



**ARTÍCULO DE INVESTIGACIÓN  
RESEARCH REPORT**

# Arts-Based Teaching in E.L.T.: A Review of Concepts and a Proposal of Integration

*Enseñanza basada en las artes en el aula de inglés:  
Revisión de conceptos y propuesta de integración*

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## ABSTRACT

This article reports a study about the intersection between Arts-Based and English Language Teaching. The literature review and proposal discuss the promotion of creativity in a pedagogical intervention consisting of sixteen sessions, divided into two cycles, that combine visual arts, music, acting, and literature. In the qualitative action research, 35 second graders between the ages of 7 and 9 participated. The findings suggest that Arts-Based Teaching fosters the combinational, exploratory, and transformational dimensions of creativity and enhances English language development. We propose a syllabus that contributes to holistic education. An Art-Based curriculum should promote considerable progress in the creative dimensions which deal with combinational, exploratory, and transformational thinking.

Keywords: Arts-Based Teaching, arts in E.L.T., creative dimensions, creativity, English Language Teaching.

## RESUMEN

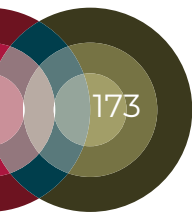
Este artículo reporta un estudio sobre la enseñanza de la lengua inglesa con el método de 'Enseñanza Basada en las Artes' para promover la creatividad. La reseña de la literatura y la propuesta versan sobre el fomento de la creatividad en una intervención pedagógica que consistió en dieciséis sesiones divididas en dos ciclos que combinaron las artes visuales, la música, la actuación y la literatura. Esta investigación-acción cualitativa tuvo lugar en un colegio de Bogotá, con 35 estudiantes de segundo grado entre los 7 y los 9 años. Los resultados indican que la enseñanza con las artes promueve las dimensiones creativas: combinacional, exploratoria y transformacional que, además, desarrollan la lengua inglesa. Proponemos un syllabus para una educación integral esperando que un currículo basado en las dimensiones creativas contribuya al desarrollo del pensamiento combinacional, exploratorio y transformacional de la creatividad.

Palabras claves: Artes en la enseñanza del inglés, creatividad, dimensiones de la creatividad, Enseñanza Basada en las Artes, lengua inglesa

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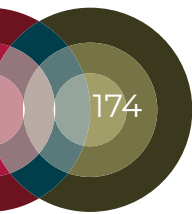
## INTRODUCTION

Language education comprehends a variety of methods and approaches that stress comprehension, contextualization, and communication. Chi (2017) claims 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 purposeful use of artistic skills, processes, and experiences to foster learning in non-artistic disciplines and domains, can contribute to creativity. The authors noted that the arts receive little recognition in teaching, and some schools seem unaware of their potential, despite the widespread practices with images, songs, or literature.

There is some recent literature on the connection between Arts-Based Teaching (A.B.T.) and creativity, an essential 21<sup>st</sup>-century skill. 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 innovating in the second language acquisition (SLA). Smithrim & Upitis (2005), citing Oreck (2002), Reimer (1970), and Iwai (2002), believe that fine arts can meet students’ needs regarding creativity. It can improve students’ aesthetic, socio-emotional, socio-cultural, cognitive skills, and academic development. Nevertheless, over the past century, the arts supported pedagogy.

Furthermore, the integration of arts in the EFL classroom contributes to resourcefulness and ingenuity. For instance, Tin (2013) discusses how E.L.T. should not limit itself to expressing known ideas but original ones by transforming regular tasks into creative ones. For Birgili (2015), creativity development deals with synthesis, articulation, and imagination to prompt analysis and open-mindedness. Birgili (2015) proposes three dimensions of creative thinking which we complemented with Tin’s (2013) categories. First, the *Combinational Thinking/Articulation Dimension* deals with producing ideas or knowledge by combining new and old concepts. Second, the *Exploratory Thinking/Synthesis Dimension* helps determine the possibilities through analogous thinking using small existing rules. Finally, the *Transformational Thinking/Imagination Dimension* significantly alters current space rules while connecting reliable thoughts.

