language classes. Renish (2016), Menasseri-Ronchini, Jalila (2014), and Takaya (2016) claimed that the use of visual arts in class showed advancement in English language proficiency and understanding of the world around them. Moreover, these studies demonstrated that arts-based activities require teachers to plan carefully and precisely in an integral way to succeed in the results. Thus, working with more than one art (painting, drawing, music, and drama) becomes necessary to achieve more holistic and integral results.

Furthermore, there were positive results in the implementation of arts for creativity development. Reem et al. (2019) signaled that "there is a potential significance of creativity and arts with language learning" For example, Alter (2006) affirms that students engaged in critical reasoning -which is linked to Creativity- during art appreciation tasks. Besides, Barraza, Preiss, & Pardo (2019) contradict the general statement of younger children being more creative than older children, which means Creativity is not a gift but an ability to exercise. From a developmental perspective, Reem et al. (2019) stated that art-related activities play an important role in freeing up the imagination and unlocking the potential for more creative expression. Finally, the findings' commonality relates to a curriculum with learner-centered pedagogical principles, such as Arts-Based Teaching, because it can benefit language learners' creative thinking and culture development.

Counterpart studies' results did not provide an optimistic relation between Arts, Creativity, and EFL. For example, Martello (2017) expresses no direct relationship between visual arts – motivation or attitude. Furthermore, Wang assured that there was a slight increase in creative thinking skills in ESL. Albert (2006) presented a discrepancy, "some of the features of

language proficiency are inversely proportional to creativity features.” However, despite some cases showing results contrary to what we expect to find, they found an enhancement in students' other cultural, social, academic, or personal capacities.

The literature also supports other areas enhanced by the method. For example, the EFL class's visual literacy and arts may add a cultural layer to the learning process. It “brings an understanding of visual culture phenomena and reshape traditions” (Tolvanen 2018); this creates bonds with the own culture. Also, it allows students to explore a foreign culture (Terrades, Talagrand, & Auger, 2007). It enhances their cultural knowledge of the difference (Renish, 2016), prompts participation inside the community (Lee, Currie, Saied, & Wri, 2019), and transforms cultural practices (Staples, 2016). Consequently, students become active participants in the construction and interaction of communities and culture. Although it is not the main focus of our study, culture becomes an intrinsic component of the method application and language learning.

Finally, the implementation of Arts in EFL shows personal growth at an academic level. For example, Litvinova (2019) evidenced higher engagement in the classroom's emotional, cognitive, and behavioral practices, making students reflect on their learning process. Creative and artistic performs like drawing and painting enhanced motivation and participation (Rajuan & Gidoni, 2018), creation, better interaction, confidence (Wang, 2019), and collaborative work (Tolvanen, 2018). There was also an improvement at an individual level. The literature review shows increased self-esteem (Terrades, Talagrand, & Auger, 2007), identity recognition (Tolvanen, 2018), and people’s understanding of the self, others, and society (Staples, 2016).

Thus, the method prompts a holistic education that improves learners' experiences while learning a foreign language.

2. 3 Discussion between authors of previous research and our inquiry

The first difficulty encountered when defining Creativity, and Arts-Based Teaching is that these concepts cover a wide range of distinct but related phenomena. Those are the creative performance, person, or situation, CLIL, or arts separately in EFL. Therefore, we define Arts-Based Teaching as an approach to teach and improve teaching practices through art (Marshall, 2014; Chi, 2017, and Grennan, 2017). Creativity will be an ability that can be foster in EFL classes (Boden, 2011, Cross 2012, Tin 2013, Birgili, 2015, and Halim, 2016).

As a result, we will use arts integration, which is the base of Arts-Based Teaching. Our variable will be 'creativity' because it also includes dimensions of creative thinking skills. On the one hand, the authors highlighted the relevance of Creativity, and others proved the effectiveness of integrating arts in different fields, leaving ELT out of the equation. Consequently, we seek to answer the question How Can Arts-Based Teaching foster creativity in an EFL class? The inquiry pursues to close the gap between implementing Arts-Based Teaching and enhancing Creativity inside EFL.

We intend to fill the gap regarding the implementation of the Arts in the ELT method. Since most of the literature showed a study focused on one art form applied inside the class, few covered the general method. There is little literature related to Colombia's method application and is considered part of CLIL (Content and language integrated learning). As a result, innovation will occur because the Arts-Based may work alongside other areas of knowledge. Science (Martinez, 1997), other languages such as French (Cloquet, 2017), (Cáceres Sepulveda, 2017), (Terrades, Talagrand, & Auger, 2007), Spanish, (Barrios Rodriguez & Pinzón Tovar,

2016), and Arabic (Reem, Luma, Khaled, & Anderson, 2019) are some examples. Thus, it will innovate language education in Colombia and will provide a more integral and complete curriculum.

Chapter 3. Research Design

This chapter defines the type of study, which is qualitative action research. It then moves onto the inquiry setting's description — background, context, and guidelines — the data collection instruments, descriptions, and application schedule. At the same time, in the instruments section, we explain essential researcher functions and concepts. Then, it presents the data analysis and procedures to show the teacher's role as a researcher and each instrument application throughout the inquiry. Finally, it deals with the unit of analysis of the project, trustworthiness, and generalizability to support an informed inquiry.

3.1 Type of study

The methodology of the proposal is qualitative, and the approach an Action Research. The former deals with "how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experience" (Merriam & Tisdell, 2016). The qualitative aspects in the inquiry are appropriate since arts commonly link experiences (e.g., aesthetical, spiritual, academic) to practice. The investigation seeks to describe students' development and enhancement of abilities. The approach will be action research because we found some problems (students' lack of motivation, Creativity, and language learning stagnation) and a possible solution (Arts-Based Teaching), which answers said difficulties. Additionally, the expectation is children's creativity and language proficiency development and increment. Nevertheless, since it is a holistic approach, we also expect to find indirect or side findings such as growth in motivation, engagement, and cultural awareness.

On the other hand, we implemented action research because the research proposal arose from the teaching practicum, and action research is about what practitioners do in practice (Bradbury (2010). Moreover, from O'Connor, Greene, & Anderson (2006), we could say that

action research allows us to take ownership of our teaching since we worked directly with the pupils without the headteachers as intermediaries or active parts of the practicum. Besides, the study's diagnosis was easy because there was not an established syllabus. We structured a syllabus from preliminary results and grounded theory. Finally, the approach allows us to track data results and reflect after every session using and analyzing diaries and students' practices, production, and attitudes.

3.2 context and participants

Our study takes place at a public school located in the northwest of Bogotá. Concerning human resources, the headteacher of every grade teaches all the areas in the same classroom. Since they do not speak English, the pre-service teachers help students with the English classes. Previous student-teachers from Universidad Distrital structured an English syllabus. Therefore, we seek to improve it by applying the method of Arts-Based Teaching. The inquiry will help meet the PEI primary communication and social abilities objectives, enhanced with the English class methodologies. We will work with two-second grade groups of 35 boys and girls between 7-9 years old. The diagnostic stage's pedagogical intervention consisted of ten sessions lasting 100 minutes each. For the second cycle, we will perform six sessions of 100 minutes using visual arts for multiple purposes, e.g., Content development, explanation, and students' production. The syllabi above appear in detail in chapter *4, Pedagogical intervention*.

3.3 Data collection instruments

The following section contains the instruments' definition and usage through the inquiry: The Likert scale, observation, field notes, and artifacts elicitation. Moreover, it presents their usefulness, both for the study and the population, how we want to apply them, and finally, the expected results after the entire process.

