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**INTRODUCTION OF THE FEMINISM  
MOVEMENT IN INFANT EDUCATION  
THROUGH LITERATURE AND ART**

**TRABAJO FIN DE GRADO  
EN EDUCACIÓN INFANTIL**

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*“I do not wish women  
to have power over men;  
but over themselves”.*

*Mary Wollstonecraft.*

## **RESUMEN:**

Desde hace algunos años, la literatura es una herramienta poderosa y sugerente en las aulas de Educación Infantil de todo el mundo. Sin embargo, en muchas ocasiones este campo solo muestra la esfera “masculina” de la sociedad, silenciando la perspectiva femenina. Por ello y, teniendo en cuenta el ODS número 5 sobre igualdad de género, el principal objetivo de esta investigación será realizar un primer acercamiento a figuras femeninas relevantes en las clases de inglés en Educación Infantil a través de la literatura y el arte. Además, otro objetivo será enfatizar la presencia actual de protagonistas femeninas que comparten rasgos como la valentía, el esfuerzo y la perseverancia. En cuanto a la estructura de la investigación, después del marco teórico basado en la falta de referencias femeninas en edades tempranas y el uso de libros ilustrados para presentar éstas mismas, se presentará una propuesta didáctica siguiendo una metodología global basada en las premisas de Amara Berri. En esta línea de argumentación, se sabe que la Educación Infantil es una etapa educativa crucial y debe tenerse en cuenta cada elemento del entorno de los niños y las niñas. Por lo tanto, un enfoque feminista inicial es fundamental para crear niños y niñas “constructores de significado”, respetuosos y empáticos con los otros y contribuyendo desde la infancia a promover los valores sociales y morales en su vida diaria, no solo en la escuela sino también en casa.

## **PALABRAS CLAVE:**

Educación Infantil, Feminismo, Álbumes ilustrados, Igualdad de género.

## **ABSTRACT:**

For some years now, literature has been a powerful and suggestive tool in Infant Education classrooms all over the world. However, in many occasions, this field only shows the “male” sphere of the society, silencing the female perspective. For this reason, and taking into account the ODS number 5 about gender equality, the main aim of this investigation will be to make a first approach to female relevant figures in the English lessons in Infant Education through literature and art. Moreover, another goal will be to emphasize the current presence of female protagonists who share traits like braveness, effort and persistence. Regarding the structure of my investigation, after the theoretical framework based on the lack of female references in early ages and the use of picture books to introduce them, there will be a didactic proposal using a global methodology based on the Amara Berri’s premises. In this line of argument, it is already known that Infant Education is a crucial educative stage and every single children’s environment element must be taken into consideration. Therefore, an initial feminist approach is essential in order to create “meaning-makers” kids who are respectful and empathic to the Others and contribute from their childhood to promote social and moral values in their daily lives, not only at school but also at home.

## **KEY WORDS:**

Infant Education, Feminism, Picture books, Gender equality.

## INDEX

1. INTRODUCTION.....	6
2. OBJECTIVES .....	8
3. JUSTIFICATION AND RELEVANCE OF THE RESEARCH.....	9
4. THEORETICAL FRAMEWORK .....	10
4.1. A brief approach to feminism and its main theories and floods.....	10
4.2. Women and education in Spain.....	12
4.3. A path towards gender equality and co-education .....	16
a) Preliminary concepts: sex, gender, androcentric view .....	16
b) Co-education .....	17
c) Gender equality education, an urgent need .....	18
d) Equal opportunities .....	19
4.4. Teaching/learning of a foreign language in Infant Education through literary texts...	20
a) Influential aspects in education .....	20
b) Literary Education: Main premises and lines of the research .....	21
c) Picture books.....	22
5. PROPOSAL .....	25
5.1. Context (school and classroom) .....	25
5.2. Objectives, contents and expectations.....	26
5.3. Methodology .....	31
5.4. Design, organization and planning.....	33
a) Puppets of Frida Kahlo and Georgia O’Keefe .....	36
b) The life of Georgia O’Keefe .....	37
c) My flowers .....	39
d) The life of Frida Kahlo.....	40
e) Painting Frida Kahlo .....	42
f) Final exhibition .....	43
5.5. Materials (selection of Picture Books).....	45
5.6. Results .....	46
5.7. Discussion .....	48
6. CONCLUSIONS AND FUTURE LINES OF RESEARCH.....	50
7. REFERENCES.....	52
8. APPENDIX .....	57

**TABLE INDEX:**

Table 1: Objectives, Contents and Expectations from the "Real Decreto 122/2007" .....	30
Table 2: Lesson 1: Puppets of Frida Kahlo and Georgia O'Keeffe .....	37
Table 3: Lesson 2: The life of Georgia O'Keeffe .....	39
Table 4: Lesson 3: My flowers.....	40
Table 5: Lesson 4: The life of Frida Kahlo .....	42
Table 6: Lesson 5: Painting Frida Kahlo.....	43
Table 7: Lesson 6: Final exhibition.....	44

## 1. INTRODUCTION

This project marks the lines of a possible and plausible introduction of the Feminism movement in Infant Education through literature and art, due to the specific characteristics of the students of the classroom in which the didactic proposal took place. It is, in fact, an urgent need and a real possibility that contributes to give voice to the unvoiced; in other words, this is a first attempt to introduce the knowledge of the female genealogy from early ages.

After this previous reflection, the structure of this research work will be depicted as follows:

The beginning of this research work explores the competences, the objectives and the justification and the relevance for the conduct of this dissertation are detailed, which has guided the premises of this work.

In the first chapter, the theoretical framework of this research is developed, making and approach to the Feminism movement and the history of Spanish women in education. In addition, some basic concepts used in this work and applied to the educative field the importance of literary education in teaching/learning a foreign language, in this particular case, English, are described.

The second chapter consists of the didactic unit proposed for children of Infant Education, a 5-year-old classroom, with the opportune results, the resources and the materials used.

Finally, the conclusions and the future lines of research related to this work are detailed.

Throughout these four years of degree, it can be said that there is a great amount of knowledge and several competences that I have been acquiring thanks to the work and study of the different subjects that are integrated inside the curriculum of this degree. Of these aforementioned competences, the following general ones should be highlighted:

- That students have demonstrated that they possess and understand knowledge in an area of study – Education – which starts from the base of general secondary education, and is usually found at a level that, while supported by

advanced textbooks, also includes some aspects involving knowledge from the forefront of your field of expertise study.

- That students know how to apply their knowledge to their work or vocation in a way professional and possess the competences which are often demonstrated through the development of and defence of arguments and problem solving within their area of study – The Education.

- That students can transmit information, ideas, problems and solutions to a both specialized and non-specialized public.

- **Development of and ethical commitment in his configuration as a professional, a commitment that it must promote the idea of integral education, with critical and responsible attitudes; guaranteeing the effective equality of women and men, equal opportunities, universal accessibility for people with disabilities and the values of a culture of peace and democratic values. The development of this commitment will be specified in<sup>1</sup>:**

- The promotion of democratic values, with special emphasis on tolerance, solidarity, justice and non-violence and in the knowledge and appreciation of the human rights.

- Awareness of the effective right to equal treatment and opportunities between women and men, in particular by eliminating discrimination of the woman, whatever her circumstance or condition, in any of the areas of life.

- The development of the ability to critically analyse and reflect on the need to eliminate all forms of discrimination, direct or indirect, in particular racial discrimination, discrimination against women, which derived from sexual orientation or that caused by a disability.

The last competence is based on *Ley 3/2007 de igualdad entre hombres y mujeres*; *Ley 51/2003 de no discriminación y accesibilidad de las personas con discapacidad*; y *Ley 27/2005 de cultura de la paz*.

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<sup>1</sup> This competence is highlighted due to the importance it has with respect to this Final Degree Project, mentioning some of the contents which are pursued with this research, such as equality between men and women.

## 2. OBJECTIVES

When starting to do this research, there were many objectives, which decided me to carry out this line of investigation, the main one being the need for equal education in all the classrooms in order to avoid future discrimination and provide the same opportunities for both men and women.

In this sense, it is also necessary to raise awareness from an early age of life in equality, for which this type of education must start from the first years of schooling. Because of this reason, another of the main objective was to design a didactic proposal which could be implemented in a classroom to introduce the Feminism movement in Infant Education.

Taking into account the specific characteristics of the students of the classroom, improving their attention was an essential requirement; this is the reason why it was decided to make art and literature the main engines of the didactic unit, thus promoting the interest of the children for the proposed activities.

To achieve these general objectives, it is necessary to consider other specific objectives which are the following ones:

- To promote the pleasure for Reading and for books.
- To introduce female figures and their universe (thoughts, beliefs and ways of living) in the early ages.
  - To educate in equality and Feminism from Infant Education.
  - To enhance creativity, attention, critical thinking and imagination through literature and art.
  - To use a foreign language to teach contents (CLIL) and promote moral and civic values.
  - To create aesthetic experiences among students through literature and art.
  - To foster literature and art as critical channels to transform society into a more equal and fairer one.
  - To deepen on the Feminist movement and its educative approach.



### 3. JUSTIFICATION AND RELEVANCE OF THE RESEARCH

Feminism is a social movement to which more people are added every day around the world, regardless of their gender, whether they are men or women.

Even so, this movement still has many people against it for understanding it in a wrong way or not considering it acceptable, thinking that its objective is to achieve the superiority of one gender over another and not the real one, the equality between men and women.

Although every year the importance of Feminism is reflected in the demonstrations and activities that take place around the 8<sup>th</sup> of March (The International Women's Day), it is necessary to work beyond and instil this thought on a daily basis.