In line with the literature reviewed, this inquiry positively impacted how children exercise and enhance their creativity while acquiring another language (L2). Therefore, we seek to respond to two questions: *How can Arts-Based Teaching foster creativity in an L2 class? and What is the impact of Arts-Based Teaching on language development?* For doing so, we analyzed the effects of the method Arts in ELT on creativity through artifact elicitation. This paper describes the problem evidenced at the school, the research method, and the data collection instruments. It explains

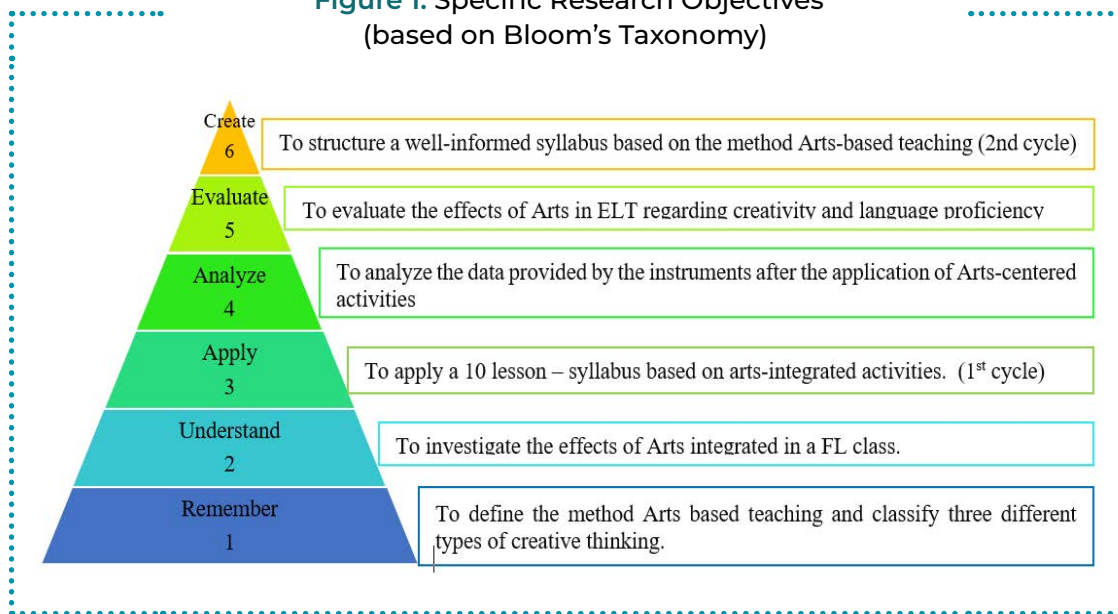


the pedagogical intervention process and discusses the results found, organized according to each of the research questions. The article closes with the discussion, suggestions for further research on the method, and pedagogical implications. For the sustainability of the project, the authors conducted a second cycle when on-site classes started.

## METHODOLOGY

The authors opted for a qualitative methodology to discuss “how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experience” (Merriam & Tisdell, 2016). The qualitative aspects of the inquiry were appropriate because arts link experiences (e.g., aesthetical, spiritual, academic) to practice. On the other hand, action research was about what practitioners did in practice (Bradbury, 2010). Action research allowed us to take ownership of teaching since we worked directly with the pupils without the headteachers as intermediaries (O’Connor, Greene, & Anderson (2006). We saw the necessity to structure a syllabus drawing on theories, literature, research reports our diagnosis, and the results of our study. Bloom’s Taxonomy guided the formulation of objectives and methodology (see Figure 1)

**Figure 1: Specific Research Objectives**  
(based on Bloom's Taxonomy)



This should be changed for: The study took place at a school located in the northwest of Bogotá with the participation of two second-grade groups of 35 boys and girls between 7-9 years old. Research cycle took ten sessions in blocks of 100 minutes.

The authors identified problems of lack of creativity and innovation. The headteacher had difficulties getting pupils' attention. Often, they started an assignment but ended up doing unrelated activities such as chatting, playing, or even walking around the room. The excerpts from teachers' observations before and during the practicum exemplify the problem.