Likert Scale

It is “A psychometric response scale primarily used in questionnaires to obtain participants’ preferences or degree of agreement with a statement or set of statements.” (Bertram, 2013) Which allows measurement of students’ attitudes, opinions, or feelings towards the object of study, i.e., the method of Arts-Based Teaching and their perceptions about Creativity. Its versatility relies on the different types of data or answers researchers may collect. The latter depends on the kind of scale one might use, as outlined by Brown (2014):

1) Nominal scales can be based on biological categories like gender (male or female) or artificial proficiency (elementary, intermediate, or advanced proficiency groups).
2) Ordinal scales: order or rank things. (…) While the order is exact on such a scale, it (Bertram, 2013; Brown, 2011)is not clear the distances and the ordering.
3) Interval scales: show the order of things, but with equal intervals between the points on the scale. (…) Test scores are usually treated as interval scales in language research.
4) Ratio scales differ from interval scales in that they have a zero value, and points along the scale make sense as ratios. For example, a scale-like age can be zero, and it makes sense to think of four years as twice as old as two years.

The data obtained should be treated as ordinal data instead of interval data since participants may not perceive the difference between adjacent levels as equal (Brown, 2011). Furthermore, for its analysis, one should compare the data obtained before and after the survey application.

Observations

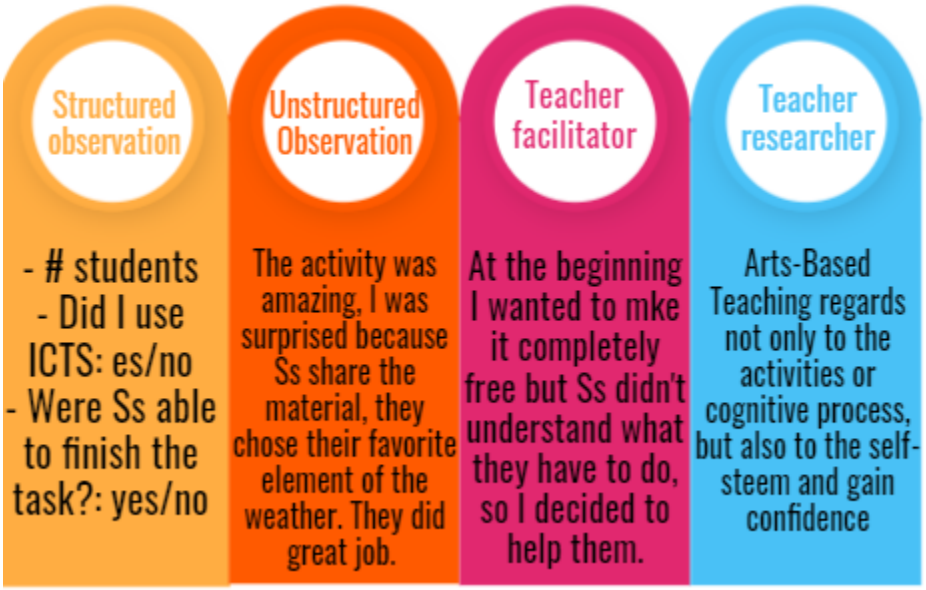
It is to observe while taking notes and recording information relevant to the research questions. It usually has two categories: structured observation, which includes a planned guide, and unstructured observation, a holistic observation without a guide (Dudovskiy, 2019). Furthermore, Chi (2017) proposes two observation types: first, as teacher-researcher (TR), we observe students' development. Second, as teacher facilitators (TFs), we help and guide pupils' learning process. The usefulness of observations lies in that teacher-researchers (TRs) can broaden students' development and outcomes. As the action research suggests, it allows guiding the process, making teachers part, rather than separating them from it.

Fieldnotes

They relate to observation and could be considered a direct result of the latter (Deggs & Hernandez, 2018). For Schwandt (in University of Southern California, 2015), field notes "refer to notes created by the researcher during the act of conducting a field study to remember and record the behaviors, activities, events, and other features of an observation." In the process, TRs consider descriptive information, which provides objective insights into time, space, and other factors that may affect the method's implementation. They also use reflective information, their insights, ideas, and concerns about the class method. Both allow a more in-depth analysis of the process carried out, and as a result, permits TRs to enhance their planning and execution of the inquiry (Figure 2).

Figure 2

Example of observations and field notes



Artifacts Elicitation

With Artifact Elicitation, participants answer questions about artifacts (physical, virtual, among others) that they have previously created and brought to an interview or the class. "Artifacts served as the alternative to ask questions about some artifacts like physical and visual works that participants craft" (Douglas, 2015). TRs use artifacts elicitation since "it can serve as a buffer to make the participants feel less upset when they are stating sensitive topics" because they present a topic with the related material, enabling them to express complex emotions that the arts expose (Image 4).

Image 4

Example of Picasso's artifacts



Note: students presented their insights and used the language elements learned during this activity

3.4 Data analysis and procedures

Due to the COVID 19 pandemics, only a part of the implementation occurred, but we managed to apply the diagnostic stage. After the whole application, we plan to analyze every session and adjust the lessons thoroughly. As teacher-researchers (TRs), we observed the learners' performance related to the variable *arts and language development*. We highlighted the problems, student's reactions, outcomes, and commitment. As teacher-facilitators (TFs), we will help students reach achievement, i.e., Their communicative skills and language use. Finally, in both roles, TRs recognize problematic areas, e.g., students' low proficiency in creative dimensions, difficulties in expressing themselves, or language issues.

From observations and daily practice, we took notes of salient aspects. First, we register the setting, materials, time, space, and number of children. For example, we listed keywords like TV, board, Wednesday, 90 minutes, 38 children. Then, note the highest and lowest points of the implementation of each activity planned for each session. For instance, "students love music; however, they find it boring if the video shows babies." The collected insights serve to

understand engagement, enhancement in language use, Creativity, and teachers' performance. Data provide evidence of progress in language development or other issues such as creative dimensions' enhancement. For example, in the teacher's notes on the *Picasso lesson*, "most students displayed a more confident attitude when describing the painting they created. Moreover, they were encouraged to be as creative as possible using the colors and shapes learned." Notes also highlight the participants' and teachers' experiences in the pedagogical intervention.

Before and after applying the method, students who have been part of on-site and online learning answered a Likert scale. The survey helps to understand students' perception regarding applying arts to develop Creativity during English activities. Its design includes mostly Ordinal and Ratio scales (See appendix A)

We also conducted pilot testing for virtual questionnaires to measure students' access and ability to use virtual tools. We realized that not all the 38 students answer the questionnaire, but 18 or 20 of them (i.e., half of the group). Therefore, we might need to apply our Likert Scale both online and on-site printed material. One might also infer that students understand the questions quickly, and some parents cooperated with its development. During the Likert scale application, we must explain the purpose and procedure to avoid parents' bias.

Additionally, we ask students to socialize their daily work; it includes worksheets, posters, drawings, and writing exercises. With artifacts elicitation, students will follow the guidelines and use the expected language items. Thus, this instrument may help to reduce the possible anxiety caused by language output or self-expression. Finally, teachers analyze pupils' language production and creative dimensions to assess the pedagogical implementation.

Furthermore, we considered the theoretical framework supporting our constructs to strengthen the analysis and compare and contrast similar inquiries to our process. Lastly, we compare students' production and experiences with the three dimensions of Creativity developed in the literature review chapter to obtain creativity improvement evidence.

Table 2

Instruments' application schedule.