That is why, as a future Infant Education teacher, I consider it essential to start teaching all children equally from an early age, thus avoiding possible discrimination in the future and giving the same opportunities to both boys and girls.

In the present work, a didactic proposal is presented to carry out in a classroom of 5-year-old children with the intention of bringing female referents closer to the students. Therefore, an introduction to Feminism movement is emphasized.

In the first period of my internship at school, I was able to verify the lack of female references that the students had, being their idols male figures who were moving away mostly from a feminist thought. In addition, some discriminating comments or attitudes towards people of different sex could be observed in the students, despite their young age, having to be the values instilled from home.

That was the main reason which made me want to investigate about this topic, deepening my previous knowledge and my interest about Feminism, creating a possible didactic proposal to carry out in the classroom to introduce this from an early age, promoting equal education since the beginning of the stage of Infant Education.

#### 4. THEORETICAL FRAMEWORK

The main aim of this section of my research work is to justify the importance of the so-called “co-education” or gender equality education through literature and the presence of women in the second cycle of Infant Education. In this sense, in the first place, an introduction to Feminism and the story of women in Spanish Education will be offered.

Furthermore, there will be a presentation to gender-equality education and its main characteristics, to finish with some concepts about the teaching and learning of a foreign language through picture books and literature.

##### 4.1. A brief approach to feminism and its main theories and floods

According to Samara de las Heras Aguilera:

Feminism is every theory, thought and social, politic and juridical practice that have for aim to finish with the situation of oppression that women stand and reach a fairer society which recognize and guarantee a full and effective equality for all the humans (2009, p. 46).

The previous one can be considered a general Feminism definition with its main purpose. This goal is not only an educative one, but also a cultural and political, which must be a must in every single sphere of society. Although the main idiosyncrasy of this work is intended to be based on the educative field of knowledge, we believe that history, culture, language and literature are intrinsically joined. For this reason, we have decided to elaborate a brief summary of the movement and its main moments.

To talk about the history of feminism, it is necessary to highlight the three main floods that allowed the development of this movement, in addition to mention a possible fourth current wave.

The first flood took place on the French Revolution (1789). Olimpia de Gouges needs to be underlined for her work, “*The Declaration of the Women’s Rights*” (Art.4) (1791, p.354), in which she said: “The natural rights of the women are restricted by the man’s tyranny, situation which should be reformed by the environmental laws and the reasoning”. Due to these statements, she was guillotined.

The countries in which the rise of the second wave was most significant were the United States of America and Great Britain. In the United States, Elizabeth Cady Staton

convened in 1948, on a church, the first congress which aim was to claim for the civil rights of women. Some years later, in 1920, the right for every person, regardless of gender, was recognized by the Constitution.

The reason why feminism emerged in Britain was the exploitation of children and women on the factories, in order to achieve better work conditions. The Woman's Social and Political Union, led by Emmeline Pankhurst in 1903, carried out violent demonstrations and acts of sabotage. After the First World War (1914-1918), the vote for women was granted by the Parliament.

The right to vote for woman was granted in most countries at the end of the Second World War (1939-1945), although feminist struggles also took place. In the particular case of Spain, it is worth highlighting the confrontation between Victoria Kent and Clara Campoamor, two congresswomen from the Second Spanish Republic. Clara Campoamor defended the universal female suffrage because of the need to maintain democracy, while Victoria Kent argued that women would vote based on what their husbands or priests said. Finally, universal suffrage for women was granted thanks to 161 votes in favour against 121 votes. It is worth mentioning too the figure of Emma Goldmann (1910), who made contributions about female sexuality, a taboo subject at this time.

The third flood of this movement started at the 1970s with the main goal of having a redefinition of some concepts such as patriarchy, sexual job division, family, domestic work, sexuality and the daily life. The moto of this third wave was: "The personal is the political".

Man is no longer accepted as the prototype of the human being, as universal. We fight, yes, because no rights are denied us, but we fight, above all, to finish with the division of roles according to the gender. (P. Uría, E. Pineda, M. Oliván, 1985).

As for the aforementioned current fourth wave, its most important traits are the improvement of the social networks in the recent years. Although it is not yet clear the moment in which this flood started, something in what everyone agreed is the relevance of the #MeToo movement that made women from all over the world come together to tell experience of sexual harassment for which they had suffered. Tarana Burke was the creator of this movement in 2006 to protest against racism towards black women. At the end of 2019 there were also very significant demonstrations in Chile to the rhythm of a

performance called “*A rapist on your way*”, a song with lyrics with a lot of meaning and some very easy dance steps, which had the objective of reaching all the countries of the world. This strategy was successful, with this song being translated into many languages and performances being reproduced in more than 300 cities.

#### 4.2. Women and education in Spain<sup>2</sup>

The education has not been neutral for a lot of ages, and, as Torres (2018) said: “The masculine is over the feminism, and the woman achievements are unreal and her work is invisible”.

The introduction of woman on the educational system has been a recognition process for such a lot of years. At the start, women were not able to take decisions by themselves, such as voting, a free election on the clothes they wanted to wear or getting a divorce. To achieve the privileges that women have nowadays, numerous reforms of the education system have been carried out over the years (Parrilla, 2002).

The “Ley de Instrucción Pública del 9 de septiembre de 1857”, also known as “Ley de Moyano”, was the first law that recognized the right of female pupils to have a formal education, having as obligatory the Primary Education for both genders and the creation of non-mixed school with different curriculums for each of them.

Some years after it, with the primary education plan by the minister Romanones, in 1901 there was a unification of the primary education for female and male children. A special recognition should be given to “Real Orden del 8 de marzo de 1910”, which overturned the previous law, ensuring that women had free access to the university without the need of a permission of the academic authorities. In 1915 the Residences of Young Ladies of Madrid was created, which meant a greater offer of opportunities for women of the time, making their inclusion in education easier. This Residence was similar to the original male one and relevant figures such as María de Maeztu Maruía Mallo or María Zambrano.

One of the outstanding writers of the time was Emilia Pardo Bazán, who defended the Feminism movement through the publication of various books or articles in national and foreign magazines and newspapers. She fought for a deep and comprehensive

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<sup>2</sup> This part is a tribute to all women who have contributed to important advancements in the educative field and whose names have been silenced and/or forgotten by the History.

education of women and a fair treatment in front of men, in addition to participating in feminist councils.

During the years of the dictatorship of Francisco Franco (1939-1945), some movements go backwards on the woman education, turning back to a different education for female and male pupils. The co-education was forbidden by the “Orden del 21 de septiembre de 1936, Circular del 5 de marzo de 1938 y Decreto del 4 de septiembre de 1938”. The “Ley de Enseñanza Primaria de 1945” said:

*“The state, for reasons of moral and pedagogic efficacy, prescribes the separation of both genders and the peculiar formation of boys and girls on the Primary Education” (Art. 14).*

*“The female primary education will be a special preparation for the home life, craftwork and domestic industry” (Art.11).*

Through all those years, women were subdued to different laws and changes with the aim of making them better housewives and wives for their husbands. The Feminine Section of the Spanish Falange and the JONS was created in 1939 and became a central axis in influencing women of the time. Its objective was to make the role of women and exciting task, establishing thoughts such as their inferiority or submission to their husbands. It was not until the year 1961 that the “Ley de Igualdad de Derechos Políticos, Profesionales y de Trabajo de la Mujer”, was presented and approved to the court, by the Feminist Section. Some of their articles said:

*“Woman has the same rights as the male for the exercise of all kinds of political, professional and work activities with no other limitations than those established in this law” (Art. 1).*

*“Under the same conditions as men, women can participate in public examinations, exams for Public Services and any other systems for the provision of positions in any public administration. Likewise, they will have access to all levels of education” (Art. 3).*

The real change arrived with the “Ley General de Educación” (LGE), by Villar Palasí in 1970. The main attainment was the creation of mixed schools with a common curriculum for both genders. As Capitán Díaz said (200: 366): “The LGS is considered

de first step into a democratic, educational and progressive politic on the contemporary Spain”.

As written on the Spanish Constitution of 1978, and on the article 27 of it:

*“Everyone has the right of education. It is recognized the freedom of teaching” (Art. 1).*

*“Education shall aim at the full development of the personality on the respect for the democratic principles of coexistence and the fundamental rights and freedoms” (Art. 2).*

*“Public institutions guarantee everyone’s right to education through a general teaching program, with an effective participation of all the affected sectors and the creation of educational centres” (Art. 5).*

The Women’s Institute was created thanks to the “Ley 16/1983 del 24 de octubre, de creación del Organismo Autónomo Instituto de la Mujer”, which promoted and fostered conditions that would enable social equality between men and women and the participation in the political, cultural, economic and social life of her. The influence and work of the members of the socialist party, which ruled in these years in Spain, was key to its creation, in addition to the example of other more advanced countries in terms of feminist thoughts and the role of women in society and education.

In 1985, a new law was passed, the “Ley Orgánica Reguladora del Derecho a la Educación” (LODE). This new law promoted the publication of two articles that would lead into the creation of the following law. Those articles were “Proyecto para la Reforma de Enseñanza” and “Libro Blanco para la Reforma del Sistema Educativo”; the main aim was to achieve a quality education by the compensation of the gender inequalities.

The principal objective of this new law, the “Ley Orgánica de Ordenación General del Sistema Educativo” (LOGSE), approved in 1990, was an integral formation of boys and girls:

*“The first and fundamental objective of education is to provide male and female pupils and young people of both genders, a full training which allows them to define their own and essential identity, as well as create a conception of reality that integrates, at the same time, the knowledge and the ethical and moral evaluation of it. Such full training has to be directed to the development of their*

*ability to practices on a critical way and in an axiological plural society, the freedom, the tolerance and the solidarity” (Art. 2).*

*“The educational administrations will guarantee academic, psych pedagogical and professional orientation of the students, especially in regard to the different educational opportunities and the transition of the educational system to the work environment, paying special attention to the overcoming of social discriminatory habits which condition the access to different studies and professions” (Art.60.2).*

The “Ley Orgánica de Calidad de la Educación” (LOCE), passed in 2002, had its main objective on a quality education for both genders from infant to post-obligatory levels. The transmission of principles which stand up for the equality and the omission of any kind of discrimination was also inside this law.