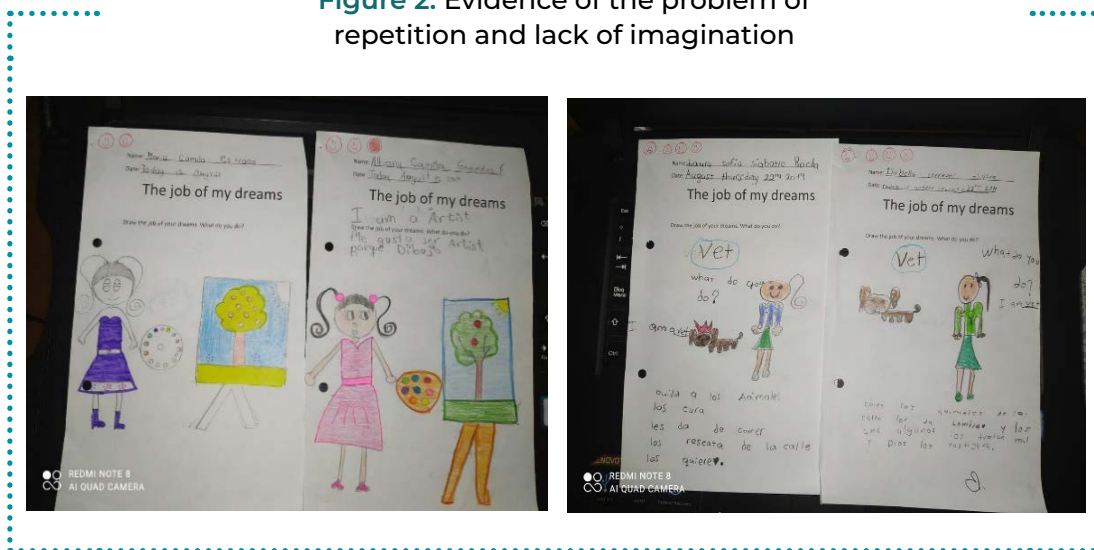
*Authors' Journal entry # 1. Students are very demotivated; they are always looking up to the sky or through the window. One of them is creating a false gun and "shooting his partners," two girls are gossiping, and another is eating. Few are paying attention.*

*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.*

*Authors' Journal entry # 6. Students do not know how to listen to others, they want to speak all the time, but they do not care about other students' reflections or stories. There was confusion 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.*

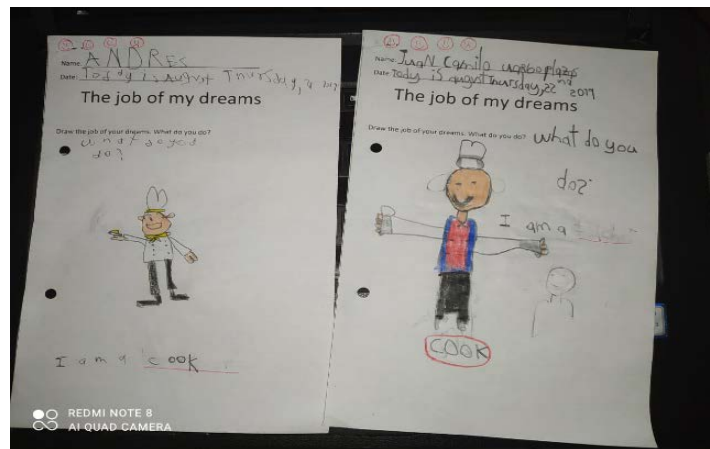
We also could mark a lack of innovation and creativity in the children's productions. This led to low attention spans and disengagement convincing us of the need to introduce tasks that required more than a reproduction of language patterns (Figures 2 and 3) but demanded creativity.

**Figure 2.** Evidence of the problem of repetition and lack of imagination



There were repetitive tasks that did not prompt communicative or critical thinking skills, which would affect second graders' engagement. We found the situation worrying since the skills mentioned show a connection to human beings' integral development.

Figure 3. Children copied ideas or repeated their partners' work

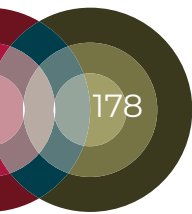


The authors found a gap while revising the literature and recent research studies. There is scarce documentation on the A.B.T. to inform the structuring of an L2 syllabus. On the other hand, there is no apparent connection between A.B.T. with creative development. Further studies should conceptualize Art-Based Teaching supported by empirical evidence. Table 1 offers readers a description of the research procedures and instruments that the authors used to address the problem identified and fill the literature gap.

Table 1. Description of the research procedures and instruments

Definition	Overall purpose	Application	Expected results
<p><b>Likert Scale</b></p> <p>"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)</p>	<p>The questionnaire helped understand the learners' views on arts application to develop creativity. Its design included mostly ordinal and ratio scales</p>	<p>The questionnaire applied to the second cycle.</p>	<p>To measure students' (Ss) attitudes, opinions, and feelings towards Arts-Based Teaching and creativity. (Appendix A)</p>

Continue...



