



Universidad de Valladolid

FACULTAD DE EDUCACIÓN DE SORIA

Grado en Educación Infantil con mención en Lengua Extranjera
Inglés

TRABAJO FIN DE GRADO

**AN EDUCATIONAL PROPOSAL:
USING IMPRESSIONIST ART FOR LEARNING
ENGLISH LANGUAGE AS A FOREIGN
LANGUAGE IN PRESCHOOL**

Presentado por Yaiza García de la Rosa Marco

Tutelado por: Dr. Francisco José Francisco Carrera

Soria, 12 de Julio de 2018

INDEX

ABSTRACT/ RESUMEN.....	2
KEY WORDS/ PALABRAS CLAVE.....	2
1. INTRODUCTION.....	3
2. OBJECTIVES AND COMPETENCES.....	3
3. THEORETICAL FRAMEWORK.....	5
3.1 THE IMPORTANCE OF ART IN THE CHILDHOOD.....	5
3.2 ART IN THE SCHOOL.....	7
3.3 IMPRESSIONISM AS AN APPROACH TO ART.....	9
3.4 THE CONCEPT OF LANGUAGE.....	10
3.5 MOTHER TONGUE AND SECOND LANGUAGE.....	11
3.6 FOREIGN LANGUAGE.....	12
3.7 UNDESTAND AND PRODUCE LANGUAGE; WHEN AND HOW.....	13
4. TEACHING PROPOSAL.....	16
4.1 INTRODUCTION.....	16
4.2 AIMS AND CONTENTS.....	16
4.3 METHODOLOGY.....	17
4.4 ACTIVITIES.....	22
4.5 EVALUATION.....	33
5. CONCLUSIONS.....	34
REFERENCES.....	35
ANNEXES.....	37

Abstract

Through the Impressionism art and this teaching proposal I try to teach vocabulary and specific grammar structures in preschool children. Furthermore, I attempt to improve the critical thinking and the creativity as a tool to develop in a more significant way the acquisition of the English as a foreign language and literacy.

Resumen

A través del Impresionismo y esta propuesta educativa intento enseñar vocabulario y estructuras gramaticales específicas en Educación Infantil. Además intento mejorar el pensamiento crítico y la creatividad como una herramienta para desarrollar de una manera más significativa la adquisición del Inglés como lengua extranjera y la lecto-escritura.

Key words

Impressionism, art education, teaching proposal, EFL, Preschool, creativity, critical thinking

Palabras clave

Impresionismo, arte, educación, propuesta educativo, Inglés, lengua extranjera, Educación Infantil, creatividad, pensamiento crítico

1. Introduction

Nowadays there are no doubts about the relevance of English in the educative system; from Preschool to the University. However in Preschool the efforts from teachers and even from the system are put in other areas like logic-mathematics or literacy while in Primary English is more relevant as it is used as the working language for some subjects.

This is one of the reasons why I put the attention on English as a Foreign Language (EFL) teaching in Preschool mixed with arts. Nevertheless my intention is to promote this foreign language with communicative purposes following what authors like Krashen and Terrel with The Natural Approach and Nunan with the Task-Based Language Teaching (TBLT) (Richards and Rodgers, 2001) stated.

In addition the use of arts, and more specific the Impressionism, bring us the opportunity of working not only English contents, but other contents and skills. The use of active methodologies will articulate all this as they give children experiential-based learning. Corners are the one I have chosen for my teaching proposal as the use of it gives the teacher more flexibility when organizing both, materials and spaces. Hence the individualization principle can be fulfilled.

To sum up, six activities related to all of this are developed to show some ideas exposed in the theoretical framework.

2. Objectives and Competences

Despite it is the last task done during the degree, the importance of the final degree project is noteworthy as it is our opportunity of express the different skills, contents and competences I had get during the degree.

As in any subject, during the fulfilment of the final degree project I have acquired and applied some competences from the degree at the same time as there has been some objectives that has driven my task.

Some of the objectives that have been resent during the development of this project are:

- To analyse contexts and plan the teaching action.
- To do a formative evaluation of the learning.
- To develop curricular documents adapted to the needs and characteristics of the students.
- To be able of thinking about the sense and the purpose of the teaching action.
- To know and comprehend methodologies and strategies of self-teaching.

Some specific contents from the English studies in the Preschool degrees that I have taken into account when writing this document are:

- To be able of express oral and in writing in English (level C1 according to the Common European Framework of Reference for Languages).
- To know the principle of the multilingualism and the multiculturalism when designing bilingual programs in Preschool.
- To master the foreign language (English) curriculum of Preschool.
- To know the main methodological teaching trends related to the foreign language and its application in the English teaching in the different stages established by the curriculum.

Regarding the competences involved during the development of this final degree Project I can mention:

- To know the psychological development of the child during the stages 0-3 and 3-6.
- To know the organization in the Preschool schools and the diversity of actions developed.
- To have the ability of analyse data, comprehend the reality in a critical way and develop a report with the conclusions.
- To know the evolution of the language during the early childhood, to be able to identify dysfunctions and safeguard its proper evolution.
- To recognize and value the proper use of a verbal and non-verbal language.
- To be able of promote the sensitivity towards the artistic expression and creation.

- To know the linguistic, psycholinguistic, sociolinguistic and didactic principles of the language learning, being able of evaluate its development and the communicative competence.

3. Theoretical Framework

3.1 The importance of art in the childhood.

What come to our mind when talking about art? Probably the name of some of the greatest artists, their artwork, or more simple, how worth are the art pieces. But perhaps nothing close to children, their productions, their interpretations, their artistic education. However, the importance of art in the early childhood education is something I should consider.

Although a definition of art would be something remarkable to write in this paper, I am going to focus on one characteristic of any art, its linguistic side. There are no doubts that any art is a kind of language as any artist tries to communicate a meaning, a message, through his or her art (Roy, Baker & Hamilton, 2012).

In addition, art has other elements that have to be taken into account both, when producing and when interpreting. These are the cultural elements, the symbols or the metaphors. They will be used by the artist to encode meanings as well as by the observer who decode meanings. Though these elements are also present in any language, there is a characteristic that makes the difference between a language and art as a language, the aesthetic (Roy, Baker & Hamilton, 2012).

Is art communicating something every time? Not necessarily. Despite art is considered as a language, the artist has not the intention of communicate something all the time. The notion of transmit a feeling, a sensation, an idea, etc., is present when interpreting art (Fontal, Gómez & Pérez, 2015). A language, in contrast, has a clear mission, to be a way of communication. Creativity, not as a concept, but as the skill of creating something new (Benitez Sánchez, 2014) is also something relevant that we can foster through art.

Everything written in the previous lines can be adapted to children. They are artists in the way that they will create draws, pictures, music, etc., with the purpose of transmit or communicate something. However, it has to be taken into account that their productions are going to be simple, yet effective as we, as teachers, can observe the closer reality of the child represented with lines, colours, sounds...

Due to the fact that children are artists, the educative system, or at least teachers, should be prepared to afford that. Art education is something necessary, over all nowadays when the multimedia systems has conquered our lives, bombing us constantly with pictures, videos, songs, etc.

As Marín, Bustamante, Casares, Flores, García, Martínez, Puente y Ruiz (2002) mention, art education is not only to give material (crayons, markers, cardboard, plasticine...) to children. In the same way, is not only the repetition of the same activities like collages or the reproduction of important paintings. It should be a global and transdisciplinary project started from 0 years to 6 years (and beyond, but I focus on Preschool).

But, when thinking about and artistic education for Preschool it could arise a question. Where has to be put the focus, on the communication and expression or on the creation and interpretation? This question has a simple answer, but difficult to put into practice: both. Children will communicate and express through their art, but they have to have the tools and skills to create and interpret (Fontal, Gómez Pérez, 2015).