Some years later, in 2006, the “Ley Orgánica de Educación” (LOE), was passed in the Congress.

*“The education on respect for the fundamental rights and liberties, on the equal rights and opportunities between males and females and the equal behaviour and no discrimination of disabled people” (Art. 2).*

*“The encouragement of the effective equality between males and females is included on the primary and secondary curriculum, on their objectives, with a rejection of the stereotypes which mean a discrimination because of the gender. On A levels, the objectives are focused on the development of equal rights and opportunities between boys and girls” (Ley Orgánica 2/2006, Art. 1; Art. 2; Art. 17; Art. 23; Art. 33; Objetivos).*

An equal education can only be achieved with the introduction of feminist thoughts that avoid inequalities between genders, for which changes are still necessary in various areas related to education, such as the culture and the influences that students receive from the moment they are born, being very important the education they are offered not only from school, but also at home; or personal relationships in equality, for which a powerful mind which does not conceive disparities due to the gender of people is necessary.

Once this historical trail is finished, we are going to focus our attention on the educative field and two main concepts around it: gender equality and co-education.

#### 4.3. A path towards gender equality and co-education

##### a) Preliminary concepts: sex, gender, androcentric view

While the years have progressed and thanks to the evolution in the thoughts of society and the struggle of many people, there are new concepts established and integrated already in our language which need to be explained in order to understand the view of this research and its feminist vision.

To begin with, it is required to make a distinction between sex and gender. Sex is related to the biological sphere, thus being the genitalia with which a boy or a girl is born, while gender is the social construction that a person makes of him or herself, usually male or female. The particularity of this last term comes when the gender with which a person identifies does not match with his or her sex; for example, a girl with male genitalia who feels like a woman, or vice versa. This fact has been the cause of debates for many years, although currently it is increasingly accepted thanks to the struggle of many collectives, especially the LGTBI+.

Androcentric implies putting the masculine vision as the centre of worldviews and social relations, thus placing everything considered feminine on a plane of inferiority. One of the clearest examples that can be used to explain this concept is what happens in the Spanish language when using the plural in a context in which there are men and women: although the number of women is higher than the men present, the gender that will be used will be the masculine. This is only an example since we can note this “superiority” not only in language issues, but also in cultural, political and everyday life ones.

As teachers, it is extremely important to be aware of these possibilities in all the children of the classroom, with the aim of giving an equal education avoiding discriminatory situations, for which it is necessary to have an open mind and be in continuous training on these current issues, which change very often due to the abundant studies that are produced nowadays. It is also noticeable to use inclusive language so that all the students feel part of the group regardless of their sex or gender with which they feel identified.



## b) Co-education

Defined by the Cambridge Dictionary of Oxford, the co-education is: “the teaching of male and female students together”. This term is getting importance and authority because of the feminism movement and the changes that it is making on the society and the people’s thoughts and concerns. Moreover, the term co-education is usually used to define the mixed education between two different groups of people, normally male and female.

This will be the definition that will be used through this investigation, due to being the most convenient in relation to the feminist thoughts and theories which are defended throughout all this research work and the need for the implantation of an equal education in all the schools, starting with the stage of Infant Education.

Although, through the history, there had been defences for the known as “segregated school” or “separated school”, it is all changing nowadays because of the importance of given an equal education for both genders, with the purpose of being able to achieve the same opportunities on their future life. Despite this, “segregated schools” are not the only problem that generates situations of inequality at schools, since they can also be observed in mixed schools. Some of the reasons why these circumstances occur may be:

- The invisibility of the role of women, given the absence of female references which children have since the moment they are born.
- The sexist tendencies observed in the textbooks chosen by the schools to follow the main lines of work, with a lack of women and inclusive language in their pages.
- The androcentric vision of the current Spanish Curriculum, with few references to the need of working for equality between men and women (López-Navajas, 2015).
- The inequalities produced between both genders, paying greater attention to men, and giving a more positive vision of their characteristics in the same situation.
- The praise of the traditionally masculine values such as competitiveness or intelligence.

The alternative of gender equality education are not the mixed schools, is what is called “co-education”.

In this line of argument, education is a relevant field that involves every single sphere of our society. For this reason, we can claim that changes in women lives and the emergence of Feminism movements have influenced in a significant way their education and future possibilities. All this points will be explained on this investigation.

c) Gender equality education, an urgent need

Taking the words of Alda Facio and Lorena Fries (2005, p.261): “The patriarchal ideologies do not only affect woman because of the position of them in an inferiority place on most of the situations of their life’s, but also limitate males, although their privileged place”. This is one more reason which explains the need for a feminist and equal education at school as soon as possible.

The Dakar Framework of Action was an evaluation of the education called for by the World Conference of Education for All. It took place in Dakar at the year 2000. In the Article 7, the participants agreed on eliminate the gender disparities that they might have on primary and secondary education by the year 2005 and also to achieve gender equality in education. It needs to be said that gender parity and gender equality are not the same thing.

According to the Cambridge Dictionary, “gender equality” is the act of treating women and men equally, but this act does not imply that they are the same, it says that they have equal value and should be accorded equal treatment. Looking for another definition, there is the one that the European Institute for the Gender Equality provides for this concept: “Equal rights, responsibilities and opportunities of women and men and girls and boys”.

On the other hand, the European Institute for Gender Equality describes “gender parity” as the numerical concept of gender equality, which is calculated with the ratio of female-male values for an indicator.

d) Equal opportunities

To start with this epigraph, we pay attention to the following Amparo Blat Gimeno (1994) words: “We can see sexism on education, but we have to highlight the new concept of education as a democratic, equal and compulsory system which object if to train the future male and female citizens.”

On this way, equal opportunities for women and men could be defined as the freedom as citizens to make their decisions and have a role on the society, no matter the gender of the person. In order to achieve this objective, the society had had to evolve on politics, social and educational aspects, such as the inclusion of women at schools.

Is it because the constantly struggle of the feminist movements to obtain better life conditions for girls and women, that the new concept that has been already explained on this investigation, the coeducation, was created with the main of replace the “mixed schools” and go farther:

Starting from an integral concept of a person as being autonomous and proposing a variety of models that allow each girl or boy to develop their personality according to their abilities and aptitudes, above the limitations that its ascription to the feminine or masculine gender imposes on both (Blat Gimeno , 1994).

Focusing on Spain, the Department of Education and Science created on all the regions of this country, with the objective of making changes at schools related with the gender opportunities, the “Responsible of the Program for the Equal Opportunities”. Unfortunately, this initiative from the government ran into numerous obstacles that prevented it from developing it in a complete way.

#### 4.4. Teaching/learning of a foreign language in Infant Education through literary texts

##### a) Influential aspects in education

Talking about aspects of gender on the society, we have been influenced by it since the day that we were born, in things such as the colour of the clothes, blue for boys and pink for girls, or the toys that we were supposed to like, cars for boys and kitchen for girls.

As people get older, more aspects are imposed to the children. The out-of-school activities are a good example for this. Although the society has changed a lot in the last years, it would continue to be strange to find a girl on a football team or a boy in ballet classes.

There are other situations on the daily life that can define the education that the children receive, and even things that people is not even conscious about, such as the assumption of having the first surname of the father, instead of the mother one, or the expectations that the parents have about their sons and daughters.

Another aspect that could be very influential on the mind of the children are the films that they watch on their free time, focusing on this investigation on the Disney factory (Aguilar, 2015 y Peláez García, 2015).

It is known that Disney is one of the most, if not the most famous industry for kids, and so the most influential one, because children consume all the products that Disney creates. We cannot forget that Disney is a factory which wants to make money, so it has been necessary for it to do an adaptation process to the actual situation and changes of the society, focusing on the feminism movement.

This can be seen on the latest movies and characters that Disney has created. Starting from the first “classical Disney princess”, there is *Snow White* (1937), a beautiful girl who is saved by a prince. Those characteristics are also followed by *Cinderella* (1950) and *Aurora* (1959); films which main objective is to find the romantic love of a prince.

That idea of a princess starting changing when *Ariel* (1989) appeared, with her curiosity of the human world and her rebelliousness. *Bella* (1991), *Pocahontas* (1995)

and *Mulan* (1998) followed the same pattern, but with a huge marked hyper sensuality in their characters and representations.

The real change become with Tiana, an African-American princess who did not believe on the fairy tale stories and which main objective was to own a restaurant. This movie was released on 2009, coinciding with the peak of the feminist movement in the United States of America.

Although the change started with *Tiana and the frog* (2009), *Rapunzel* (2010), *Brave* (2012) and *Frozen* (2013), made a difference talking about the male character that used to accompany the princess, and also the physical appearance of the princess, having a more adventure aspect looking for the naturalness of a woman.

*Frozen*, with both of their characters, Elsa and Anna, look for a love different from the previous movies, not a romantic love, if not a sister and family love. The famous song “Let it go”, which all the children from nowadays know the lyrics has such activist sentences as:

“Don’t let them in, don’t let them see. Be the good girl you always have to be. Conceal, don’t feel, don’t let them know. Well, now they know! [...] It’s time to see what I can do. To test the limits and break through. No right, no wrong, no rules for me, I’m free! [...] Let it go. You’ll never see me cry! [...] That perfect girl is gone!”