<p><b>Observations</b> It involves taking notes and recording information on the behaviors observed that are relevant to the research questions. It usually has two categories: <i>structured observation and unstructured observation</i> (Dudovskiy, 2019).  Chi (2017) proposes two types of observations: In the role of the researcher (TR), you observe Ss' development. In the facilitator (TF), you help and guides Ss learning.</p>	<p>The authors could get a broad view of Ss' development and outcomes.  It guided the process, making teachers part of it rather than separating them from it.</p>	<p>The authors observed learners' performance related to the construct <i>arts and language development</i>.  The authors highlighted the problems, outcomes, Ss' reactions, and commitment.  As a T.F., authors helped Ss with their achievement of communication and language use.</p>	<p>In both roles, teachers recognize problematic areas. E.g.,  <i>Structured Observation:</i>  1. 35 learners. 2. I used Information and communications technologies (ICTs) 3. Ss did not finish the task.  <i>Unstructured observation:</i> Ss were very demotivated; they always looked up to the sky or through the window. One of them was creating a false gun and "shooting his partners," two girls were chatting, few of them were paying attention.</p>
<p><b>Fieldnotes</b>  They relate to observations, which could be considered a direct result of the latter.  For Schwandt (2015 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."</p>	<p>T.R. considered:  <i>Descriptive information provided objective</i> insights into time, space, and other factors that may affect the method's implementation.  <i>Reflective information</i> consisted of their insights, ideas, and concerns about the method used in class.  Both allowed TRs to enhance the planning and execution of the inquiry.</p>	<p>From observations and daily practice, TR took notes of salient aspects of classroom practices.  First, registered the setting, materials, time, space, and number of children. Then, noted the highest and lowest points of the implementation of each activity planned for each session.  The collected insights served to understand engagement, enhancement in language use and creativity, and T's performance.</p>	<p>Field notes provided evidence of progress in language development or other issues.  For instance, most Ss displayed a more confident attitude when describing the painting they created.  "They were encouraged to be as creative as possible using colors and shapes studied up to this point" (teacher's notes on the Picasso lesson).  It also highlighted participants' and teachers' experiences related to the pedagogical intervention.</p>
<p><b>Elicitation of Artifacts</b>  "Artifacts served as the alternative to ask questions about some artifacts like physical and visual works that participants craft" (Douglas, 2015).  In artifact elicitation, participants answer questions about artifacts (physical, virtual, among others.) that they have previously created and brought to an interview.</p>	<p>TR used artifacts elicitation since "it can serve as a buffer to make the participants feel less upset when they are stating sensitive topics." (Douglas, 2015). Participants presented a topic with the related material, enabling them to express complex emotions that the arts exposed.</p>	<p>Ss took ten or more sessions of the implementation (e.g., creative, and arts-based activities.)  Ss presented their work following the guidelines provided and using the expected language items.</p>	<p>Participants presented their work with less anxiety than might provoke speaking an L2 without the prompt artifacts provided.  They analyzed their production.  They assessed the pedagogical implementation (e.g., Arts-Based and creativity).</p>



**Figure 4.** Examples of artifacts after Picasso's work

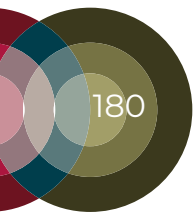


**Note.** students presented their insights and used the L2 tackled in this task

After five months, we implemented Arts-Based Teaching tasks for they provide creative and critical-inducing thought. The unit of analysis was the artifacts created by participants/artistic and communicative outcomes which included posters, paintings, drawings, and written texts, among others that were shared. Table 2 describes the timeline.

**Table 2.** Schedule of the Application of Instruments

Week	Observations		Fieldnotes	Artifacts Elicitation	Likert Scale
	T.R.	F			
Week 1	✓		✓	✓	✓
Week 2		✓	✓		
Week 3	✓	✓	✓		
Week 4		✓	✓	✓	
Week 5	✓	✓	✓		
Week 6	✓	✓	✓	✓	
Week 7	✓		✓	✓	
Week 8	✓	✓	✓		
Week 9		✓	✓		
Week 10	✓		✓	✓	✓



Our proposal's vision of the curriculum is "what actually goes on from moment to moment in the language classroom" (Nunan cited in Tudor, 2001, p. 29). It sets objectives, and the classroom is where we pursue these objectives in a controlled and focused manner. Thus, our first cycle syllabus (see Appendix B) comprises ten lessons. Each class describes procedures, the average time of the activities, the objectives regarding creativity, language, and the outcomes.