Week	Observations		Fieldnotes	Artifacts Elicitation	Likert Scale
	TR	F			
Week 1					
Week 2					
Week 3					
Week 4					
Week 5					
Week 6					
Week 7					
Week 8					
Week 9					
Week 10					
Second cycle					
Week 1					
Week 2					
Week 3					
Week 4					
Week 5					
Week 6					

3.5 Researchers' role

Our role as researchers derives from the use of data collection instruments we will apply. The researchers are active observers who witness students' development and recognize problematic areas Chi, (2017). They also register descriptive and reflective information Schwandt, (2015) during the observation process to provide evidence of progress in language and creativity outcomes. Teachers' researchers participate in the planned activities naturally, without manipulating the situation. Thus, they act as guides who ask questions to understand the pupils' behavior and practices. Investigators use past experiences to make connections and

reflect on the process. Therefore, we act as active observers, guiders, witnesses, reflecting agents, and data-collectors in the examination process.

3.6 Trustworthiness and generalizability

To make this inquiry trustworthy and reliable, we considered the academic community feedback on the research divulgation, especially for future research. Also, this monograph was the subject of 4 different peer reviews—each under parameters for the study to fit the academic credibility and transferability. We participated in various international and national events and symposia from the beginning of the proposal. For example, the "VI Encuentro de Socialización de Experiencias Educativas y Prácticas Pedagógicas en el Contexto Educativo Colombiano" on September 2019, where teachers praised our work and early outcomes. Most of the public were in-service teachers from other areas (e.g., chemistry, social sciences, among others) who expressed their desire to include the method in their daily practice. The latter motivated us to continue working on the project since we realized we could further its implications and possible application.

In 2020, despite the pandemics, we did several presentations in the ELT and EFL fields. For instance, the "IV Coloquio Sobre Interdisciplinariedad en la Formación del Licenciado en Lenguas Extranjeras" from Universidad de San Buenaventura en Cartagena. The "3rd International Symposium on Research in Foreign Language Teaching" from Universidad del Tolima and the "XXVI International Symposium on Research in Applied Linguistics" of the MA program in applied linguistics in Universidad Distrital Francisco José de Caldas. We received positive feedback and came across similar experiences from fellow pre-service or in-service teachers. We inferred that some wanted to expand their creative views and use art. As a result,

we evidence that other teacher-researchers may replicate the study in different contexts, proficiency levels, and diverse knowledge areas.

In other cases, some attendees express their curiosity and surprise regarding Creativity as such a fundamental construct in the teaching-learning process and a crucial skill to develop in students and ourselves. Some others claim they never thought about applying art in their sessions so that art is not a mere instrument, nor does the class content pales concerning art. Thus, the study innovates since it creates a sense of consciousness about a topic that not everyone considers when structuring their lessons. Moreover, we have been attendees in different local, national, and international conferences where we discuss our innovation and take advice from other masters, Ph.D.'s, and other professionals in the educational area.

Finally, the study's generalizability comes from governmental criteria, goals, and structure application for lesson planning. Although the context may vary, we understand that the Colombian context is widely different from a first-world country, thanks to our theoretical foundations. By using the previously mentioned criteria, the method acquires flexibility regarding its application in our context. Therefore, we try to match every public-school student's need to make the learning experience as efficient as possible. As a result, other teacher-researchers can replicate while considering their students' needs and context.

3.7 Unit of analysis

This proposal's unit of analysis is individuals' artifacts created by students/artistic and communicative outcomes. It includes students' concrete artistic production and opinions to prompt language skills and creative dimensions. We consider their artifacts significant to measure the Arts-Based Teaching application since it also evaluates and assesses after each

lesson. Moreover, it allows students to creatively convey their knowledge, prior and new, while feeling more engaged with the class.

To have a congruent analysis, we will scrutinize their artifacts concerning the objectives proposed for each lesson, the School P.E.I, and the Ministerio de Educación Nacional (M.E.N) proposed language goals. Transversely, we intend to show the correlation between students' creative dimensions development and the artifact before and after the lesson. Artifacts produced in class include posters, paintings, drawings, written texts, and other artistic productions, which students would present to the class. Finally, on the second syllabus application, we intend to apply a Likert scale to analyze students' linguistic and creative results regarding their feelings and perceptions towards the method and their development inside the classroom.

Chapter 4. Pedagogical Innovation

This chapter describes our pedagogical intervention and the theory behind language learning and teaching, and our rationale. It also provides insights into the classroom's theory and the curriculum to make informed decisions when structuring our syllabus and its implementation. It offers a perspective of our instructional design, which contains session objectives and includes the action research's first and second cycles. Finally, we propose two lesson plans, the first one from our first cycle, which functions as pilot testing to obtain preliminary results. The second corresponds to the second cycle.

4.1 Theory of learning

Language learning is a non-observable mental process. A holistic view of learning should cover learning procedures, goals, interactions, learners' expectations, and the development of linguistic, social, and intercultural skills. For that reason, we consider the experiential learning suggested by Tudor (2001) to support our monograph. We comprehend that the methodology may not work for all learners; we do not intend to highlight the differences but find commonalities. Thus, art plays an essential role in finding commonalities and allowing children to explore different learning experiences, for example, visual arts, music, and literature.

Experiential learning involves a direct experience of the target language for communicative purposes. Communication and arts are the goal of learning and a means of learning in their own right. Tudor proposes some aspects to consider for this experiential learning connected to arts and Creativity.

The message focus: focus primarily on the processing and communication of a message. It uses role-plays, information gaps, and opinion gap activities.

Holistic practice: The main focus is to communicate using the system (language) implicitly. All the elements relate to the same practice. Arts and holistic practice are connected since all the system elements (vocabulary, grammar, phonetics, and discourse) can be presented simultaneously. It is unnecessary to explain each aspect of this system since it was acquired before.

Authentic materials: The language teaching materials sometimes do not represent the natural language, then do not present a meaningful language use model. Through arts, students access different authentic materials such as news, literature, biographies, and music. Then it represents a significant model to use the language.

Communicative strategies: Students attend to the message content that engages them in a holistic practice during English classes. Children find unplanned language use (receptive) but are also required to produce content. Arts and creativity call for strategies; therefore, students negotiate between existing resources and new means.

The use of collaborative modes of learning: Arts-based activities usually lead to collaboration among learners. It raises interaction, which builds communication, since pupils (an argument to say how Ss collaborate because of arts).

4.2 Theory of language

The theory of language underlying our monograph regards Tudor's (2001) *Language as a linguistic system* and a means of self-expression. Both visions come from the communicative approach. The goal is to help students to communicate in English as a foreign language. One of our questions relies on how can language be presented to students effectively and meaningfully? For said purpose, it is necessary to understand parts of this system without losing authenticity

and naturalness. However, we do not expect them to learn every aspect of the language system, instead, to develop holistic skills.

The first language vision relies on presenting parts of the linguistic system: vocabulary, grammar, phonology, and discourse. We will not deliver these aspects of the system directly to students. Instead, those will be implicit during the activities. Art helps us explain the different parts of the system holistically, making students aware of their functions without being the center of the lesson.

Language, as a linguistic system, relates to Arts and Creativity. Arts can be seen as a medium to teach and understand said system. For example, literature and poetry allow recognizing grammar structures. Visual arts enrich vocabulary due to the variety of words used to explain and represent a painting. Finally, music plays a vital role in understanding and rehearse phonetics.

Creativity as an ability follows the pattern of a system, as Tudor (2001) suggests. For our monograph, there are three creative dimensions linked with this vision of language. In the combinational dimension, pupils learn new words, sounds, and structures and construct them over those the next day. Students understand specific language rules in the exploratory dimension and explore all the possibilities without going out of this set of rules. Finally, learners can renovate language creatively in the transformational dimension, analyzing how some rules were broken to create new and diverse effects.