Having on mind that those princesses are one of the most influential aspects on children, it is very important that their roles change into a more feminism one, in order to create a more equal society with the same opportunities, no matter the gender of the person.

#### b) Literary Education: Main premises and lines of the research

When talking about literary education and the promotion of the taste and pleasure for reading from an early age, one of the most important points to take into account is the adaptation of the language to the different ages of the reader to whom a book is directed, being simple when the reader is younger. As Miguel Delibes (1994) said:

The adult writer often forgets that children are human beings with the clearest ideas, that their ideas may not be many, but they are perfectly defined. The language, then, if it is not an intricate and conceptual language, does not constitute

an impediment to make us understand with them... The writer for adults who, circumstantially, addresses children, does not have to use a falsetto voice or take out the “grandmother’s voice” to tell a story. To do this would be to disparage the recipients of it, who, ordinarily, supply their vocabulary, limited when the story that we intend to tell them interests them. (Delibes: 1994: 16-17).

In this way, the writer is able to adapt his or her vocabulary to the age of the readers is a fundamental requirement to be successful, being able to even create only illustrated stories, without the need to have text in them, which will be explained in the following section of this research.

Although this is an ideal approach to literary education, at the time of its implementation in schools we find some problems. All the responsibility for promoting reading in children falls on the schools and, therefore, on the teachers, who in many cases are forced to implement these approaches, leaving aside the main idea of the pleasure of reading, making of this process an obligation towards children.

Currently, one of the biggest problems that reading in children faces are the new technologies, which occupy most of their free time, leaving books in the background, at best. Addiction to these devices is detrimental both for the child himself and for his school performance, since, by leaving the moment of reading for school, it is inevitable that the student associates it with an obligation, losing the innumerable list of benefits that reading would generate about him or her and that they would be reflected in all aspects of their life, both inside and outside the school.

Literary education is a complete compendium of heterogeneous and interdisciplinary strategies that let readers be aware of social, cultural, historical, linguistic and literary elements connected to their daily lives. In this sense, readers start the development of their literary competence (Mendoza, 2001) and the complex and unlimited path from the deciphering to the interpretation of the visual and narrative aspects of a literary work (Ballester, 2007, 2015).

### c) Picture books

Infant Education students are characterised for being curious and have a more sustained attention as they get older, beginning to tolerate quieter activities. In addition, they begin to be more talkative and social, although their emotions continue to be limited

to the simplest and most basic. The greatest change occurs in the field of language, in which a great evolution can be observed both in structure and form, enjoying telling their experiences to other people.

Having on mind the characteristics of the preschool education children, it is hugely important to work and teach with materials that could be interesting for them and catch their attention for the learning and understanding of the new concepts. Because of that, it has a determining effect on the process of learning the criteria that teachers follow to select those materials.

The list of authors who have defined their own conception of a didactic resource over the years is not short; Below some of the most notable definitions for the preschool education can be found:

- Rodríguez Cancio (2005) comments that:

The didactic resources are elements which favour the learning, without any function on their own, that help in an effective and efficient way as an essential support to relate the learning with the methodologies and activities that are developed to achieve the objectives set. The principle that the use of this materials should follow is the intelligent and vital use of the items.

- Martínez Sánchez said (1993: 241): “A didactic resource is an item formed so much by object of daily and familiar use as by resources elaborated specifically for the school”.

- For Ameijeras (2008: 93), it goes further: “It is everything that a child has around him, such as the door where he comes inside the classroom”.

To sum up, didactic resources could be any instrument on the child’s environment which acts as a mediator between the reality of the child and the process of learning, something with which the children could play and experiment in order to gain a new concept or knowledge.

Focusing now on the main resource used in the didactic proposal detailed later, we will talk about illustrated children’s stories or picture books and their characteristics taking into account the contributions of Moya Guijarro, A. J., & Pinar Sanz, M. J. (2007)

A reduced number of characters in the stories told in the illustrated stories is one of the more general characteristic which most of these follow, this achieving an easier understanding by the readers, who are mostly children. In addition, the drawing has to find a balance between being attractive to children but not making their attention focus too much on them, so as not to lose their attention in the story, and so avoiding very striking colours or excessive details in the pages.

Those books are also characterized by being short and simple stories in which repetitions of grammatical structures or words are observed on many occasions, in order to facilitate children's understanding, also using a vocabulary which is close to the child and his or her age. The 5-year-old children have yet problems to make a difference between the real situations and the fiction, so, sometimes, they could confuse this stories with their daily lives.

Although the negative impact that new technologies have had on literary education with respect to children has been previously pointed out, in the particular case of picture books and illustrators it has meant a great positive change, making their work something easier and more innovative, providing them with a large number of tools which they did not have while working manually. Illustrations are elements which promote creativity and memory on the students.



## 5. PROPOSAL

The following chapter consists of the intervention proposal for a classroom of the second cycle of Infant Education, specifically a classroom of 5-year-old students from a public school. The proposed activities are detailed as well as the materials and resources used, in addition to the results obtained once the didactic unit had been carried out with the main objective of introducing the feminist movement through literature and art.

### 5.1. Context (school and classroom)

The following proposal has as its main purpose the introduction of two feminist women who had a relevant role in the history of art of their respective ages, since art is a very prominent, suggestive and interesting aspect in the students of this particular classroom.

The school in which it has taken place is a public school located on a village of Valladolid, characterized for being a neighbourhood of young people and medium class families. This school is a three-line school that includes the stage of infant and primary education and the first years of the high school.

The classrooms that follow a specific methodology (it will be depicted in the following epigraph) are divided in four contexts (Appendix I): home, art, games and letters. This is the way in which the students and the teacher work daily, following a rotation through the different classroom contexts to carry out the proposed activities.

Regarding facilities, it also has a bathroom (Appendix II) inside the classroom and an own small backyard in which the students play some days on their break. There are two more contexts which change depending on the project that is being studied at that moment at school or the season of the year in which they are.

The classroom in which the proposal will take place is a 5 years old classroom which has five girls and fourteen boys. Of those nineteen children, six of them have language problems, either due to their pronunciation or to the change of phonemes in their oral language. In addition, two of the boys are from another country, one of whom stands out who does not control the Spanish language. In general, they are very lively children who really like to play and paint in their free time, which is the main reason why this proposal takes its way towards art.

## 5.2. Objectives, contents and expectations

When programming this didactic unit for a classroom of the second cycle of Infant Education and specify the objectives and contents which were going to guide the consequence of the activities, the legal basis focused on are the following:

- *European language portfolio. My first portfolio.*
- *Ley Orgánica 2/2006, de 3 de mayo de educación (LOE).*
- *Real Decreto 1630/2006, de 29 de diciembre, por el que se establecen las enseñanzas del segundo ciclo de Educación Infantil.*
- *Real Decreto 122/2007, por el que se establece el currículo del segundo ciclo de Educación Infantil en Castilla y León.*
- *Orden Edu 721/2008 de 5 de mayo, por la que se regula la implantación y la evaluación del segundo ciclo de Educación Infantil en Castilla y León.*

Focusing on the *Real Decreto 122/2007*, those were the objectives, contents and expectations chosen for the unit:

	OBJECTIVES	CONTENTS	EXPECTATIONS
	<ul style="list-style-type: none"> <li>○ Recognize and identify one's own feelings, emotions, needs, preferences and interests, and be able to express them and communicate them to others, respecting the one of others.</li> <li>○ Carry out, with progressive autonomy, daily activities and develop strategies to satisfy their basic needs.</li> <li>○ Adapt their behaviour to the needs and requirements of others, act with confidence</li> </ul>	<ul style="list-style-type: none"> <li>○ Adjusted and positive acceptance and assessment of oneself and of the own possibilities and limitations.</li> <li>○ Tolerance and respect for the characteristics, physical peculiarities and differences from others with non-discriminatory attitudes.</li> <li>○ Identification, manifestation and control of the different basic needs of the body and confidence in its abilities to achieve your correct satisfaction.</li> </ul>	<ul style="list-style-type: none"> <li>○ Identify certain time sequences of an action.</li> <li>○ Respect and accept the characteristics of others without discrimination.</li> <li>○ Trust in your ability to carry out the assigned tasks, accept little frustrations and show interest and confidence to overcome.</li> <li>○ Show helpful and collaborative attitudes.</li> <li>○ Participate with pleasure in the different types of games and regulate their behaviour and emoticon to action.</li> </ul>