The exposure to different arts is needed by children to get the tools to create, interpret, communicate and express. Which art is better? None of them. Each art is as important as others as well as every era is important. However the contemporary and modern art have to have a space at class as they are the representation of the world where children live (Moreno Pabón, 2014). As she consider, it is important to know the past of the art, other ways of represent the reality as well as the representation of other realities. However, the art produced from the mid-19th Century, and over all, during the 20th Century and currently.

During art education process we can understand art in different ways (Fontal, Gómez & Pérez, 2015):

- As a creativity booster.
- As a cultural element.
- A vehicle of social cohesion.

In addition, art education can be beneficial for the acquisition of other curricular contents (Fontal, Gómez & Pérez, 2015). First of all, it can be a previous step for literacy. Before reading and writing, children need to develop some kinaesthetic skills that can be worked through art. To read is necessary to know where to look, to identify the symbols and finally give them a meaning. Exactly the same as when they are looking at a painting. In the same way, to write is necessary to have a control on the movement of the hand and the arm at the same time as the child is encoding a meaning through the words written. Painting or drawing the child is going to put into practice the same movements and a similar cognitive process.

Art production by children can also be a way to approach to their feelings, knowing them better and being able to express them better. The last but not the least, art expression can be understood as a game, which is one of the most important elements in the physical and cognitive development of children.

Other benefits can be found on Roy, Baker & Hamilton, 2012, 38):

- Enjoyment.
- Relief of tension.
- Learning about social and cultural issues.
- Development of creativity and thinking skills.
- Enriched expressive skills.
- Self-confidence.
- Personal and social development.

3.2 Art in the school.

The current Spanish curriculum for Preschool has a space for arts, but it is imperceptible compared to the importance given to logic-mathematics, language or the self-knowledge. However, thanks the global nature that Preschool has in what contents

respect, as well as the possibility of work in an interdisciplinary way, art education can be present in almost every content we want to teach.

Perhaps the only problem is to give an answer to the question “How can be art education implemented in the school?”. I think that the best way is through the use of active methodologies and techniques. In the early childhood, children need an active and participative learning as they learn directly from their experiences instead of from other sources like a text or an explanation. Feeling, manipulating, communicating with the others, making mistakes, experimenting, in short, is the way that a child is going to learn. This is the reason why I think that active methodologies should be used.

One would be the organization of the class by corners, understanding them as complement of the main activity or as a specific content (Gervilla Castillo, 2006). In the first situation, children will be free to go the corner they want to do whatever the children and the teacher had agreed before. In the second situation the main activity is done in the corner and some steps or rules have to be followed to promote the learning process.

Gervilla Castillo (2006) takes also into account two more active methodologies: workshops and projects. If we pretend to apply a workshop we have to prepare the class (or other space) for the fulfilment of the activity. The organization of a workshop will affect not only the organization of the class, but probably the organization of the school or some parts of it as the involvement of a large number of children is usually needed. The workshop can be organized part-time or full-time. Finally projects are other way to work in Preschool. We can understand a project as “a work plan with coordinated elements in a natural way, with a unitary sense and a concrete aim; in addition there should be a connection between the individual and the social elements” Barquero (1972) in Gervilla Castillo (2006).

The experiential learning is present in these three active methodologies and this is the reason why I think they should be the chosen methodologies to implement an art education. Through the use of any of those methodologies I can combine any content from the curriculum with artistic elements or contents.

3.3 Impresionism as an approach to art.

During the last paragraphs I have talked about art in general, mentioning paintings in some moments, but now I am going to focus on one artistic movement: the Impressionism. Developed during the late 19th Century and the beginning of the 20th Century, some of the greatest exponents of the Impresionism are Claude Monet, Pierre-August Renoir, Paul Cezanne, Frédéric Bazile or Mary Cassat between others.

The impressionist artists not only tried to capture a landscape or a city with their details. They tried to go beyond this by the expression of the ephemeral moments provided by the light, creating immortal moments in which the spectator can receive the sensations, the impressions of these moments (Smith, 2006).

That is the reason why we can highlight to concepts from the Impressionism: the impression and the sensation (Smith, 2006). The impressions was normally provided by the first ideas arrived to the artist's mind, and as a consequence, to the spectator's mind. Only with the use of the light and not very detailed sketch, the artists were able to present the impressions they had when painting. We can clearly observe this idea in paintings like 'Boulevard des Capucines' or in Impression, Sunrise, both painted by Claude Monet.

The other concept, the sensation is not only what the artists perceive, but also what they felt. Through their paintings they tried to transmit the same sensations they had so the spectator could enjoy both, what the artist saw and felt.

With these two concepts I want to introduce children to the Impressionism, as they are able to verbalize what they see in the painting and what they feel. Of course, the speech is going to be simple, but I do not want to create little art critics. My intention is to use art as a tool to know a foreign language as well as other contents from the curriculum.

I have chosen this artistic movement because it could be simpler for children than others and the use of the light, the colours, the shapes, etc., can be more significant for children, so they can understand better what they are looking to.

3.4 The concept of language

The language is a tool used by all of us in our world. There are about 6,909 languages around the world according to SIL International (2009): the most extensive catalog of the world's languages, generally taken to be as authoritative as any, is that of Ethnologue whose detailed classified list as of 2009 included 6,909 distinct languages.

Halliday refers to language as “constructing human experience” (2003: 275) and he also views language and grammar within linguistic discourse as serving to main purposes – the transmission of knowledge/information and the construction of relationship. He refers to it as “ideational” and as “relational” (p.3)

Considering this, each one of us create a representation of a reality through a language, what produces in us a sense of identity. Now we are going to see different points of view about language and how affects to our sense of identity in the world. Chomsky (1975) refers to language as a mirror of the mind.

“Thus language is a mirror of mind in a deep and significant sense. It is a product of human intelligence, created anew in each individually by operations that lie far beyond the reach of will or consciousness” (1975:4)

It is “Universal Grammar” which, according to Chomsky, accounts for human acquisition of language within such a short space of time. Chomsky defines Universal Grammar as “a system of principles, conditions and rules that are elements or properties of all human languages not merely by accident, but by necessity” (1975:29) (Evans, 2015, p.7-8)

Meanwhile, Vygotsky (1986) argues that the higher order thinking is impossible without language. Vygotsky argues that language-thought comes from the social world, with the intersubjectivity, before penetrating the individual mind. (Evans, 2015, p.33).

We are talking about language and how it is connected to cognition from some

different points of view. But it is important also pay attention if language modifies our way to shape the world. There are many theories about that. We have to consider that these theories come from a lot of different sciences as psychology, philosophy and linguistic.

Within language the formation for this reality is the constitution in concepts. Concepts are formed through the vocabulary and grammar of language and contain sociocultural realities. These realities, formed through language, change from language to language and therefore they cannot be accurately mapped on to each other in translation. (Evans, 2015, p.36)

3.5 Mother tongue language and second language

Regarding to the mother tongue, Yule (1985) defended a significant increase in children in a few years:

“The acquisition of the first language is an interesting process due to the fast process that is involved. When the child goes to Preschool (3 years) is able to use the language in an advanced way. We can call it ‘the faculty of language’ which one every baby seems to born with”.

During the first two years of life a child needs to interact with other language users so this ‘faculty’ is operative in a particular language [...]. A child who has never listened to any language (reproduce and interact), will not acquire it.

It also has a great importance the cultural transmission, the child does not acquire the language in a genetic way, it is learnt in a language context.” (p.200-201).