On the other hand, language is a means of self-expression. Through language, students define themselves and others. Stevick (cited in Tudor, 2001) identifies five main strands from this humanistic perspective connected with arts and the creative dimensions.

***Feelings*:** include personal emotions and esthetic appreciation. Arts permit pupils to express their feelings, such as in music and aesthetic appreciation as in painting.

Social relations: encourage friendship and cooperation and opposes whatever tends to hinder them. Students work with arts and find that their partners have similar likes. Regarding cooperation, students use combinational thinking because there are two ideas to create a new one.

Responsibility: accepts the need for public scrutiny, criticism, and correction and disapproves of whoever denies their importance. Arts may allow students to reduce their anxiety when receiving feedback.

Intellect: including knowledge, reason, and understanding; this fights against whatever interferes with the free exercise of the mind. Arts and Creativity allow students to develop different aspects of the brain.

Self –actualization: is the quest for the full realization of one's most profound qualities. This aspect believes that since conformity leads to enslavement, the pursuit of uniqueness brings about liberation. Students find what they like the most through arts and Creativity and become autonomous in their learning process.

4.3 Instructional design

Our proposal's curriculum vision is a "reality" since we base our pedagogical intervention on arts and Creativity, which are the mirror up to nature. The curriculum is also "what actually goes on from moment to moment in the language classroom" (Nunan cited in Tudor, 2021). It sets objectives, and the classroom is where these objectives are pursued in a controlled and focused manner. Thus, our first cycle syllabus (Table 3) comprises ten lessons.

Each class describes procedures, the average time of the activities, the objectives regarding Creativity, language, and the outcomes.

Table 3

First cycle syllabus

Activity	Description	Time	Creative Objectives
Language objective: to talk about feelings and emotions **Student Learning Outcomes:** identify the vocabulary of feelings and emotions.			
Mozart time Lesson 1	Students listen attentively to "Mozart's Seventh Symphony."	7 min	To recognize and express feelings
	Students draw what the music inspires them to do as they hear the symphony	5 min	
	Volunteers share their drawings and emotions	15 min	
Language objective: to learn shapes, colors and review animals **Student Learning Outcomes:** Integrate old knowledge into new tasks.			
Crazy shapes! Lesson 2	In pairs, students choose geometrical forms to create their favorite animal	25 min	To perceive simple things in new ways
Language objective: to talk about the elements of the weather **Student Learning Outcomes:** illustrate and differentiate elements of the weather from a different context.			
Great colors! Lesson 3	Students choose among (sun, cloud, or drop of water), they cut the desired shape in a cardboard	10 min	To perceive old things in new ways/To evoke surprise
	Students cut some images from newspapers and magazines	20 min	
	Students paste those images on their chosen shape and decorate them	30 min	
Language objective: to create simple sentences with the weather elements **Student Learning Outcomes:** Produce meaningful sentences from a given structure.			
Let us write! Lesson 4	Students follow a structure to write a poem about the weather. Structure ● **I am** (Chosen element sun, cloud, raindrop) ● **I appear in** (the season in which the element takes place. Spring, winter, summer.) ● **I want** (action verb+ more), e.g., I want to shine more. ● **I am** (repeat the chosen element). Adapted from Holmes & Moulton (2004).	30 min	To generate surprise
	Students read aloud their poem and explain their feelings regarding the English structure		
Language objective: to learn about professions **Student Learning Outcomes:** apply language learning to their personal life.			
Whom do I want to be? Lesson 5	Students draw their ideal job	20 min	To express feelings about their future
	Students write about their occupation or profession.	10 min	
Language objective: to create simple sentences using jobs' vocabulary and verbs **Student Learning Outcomes:** revise their learning process and the one from their peers, summarize ideas.			

My classmate, my partner **Lesson 6**	Students make groups according to their chosen job (e.g., all the business people in one group, vets in another, .)	15 min	Perceive simple things in new ways/create something new
	Students discuss what to draw according to their job	10 min	
	Students decide the roles in their groups (one of them draws, other colors)	10 min	
	Students draw their scenario, character, and action on a big cardboard poster	30 min	
	Students explain their drawing, making emphasis on materials used and structure	40	
Language objective: to identify and talk about familiar places in the city **Student Learning Outcomes:** label places in the city and understand their importance.			
Where am I? **Lesson 7**	There is a giant poster of a map on the board. Students draw their favorite place	15 min	To perceive simple things in new ways / to evoke surprise
	Students choose among cardboard, newspaper and re-create their favorite place creatively	30 min	
	Students explain the process of constructing a fun place	30 min	
Language objective: to learn essential school elements in storytelling **Student Learning Outcomes:** use the target language to mention everyday objects.			
Maria goes to school **Lesson 8**	Students listen to the story of "Maria goes to school."	15 min	To engage students in cooperative work
	Through the wordless book, students try to remember the vocabulary of the story	20 min	
	Students color some elements that fit in a backpack	15 min	
	In a backpack shape, students past the elements that fit in it.	30 min	
Language objective: to review the English class (colors, shape, animals, feeling, emotions, jobs) **Student Learning Outcomes:** Monitor their learning process, use and integrate learned "vocabulary" to produce opinions.			
Picasso I **Lesson 9**	Students listen to Picasso biography (some parts in English, others in Spanish)	20 min	To reflect on culture, art, and Creativity
	Students report art critics' opinions about Picasso's life, paintings, and cubism.	20 min	
	Students organize them into groups	10 min	To create something new/to generate surprise
Picasso II **Lesson 10**	Students draw about their lives, Picasso impressions, feelings, among others, using cubism	40 min	
	They paint their drawings	30 min	
	Students present orally what their drawings mean to be	30 min	To link the theory with the practice

After implementing the first syllabus, we created the second cycle syllabus (Table 4) based on preliminary results and data analysis. We based the second one on the content learned during the first cycle, the Arts-Based Teaching method, and the different creative dimensions. Furthermore, we took the Ministerio de educación Nacional (MEN) guidelines, standards (Ministerio de Educación Nacional, 2006), and suggested curricula (MEN, 2016) to make it more

reliable in the Colombian school context and have more precise guidelines in terms of assessment. The syllabus contains three modules, each one divided into two lessons for a total of six sessions. Each lesson intends to build on prior knowledge and has a sequential organization so that every task becomes purposeful. Finally, the chart displays: first, the leading art form used on each module. Second, it shows the creative dimension we intend to enhance, although it may vary depending on each student's process. Third, a general description of each activity or task, further detailed on each lesson plan. Finally, the time each section will take.