<p style="text-align: center;"><u>KNOWLEDGE</u> <u>OF</u> <u>THEMSELVES</u> <u>AND</u> <u>AUTONOMY</u></p>	<p>and security and develop attitudes and habits of respect, help and collaboration.</p> <ul style="list-style-type: none"> <li>○ Have the capacity for initiative and planning in different situations of play, communication and activity. Participate in games groups respecting the established rules and valuing the game as a means of social relations and a resource for leisure and free time.</li> <li>○ Perform movement activities which require coordination, balance, control and orientation and execute with some precision the tasks which require manipulative skills.</li> <li>○ Show interest in different school activities and act with attention and responsibility, experiencing satisfaction with well-done tasks.</li> </ul>	<ul style="list-style-type: none"> <li>○ Adequate assessment of its possibilities to solve different situations and request for help when you recognize your limitations.</li> <li>○ Basic notions of temporal orientation, sequences and routines temporary in classroom activities.</li> <li>○ Taste and participation in the different recreational activities and symbolic games.</li> <li>○ Understanding, acceptance and application of the rules to play.</li> <li>○ Value the importance of the game as a means of enjoyment and relationship with others.</li> <li>○ Appreciation of a well-done job by oneself and others.</li> <li>○ Positive attitude and respect for the rules which regulate daily life, with special attention to equality between women and men.</li> </ul>	<ul style="list-style-type: none"> <li>○ Accept and respect the rules of the game established for each situation.</li> <li>○ Show collaborative and helpful attitudes in various games.</li> </ul>
<p style="text-align: center;"><u>KNOWLEDGE</u> <u>OF THE</u> <u>ENVIRONMENT</u></p>	<ul style="list-style-type: none"> <li>○ Identify properties of objects and discover relationships which are established between them through comparisons, classifications, series and sequences.</li> <li>○ Relate to others in an increasingly balanced and satisfactory, adjust their behaviour to different situations and resolve conflict situations peacefully.</li> <li>○ Act with tolerance and respect in the face of personal differences and social and cultural</li> </ul>	<ul style="list-style-type: none"> <li>○ Collections, series and logical sequences and initiation to ordinal numbers.</li> <li>○ Intuitive estimation and measurement of time. Temporary location of activities of daily living.</li> <li>○ Regulation of one's own conduct in activities and situations which involve group relationships.</li> <li>○ Assessment of the rules which govern social behaviour as a means for a healthy coexistence.</li> </ul>	<ul style="list-style-type: none"> <li>○ Order the objects in a collection and express their place in the series.</li> <li>○ Locate objects in space according to the given criteria and identify their position with respect to another.</li> <li>○ Temporarily locate daily activities and some annual events.</li> <li>○ Take an interest in other forms of social life in the environment, respecting and valuing diversity.</li> </ul>

	<p>diversity, and positively value these differences.</p> <ul style="list-style-type: none"> <li>○ Participate in cultural manifestations associated with the countries where the foreign language is spoken.</li> </ul>	<ul style="list-style-type: none"> <li>○ Favourable disposition to establish tolerant, respectful and affectionate relationships with children from other cultures.</li> <li>○ Recognition of customs and identity signs associated with the culture of countries where the foreign language is spoken.</li> </ul>	<ul style="list-style-type: none"> <li>○ Identify own traits (characters, places, cultural manifestations...) of the countries where the foreign language is spoken.</li> <li>○ Act in accordance with socially established rules.</li> </ul>
<p><u>LITERACY:</u> <u>KNOWLEDGE</u> <u>AND</u> <u>UNDERSTANDING</u></p>	<ul style="list-style-type: none"> <li>○ Express ideas, feelings, emotions and desires through oral language and other languages, choosing the one which best suits the intention and situation.</li> <li>○ Use language as an instrument of communication, representation, learning, enjoyment and social relationship. Assess oral language as a means of relating to others and regulating the coexistence and equality between men and women.</li> <li>○ Understand the information and messages you receive from others, and participate with interest and respect in different situations of social interaction. Adopt a positive attitude towards the language, both your own and foreign.</li> <li>○ Understand and answer, verbally and non-verbally, to oral productions in a foreign language, associated with usual tasks of classroom and with abundant visual support.</li> <li>○ Understand, reproduce and recreate some literary texts showing attitudes of</li> </ul>	<ul style="list-style-type: none"> <li>○ Use of oral language to express feelings, needs and interests, communicate own experiences and transmit information. Value it as a means of relation and regulation of the own conduct and that of others.</li> <li>○ Interest in performing oral interventions in the group and satisfaction perceiving that their messages are heard and respected by everyone.</li> <li>○ Reproduction of groups of sounds with meaning, words and short oral texts in the foreign language, in a context in which are necessary and meaningful.</li> <li>○ Comprehension and reaction to commands and instructions in the foreign language, associated with usual classroom tasks, as long as the context is evident.</li> <li>○ Understanding of the basic ideas in descriptive and narrative texts (games, routines, songs, stories...) in a foreign language, with the help of images and other written language resources, as well as computer and audio-visual media.</li> </ul>	<ul style="list-style-type: none"> <li>○ Communicate through oral language feelings, experiences, needs and interests.</li> <li>○ Listen carefully and respectfully to the opinions of others.</li> <li>○ Relate or explain situations, real events, reasoning, tasks performed and instructions in a clear and coherent way.</li> <li>○ Carry out oral productions in the foreign language, integrated into the communication of classroom dynamics, both in context face to face as in virtual context.</li> <li>○ Recognize the essential content of short oral texts in the foreign language, dealing with topics close to their experiences, and are supported by gestures or a sequence of images.</li> <li>○ Understand the communicative intentions of their peers and of adults in different situations.</li> <li>○ Follow instructions given in the foreign language, contextualized within the</li> </ul>

	<p>appreciation, enjoyment and interest towards them.</p> <ul style="list-style-type: none"> <li>○ Get closer to the knowledge of artistic works expressed in different languages, carry out activities of representation and expression artistic through the creative use of various techniques, and verbally explain the work done.</li> <li>○ Confidently demonstrate your potential for artistic expression and bodily.</li> </ul>	<ul style="list-style-type: none"> <li>○ Association of oral information to images in identification and sequencing activities, using the foreign language.</li> <li>○ Listening to and understanding of traditional and contemporary stories, books, rhymes or riddles, as a source of pleasure and learning in their mother tongue and in a foreign language.</li> <li>○ Interest in sharing interpretations, sensations and emotions caused by literary productions.</li> <li>○ Initiation in the use of technological means as elements of learning, communication and enjoyment.</li> <li>○ Appropriate use of productions of videos, films and audio-visual games which help to acquire educational content. Critical appraisal of its contents and its aesthetics.</li> <li>○ Expression and communication, through plastic productions varies, of facts, experiences, situations, emotions, feelings and fantasies.</li> <li>○ Observation of some relevant and well-known works of art from famous artists. The museum.</li> </ul>	<p>classroom routines, through verbal responses and not verbal.</p> <ul style="list-style-type: none"> <li>○ Explain and listen to plans, work proposals, projects... and participate in them with interest.</li> <li>○ Use socially appropriate vocabulary, rejecting terms offensive and sexist, and enjoy using kind words.</li> <li>○ Interpret and label images, posters, photographs, pictograms and stories.</li> <li>○ Identify words written in the foreign language, present in the environment of the student and which have been previously worked on the classroom.</li> <li>○ Manipulate the technological tools which the school has in an appropriate way and use material appropriate to their age.</li> <li>○ Communicate feelings and emotions spontaneously through artistic expression.</li> <li>○ Use various plastic techniques with imagination. Know and use conventional and non-conventional tools in the plastic expression. Verbally explain your productions.</li> <li>○ Draw scenes with meaning and describe the content.</li> <li>○ Have interest and respect for their plastic work, for those of the rest, and for the works of prestigious author.</li> </ul>
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			<ul style="list-style-type: none"> <li>○ Reproduce aspects of sound, rhythm, stress and intonation, characteristic of the foreign language, in songs or rhymes.</li> <li>○ Show curiosity about artistic and cultural manifestations of its surroundings.</li> <li>○ Recognize the progress made in the foreign language and set the new challenges for yourself.</li> <li>○ Show respect and positive disposition towards the foreign language, as a means of communication and a vehicle for approaching others cultures, from the contrast and appreciation of their own culture.</li> </ul>
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**Table 1: Objectives, Contents and Expectations from the "Real Decreto 122/2007"**

In addition to the previous objectives, some specific ones were defined and developed in each of the lessons of the unit:

- Enhance the taste of reading and the recreation of aesthetic experiences through literature and art.
- Promote interest in art and painting.
- Introduce the Feminism movement beyond Women's Day.
- Create situations of equality in the classroom.
- Educate in equality between men and women.
- Create learning situations in the foreign language.
- Improve attention and a good behaviour.
- Foster teamwork, collaboration, turn speech and respect.

### 5.3. Methodology

The methodology which is followed in all the levels of the school, regardless of the cycle, is the Amara Berri method and, therefore, the one that has guided this didactic proposal. This methodology is characterized by the absence of books in the classrooms, being the game the main learning method which they follow, with the main objective of developing the skill of the students through daily situations. It is a global and open system in which all the subjects are interrelated. In her Educational Project this statement can be found:

Each student is a global being (globalization principle) who needs to locate and situate himself (normalization), who needs to live, feel, discover, share, express himself, relate (socialization), activate your mind (activity), analyse and make decisions (freedom), surpassing what is already done and known (creativity). It has its own interests. Part of your conceptual and emotional scheme, as well as your own potential (individualization) (Anaut L, 2004, p. 28)

As mentioned above, the classroom is divided into four contexts or corners which set the pace of work in the classroom following a rotating process. These corners are the contexts of art, games, letters and the little house. The activities carried out in the English class took place in the assembly area, since this was the space where all the foreign language lessons were taught. On the other hand, the worksheets of the unit were completed in the different contexts of the classroom.

Prior to the current pandemic of Covid-19, there was a characteristic which this year had to be eliminated to maintain the social health measures, the “subject classrooms”. The students did not have a unique classroom, but rather there was a specific classroom for each subject, thus providing a space focused entirely on one topic, achieving a much larger quantity of material than in a usual classroom.

The principles on which the Amara Berri methodology is supported in order to be carried out in the schools are the following ones:

- Individualization of learning in order to meet all the specific needs of the students and give importance to the diversity of their characteristics, having on mind the evolutionary in which each students is.

- Game as a learning method, being the most effective method to achieve the objectives of the Infant Education.
- Mental activity to relate previous knowledge and new content learned, while the teacher acts as a guide in the building on the children learning.
- Motivation for the proposed activities and projects, which starts at the beginning of the task and until the end of the activities.
- Socialization with the rest of the people in the school, promoting the sociocultural elements of the environment, influenced by the socialization agents.
- Globalization of the concepts acquired, giving the children a closer relation with the reality they want to know.
- Significance of the new learning, making the students integrate the new information into their cognitive schemata.
- Affectivity, creating a safe and welcoming environment in which the children feel respected and understood.