After implementing the first syllabus, we created the second cycle program (see Appendix C) based on preliminary results and data analysis. It took into account the Ministerio de Educación Nacional (M.E.N) guidelines, standards (M.E.N, 2006), and the suggested curricula (M.E.N, 2016). The syllabus contains three modules, each one divided into two lessons for a total of six sessions. Each class was built on prior knowledge with a sequential organization so that every task becomes purposeful. The chart displays first, the leading art form used in each module. Then, it shows the creative dimension, and third, a general description of each task and time.

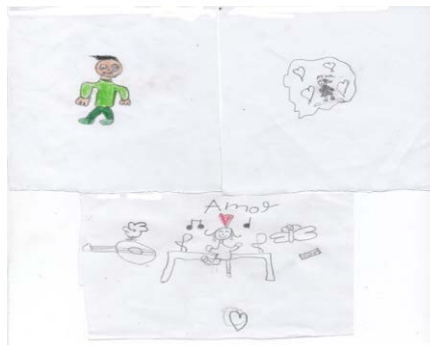
## PRELIMINARY RESULTS

The organization of the preliminary results revealed two categories. The first answered how Arts-Based Teaching fostered creativity in three creative dimensions: combinational, exploratory, and transformational thinking. The second related to the positive impact of the method and creativity engagement on tutees' language development.

### ARTS-BASED TEACHING FOSTERED CREATIVE DIMENSIONS

**Combinational Thinking.** Lessons 1, 2, 6, and 7 demonstrated how the children expanded or produced ideas by combining previous and new concepts. Innovative ideas constructed unusual relationships to deliver authentic solutions. For example, in Activity 1, the previous concept was *feelings*; the new one was *listening to Mozart's symphony*. This process permitted children to expand concepts and relate them to themselves, expressing new emotions such as happiness, sadness, or shame (Figures 5 and 6).

Figure 5. Combinational thinking example Figure 6. Combinational thinking example

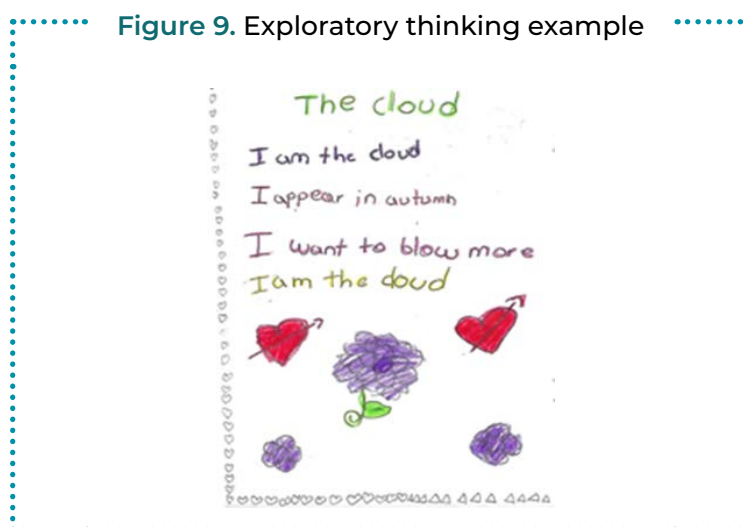


Another example was task 2. Artifacts display previous concepts of *shapes and colors*, and the new ones are *animals*. The pupils designed posters with geometric shapes (Figure 7). In the process, as Donaghy and Xerri (2017) suggest, we noticed that emojis supported visual literacy (Figure 8). Pupils acquired words, sounds, and structures that they could recall easily.