Table 4

Second cycle syllabus. Arts-Based Teaching syllabus

Module	Art	Creative dimension	Description	Time
1 Healthy Habits	**Visual Arts**	**Lesson 1**		
			The first survey (Likert scale)	10 min
		Exploratory Thinking	Vocabulary practice, students (Ss) create their flashcards.	25 min
			Ss apply a survey about food and sports.	20 min
			Explanation of a collage.	10 min
		Combinational Thinking	In groups of 4, Ss draw the silhouette of a partner and create a collage with images from newspapers related to healthy habits.	35 min
		Lesson 2		
			Presentation of the collage relating body parts and healthy habits	30 min
		Transformational thinking	Ss will receive the template of a cartoon with some sentences that describe bad and good habits. They will draw said habits using pointillism for the bad and colored pencils for good.	40 min
			Students will have "I like" and "I do not like" emojis. There will be a tour where they share their opinions regarding the cartoons.	30 min
2 Environment	**Literature**	**Lesson 3**		
			Review of vocabulary through storytelling along with slides to remember the distinction between domestic and wild animals.	25 min
			Through flashcards, the following endangered animals will present themselves, highlighting their adjectives. (Pink dolphin- Black alligator - Spectacled bear - Carey turtle - Jaguar)	20 min

		Exploratory Thinking	Ss choose an endangered animal and create a calligram describing actions it can or cannot do. Example Jaguar cannot fly.	25min
			There will be a Bingo to practice animals, habitats, and characteristics.	30 min
		Lesson 4		
			With a Colombia map, we will present *river, forest,* and *house*	20 min
		Exploratory Thinking	Ss choose the habitat where the selected endangered animal lives and create an acrostic using the modal verb *should.*	25 min
		Exploratory Thinking	In groups of the selected animals, students work in a structured poem.	40 min
			Teachers and Ss assemble the book of their artifacts divided into three chapters (1. Calligrams, 2. Acrostics, 3. Poems)	15 min
3 Culture	**Music/ Acting**	**Lesson 5**		
			We will play fragments of *Christmas, Barranquilla's carnival,* and *birthday* songs. Ss will guess the holiday that relates to the melody.	15 min
			We will present some actions and dates that take place during each celebration. (to dance, to sing)	20 min
		Combinational / Exploratory Thinking	Through a memory game, Ss link each /action (image) to the corresponding holiday melody (accompanied by a number)	20 min
		Combinational / transformational thinking	We will play a song (instrumental) related to one of the celebrations. Ss will close their eyes and listen attentively. After a couple of seconds, they open their eyes and draw what they imagined themselves doing. As soon as they finish, they will write short sentences (using present continuous) regarding the drawing and share them in the class	45 min
		Lesson 6		
		Exploratory thinking	By turns, Ss will receive an action related to one of the celebrations. Then they will act it out while their partners try to guess using the learned vocabulary.	20 min
			Ss will be divided into groups and then will see short fragments of videos corresponding to 2 or 3 celebrations (depending on time and number of students). Each video will have no voice over, only moments and music related to the celebration	5 min
			By groups, teachers will ask Ss to choose one of the celebrations displayed. Moreover, the teacher will hand out a short piece of paper containing a "script" mainly composed of present continuous sentences with actions similar to those of the videos. Ss will review the "script" and ask for any teacher assistance in vocabulary or grammar.	15 min

		Exploratory / Transformational thinking	Teachers will arrange Ss as if they were in the theater. Then the teacher will start reading the corresponding "script" to the first group, and children will act out every action described. The rest of the class will be the audience. Now and then, the teacher will stop the "play" and will ask the audience what was the last scene that took place or the last action acted? Ss should answer by saying out loud the sentence in present continuous or using the vocabulary learned	50 min
			Last survey (Likert scale)	10 min

4.5 Description of the lesson

Based on each syllabus, we created two different formats for lesson planning. The first lesson format (Table 5) was the one provided during our practicum. It describes the class's general and specific objectives, the lesson's name, activities, time, and resources. In this case, the sample will be from our Picasso session (lessons 9 and 10 from the first syllabus). Since the earliest cycle primarily concerned preliminary results, no central art is specified nor any creative dimension. Furthermore, the first lesson sample focuses mainly on art and not on language content, but both aspects appear throughout the session, and the evaluation is primarily oral.

For the second lesson plan example (Table 6), we established the Goal, language functions, and standards-based on MEN's guidelines. We determined that the leading art used was visual arts and the creative outcomes we expected to find. The experiential learning view provided by Tudor (2001) underlines the lesson plan since students should have a first-hand experience with the target language while using arts as a linguistic system to convey ideas both visual and spoken. The class's activity or moment appears with the classroom's disposition to clarify how to arrange the class while carrying out each activity. Finally, the module concludes with an assessment shaped to the method's artistic nature, since every output and artifact created by children will display it creatively, guided by the teachers (art gallery, book, acting presentation).

Table 5

First cycle lesson plan

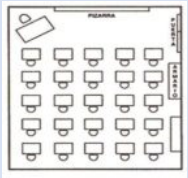
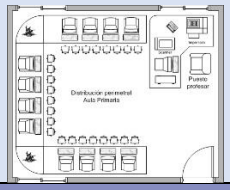
PREPARATION				
Theme: **Picasso**		**Objective:** -Children will be able to identify and share their ideas and feelings through storytelling at a basic English level. -To review the English class (colors, shape, animals, feeling, emotions, jobs). -Use short sentences to produce opinions.		
S	**ACTIVITY**	**DESCRIPTION AND DIDACTIC PROCEDURE**	**MATERIALS**	**TIME**
WU	Impressions	We will show some pictures of Picasso's artwork, ask students (Ss) if they have ever seen those paintings, and know about the artist.	Picasso's paintings printings	20 min
P	Picassos' biography	Ss listen to Picasso's biography. Some parts will be in English, others in Spanish	T.V. Slides	10 min
P	Let us describe paintings	We will stop and show Ss the "Guernica" (1937) and "Weeping woman" (1937) and ask them to describe the painting through the vocabulary learned throughout the year (adjectives, colors, shapes, emotions they evoke, among others.) and we will help them with the necessary extra vocabulary. After that, we will shortly explain their historical context, and some interpretations of the paintings simplified. (Even using Spanish if necessary)	"Guernica" printed "Weeping woman" printed Markers Board	30 min
P	Let us paint!	On a large sheet of blank "newspaper" and by groups, Ss will receive paints, colors, pencils, and other drawing and painting materials. Teachers will ask them to do a painting as close as possible to the cubism technique (whose principles were already explained thoroughly for Ss to understand) about anything they want. After that, we will give a short part of the class for Ss to present their artworks. They wanted to paint and briefly describe the colors used, shapes, adjectives, and emotions they tried to evoke with their paintings.	Large sheets of newspaper Paint Pencils colors brushes old clothing	40 min 20 min
W.U	To share opinions.	First, the teacher will give feedback about the vocabulary learned in the class. Second, the teacher will ask the children how they felt in the class.		10 min

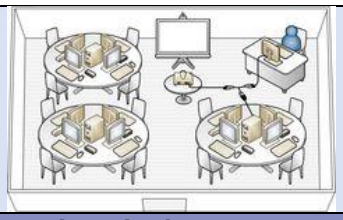
Table 6

Second cycle lesson plan

<table>
<tr><td colspan="3">Module 1
Lesson plan 1 and 2</td></tr>
<tr><td>Second grade</td><td>Topic: healthy habits</td><td>Duration: 200 minutes per module. Every session takes 100 minutes.</td></tr>
<tr><td>Goal (MEN)
To identify and express in English some benefits of exercising and healthy food for an integral development of the being</td><td>Language functions:

Vocabulary: body parts, fruits, vegetables, sports.