As mentioned before, the school also follows the project-based learning, in order to gain knowledge through experiential and experimental learning. This means starting from a specific topic to build knowledge in a common way, making relations between the understandings and contextualising the information of the classroom. The process of learning starts from the questions and the previous knowledge of the students, and from the inquisitiveness that they want to figure out.

For the reading and interpretation of the story, the storytelling technique will be the main methodology used. The theoretical foundations will be inspired in Chambers (1993) and Roché (2015). Regarding the first one, the British researcher indicates that his “Tell me” approach is crucial to favour children reading and oral skills; in other words, they learn how to talk about the main messages of a book. On Roché’s behalf, she highlights the significance of introducing philosophy to make children think in a critical way.

Before the reading of the story it is important to make a good choice of the book or, in this case, picture book which it is going to be used. It is necessary to select a story for which the students seem enthusiastic, with characters and events that are close to them. Another aspect that must be taken into account is our own taste for the chosen book, feeling comfortable with the story and the values it promotes, since if not, in the opposite case, it will be very difficult to achieve the objective we looking forward in the children.



When telling the story, one of the most important aspects, if not the most important, is that students are arranged in the space in such a way which everyone is able to see the drawings of the story, and more in this type on books in which they play such a relevant role. For this and, in this specific didactic unit, students will be sitting in a circle on the floor in the assembly area, while the teacher will be seated in front of them on a bench, turning the book to the sides so everyone can see the pictures.

#### 5.4. Design, organization and planning

The proposal is going to be divided in 4 parts:

- Introduction of the two characters of the books: Frida Kahlo and Georgia O’Keeffe.
- Activities about Georgia O’Keeffe.
- Activities about Frida Kahlo.
- Exhibition of the paintings in a cooperative and intercultural school museum.

This proposal will be carried out at school from 10<sup>th</sup> of May until 19<sup>th</sup> of May, while the Spring project is being worked in the classroom. In this way, students can make a relationship between the flowers that these artists painted in their paintings and the ones which they paint to decorate the classroom for this season. In addition, May Day is celebrated on May 14<sup>th</sup> with students from all over the school, from Infant Education to Secondary Education. For this day, the English teachers have the task of teaching the children a dance that will take place in the yard of the school with the rest of the students. This day all the members of the school must wear white or green clothed and a flower crown. These are two of the main reasons for choosing these days to carry out this proposal.

Below I will make a brief introduction about the most important characteristics of both artists.

- Georgia O’Keeffe: She was an American artist who was born on 15<sup>th</sup> of November of 1887 in Wisconsin (United States of America). She spent her childhood living on a farm with her parents, brothers and sisters. Georgia started to attend to art lessons since a very early age because she manifested such a big interest on painting. Her first exhibition took place in a gallery in 1916, in which

she showed paintings of flowers, landscapes and skyscrapers, themes that stood out from others throughout her artistic career. One of the biggest situations Georgia was forced to fight was the low presence of women in the art world, giving superiority to men who did not take the work of these female artists seriously. Thanks to her effort and constant work, this changed in such a way that Georgia O'Keeffe ended up being known as "The mother of American Modernism", being a reference and influence for later artists. Another fact which left a mark on her life was meeting Alfred Stieglitz, who became her husband some years later. He was commissioned to make contributions to bring Georgia's works from anonymity to stardom. Alfred also took some of the most famous pictures of her, which caused a stir for not being appropriate at the time.

- Frida Kahlo: The three milestones that marked the life of the revolutionary Frida Kahlo were her birth, her marriage and her death. To start with, her actual date of birth and the date she chose are three years apart. Frida Kahlo was born on the 6<sup>th</sup> of July of 1907, but she chose the year 1910, the same in which the Mexican Revolution began. Her marriage with Diego Rivera tried to give an ideal and romantic vision of love, but it was nothing more than the opposite, with periods in which they divorced and remarried, in addition to multiple infidelities. Frida Kahlo died on the 13<sup>th</sup> of July of 1954. Although it was hinted that the cause of death could be suicide, it was never confirmed since no autopsy was performed. Frida Kahlo's best-known paintings are self-portraits in which the feelings she had through the different stages of her life are reflected, whether they were positive or negative emotions. The feeling which can most be recognized in her works was suffering, that she experienced throughout her life for various reasons such as her illness.

To start with the introduction of the main characters of this proposal, Frida Kahlo and Georgia O'Keeffe, there will be a representation with puppets (Appendix III) for the children to meet those two women. In this representation, two paintings (Appendix IV) of each artist will be shown to the kids; "The Pumpkin Flowers" and the "White Flowers" from Georgia O'Keeffe, and "The Two Frida's" and "Self-Portrait with thorn necklace and hummingbird" from Frida Kahlo. Also, some important details such as their names, who they are, where they come from, what they did... will be explored on this

presentation, in which the two artists will talk and tell their lives to each other. It will be like a small theatrical performance that the children will attend in their own classroom.

The storytelling of both books will be carried on in the English lessons. On those lessons, the students follow some routines and an assembly, thus the activities related with this proposal will be developed afterwards.

The first book that will be read to the children will be the one about Georgia O'Keeffe (Appendix V). The book will be showed to the children in order to see if they recognize the woman that is in the cover, who they have previously seen on the presentation with the puppets. When the children have recognized the artist, the reading of the book begins, making special emphasis on the drawings and accompanying the reading of gestures to facilitate the understanding of the story.

Once the reading of the book has finished, the activities are carried out on the whiteboard of the school. The first activity (Appendix VI) consists of putting in order different scenes of the story with the aim of checking the attention of the student during the story, for which they will participate taking turns. The second activity will be a memory game (Appendix VII) in which they will have to match characteristic images of the Georgia O'Keeffe story with the correct word, accompanied by the sound to make it easier taking into account the literacy level in which the children are at that moment.

Outside of the English lessons and, already in Spanish, they will make a worksheet (Appendix VIII) in which they will have to paint a picture with flowers, having the possibilities of taking as inspirations the pictures of Georgia displayed in the classroom or make their own creations. Those drawings will be part of the final task.

The reading of Frida Kahlo's story (Appendix IX) and the activities carried out in the English lesson will follow the same structure as those related with Georgia O'Keeffe, being then an ordering of sequences of the book (Appendix X) and a memory game (Appendix XI) based on her life.

For the Spanish part, they will paint a portrait of Frida (Appendix XII) as they want, in which they will stick once it is finished flowers in order to create the flower crown that characterized her and which she is wearing in some of the painting hanging on the classroom walls.

As final task, both works will be exhibited in the classroom and the students will have the opportunity to tell the other children what they have painted or what has inspired them to reach that result.

In the following parts there will be a more specific explanation of each of the activities framed in their corresponding lessons, with the objectives and contents, the material used and the assessment criteria.

a) Puppets of Frida Kahlo and Georgia O’Keeffe

<b>LESSON 1</b>		
<u>IMPORTANT RESOURCES</u> <ul style="list-style-type: none"> <li>• Puppet of Frida Kahlo and Georgia O’Keeffe.</li> <li>• Painting of Frida Kahlo and Georgia O’Keeffe.</li> </ul>	<u>SPECIFIC OBJECTIVES:</u> <ul style="list-style-type: none"> <li>• Introduce the female artists.</li> <li>• Present the unit and its activities.</li> <li>• Provoke interest for the artists from the students.</li> </ul>	<u>CONTENTS:</u> <ul style="list-style-type: none"> <li>• Frida Kahlo and her paintings.</li> <li>• Georgia O’Keeffe and her paintings.</li> <li>• Their names and photos.</li> </ul>
<u>TIMING:</u> 15 minutes		
<u>DEVELOPMENT:</u>		
<p>The first activity of this didactic unit will be the presentation of the characters of this proposal which will guide the common thread of the activities. For this, the children will sit in the assembly area to see the Frida Kahlo and Georgia O’Keeffe puppets.</p> <p>The puppets with the photos of the protagonists are presented to the children, without telling them who they are or what their name is with the aim of stimulating their interest and curiosity for these women. Sometimes, it will be allowed for the children to comment on what they think and the previous knowledge they have about both artist, which will also serve as a guide for the rest of the activities and the presentation of their lives.</p> <p>To present the artists, a theatrical performance will be held in which Frida Kahlo and Georgia O’Keeffe meet and talk to each other wondering what their names are, where they were born, what they paint...</p> <p>In addition, two pictures of each painter will be presented which will be hung in the Art Context of the classroom. These paintings will have the title written in English and Spanish, to stimulate children’s literacy (who have already learned to read).</p> <p>Finally, it will be explained to the students that a series of activities will be carried out about the figures of these artists in the following days.</p>		
<u>ASSESSMENT CRITERIA:</u>		
All children must be able to: <ul style="list-style-type: none"> <li>• Listen carefully.</li> <li>• Interpret images.</li> <li>• Take interest on other forms of social life.</li> <li>• Listen to plans, work proposal, projects...</li> </ul>	Most of the children will be able to: <ul style="list-style-type: none"> <li>• Listen carefully to the opinion of others.</li> <li>• Interpret images and stories.</li> <li>• Take interest on other forms of social life and respect them.</li> </ul>	Some of the children could: <ul style="list-style-type: none"> <li>• Listen carefully and respectfully to the opinions of others.</li> <li>• Interpret images, pictograms and stories.</li> <li>• Take interest on other forms of social life,</li> </ul>