Figure 7. Combinational thinking example Figure 8. Combinational thinking example



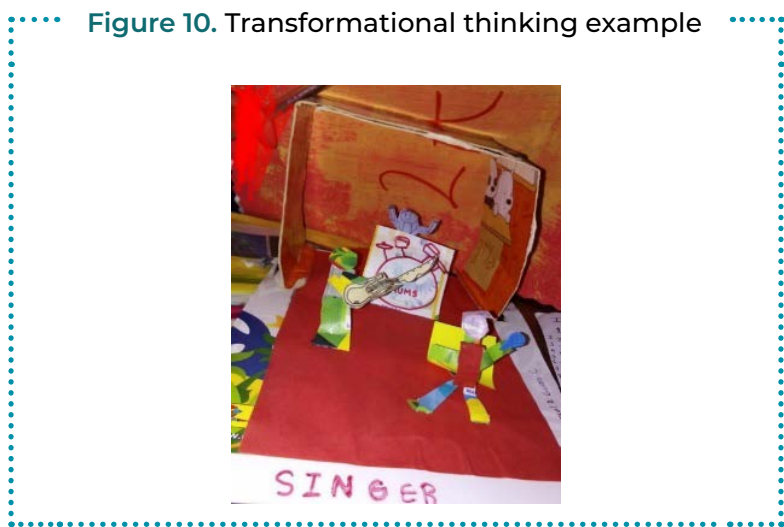
**Exploratory Thinking.** Participants' outcomes in lessons 4 and 9 displayed existing rules to discover all the possibilities in a current space using analogous thinking. Pupils understood specific English rules (pronunciation, vocabulary use, and grammar) to try every language possibility without leaving this set of rules. For instance, in task 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 succeeded in applying exploratory thinking since the vocabulary was coherent for each line and the poem's overall structure (Figure 9).



A different illustration was lesson 9; the *current space* detailed the English class's recent topics; on the other hand, the *possibilities* were 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 Figure 4).

**Transformational Thinking.** Task 7 main objective was for second graders to re-create the place they want to work in when they grow up with different materials. One child imagined a stage in 3D (Figure 10) that altered the rule of an otherwise 2D-intended activity. Therefore, as Reem et al. (2019) suggested, art-related activities played an important role in freeing up the imagination and unlocking the potential for more creative expression. Nevertheless, for future

applications, learners would transform language creatively, breaking some rules to create new ones, diverse and engaging learning

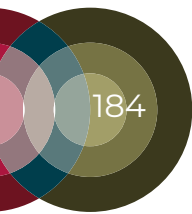


## ARTS-BASED TEACHING AND CREATIVITY IMPACT ON THE ENGLISH LANGUAGE

Art-Based Teaching and Creativity helped to present the language to the second graders, and they used art forms to demonstrate their knowledge. Illustrations, literature such as Terrades, Talagrand, & Auger (2007), and poetry allowed the recognition of grammar structures and the development of language competencies (Figure 10). Comparable to Menasseri-Ronchini, Jalila (2014), and Takaya (2016), through visual arts, participants showed advancement in English proficiency and understanding of the world around them (see Figure 5).

Furthermore, music played a vital role in understanding and rehearsing phonetics. Besides, as in Kusnierek (2015 and 2016), the implementation of music and role-play-based syllabi led to students' enrichment in speaking and vocabulary skills. Artifact elicitation enriched English communication (Barrios Rodriguez & Pinzón Tovar, 2016; Reem, Luma, Khaled, & Anderson (2019).

For Albert (2006), some of the features of language proficiency are inversely proportional to creativity. With Arts-Based the creative dimensions enhanced L2 proficiency. We concur with Reem et al. (2019) who signaled that "there is a potential significance of creativity and arts with



language learning.” Nonetheless, activities should allow children to transform language creatively while maintaining the balance between art and L2 content. In brief, the arts-based and creative dimensions permitted pupils to systematically learn the language integrally from phonics to vocabulary, grammar, and discourse.

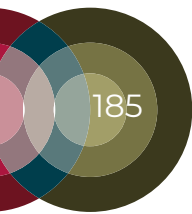
## DISCUSSION

The results of the method application to foster 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. Moreover, as Iwai (2002) and some other scholars contended, the method evidenced enhancement in other students’ dimensions. However, we do not consider those variables since they were not part of the inquiry but outliers.

We understand that creativity and art need rules to be followed 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. It is essential to state that the mentioned rules may vary according to students’ language proficiency and context. Finally, a 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,

For language learning, Arts-Based Teaching also contributed to positive results. We could evidence students’ confidence during oral production when presenting their artifacts and studying new vocabulary. However, we realized that some art forms might not correctly work alongside the topics. For instance, we had to present the weather lesson twice, since the first time we evidenced students leaving the class without any new knowledge. 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. As an implication, sometimes it might be necessary to re-plan the art activities to match the language content and not the other way around. We also evidenced that some activities during the first cycle firmly focused either on language or arts instead of balancing both. Therefore, it becomes essential to plan the activities more integrally so that art and language aspects act as the second syllabus’s means and end.