There have been a lot of researches and investigations about how we acquire the mother tongue language. If we look in an author, the process to acquire the mother tongue language can be very different from another author. This happens because the question “How we acquire the mother tongue language?” it is subject to subjectivity of the investigator. For example, Yule (1985: 204-213) explain the following steps to acquire the mother tongue language:

The stages of the mother tongue acquisition are:

1. Pre-linguistic stage: the babble is produced. This stage starts when the child is 10 months old. The stage is normally divided in three different moments: vocalization, babble and sounding games (trying to imitate the sounds produced by adults).
2. Holophrastic stage: between 10 and 18 months the child starts to talk using simple language units. This stage is characterized by the use of simple concepts referred to quotidian elements.
3. The ‘two-words’ stage: this stage starts normally when the child is 20 months old. In this moment the child starts to combine two words (child chair) to communicate in a significant way. The child, in this moment, is also able to give short answers to questions made by other people. Now the child can use between 200 and 400 words.
4. Telegraphic speech: between the 2 and the 3 years old the child starts to produce a greater number of expressions. The child has the ability to produce sentences.

3.6 Foreign Language

Nowadays children learn a foreign language in Spain’s schools. Languages are very important in our society and because of that schools try to have a good educational program in languages. The most demanded foreign language is English. It has taken an important relevance in schools and it has been introduced there not only in English language subject, also in social science, natural science, art and physical education.

But how children develop and acquire a foreign language? Do they do it in the same way as the mother tongue language? Yule (1985) affirms that:

“Even though is true that a lot of children whose parents speak different languages can acquire a second language in similar circumstances as a first

language, the majority of people are not exposed to a second or foreign language till they are older. In addition, the capability of using a first language cannot be equalised even after years of study of a foreign language” (p. 218).

Yule (1985) adds that the main problem of acquiring a foreign language is because it is normally done during the adolescence or even during the maturity instead of during the early childhood.

This idea is very interesting because when we want to learn a language we spend a lot of time with grammar and vocabulary but we do not interact with people. This is a relevant aspect, because we have to remember that children develop the mother tongue language in order to communicate with other people.

By the proper use of communication children can practice different aspects of the language such as the oral skills (oral comprehension and oral expression) the pragmatics, as the child should adapt the use of grammar and vocabulary to the different contexts, the phonetics, etc.

3.7 Understand and produce language; when and how

The majority of researchers think that the language is a common characteristic of the human being. As this process is developed in a natural way, it is important to know when and how (more or less) is developed because it can help us as teachers to make adequate activities in class. In this way we can follow the natural development of the language and increase this ability in our pupils.

For Yule (1985) the language is a skill developed by children and that have to pass some steps:

“Every child develops the language more or less at the same moment, with the same stages. [...] We could think that a child has the biological capability to distinguish certain linguistic stimulus in different stages during the first years

of live. What this capability of acquisition needs is a constant stimulus from which the child can extract rules from a particular language” (p.201).

As we are talking about the skill of develop the language, we do not have to miss how children imitates the sounds. For this is also important the function of mirror neurons. Chomsky (1988) defends:

“A peculiarity of the language acquisition process is the grade of accuracy with which the child imitates the speaking of the parents. The accuracy of the phonetics goes beyond what an adult can perceive” (p. 31).

But not only the brain ability to acquire the language. The environment is a very important factor that influences to children. A determinate environment could condition the development of a language. And Chomsky (1988) also things that the environment determinate the level of language that the children can acquire:

“The language learning is not something the child does; is something that emerges in the child who is in the appropriate environment [...] The envirnment determines the way in which the parameters are fixed to the universal gramar, producing different languages (p. 108).

In 1970 Genie, a girl who was 13 years old was discovered in her father’s house tied in a chair. She had been in this way since she was a child. As her family had never talked with her, she only snarled and did not make any sound seemed to a normal language. With this case, we see that Chomsky had not got the reason when he said that language is an innately ability of human beings.

Genie had passed the “Critic Moment” to develop a language without the stimuli from the environment and because of that she always has a grave problem with language and did not develop it correctly.

If the environment is so important when we are learning a language to acquire it, we have as teachers to promote a comfortable environment in the school and in the

classes that make easier the communication in English.

Something as “Bubbles of English communication” in schools that make easier the acquisition of English giving to children some different situations and context to practice the English language.

Despite of the importance of the environment, the acquisition of a foreign language, or any language, could not be possible without an important concept, input (Ellis, 2017). The input can be understood as the language that the child listens to and observes in the use that adults do. The input at class is provided by the teacher, who is the person that knows the foreign language. This input has to be significant so the child observes the possible uses of the language and start to assimilate the different elements.

This input has to be provided in real communicative situations, not in isolation. This is the reason why methods like the Natural Approach, the Total Physical Response or the Task-Based Language Teaching are more appropriate to present the input to the children (Richards and Rodgers, 2001).

An interesting concept presented by Ellis (2017) is the ‘Motherese’ for the acquisition of the mother tongue. This is the kind of language that a mother uses with the baby during the first week/months of life. The ‘Motherese’ presents a more simple language, using a short range of vocabulary as well as a simple grammar at the same time as the phonetics are exaggerated. The functions of the ‘Motherese’ are (Ellis, 2017: p. 130):

- An aid to communication.
- A language teaching aid.
- A socialization function.

As the Natural Approach, developed by Krashen and Terrel, support the idea of the existence of certain parallelism between the mother tongue acquisition and the foreign language acquisition, I would like to present the idea of the use of the ‘Motherese’ during the first moments of the foreign language exposure, so that children can acquire in an easy way some elements of this language, always bearing in mind the input.

4. Teaching Proposal

4.1 Introduction

On the previous pages I have written about some benefits of an artistic education in Preschool. How this can help to get not only knowledges and skills relate to art but also others related with different contents of the curriculum.

I have also explained how the mother tongue is acquired by children during the early childhood as well as some elements we should consider when teaching and learning a foreign language.

Because all of that, in the following pages I am going to develop a teaching proposal with two main objectives: design a brief artistic education proposal through the use of an active methodology and the use of the English as a Foreign Language (EFL) as the tool to get both, artistic knowledge and linguistic skills as well as other curricular content.

This proposal is going to be articulated mainly by two communicative approaches: The Natural Approach and the Task-Based Language Teaching. In both the foreign language, English in this case, is used as a vehicular language in communicative contexts created by the teacher so that the input is present at every moment in class or in the teaching proposal.

4.2. Aims and contents

In this teaching proposal I want to focus on some specific aims and contents instead of thinking on a huge range of aims and contents that, in case of apply this proposal, would be difficult to fulfill. The aims and contents are going to be divided principally in two topics: art and English. However, they should be worked together as I think is important to respect two of the principles of Preschool: the principle of globalization and the interdisciplinary.

The main aims of this teaching proposal are:

- To present the English as a Foreign Language as a communicative tool.
- To promote the use of the oral skills (oral expression and oral comprehension)

in children.

- To fix some vocabulary, grammar and phonetics adapted to children.
- To introduce Impressionism as an artistic movement.
- To recognize sensations and feeling when looking at a painting.

The principal contents of the teaching proposal are:

- Vocabulary
 - Different range of colours; the warm/hot colours and the cold colours.
 - Diverse vocabulary about various atmospheres; rural landscapes, urban landscapes and nature
 - Vocabulary related to people; feelings and clothes
 - Specific vocabulary related to the transports
- Grammar
 - “I can see...” grammar structure
 - “There is/ There are”, “There was/There were” grammar structure to talk about the past and the present
 - “Here I see”, “There I see” grammar structure to compare to different pictures

4.3. Methodology

In this teaching proposal, when talking about methodology I have to distinguish between the methodology that is going to articulate the whole proposal and the methodology specific for the English as a Foreign Language teaching.