Grammar: simple present</td><td>Standards:
I ask and answer simple questions about myself and my surroundings.
I understand sequences related to habits and routines.
I relate short sentences with images.</td></tr>
<tr><td colspan="2">The first survey (Likert Scale)</td><td>Duration: 10 minutes</td></tr>
<tr><td colspan="2">Description of the activity:
Students (Ss) will answer the first survey related to Ss’ opinions and feelings about implementing the Arts during the English class. Besides their perception of their creative development during the English class</td><td>Description of the class:
Ss are sat individually with the survey printed.
</td></tr>
<tr><td colspan="3">Materials: link to the survey: https://forms.gle/eNTzEXLfKbAQVbpj8 (See Appendix A)</td></tr>
<tr><td colspan="3">Evidence of outcomes: to get information from pupils in the development of the syllabi.</td></tr>
<tr><td colspan="2">Vocabulary practice</td><td>Duration: 25 minutes</td></tr>
<tr><td colspan="2">Description of the activity:
Teacher (T) will write four parts of the body on the board, and each line of students will create a flashcard of said part. For example, line 1 head, line 2 arm line 3 leg line four eyes. Then we correct possible confusion with the body parts. Finally, Ss will be randomly assigned to a group and create a body with their random parts.</td><td>Description of the class
Ss sat individually creating flashcards, then moved to groups.</td></tr>
<tr><td colspan="3">Materials: empty flashcards, pencils, colors, glue, or tape.</td></tr>
<tr><td colspan="3">Evidence of outcomes: Identify vocabulary, create short sentences, and integrate old knowledge into new tasks.</td></tr>
<tr><td colspan="2">Survey</td><td>Duration: 20 minutes</td></tr>
<tr><td colspan="2">Description of the activity:
Following a template, Ss will be around the classroom interviewing their classmates about their likes and dislikes regarding food and sports. The structure of the questions and answers will be printed and pasted around the classroom.</td><td>Description of the class
Ss walk around the classroom.
</td></tr>
<tr><td colspan="3">Materials: flashcards with the structure. Survey template shorturl.at/doDFH (See Appendix B)</td></tr>
<tr><td colspan="3">Evidence of outcomes: produce meaningful sentences from a given structure, answer simple questions.</td></tr>
<tr><td colspan="2">Collage</td><td>Duration: 10 minutes</td></tr>
<tr><td colspan="2">Description of the activity:
Ts will explain what a collage is and how to create one based on Frida Analytica Collage’s example by Loui Jover and Guitarra by Pablo Picasso.</td><td>Description of the class.
Ss will be sitting in groups for the explanation</td></tr>
</table>

	
Materials: notebook, pencil etc. Collage examples **link** shorturl.at/lDEX6 - shorturl.at/kqAOX	
Evidence of outcomes: relate images with actions.	
My body, my habits	**Duration: 35 minutes**
Description of the activity: In groups of 4, Ss draw the silhouette of a partner and then create a collage about healthy habits with images from newspapers and magazines. For example, someone reading on the head, someone running on the legs, an apple on the stomach.	**Description of the class** Ss sit in groups for explanation and development of the activity
Materials: Big white poster, newspapers, magazines, scissors, glue, pencil, colors.	
Evidence of outcomes: understand the importance of healthy habits for the body and mind.	
Presentation stage	**Duration: 30 minutes**
Description of the activity: Ss present their collages to the class, explaining the relation between the images and the body parts and how those constitute healthy habits.	**Description of the class** Ss sit individually. Meanwhile, they are presenting by groups.
Materials: poster previously created	
Evidence of outcomes: produce short sentences.	
Creating a cartoon	**Duration: 40 minutes**
Description of the activity: Ss will receive the template of a cartoon with some sentences that describe bad and good habits. They will draw said habits using pointillism for the bad and colored pencils for good.	**Description of the class** Ss sit individually for the creation of the cartoon
Materials: Template https://drive.google.com/file/d/1hJ4E0y9OGQ74eiRE1ieQx3bdfpAmcF3Z/view?usp=sharing (See Appendix C)	
Evidence of outcomes: understand sequences related to habits and routines.	
Gallery tour	**Duration: 30 minutes**
Description of the activity: Teachers will display all the cartoons around the classroom. Ss will have *"I like"* and *"I dislike"* emojis. There will be a tour where they paste the *"I like"* and *"I dislike"* emoji below the cartoon while saying the sentence, and some of them will be randomly asked what they like or not about the cartoons.	**Description of the class** Ss walk around the classroom.
Materials: Ss cartoons, printed Like and dislike emoji.	
Evidence of outcomes: understand sequences related to habits and routines.	

Chapter 5. Preliminary results, Discussion, Pedagogical Implications, Limitations, and Further Research

This final chapter discusses the results obtained after the application of the syllabus from the first cycle. The organization of the preliminary results reveals three main categories. The first answers how could Arts-Based Teaching foster creativity in an EFL class? From this question come to light the three creative dimensions: combinational, exploratory, and transformation thinking. The second relates to the impact of the method on students' language development. The third enables the influence of the creative dimensions in the EFL process. It concludes with a synthesis of the critical elements that allow us to continue with the second cycle.

Then, it moves to the presentation of the discussion, pedagogical implications, and limitations joined as one sub-chapter since we could not apply the second cycle of the action research. It comes from the literature review, preliminary results, and syllabi based on the two previously mentioned. The section will have a similar distribution from preliminary results since its organization depends on each construct relationship. Finally, the chapter discusses future research and outliers to discuss a method that may positively impact the language teaching practice and creative development.

5.1 Preliminary results

5.1.1 Arts-Based Teaching fostered creative dimensions in a second-grade EFL class.

- *Combinational thinking*.

  Lessons 1, 2, 6, and 7 demonstrated how second graders expanded or produced ideas by combining old and new concepts, these new ideas constructed unusual relationships to deliver authentic solutions. For example, in lesson 1, the old concept was the *vocabulary of feelings* learned in previous sessions; the new knowledge was *listening*

to Mozart's symphony. This process permitted children to expand the old concept and relate it to themselves, expressing new happiness, sadness, or shame (Image 5 and 6).

Image 5 Combinational thinking example

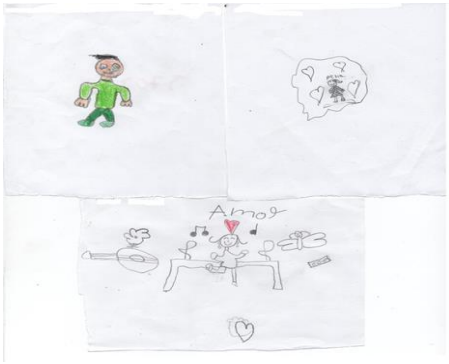


Image 6 Combinational thinking example



Another example was lesson 2 artifacts, introductory concepts related to *shapes and colors*, new concepts to *animals.* Students created posters using a composition technique with geometric figures (Image 7). In the process, we could see that emoji's use helps develop visual literacy (Image 8).

Image 7 Combinational thinking example



Image 8 Combinational thinking example



- *Exploratory thinking.*

Students' outcomes in lessons 4 and 9 displayed existing rules to discover all the possibilities in a current space using analogous thinking. For instance, in lesson 4, we

gave the learners a structure adapted from Holmes and Moulton (2004) to write a poem about the weather (current space). Besides, they had prior knowledge of weather elements (some possibilities). Students applied exploratory thinking since the vocabulary was coherent for each line and the poem's overall structure (Image 9).

Image 9

Exploratory thinking example

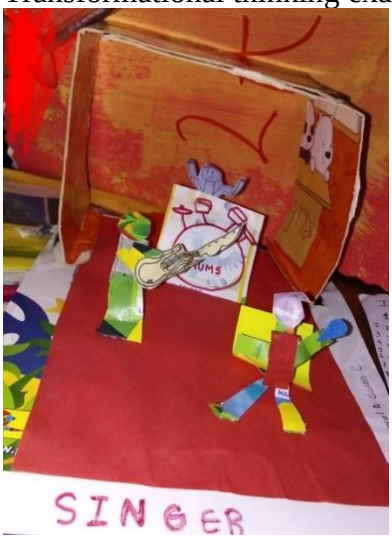


A different illustration was lesson 9; the *current space* detailed the English language's recent topics; on the other hand, the *possibilities* were the cubism's artistic expression. Learners worked cooperatively to create a poster, including English expressions in the oral presentation and cubism as the artifacts or production (see Image 4).