Finally, in some activities, students could use the language in context through the different art forms. Students like to participate with topics or vocabulary they already know, and it could



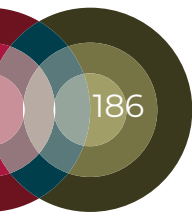
prompt creativity when explaining or presenting their artifacts. They felt very engaged in activities to use prior knowledge such as movies, music, or paintings they recognize. Besides, creativity must be strongly linked to language and not merely to art since it is a common misconception that creativity is exclusively an artistic 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.

### FURTHER RESEARCH

For the second cycle, the authors plan six sessions in blocks of 100 minutes using different arts for content development, explanation, and participants' production (see Appendix C). Due to the COVID-19 pandemic, the cycle is on hold. To have a consistent means of analysis, we will scrutinize students' artifacts concerning the objectives proposed for each lesson. First, the School P.E.I. and the Ministerio de Educación Nacional (M.E.N) suggested language goals. Transversely, we intend to show the correlation between pupils' creative dimensions mainly focused on transformational thinking development, and the artifact before and after the lesson occurs. Finally, we will apply a Likert scale on the second syllabus implementation to analyze infants' linguistic and creative results (*see table 3*). These responses consider their feelings and perceptions towards the method and their development inside the classroom.

**Table 3.** Instruments' application schedule for the second cycle.

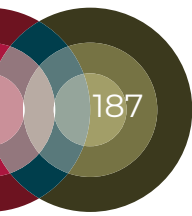
Second cycle					
Week	Observations		Fieldnotes	Artifacts Elicitation	Likert Scale
	TR	F			
Week 1		✓	✓		✓
Week 2	✓		✓	✓	
Week 3		✓	✓		
Week 4	✓		✓	✓	
Week 5		✓	✓		
Week 6	✓		✓	✓	✓



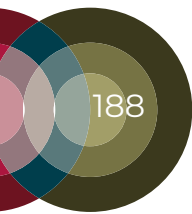
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## APPENDIX A: LIKERT SCALE

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 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

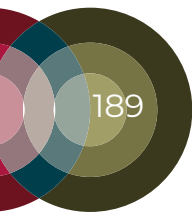
1 Never 2 Hardly ever 3 Occasionally 4 Often 5 Always

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

1. 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

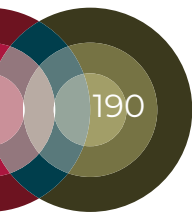
9. When using art in the English class, that nervousness gets

1 Mild   2 Moderate   3 Severe

10. I enjoy English classes

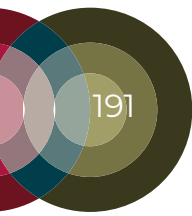
1 Strongly disagree   2 Disagree   3 Agree   4 Strongly Agree