First of all I am going to explain the methodology that will be used for the entire proposal. As I have written previously, the active methodologies bring us the opportunity of presenting an experience-based learning for children, what is remarkably important. From the different active methodologies I have chosen the corners.

Working with corners, I have the opportunity of teaching in small groups what makes

easy the consecution of the individualization principle. Moreover, the interaction between students will be more significant as I can introduce communicative situations in English in which every child participates, in an active or in a passive way, but ensuring the participation.

As Gervilla Castillo (2006) says, we can organize two different kind of corners. We can create different corners around the class with all the materials so that when a child wants to go to a specific corner, he or she can go and do whatever is agreed to do. Having the freedom of going where children want, they will work on they want in that moment so the learning will be better as their motivation and predisposition is high. As a contrast we can organize corners and tell children to go to that corner so they are working on what the teacher is interested in.

In both kinds of corners children are going to found genuine materials as well as realia so they can connect what they do at class with the objects they found out of the school. In other words, we can give a curricular utility to some objects or elements that were not created for teaching. By doing this the child is going to connect hat happen in the class with the world he face out of class (Bassedas, 1991).

Other interesting characteristic of the corners is that they have to change during the course. Thanks to these changes we can provide to children different experiences based on their interests and their preferences, what allow us to know better our pupils (Gervilla Castillo, 2006).

Now I have presented the corners as the active methodology that is going to be used in this teaching proposal I am going to write about the methods related with the EFL teaching.

First of all The Natural Approach is going to be present on this teaching proposal. Designed and developed by Krashen and Terrel (Richards and Rodgers, 2001), The Natural Approach can be summarised as the imitation of the mother tongue's acquisition when teaching a foreign language. What Krashen and Terrel postulated is that through the comprehensible input any child will get the vocabulary, the grammar and the phonetics in a similar process as they did with their mother tongue. To achieve that the input has to increase on difficulty at the same time as the child acquires the foreign language. In this way the child is going to scaffold the language in a natural

way, being able not only to acquire it, but also to use it with communicative purposes.

As the process of acquisition is something natural, we have to respect more than ever the learning of each child as not all of them are going to acquire the same linguistic elements at the same moment. In addition, the importance of vocabulary is stressed as they comprehended this as the basis of any language. The grammar cannot be used without vocabulary. Due to this reason the teacher has to present significant vocabulary that represents their daily reality.

Although The Natural Approach is composed by five hypothesis, which I am going to describe briefly, I am not going to work all of them as it could need a specific work on this approach. The five hypothesis are (Richards and Rodgers, 2001):

- Acquisition/Learning hypothesis: through this approach the acquisition is promoted as Krashen and Terrel saw it as the way to fix the knowledge for a longer period of time than learning. However, the process of acquisition is longer than the process of learning. Acquisition is also what occurs with the mother tongue, as it is not learnt.
- The Input Hypothesis: the child has to be exposed to a great amount of comprehensible input so he or she can build up the entire language from the beginning. The complexity of the input has to increase to the extent to which the foreign language is acquired.
- The Natural Order Hypothesis: the language is acquired following some natural orders in what is referred to vocabulary, phonetics and grammar. For example, the notion of present is present before the notion of past and future, so we should focus first on the Present Simple before the Past Simple or the Future Simple.
- The Monitor Hypothesis: when acquiring the foreign language the child should be aware of the input is receiving and the output is producing so she or he can detect some possible mistakes when listening to or when speaking. Through this hypothesis the child is going to be conscious on the rules that are present in any language.
- The Affective Filter Hypothesis: related with the self-confidence, the anxiety

produced by the acquisition process and the motivation, is what allows a child to acquire properly the target language or not. For the authors the perfect acquire should have lack of anxiety, be motivated and with self-confidence. Any problem on these three categories could be an impediment for the acquisition process.

The other approach that is going to be present at this teaching proposal is the Task-Based Language Teaching (TBLT), by David Nunan. This approach is based on the use of communicative tasks to promote the acquisition of the foreign language. For Nunan the language is a mean of making meaning (Richards and Rodgers, 2001). The language is composed by small lexis unit with meaning that, combined with other lexis units, creates a new meaning in the sentences. By the use of those lexis units and the acquisition of different rules the child can use the target language in communicative situations. The principal way of acquiring the foreign language, according to Nunan, is by conversations, which is the most natural way of using a language. That is why, as in The Natural Approach, the oral skills are more relevant. Although in the TBLT the four linguistic skills (oral comprehension, oral expression, written comprehension and written expression) are worked. Despite of that, we are going to focus mainly on the oral skills as the written skills need a development that the Preschool child could not bring us.

This approach is based on communicative tasks. But, what do we understand by a communicative task? I am going to try to answer this question through three definitions of communicative task:

“Any structured language learning endeavour which has a particular objective, appropriate content, a specified working procedure, and a range of outcomes for those who undertake the task. Task is therefore assumed to refer a range of work plans which have the overall purpose of facilitating language learning from the simple and brief exercise type, to more complex and lengthy activities such as group problem-solving or simulations and decision-making”. (Breen, 1987 in Candlin & Murphy 1987: p. 23).

Of course Nunan, the principal exponent of the Task-Based Language Teaching, has something to say about it:

“A piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in the target language while their attention is primarily focused on meaning rather than form” (Nunan, 1989: p. 18).

Finally Skehan summarise what a communicative task is (Skehan, 1998: p. 56).

An activity in which:

- Meaning is primary.
- There is some communication problems to solve.
- There is some sort of relationship to comparable real world activities.
- Task completion has some priority.
- The assessment of the task is in terms of outcome.

According to the Vygotsky’s ideas, the language can only be acquired if there exists an interactive process in which there is interaction between the learners and between the learners and the teacher. In this way an active process is created, which is the most successful way of acquiring a language as the learner is investing an intensive mental energy (Van den Branden, 2006).

Once we have a clearer notion about what a communicative task is, it is worthy of mention the two different types of tasks that Nunan (1989) distinguishes:

- Pedagogical Task: the ones that are created ‘artificially’ to focus on a particular element of the foreign language. It can be lexis, grammar, phonetics, a concrete skill, etc. Even though the communication is the principal engine of this tasks, the creation of an environment that replies the real world is not a goal.
- Real World Tasks: the teacher should create an atmosphere that represents a real situation in which the learner has to apply her or his knowledge about the target language. The conversational use of the language is one of the most important aspects of these tasks.

4.4. Activities

The activities that I propose would be developed during a term. They would be run as corner activities. Each one will be done during three or four weeks, depending on the number of kids that would be in the class.

The last activity would be realized by all the children of the class and the final result will be showed in the corridor.

1st Activity	Impressionism (meeting authors)
2nd Activity	Colours
3rd Activity	Photo and impressionism
4th Activity	Past and Present
5th Activity	Transports
6th Activity	Impressionist Soria

1st Activity

Impressionism (meeting authors)

Specific objectives/aims	<ul style="list-style-type: none">-To know some characteristics of the impressionism-To meet some authors (Monet, Degas, Renoir, Turner, Seurat)-To reflect about some differences between these styles
Contents	<ul style="list-style-type: none">-Vocabulary<ul style="list-style-type: none">-Related to the nature (plants, animals, landscapes)-Related to the city (transports, buildings)-Related to people (clothes)

	<ul style="list-style-type: none"> - Grammar -Trying to use the expression “I can see...”
Resources	<ul style="list-style-type: none"> -Different pictures of the authors -Some reproductions of their most important artworks -Computer (just in case I would need to show them a more detailed photograph) -Liquid paint -Sponges -Plastic dishes
Timing	1 hour

This is the first activity that will be developed during the term.