- *Transformational thinking.*

Task 7 main objective was for students to re-create with different materials the place they want to work in when they grow up. One student imagined a stage in 3D (Image 10) that altered the rule of an otherwise 2D-intended activity.

Image 10
Transformational thinking example



5.1.2 Arts-Based Teaching – English Language

Art helped as a means to present the language to the second graders, and they used art forms to demonstrate language knowledge. Illustrations, literature, and poetry allowed recognizing grammar structures (Image 9). Visual arts enriched vocabulary due to the variety of words used to understand, explain and describe a painting (Image 4). Music played a vital role in understanding and rehearsing phonetics. Finally, artifacts elicitation moved students towards oral production, which included prior levels, phonetics, vocabulary, and grammar to produce speech.

5.1.3 Creative dimensions – English language.

Since creativity and language were presented as a system -as explained by Tudor- students could develop the language creatively. In combinational thinking, they had gained words, sounds, and structures that they could remember the next day; then, they used this knowledge to create a new idea. Students understood specific language rules (pronunciation, vocabulary use, and grammar) in the exploratory dimension to try every language possibility without leaving this set of rules. Finally, in the transformational dimension, learners would

transform language creatively, analyzing how some rules are broken to create new, diverse and engaging learning.

Lastly, Arts-Based Teaching fostered creative dimensions in a second-grade EFL class at three levels. First of all, combining previous English language concepts with new ones linked to art. Second, by exploring the language system through many art forms. Third, learners transformed the set rules, although at the art level, not at a language level; therefore, second cycle activities should allow children to transform language creatively while maintaining the balance between art and language content. Finally, arts and the creative dimension permitted students to learn the language systematically (from phonics to vocabulary, grammar, and discourse).

5.2 Discussion, pedagogical implications, and limitations

The outcomes of art fostering creativity were favorable to the objectives of the inquiry. The first cycle's proposed activities lead to combinational and exploratory thinking development, despite the first syllabus being a pilot one. We understand that creativity and art need rules inside the language class to integrate them successfully. Nevertheless, this set of rules cannot be too restrictive; otherwise, there will be no room for their creative dimensions and language development. For example, in Lesson 4, we tended to feel that the structure provided did not allow students to use the language creatively. Instead, we thought they were only filling the gaps from a vocabulary list.

On the other hand, as Teachers-Facilitators, we cannot leave an activity completely free because students need assistance understanding a foreign language, particularly considering their context (age, grade, public school). Furthermore, it is essential to state that the mentioned rules may vary according to students' language level and context. Finally, few activities explored the

transformational thinking dimension in the first cycle. The second cycle required better planning so that transformational thinking happens while impacting the students' language and not only their artifacts or production,

In terms of language learning, Arts-Based Teaching also displayed some positive results. We could evidence confidence in students' oral production when presenting their artifacts and learning new vocabulary. However, we realized that some activities or art forms might not correctly work alongside the topics. For instance, we had to present the weather lesson twice since we evidenced at first a lack of comprehension on students. They quickly forgot the new vocabulary, and since we do not have seasons in Colombia, they could not relate their prior experience to new knowledge. Thus, we had to redesign the activities and repurpose every material to convey the content successfully. The latter implies that sometimes it may be necessary to plan the art activities again to match the language content and not the other way around.

Moreover, the study's generalizability comes from governmental criteria, goals, and structure application for lesson planning. Although the context may vary, we understand that the Colombian context is widely different from a first-world country, thanks to our theoretical foundations. Therefore, we recommend matching students' every need to make the learning experience as efficient as possible. To conclude, some activities mainly focused on language or arts during the first cycle instead of balancing both of them. Therefore, it was essential to plan the activities more integrally so that art and language aspects act as the second syllabus's goal and future planning.

Finally, in some activities, students could use the language creatively through different art forms. Students like to participate with topics or vocabulary they already know, which can prompt creativity when explaining or presenting their artifacts. They felt very engaged in activities where

they could use prior knowledge (movies, music, paintings they recognize) and are more likely to use in context the target language. Besides, creativity must be strongly linked to language and not merely to art since it is a common misconception about creativity being exclusively an artist dimension. We should encourage students to combine, explore and alter the language system through the method. Teachers should also use it creatively while we convey the language content.

5.3 Future research - Outliers

We propose some further investigation topics that seemed to provide positive results in the second graders' development. These topics emerged in the discussion of the literature and were slightly evident during the class. Although culture, cooperative work, and self-expression were not the primary constructs of our monograph, they may contribute to the method's future investigation.

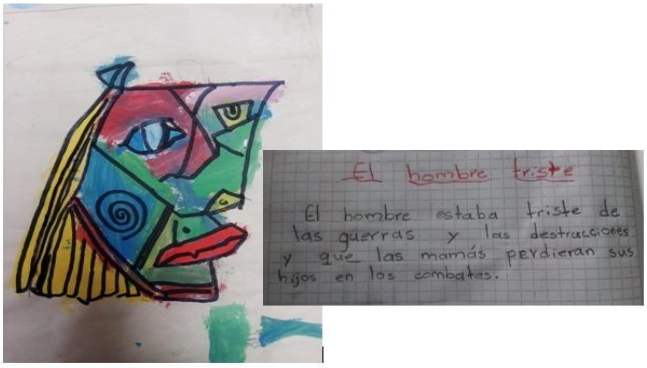
- *Culture*

Arts enabled students to understand, give meaning and express their cultural reality. For example, in lesson 1, Mozart time, a child drew an airplane pursuing a race car. Then, he explained how Mozart's melody reminded him of war movies, where there are always persecutions. Aforementioned, there were contexts and meanings regarding violence and consumerism present in the mass media. In lesson 4, let us write! Some children freely chose war and consumerism imagery found in newspapers and magazines. The current cultural situation shapes students' way of seeing the world. In lesson 5, whom I want to be, 9 out of 14 male students wanted to be police officers to "catch bad guys, to fight against evil, and to put them in jail," among other descriptions. The latter matches the standard view of police officers as heroes or role models inside the society, mainly fostered in male individuals.

Additionally, these cultural expressions let children go beyond. Some of them recognized and talked about their culture, and they did not feel attracted by war. Instead, they were sad about the situation and proposed a change. In Picasso's lesson 9, some children gave a title and accompanied their drawing with short writing. Hombre triste – a student's painting- expressed a child's dissatisfaction with war; they could understand some mothers' feelings of horror and anger during the war. Some others proposed to change the world through art, or "dialogue" as the best way to express discontent instead of violence (see image 11).

Through the method, more profound levels of children's interpretation came to light. Teacher-researchers were able to establish complex conversations about recurrent and fundamental topics that persist in Colombian culture. Therefore, the method can prompt a level of understanding that goes beyond language aspects. It allows to face and brings otherwise multifaceted concepts that should be discussed inside the classroom as an exercise of historical memory. Native art forms such as literature, typical and regional music, and poetry should encourage the events that need to be remembered and discussed to be avoided, such as the violence in Colombia, corruption, or different political landscapes.

Image 11
Child's interpretation on war



- *Cooperative work/ participation*

There was an enhancement in students' cooperative work, evidenced in some lessons. For example, 6 -*my classmate, my partner*- students gave themselves roles to create their posters and showed better results than those who did not cooperate. Moreover, *Maria goes to the school's* lesson final stage; students help each other organize the school supplies and elements inside the big backpack pasted on the wall. However, every activity having cooperative work allowed individuals' essence and perspective into the outcome. In *Picasso,* for instance, children drew a mansion where each one of them structured a different room that they would like to have in their future house. Finally, cooperative work motivates students to help others, self-assigns roles for better results, and allows individuals' wills in the final product.