<ul style="list-style-type: none"> <li>Show curiosity about artistic manifestation of its surroundings.</li> </ul>	<ul style="list-style-type: none"> <li>Listen and participate with interest to plans, work proposals, projects...</li> <li>Show curiosity about artistic and cultural manifestations of its surroundings.</li> </ul>	<p>respecting and valuing diversity.</p> <ul style="list-style-type: none"> <li>Listen and explain plans, work proposals, projects... and participate in them with interest.</li> <li>Show curiosity and interest about artistic and cultural manifestations of its surroundings.</li> </ul>
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**Table 2: Lesson 1: Puppets of Frida Kahlo and Georgia O'Keeffe**

b) The life of Georgia O'Keeffe

LESSON 2		
<u>IMPORTANT RESOURCES</u> <ul style="list-style-type: none"> <li>Assembly panel.</li> <li>Puppet of the English class.</li> <li>Picture book of Georgia O'Keeffe.</li> <li>Whiteboard.</li> </ul>	<u>SPECIFIC OBJECTIVES:</u> <ul style="list-style-type: none"> <li>Introduce the story of Georgia O'Keeffe.</li> <li>Encourage interest in books and literacy.</li> <li>Provide new English vocabulary.</li> <li>Improve the attention on the students.</li> <li>Work with technological devices.</li> </ul>	<u>CONTENTS:</u> <ul style="list-style-type: none"> <li>Georgia O'Keeffe and her life.</li> <li>Vocabulary: flowers, painter, Wisconsin, Alfred, Modernism.</li> </ul>
<u>TIMING:</u> 45 minutes <sup>3</sup>		
<u>DEVELOPMENT:</u>		
<p><b>1. Warm up:</b> To start with the lesson, the students and the teacher stand in the assembly area for a warm-up in which they move their fingers and arms, and breathe 3 times. Once this is done, there is a raffle with some songs to find out who will be the responsible of the day.</p> <p><b>2. Assembly:</b> When the responsible is elected, all the students sit on the floor and he/she sits on the bench with the teacher. The responsible takes his or her star of the photo. Then, the assembly starts. The panel is completed in which the responsible has to put the day of the week, the day of the month, the month, the season and the weather of the day. While those routines take place, the songs related with it are sung by the teacher and the students. The next activity of the assembly consists on waking up Duggee, the puppet of the English lessons. When the puppet is waked up, she says hello to the responsible and to the rest of the students, asks them how are they and the name of the responsible, and tells them what the planning for the lesson is.</p> <p><b>3. Main activity:</b></p>		

<sup>3</sup> The English sessions are divided into two lessons of 45 minutes each, as they are regulated according to "Instrucción del 6 de septiembre del 2000 de la Dirección General de Planificación y Ordenación Educativa de la Junta de Castilla y León, por la que se introduce la lengua extranjera inglés dentro de Educación Infantil, hora y media semanal".

The main activity of this lesson will be the reading of the Georgia O’Keeffe story. As the presentation of the main protagonists has been done previously, some students recognize the painter just by looking at the cover of the book.

Before beginning the reading, a song is sung which the children associate with this activity and with which they understand they have to be silent and pay attention.

The reading of the story is carried out without problems, accompanying the reading with gestures with the aim that the students understand the story in the foreign language in the best possible way.

Once the reading is finished, the activities on the whiteboard begin. The first activity will consist of putting in the correct order the scenes of the story in a temporal sequence, for which the children will go out in turns to complete the activity.

The second activity will be the memory game based on vocabulary worked in the picture book, such as: flowers, painter, Georgia O’Keeffe... As in the previous game, the children will play in turns to complete the activity.

**4. Farewell:**

To finish the lesson, the students sit down again on the assembly area. They say goodbye to Duggee and ask her to go to sleep. Then, they sing the “Bye bye song” in order to finish the class.

ASSESSMENT CRITERIA:

<p>All children must be able to:</p> <ul style="list-style-type: none"> <li>• Identify 2 temporal sequences of an action.</li> <li>• Trust in their ability to perform the tasks entrusted.</li> <li>• Show helpful attitudes.</li> <li>• Participate with pleasure in the different types of games.</li> <li>• Accept the rules of the game.</li> <li>• Order the objects in a collection.</li> <li>• Recognize some of the essential content of short oral texts in the foreign language.</li> <li>• Follow previous known instructions in the foreign language.</li> <li>• Interpret label images and stories.</li> <li>• Use conventional forms of language to say hello and thank you.</li> <li>• Manipulate technological tools with help.</li> </ul>	<p>Most of the children will be able to:</p> <ul style="list-style-type: none"> <li>• Identify 4 temporal sequences of an action.</li> <li>• Trust in their ability to perform the tasks entrusted and accept little frustrations.</li> <li>• Show helpful and collaborative attitudes.</li> <li>• Participate with pleasure in the different types of games and regulate their behaviour.</li> <li>• Accept and respect the rules of the game established for each situation.</li> <li>• Order the objects in a collection and express some of their place in the series.</li> <li>• Recognize essential content of short oral texts in the foreign language.</li> <li>• Follow instructions given in the foreign language.</li> </ul>	<p>Some of the children could:</p> <ul style="list-style-type: none"> <li>• Identify 6 temporal sequences of an action.</li> <li>• Trust in their ability to perform the tasks entrusted, accept little frustrations and show interest and confidence to overcome.</li> <li>• Show helpful and collaborative attitudes.</li> <li>• Participate with pleasure in the different types of games, regulate their behaviour and emotion to action.</li> <li>• Accept and respect the rules of the game established for each situation.</li> <li>• Order the objects in a collection and express their place in the series.</li> <li>• Recognize essential content of oral texts in the foreign language.</li> <li>• Follow instructions given in the foreign language</li> </ul>
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	<ul style="list-style-type: none"> <li>• Interpret label images, stories and pictograms.</li> <li>• Use conventional forms of language to say hello, thank you and apologize.</li> <li>• Manipulate technological tools appropriately with some help.</li> </ul>	<ul style="list-style-type: none"> <li>and answer with verbal or non-verbal language.</li> <li>• Interpret label images, stories, pictograms, photographs and posters.</li> <li>• Use conventional forms of language to say hello, thank you and apologize and regulate their behaviour.</li> <li>• Manipulate technological tools appropriately without help.</li> </ul>
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**Table 3: Lesson 2: The life of Georgia O'Keeffe**

c) My flowers

LESSON 3		
<u>IMPORTANT RESOURCES</u> <ul style="list-style-type: none"> <li>• Worksheet “My flowers”.</li> <li>• Coloured pencils.</li> </ul>	<u>SPECIFIC OBJECTIVES:</u> <ul style="list-style-type: none"> <li>• Promote art and painting.</li> <li>• Explore different painting techniques.</li> <li>• Encourage the expression of experiences through painting.</li> <li>• Remember the knowledge learned.</li> </ul>	<u>CONTENTS:</u> <ul style="list-style-type: none"> <li>• The paintings of Georgia O’Keeffe.</li> </ul>
<u>TIMING:</u> 20 minutes		
<u>DEVELOPMENT:</u>		
<p>In this lesson, the first worksheet which will be part of the final exhibition will be carried out, which is in this case the one about Georgia O’Keeffe.</p> <p>To explain this activity, the students will sit in the assembly area. Questions will be asked to see what the children are able to remember about this artist, as well as to check the knowledge they have been able to acquire after reading the story.</p> <p>For the completion of this worksheet, the students have to paint a picture with flowers, these can be of their own creation or inspired by those hung in the walls of the classroom. They can also paint the frame of the painting that is on the card. Students are also asked to read the title: “My flowers”.</p> <p>As the children finish the pictures, they will be hung on the classroom cork, thus decorating it with the motive of the Spring Project.</p>		
<u>ASSESMENT CRITERIA:</u>		
All children must be able to: <ul style="list-style-type: none"> <li>• Trust in their ability to perform the tasks entrusted.</li> <li>• Communicate through oral language feelings.</li> </ul>	Most of the children will be able to: <ul style="list-style-type: none"> <li>• Trust in their ability to perform the tasks entrusted and accept little frustrations.</li> </ul>	Some of the children could: <ul style="list-style-type: none"> <li>• Trust in their ability to perform the tasks entrusted, accept little frustrations and show interest and confidence to overcome.</li> </ul>

<ul style="list-style-type: none"> <li>• Communicate feelings through an artistic expression.</li> <li>• Use various techniques with imagination.</li> <li>• Draw scenes with meaning.</li> <li>• Have interest and respect for their plastic work.</li> </ul>	<ul style="list-style-type: none"> <li>• Communicate through oral language feelings and experiences.</li> <li>• Communicate feelings and emotions through an artistic expression.</li> <li>• Use various techniques with imagination and conventional and non-conventional tools.</li> <li>• Draw scenes with meaning and describe some of the content.</li> <li>• Have interest and respect for their plastic work and for the others.</li> </ul>	<ul style="list-style-type: none"> <li>• Communicate through oral languages feelings, experiences, needs and interests.</li> <li>• Communicate feelings and emotions spontaneously through an artistic expression.</li> <li>• Use various techniques with imagination and conventional and non-conventional tools, explaining their productions.</li> <li>• Draw scenes with meaning and describe the content.</li> <li>• Have interest and respect for their plastic work, for the others and for the works of prestigious authors.</li> </ul>
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Table 4: Lesson 3: My flowers

d) The life of Frida Kahlo

LESSON 4		
<u>IMPORTANT RESOURCES</u> <ul style="list-style-type: none"> <li>• Assembly panel.</li> <li>• Puppet of the English class.</li> <li>• Picture book of Frida Kahlo.</li> <li>• Whiteboard.</li> </ul>	<u>SPECIFIC OBJECTIVES:</u> <ul style="list-style-type: none"> <li>• Introduce the story of Frida Kahlo.</li> <li>• Encourage interest in books and literacy.</li> <li>• Provide new English vocabulary.</li> <li>• Improve the attention on the students.</li> <li>• Work with technological devices.</li> </ul>	<u>CONTENTS:</u> <ul style="list-style-type: none"> <li>• Frida Kahlo and her life.</li> <li>• Vocabulary: Flowers, eyebrows, Mexico, portraits, Diego.</li> </ul>
<u>TIMING:</u> 45 minutes		
<u>DEVELOPMENT:</u>		
<p><b>1. Warm up:</b> To start with the lesson, the students and the teacher stand in the assembly area for a warm-up in which they move their fingers and arms, and breathe 3 times. Once this is done, there is a raffle with some songs to find out who will be the responsible of the day.</p> <p><b>2. Assembly:</b> When the responsible is elected, all the students sits on the floor and he/she sits on the bench with the teacher. The responsible takes his or her star of the photo.</p>		



Then, the assembly starts. The panel is completed in which the responsible has to put the day of the week, the day of the month, the month, the season and the weather of the day. While those routines take place, the songs related with its are sung by the teacher and the students. The next activity of the assembly consists on waking up Duggee, the puppet of the English lessons. When the puppet is waked up, she says hello to the responsible and to the rest of the students, asks them how are they and the name of the responsible, and tells them what the planning for the lesson is.