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

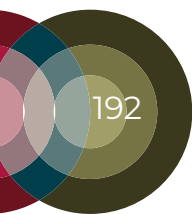


## APPENDIX B: FIRST CYCLE SYLLABUS

Activity	Description	Time	Creative Objectives
<b>Language (Lang) objective:</b> to talk about feelings and emotions. E.g., <b>Student (Ss) Learning Outcomes:</b> identify the vocabulary of feelings and emotions.			
<b>Mozart time Lesson 1</b>	Ss listen attentively to "Mozart's Seventh Symphony."	7 min	To recognize and express feelings
	Ss draw what the music inspires them to do as they hear the symphony	5	
	Volunteers share their drawings and emotions	15	
<b>Lang objective:</b> to learn shapes, colors, and review animals. E.g., <b>Ss Learning Outcomes:</b> Integrate old knowledge into new tasks.			
<b>Crazy shapes! Lesson 2</b>	In pairs, Ss choose geometrical forms to create their favorite animal	25	To perceive simple things in new ways
<b>Lang objective:</b> to talk about the elements of the weather. E.g., <b>Ss Learning Outcomes:</b> illustrate and differentiate elements of the weather from a different context.			
<b>Great colors! Lesson 3</b>	Ss choose among (sun, cloud, or drop of water), they cut the desired shape in a cardboard	10	To perceive old things in new ways/To evoke surprise
	Ss cut some pictures from newspapers and magazines	20	
	Ss paste those pictures on their chosen shape and decorate them	30	
<b>Language objective:</b> to create simple sentences with the weather elements. E.g., <b>Ss Learning Outcomes:</b> Produce meaningful sentences from a given structure.			
<b>Let us write! Lesson 4</b>	Ss follow a structure to write a poem about the weather. Structure <ul style="list-style-type: none"> <li>• <b>I am</b> (Chosen element sun, cloud, raindrop)</li> <li>• <b>I appear in</b> (the season in which the element occurs. Spring, winter, summer.)</li> <li>• <b>I want</b> (action verb+ more), e.g., I want to shine more.</li> <li>• <b>I am</b> (repeat the chosen element).</li> </ul> Adapted from Holmes & Moulton (2004).	30	To generate surprise
	Ss read aloud their poem and explain their feelings regarding the English structure		
<b>Lang objective:</b> to learn some professions. E.g., <b>Ss Learning Outcomes:</b> apply Lang learning to their personal life.			
<b>Whom do I want to be? Lesson 5</b>	Ss draw their ideal job	20	To express feelings about their future
	Ss write about their occupation or profession.	10	

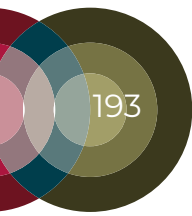


<b>Lang objective:</b> to create simple sentences using jobs' vocabulary and verbs. E.g.,			
<b>Ss Learning Outcomes:</b> revise their learning process and the one from their peers, summarize ideas.			
<b>My classmate, my partner</b>  <b>Lesson 6</b>	Ss make groups according to their chosen job (e.g.,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



### APPENDIX C : SECOND CYCLE SYLLABUS. ARTS-BASED TEACHING SYLLABUS

Module	Art	Creative dimension	Description	Time
1 Healthy Habits	Visual Arts	<b>Lesson 1</b>		
			The first survey (Likert Scale)	10 minutes
		Exploratory Thinking	Vocabulary practice, students (Ss) create their flashcards.	25
			Ss apply a survey about food and sports.	20
			Explanation of a collage.	10
		Combinational Thinking	In groups of four, Ss draw the silhouette of a partner and create a collage with pictures from newspapers related to healthy habits.	35
		<b>Lesson 2</b>		
			Presentation of the collage relating body parts and healthy habits	30
		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
	Ss will have "I like" and "I do not like" emojis. There will be a tour where they share their opinions regarding the cartoons.	30		
2 Environment	Literature	<b>Lesson 3</b>		
			Review of vocabulary through storytelling along with slides to remember the distinction between domestic and wild animals.	25
			Through flashcards, the following endangered animals will present themselves, highlighting their adjectives. (Pink dolphin- Black alligator - Spectacled bear - Carey turtle - Jaguar)	20
		Exploratory Thinking	Ss choose an endangered animal and create a calligram describing actions it can or cannot do. Example Jaguar cannot fly.	25
			There will be a Bingo to practice animals, habitats, and characteristics.	30
		<b>Lesson 4</b>		
			With a Colombia map, we will present river, forest, and house	20
		Exploratory Thinking	Ss choose the habitat where the selected endangered animal lives and create an acrostic using modal verb should.	25
		Exploratory Thinking	In groups of the selected animals, Ss work in a structured poem.	40
	Teachers and Ss assemble the book of their artifacts divided into three chapters (1. Calligrams, 2. Acrostics, 3. Poems)	15		



<b>3 Culture</b>	<b>Music</b>	<b>Lesson 5</b>		
			We will play fragments of Christmas, Barranquilla's carnival, and birthday songs. Ss will guess the holiday that relates to the melody.	15
			We will present some actions and dates that take place during each celebration. (to dance, to sing)	20
		Combinational / Exploratory Thinking	Through a memory game, Ss link each /action (picture) to the corresponding holiday melody (accompanied by a number)	20
		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
		<b>Lesson 6</b>		
		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
			Ss will be divided into groups and will see short videos corresponding to 2 or 3 celebrations (depending on time and number of Ss). Each video will have no voice over, only moments and music related to the celebration	5
			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
		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 final action acted? Ss should answer by saying aloud the sentence in present continuous or using the vocabulary presented	50
	Last survey (Likert Scale)	10		