In this activity the main objective is to introduce the impressionism to children, meeting some famous artworks and notorious authors of this artistic movement.

The activity would be done like a corner in the class. Every day I will have in this corner a range of 5-6 children. These small groups would make easier the way I try to teach them the characteristics of the Impressionism. While I am teaching to this small group in the art corner, the other children will be doing other activities in the corner of games, the corner of board games, the corner of reading... They will be developing a free activity instead of being in a control practice like in the art corner.

First of all, I will decorate the art corner before children go there. I can do it the day before. In that way, the art corner will be a kind of museum for them. This decoration will be there during all the activities. (Annex 1)

They will go to the corner with the teacher and he/she will encourage them to talk about what they are watching in the corner. If they notice some changes, I will ask them for them. Motivation is crucial in these type of activities so asking them is a way to improve their motivation.

I can elicit some knowledge that they would have about the artworks. Maybe they have seen one of them in a book or on internet. If they do not know, I can ask them about what they see in the pictures. I help them to use the grammar structure “I can see...”

After that, I show them the authors of the artworks. I encourage them to guess which author has done the artworks. This task is complicated for them so I will help them with a simple descriptions. In that way, they can identify some elements of the artwork.

When the author and his artwork are joined, I can think and talk all together about the common characteristics that all the artworks have. I can help them paying attention first to the colours, then I can pay attention to the landscapes (they can be urban landscapes, rural landscapes or nature), I can look at the people...

Now, I will show them how to make an impressionist artwork. I will set four or five different cups with liquid colours in the middle of the table. Firstly, I show them how to make it. I will start with the “one touch” technique. They will take a sponge (the sponge will be used all the time with the same colour to avoid mixing them) and they will stamp the colour on the paper all the times they want. Then, they can change of colour. This technique is highly accurate to make floral artworks which are quite easy for them to recognize and make.

When they finish, I hang the wet artworks up to some ropes that are crossing the class near the ceiling. This is a good way to get them dry, have a more colourful classroom, and, furthermore, children will see their artworks hanging up as in a real museum (and they will be proud of it).

2nd Activity

Colours

Specific objectives/aims	<ul style="list-style-type: none">-To know different colours-To notice the differences between “hot colours” and “cold colours”-To observe these colours around them
Contents	<ul style="list-style-type: none">-Vocabulary-Colours-Different atmospheres (the hot one and the cold one)
Resources	<ul style="list-style-type: none">-Different pictures of the authors-Some reproductions of their most important artworks-Red and blue baskets-Liquid paint
Timing	1 hour

In the second activity related to the Impressionism I will pay attention specifically to the colours. The main objective of this activity is to distinguish the different range of colours; the hot or warm colours and the cold colours.

The activity would be done like a corner in the class. Every day I will have in this corner a range of 5-6 children. While I am teaching to this small group in the art corner, the other children will be doing other activities in the corner of games, the corner of board games, the corner of reading... They will be developing a free activity instead of being in a control practice like in the art corner.

Firstly, I will show them two pictures. On one side I show them the artwork “Water lilies” of Monet and on the other side I show them “Vesuvius in eruption” of Turner. They are pictures that are antagonist if I pay attention to the colours and the

feelings that they are reflecting (Annex 2). They can ask them about them to children. In this sense, I can focus on the aspects that I think that are more important for this activity, like the colours and their differences.

I show them from a box of crayons the hot/warm colours and the cold colours. I let them to touch the crayons and I can practice the name of the colours with them.

After that, I put two boxes next to the table. The hot/warm box, which could be red, and the cold box, which could be blue. Children have to take different objects and put them in the correct box, depending on the colour of the objects. I give them some minutes, controlling the objects that they are taking and helping them if they need it.

Lastly, when they have finished ordering the objects I will take them one by one saying the main colour of the object and saying if it is in the correct box or not.

3rd Activity

Photo and Impressionism

Specific objectives/aims	<ul style="list-style-type: none"> -To differentiate between a photo and an artwork -To develop a critical thinking to compare the photos and the artworks
Contents	<ul style="list-style-type: none"> -Vocabulary <ul style="list-style-type: none"> -Colours -Shapes -Related to the city -Related to the nature - Grammar <ul style="list-style-type: none"> - Trying to use these expressions to compare these two elements

	“Here I see... There I see”
Resources	-Instant Polaroid -Paper -Liquid paints -Brushes
Timing	1 hour

In the third activity related to the Impressionism I will pay attention specifically to the differences between the photograph and the impressionist artworks.

The activity would be done like a corner in the class. Every day I will have in this corner a range of 5-6 children. While I am teaching to this small group in the art corner, the other children will be doing other activities in the corner of games, the corner of board games, the corner of reading... They will be developing a free activity instead of being in a control practice like in the art corner.

To begin with the activity, I will show them three different pair of pictures (Annex 3).

The first is the artwork “Water lilies” of Monet and a real photo of some water lilies. I have to find the changed details or characteristics.

The second is the artwork “Rising sun” of Monet and a real photo of a sunrise. I have to find the changed details or characteristics.

The third is the artwork “The dance class” and a real photo of a dance class. I have to find the changed details or characteristics.

I encourage them to use the grammar structure “Here I see... There I see”. Doing this, they will compare the two pictures.

After this reflection, I draw forth them to take a phot of the object/situation/person of the class that they prefer and they to paint it like an impressionism artwork. I will use an instant polaroid and by this way they will have the photo and the opportunity to depict the reality as they feel.

Then, when they finish, I can compare all together the differences between the photographs and the artworks. I encourage them to use the grammar structure “Here I see...There I see”.

4th Activity

Past and Present

Specific objectives/aims	<ul style="list-style-type: none"> -To differentiate between some artworks of the past and recent photographs -To develop a critical thinking to compare the photos and the artworks
Contents	<ul style="list-style-type: none"> -Vocabulary <ul style="list-style-type: none"> -Colours -Related to the nature (plants, animals, landscapes) -Related to the city (transports, buildings) -Related to people (clothes) - Grammar <ul style="list-style-type: none"> - Trying to use these expressions to compare these two elements “There was/were...” “There is/are...”
Resources	<ul style="list-style-type: none"> -Different pictures of the authors -Some reproductions of their most important artworks

	- Actual photographs of the same places or similar places that are showed in the artworks
Timing	1 hour

In the fourth activity related to the Impressionism I will pay attention to the changes between the past showed in the impressionist artworks and the present of some new and actual photographs.

The activity would be done like a corner in the class. Every day I will have in this corner a range of 5-6 children. While I am teaching to this small group in the art corner, the other children will be doing other activities in the corner of games, the corner of board games, the corner of reading... They will be developing a free activity instead of being in a control practice like in the art corner.

To begin with the activity, I will show them three different pair of pictures (Annex 4).

The first is the artwork “The Houses of Parliament” of Monet and a real photo of the Houses of Parliament.

The second is the artwork “A Sunday on La Grande Jatte” of Georges Seurat and a real photo of people in a park.

The third is the artwork “The church at Auvers sur Oise” of Van Gogh and a real photo of the church at Auvers sur Oise real.

To compare the different pictures I will use the grammar structure “There was/were...” for past referring to the artworks and “There is/There are” referring to the recent photographs. I start helping them using the grammar structure until they get the dynamic of using it. This activity is very useful to focus the attention and for the observation of children. I can use different vocabulary in this activity.