- *Self-expression and recognition*

Arts has been a medium of self-expression and recognition. The method Arts-Based Teaching has allowed us to observe students' emotional development. For instance, in lesson 1, some drew or wrote about happiness, while others highlighted love, shame, or sadness. The activity *Whom I want to be:* prompted children to think about their future; the responses showed that they first recognized their likes and dislikes and then placed themselves in the future. This activity also evidenced students' idealization of helping others to construct a better society. *Picasso's* activity enabled students to be free and express their ideas and thought without limits as a girl wrote, *"yo dibujo la mejor version de mi, lo que siento dentro de mi y yo siento que soy libre*." During the English class applying Arts-Based Teaching, students could express their feelings and emotions.

To conclude, the inquiry shows the broad spectrum of dimensions that this method covers when applied inside the English Language classroom. It leaves open possibilities for future

researchers and our research as pre-service or in-service teachers. It ultimately prompts an invitation for teachers to embrace their creativity and motivate students to use and develop theirs.

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Content of Tables and figures

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TABLE 6……46

FIGURE 1……13

FIGURE 2……30

Appendix A: Likert Scale

Choose the option that relates to your opinion.

1. I like music, painting, dancing or acting during my English class.

1 Strongly disagree 2 Disagree 3 Agree 4 Strongly Agree

2. How often in your English class do you use music, painting, dancing or acting?

1 never 2 hardly ever 3 occasionally 4 often 5 always

3. I can express my creativity inside the English class

1 Strongly disagree 2 Disagree 3 Agree 4 Strongly Agree

4. How often do you copy your classmates' ideas when developing a task?

1 Not at all 2 Only a little 3 A lot

5. In terms of creativity, during the English class, choose

1 Never 2 Hardly ever 3 Occasionally 4 Often 5 Always

- I feel more analytical now
- I am able to synthesize
- I come up with more original ideas
- I fully develop my ideas
- I can easily solve problems
- I feel more confident in my ideas now

6. In terms of the use of arts during the English class, choose

1 Strongly disagree 2 Disagree 3 Agree 4 Strongly Agree

- I learn better when I draw
- I learn vocabulary easier with a song
- I like when we use acting
- I remember better when I paint
- I prefer painting/drawing to dance or sing
- I prefer dancing/singing to draw or paint
- I understand better when I see images

7. I have learned better using more traditional methods (worksheets, repetition, guidebooks)

1 Strongly disagree 2 Disagree 3 Agree 4 Strongly Agree

8. In terms of intensity, I feel nervous when in English class

   1 Mild 2 Moderate 3 Severe

9. When using art in the English class, that nervousness gets

   1 Mild 2 Moderate 3 Severe

10. I enjoy English classes

    1 Strongly disagree 2 Disagree 3 Agree 4 Strongly Agree

Link to the survey: https://forms.gle/eNTzEXLfKbAQVbpj8

Appendix B: Likes and dislikes survey template

Food and Sports
Likes and dislikes

Name: _____ Grade: 2___

Name	Sport	Food	Love	Like	Don't Like	Hate
Example 0 Tania	Soccer		x			
		Carrots			x	
	Walking			x		

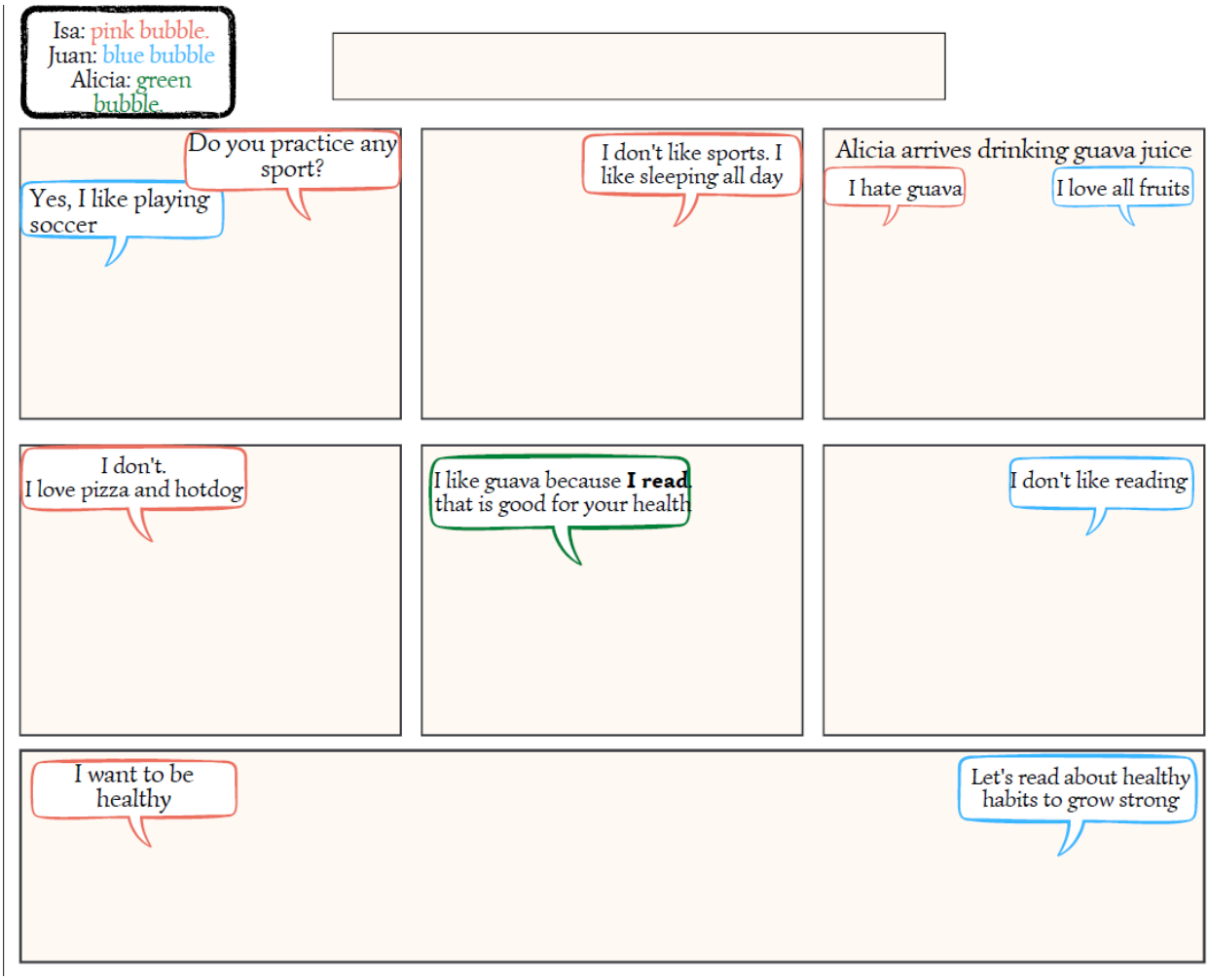
Food and Sports
Likes and dislikes

Name: _____ Grade: 2___

Name	Sport	Food	Love	Like	Don't Like	Hate
Example 0 Tania	Soccer		x			
		Carrots			x	
	Walking			x		

Link: https://drive.google.com/file/d/1zjLg5SltNFtbd7z_U0Hjnjk8YNl7QvBn/view

Appendix C: Comic template



Link:

https://drive.google.com/file/d/1hJ4E0y9OGQ74eiRE1ieQx3bdfpAmcF3Z/view?usp=sharing