5th Activity

Transports

Specific objectives/aims	<ul style="list-style-type: none">-To differentiate between some artworks of the past and recent photographs-To develop a critical thinking to compare the photos and the artworks
Contents	<ul style="list-style-type: none">-Vocabulary<ul style="list-style-type: none">-Colours-Related to transports- Grammar<ul style="list-style-type: none">- Trying to use these expressions to compare these two elements“There was/were...”“There is/are...”
Resources	<ul style="list-style-type: none">-Different pictures of the authors-Some reproductions of their most important artworks-Actual photographs with different transports
Timing	1 hour

In the fifth activity related to the Impressionism I will pay attention to the transports represented in the impressionist artworks and the transports showed in some new and actual photographs.

The activity would be done like a corner in the class. Every day I will have in this corner a range of 5-6 children. While I am teaching to this small group in the art corner, the other children will be doing other activities in the corner of games, the

corner of board games, the corner of reading... They will be developing a free activity instead of being in a control practice like in the art corner.

To begin with the activity, I will show them three different pair of pictures (Annex 5).

The first is the artwork “Rising sun” of Monet. In this artwork they have to tell us which transports they see. They can use the grammar structure “I see...” or “I can see...” They can tell us about how many boats they see, their colours...When they finish, I can encourage them to imagine this picture now for example, in Benidorm. They have to try to describe how it could be nowadays.

The second artwork is “The Gare Saint-Lazare” of Monet. In this artwork they have to tell us which transports they see. They can use the grammar structure “I see...” or “I can see...” They can tell us the kind of transport they see, their colours...When they finish, I can encourage them to imagine this picture nowadays and they will try to describe how it could be.

The third artwork is “Snowstorm Madison Square” of Childe Hassam. In this artwork they have to tell us which transports they see. They can use the grammar structure “I see...” or “I can see...” They can tell us the kind of transport they see, their colours...When they finish, I can encourage them to imagine this picture nowadays and they will try to describe how it could be.

After that, I will show them different recent photos of a park, a cathedral, a sea with boats, a street with cars, a stadium and a train station (Annex 6). They have to join the impressionist artwork with the most accurate photograph.

Whereupon, I talk about the different transports that they see on them. I show them some flashcards with different transports and they have to put the flashcards in the correct artwork. For example, the boat will be in the artwork of the “rising sun”. They will have extra flashcards like the cars, the bus and, of course, the air plane. I can discuss why they do not appear in the artworks.

6th Activity

Impressionist Soria

Specific objectives/aims	<ul style="list-style-type: none">-To develop an impressionist artwork-To work in team to make a common artwork.
Contents	<ul style="list-style-type: none">-Vocabulary<ul style="list-style-type: none">-Colours-Related to the nature (plants, animals, landscapes)-Related to the city (transports, buildings)-Related to people (clothes)
Resources	<ul style="list-style-type: none">-Different photos of Soria-Some reproductions of their most important artworks-Continuous paper-Liquid paints-Brushes
Timing	1 hour

In the sixth activity related to the Impressionism I will try to develop a impressionist artwork of Soria in the corridor.

In contrast to the activities that I have explained before, the following activity would be done first in the class and then I will do the main activity in the corridor.

The first day in which I start this activity I will be all together in the class. I will select four photographs of emblematic places of Soria and they will select the one they want to make in Impressionism style (Annex 7).

The following days, the small group of the art corner will colour the silhouette of

the picture they selected in impressionism style while the , the other children will be doing other activities in the corner of games, the corner of board games, the corner of reading... They will be developing a free activity instead of being in a control practice like in the corridor.

All of the children will take part of this final activity, showing it to their parents in the end of the term.

4.5. Evaluation

All the activities are related and they are thought in a way to improve their knowledge about the impressionism day by day.

The evaluation will be a continuous one, as I will have a small group, the students are very easy to evaluate and to realize if they are acquiring the new concepts.

The observation is crucial in these kind of activities. Especially the direct observation is a useful tool to measure their knowledge and motivation in the activities.

I will follow a formative evaluation which is based in the process and not only in the final result. For us all the steps of knowledge are important.

- Criteria of evaluation
 - To know some authors and their most important artworks
 - To distinguish the different range of colours
 - To use the grammar structures in a correct way
 - To show a variety of vocabulary about diverse concepts

5. Conclusions

As I explained in the introduction, sometimes in preschool we pay more attention to areas like logic-mathematics or literacy, forgetting the second language, which is quite interesting to develop in these ages.

Art is lost or is used in specific situations when it could be used to learn or practice different concepts or aspects in Preschool. Art is a help for imagination and creativity of children.

Nowadays, children are exposed to the visual media without control. They have mobile phones and tablets that they use without problems. They choose what they want to see. I can use it like a tool, making the classes more visual, and otherwise, I will be so far away from their reality.

In addition, with art I can help them with the abstract and critical thinking. This is a reason why I chose Impressionism. It is difficult to understand if you do not try to abstract what you are watching. Impressionism are not only colours and shapes, children could feel emotions with these artworks.

To sum up, nowadays we need to catch the attention of children and we can use the imagination and creativity to make it more significant for them.

References

- Benitez Sánchez, M. (2014). *Los lenguajes artísticos en la educación infantil: la resolución de problemas por medio del lenguaje plástico*. *Innovación Educativa*, 14(66), pp.103-126.
- Candlin, C., & Murphy, D. (Eds.). (1987). *Language learning tasks*. Englewood Cliffs, NJ: Prentice-Hall International.
- Chomsky, N. (1988). *El lenguaje y los problemas del conocimiento. Conferencias en Managua I*. Madrid, España: VISOR DISTRIBUCIONES, S.A.
- Ellis, R. (2017). *Understanding Second Language Acquisition* (26th ed.). Oxford: Oxford University Press.
- Fontal Merillas, O., Gómez Redondo, C., & Pérez López, S. (2015). *Didáctica de las artes visuales en la infancia*. Madrid: Ediciones Paraninfo.
- Gervilla Castillo, A. (2006). *Didáctica básica de la educación infantil*. Madrid: Narcea.
- Marín, R., Bustamante, M., Casares, L., Flores, N., García, T., Martínez, V., Puentes, M. and Ruiz, M. (2002). *Arte infantil y educación artística*. *Arte, Individuo y Sociedad*, I, pp.111-144.
- Moreno Pabón, C. (2013). *MeTaEducArte (Método para Talleres de Educación desde el Arte). El arte contemporáneo como medio de expresión en la Educación Infantil y Primaria con uso de TIC*. *Estudios Sobre El Mensaje Periodístico*, 19, 339-349.
- Moreno Pabón, C. (2014). *Nuevos métodos en la educación artística. Experiencias docentes con MeTaEducArte (Método para Talleres de Educación desde el Arte). Taller: Danzando mis emociones, el cuerpo como herramienta artística*. *Historia Y Comunicación Social*, 19, 145-159.
- Nunan, D. (1989). *Designing tasks for the communicative classroom*. Cambridge, UK: Cambridge University Press.
- Skehan, P. (1998). *A Cognitive Approach to Language Learning*. Oxford: Oxford University Press.

Richards, J. C., & Rodgers, T. S. (2001). *Approaches and methods in language teaching*. Cambridge: Cambridge University Press.

Roy, D., Baker, W., & Hamilton, A. (2012). *Teaching the Arts. Early childhood and primary education*. Melbourne: Cambridge University Press.

Smith, P. (2006). *Impresionismo* (pp. 9-35). Londres: Ediciones Akal.

Van den Branden, K. (2006). *Task-based language education. From Theory to Practice*. Cambridge [u.a.]: Cambridge Univ. Press.

Yule, G. (1985). *El Lenguaje*. Cambridge, U.K: Cambridge University Press.

ANNEXES

ANNEX 1

All the photographs of this Annex 1 were taken while I was doing the Practicum II. They are from an activity that I realized in the class during the Practicum II period.









ANNEX 2



“Water lilies” of Monet

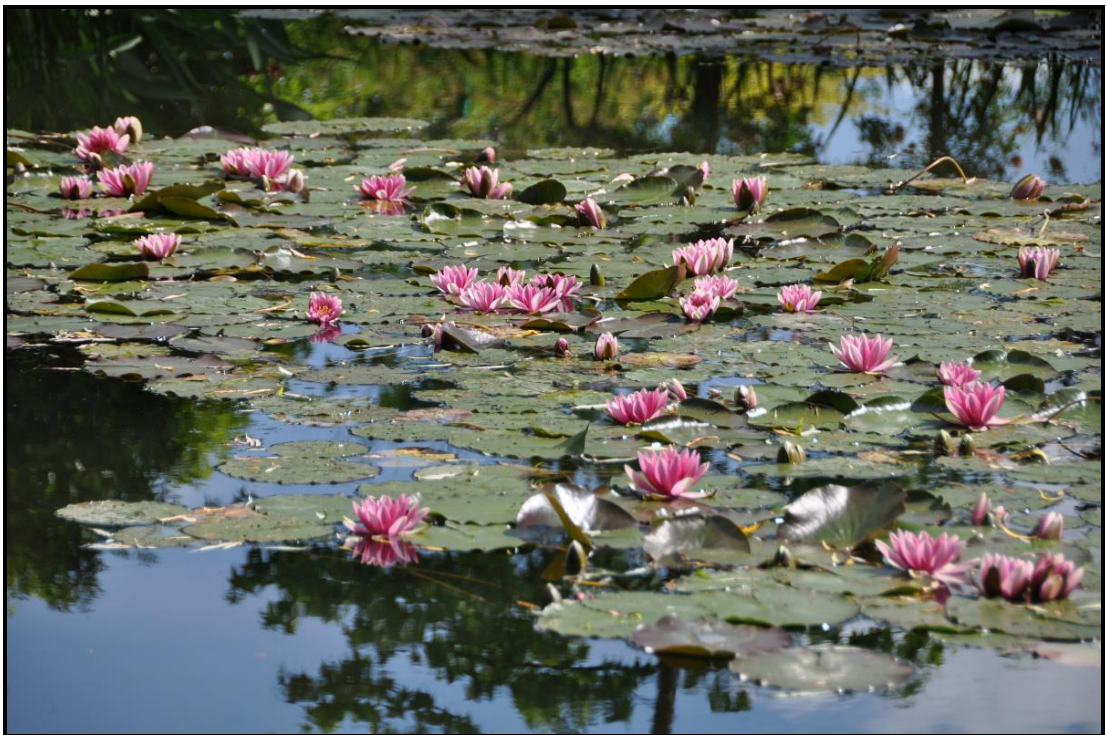


“Vesuvius in eruption” of Turner

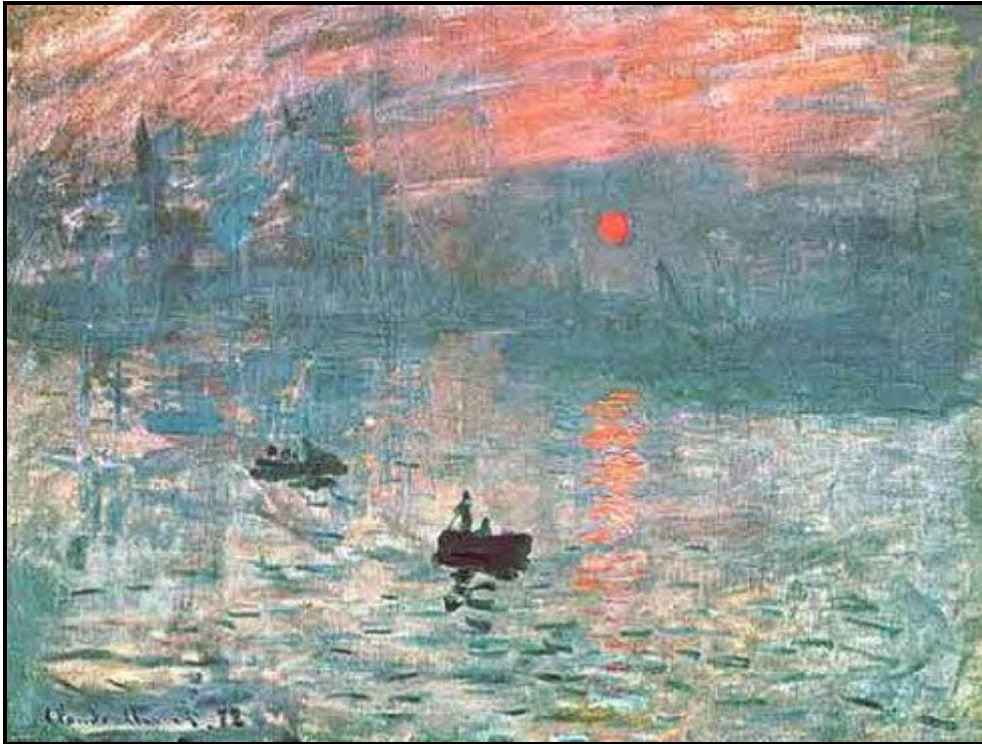
ANNEX 3



“Water lilies” of Monet



Water lilies in real life



“Rising sun” of Monet



Rising sun in the sea real life



“The dance class” of Degas



A dance class in real life

ANNEX 4



“The Houses of Parliament” of Monet



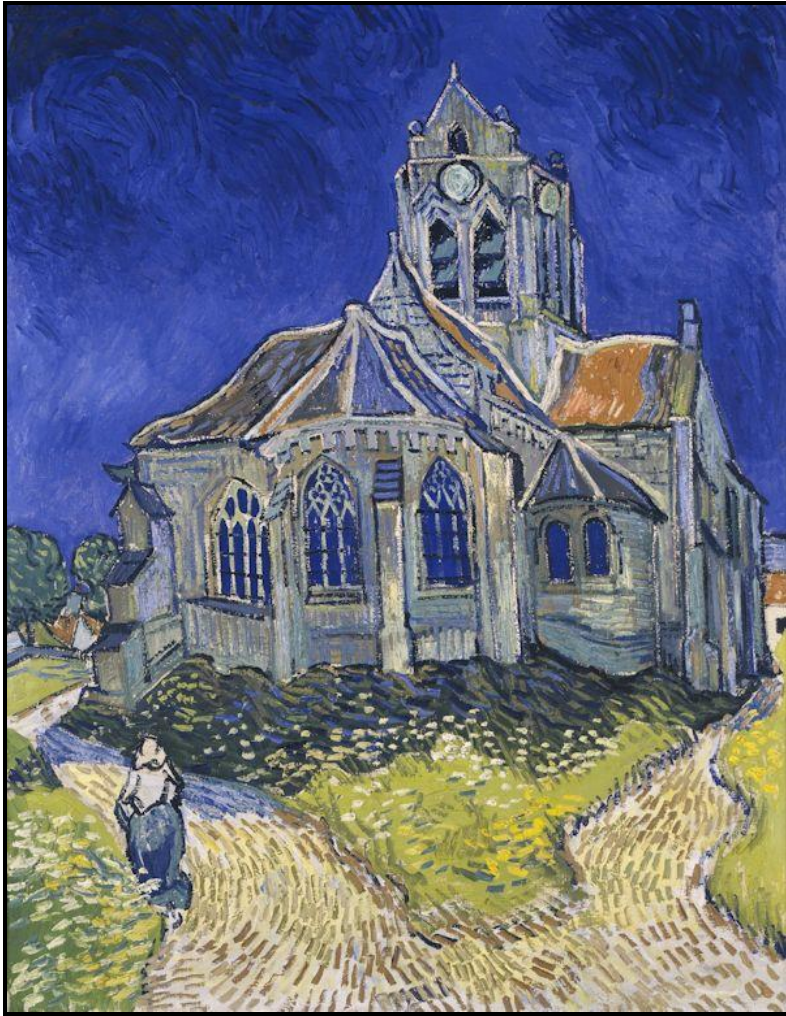
The Houses of Parliament nowadays



"A Sunday on La Grande Jatte" of Georges Seurat



People in a park nowadays

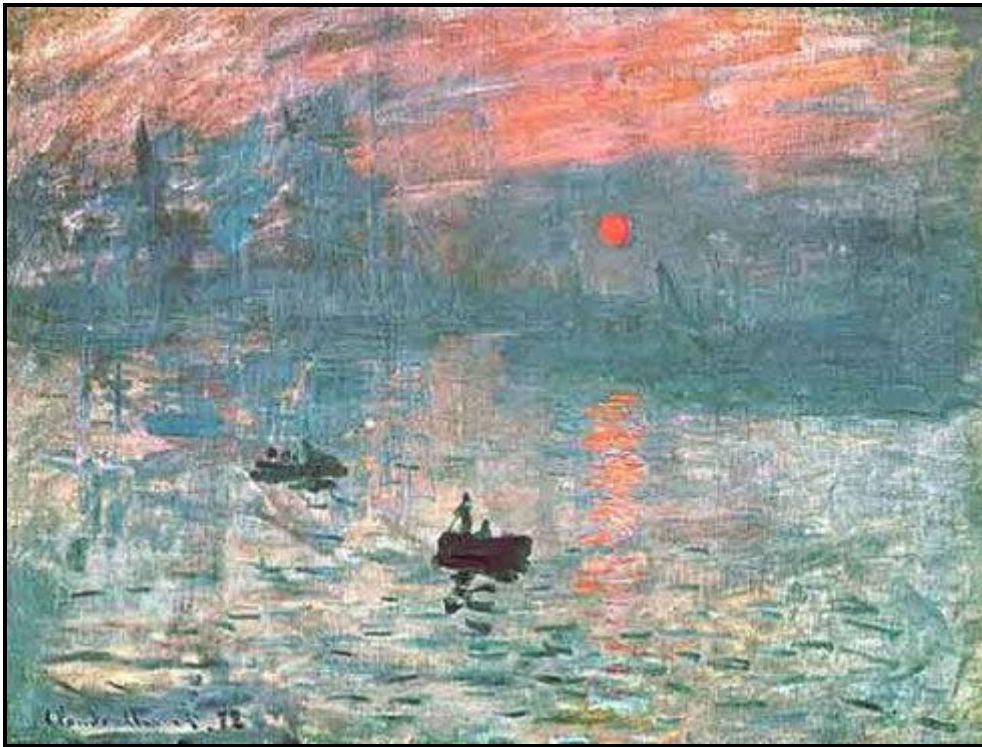


“The church at Auvers sur Oise” of Van Gogh



The church at Auvers sur Oise nowadays

ANNEX 5



“Rising sun” of Monet



“The Gare Saint-Lazare” of Monet



“Snowstorm Madison Square” of Childe Hassam

ANNEX 6



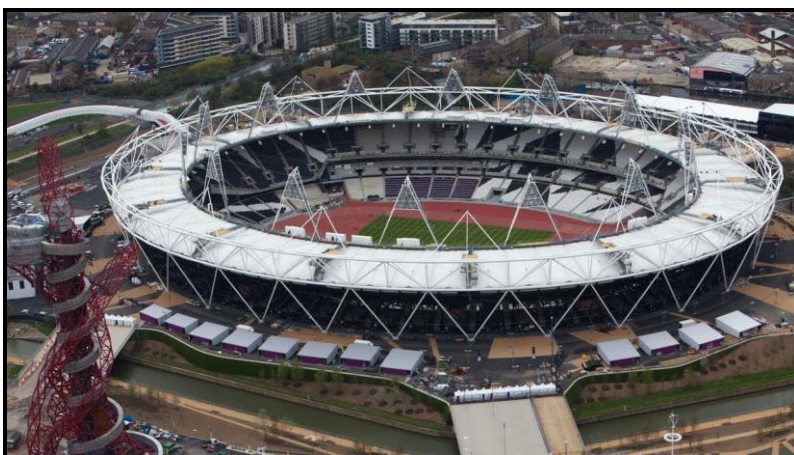
A park



A cathedral



A train station



A stadium



A sea with boats

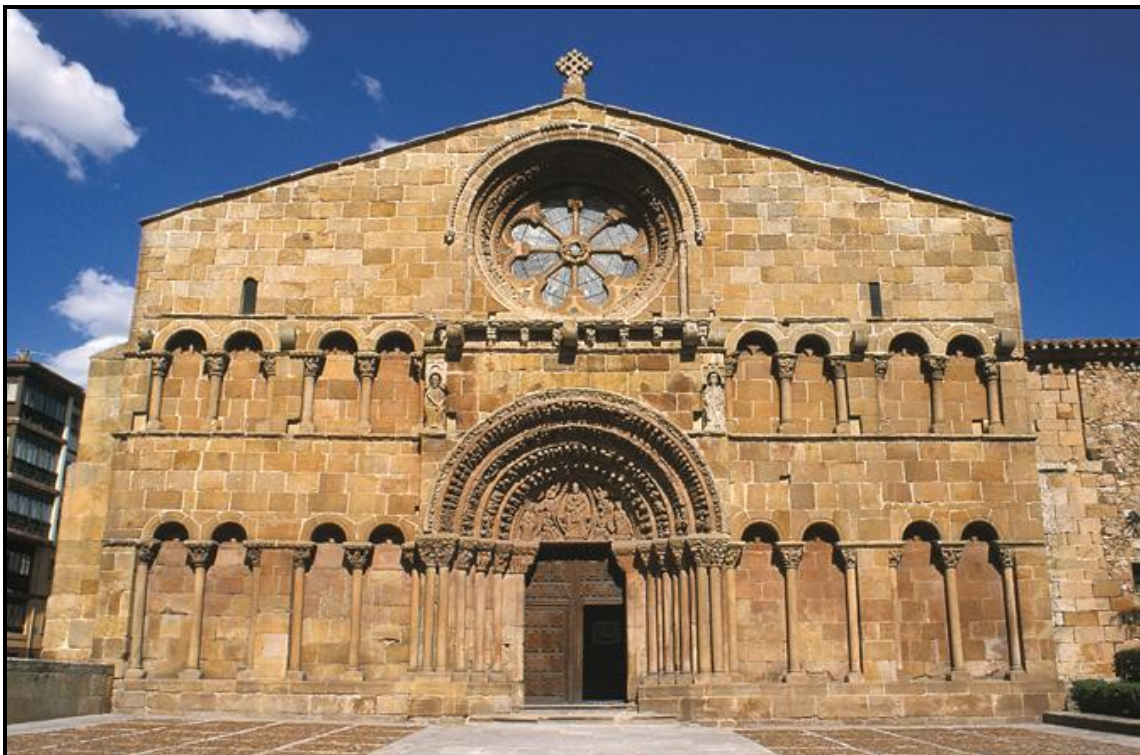


A street with cars

ANNEX 7



Palace of Condes de Gómara (Soria)



Church of Saint Domingo (Soria)



La Dehesa Park (Soria)



Hermitage of Saint Saturio (Soria)