**3. Main activity:**

As in the previous English lesson explained, the main activity of this lesson will be the reading of the story about one of the artists who is working in this didactic unit, in this case, Frida Kahlo.

The first thing which will take place is the presentation of the story, showing the cover so that the children recognize Frida Kahlo and remember her name and her paintings.

Once the children have remembered it, the song is sung which indicates the beginning of a story reading and marks the silence and attention that they have to maintain.

When the reading has finished, the first activity on the whiteboard will be the order of the scenes in the story and, as on the previous occasion, they will take turns to play.

The next game will be the memory game, with the vocabulary and images of the picture book, such as eyebrows, flowers, Diego... this activity will also be carried out in turns, the children being able to help each other.

**4. Farewell:**

To finish the lessons, the students sit down again on the assembly area. They say goodbye to Duggee and ask her to go to sleep. Then, they sing the “Bye bye song” in order to finish the class.

ASSESMET CRITERIA:

<p>All children must be able to:</p> <ul style="list-style-type: none"> <li>• Identify 2 temporal sequences of an action.</li> <li>• Trust in their ability to perform the tasks entrusted.</li> <li>• Show helpful attitudes.</li> <li>• Participate with pleasure in the different types of games.</li> <li>• Accept the rules of the game.</li> <li>• Order the objects in a collection.</li> <li>• Recognize some of the essential content of short oral texts in the foreign language.</li> <li>• Follow previous known instructions in the foreign language.</li> </ul>	<p>Most of the children will be able to:</p> <ul style="list-style-type: none"> <li>• Identify 4 temporal sequences of an action.</li> <li>• Trust in their ability to perform the tasks entrusted and accept little frustrations.</li> <li>• Show helpful and collaborative attitudes.</li> <li>• Participate with pleasure in the different types of games and regulate their behaviour.</li> <li>• Accept and respect the rules of the game established for each situation.</li> <li>• Order the objects in a collection and express some of their place in the series.</li> </ul>	<p>Some of the children could:</p> <ul style="list-style-type: none"> <li>• Identify 6 temporal sequences of an action.</li> <li>• Trust in their ability to perform the tasks entrusted, accept little frustrations and show interest and confidence to overcome.</li> <li>• Show helpful and collaborative attitudes with the members of the classroom.</li> <li>• Participate with pleasure in the different types of games, regulate their behaviour and emotion to action.</li> <li>• Accept and respect the rules of the game established for each situation.</li> </ul>
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<ul style="list-style-type: none"> <li>• Interpret label images and stories.</li> <li>• Use conventional forms of language to say hello and thank you.</li> <li>• Manipulate technological tools with help.</li> </ul>	<ul style="list-style-type: none"> <li>• Recognize essential content of short oral texts in the foreign language.</li> <li>• Follow instructions given in the foreign language.</li> <li>• Interpret label images, stories and pictograms.</li> <li>• Use conventional forms of language to say hello, thank you and apologize.</li> <li>• Manipulate technological tools appropriately with some help.</li> </ul>	<ul style="list-style-type: none"> <li>• Order the objects in a collection and express their place in the series.</li> <li>• Recognize essential content of oral texts in the foreign language.</li> <li>• Follow instructions given in the foreign language and answer with verbal or non-verbal language.</li> <li>• Interpret label images, stories, pictograms, photographs and posters.</li> <li>• Use conventional forms of language to say hello, thank you and apologize and regulate their behaviour.</li> <li>• Manipulate technological tools appropriately without help.</li> </ul>
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**Table 5: Lesson 4: The life of Frida Kahlo**

e) Painting Frida Kahlo

LESSON 5		
<u>IMPORTANT RESOURCES</u> <ul style="list-style-type: none"> <li>• Worksheet “Portrait of Frida Kahlo”</li> <li>• Coloured pencils.</li> <li>• Flowers.</li> <li>• Glue.</li> </ul>	<u>SPECIFIC OBJECTIVES:</u> <ul style="list-style-type: none"> <li>• Introduce new art techniques.</li> <li>• Promotes a taste for painting.</li> <li>• Tell experiences through drawings.</li> <li>• Remember the knowledge learned.</li> </ul>	<u>CONTENTS:</u> <ul style="list-style-type: none"> <li>• Flower crown of Frida Kahlo.</li> </ul>
<u>TIMING:</u> 20 minutes		
<u>DEVELOPMENT:</u>		
<p>In this lesson, the second worksheet which will be part of the final exhibition will be carried out, the one corresponding to the picture book about Frida Kahlo.</p> <p>As in the explanation of the previous worksheet, the students will sit in the assembly area and some questions will be asked to see what they are able to remember about Frida Kahlo and her life.</p> <p>Later, they will be explained how they have to complete this worksheet, in which they have to paint the face of Frida Kahlo, being able to draw whatever they want, and stick on it once they have finished painting, flowers on their crown to create the characteristic flower crown of Frida Kahlo. These coloured flowers will be left on one of the tables in the classroom so that the students can access to them whenever they want. They can also draw ornaments around the figure of Frida Kahlo to decorate the worksheet.</p>		

This card will also be posted in the classroom to be part of the final exhibition.

<u>ASSESSMENT CRITERIA:</u>		
<p>All children must be able to:</p> <ul style="list-style-type: none"> <li>• Trust in their ability to perform the tasks entrusted.</li> <li>• Communicate through oral language feelings.</li> <li>• Communicate feelings through an artistic expression.</li> <li>• Use various techniques with imagination.</li> <li>• Draw scenes with meaning.</li> <li>• Have interest and respect for their plastic work.</li> </ul>	<p>Most of the children will be able to:</p> <ul style="list-style-type: none"> <li>• Trust in their ability to perform the tasks entrusted and accept little frustrations.</li> <li>• Communicate through oral language feelings and experiences.</li> <li>• Communicate feelings and emotions through an artistic expression.</li> <li>• Use various techniques with imagination and conventional and non-conventional tools.</li> <li>• Draw scenes with meaning and describe some of the content.</li> <li>• Have interest and respect for their plastic work and for the others.</li> </ul>	<p>Some of the children could:</p> <ul style="list-style-type: none"> <li>• Trust in their ability to perform the tasks entrusted, accept little frustrations and show interest and confidence to overcome.</li> <li>• Communicate through oral languages feelings, experiences, needs and interests.</li> <li>• Communicate feelings and emotions spontaneously through an artistic expression.</li> <li>• Use various techniques with imagination and conventional and non-conventional tools, explaining their productions.</li> <li>• Draw scenes with meaning and describe the content.</li> <li>• Have interest and respect for their plastic work, for the others and for the works of prestigious authors.</li> </ul>

**Table 6: Lesson 5: Painting Frida Kahlo**

f) Final exhibition

LESSON 6		
<p><u>IMPORTANT RESOURCES</u></p> <ul style="list-style-type: none"> <li>• Worksheet “My flowers”.</li> <li>• Worksheet “Portrait of Frida Kahlo”.</li> </ul>	<p><u>SPECIFIC OBJECTIVES:</u></p> <ul style="list-style-type: none"> <li>• Verify the lessons learned.</li> <li>• Tell the stories and feelings reflected on the paintings.</li> <li>• Mark female references which the students remain beyond the proposal.</li> </ul>	<p><u>CONTENTS:</u></p> <ul style="list-style-type: none"> <li>• Feelings.</li> <li>• Frida Kahlo and Georgia O’Keeffe.</li> <li>• Feminism.</li> </ul>

<u>TIMING:</u> 20 minutes		
<u>DEVELOPMENT:</u>		
<p>The final task of this didactic unit will be an exhibition of the work carried out in the Lesson 3 and in Lesson 5 of the proposal.</p> <p>As mentioned above, the flower paintings are hanging on the classroom cork, and the Frida's portraits are decorating the classroom walls.</p> <p>In this activity, students have the opportunity to tell the story of what they have drawn and how they have reached that result, trying to say at least the title of the painting in the foreign language, in English.</p> <p>Students will tell their stories in turns, respecting the turns of their classmates and paying attention to the rest of the children in the classroom.</p> <p>Once everyone has finished, there will be a final review of everything learned, to conclude this didactic unit about Georgia O'Keeffe and Frida Kahlo. Their painting and puppets will stay in the classroom so that the children can continue playing and remembering both artists.</p>		
<u>ASSESSMENT CRITERIA:</u>		
<p>All children must be able to:</p> <ul style="list-style-type: none"> <li>• Respect the characteristics of others without discrimination.</li> <li>• Show interest in other forms of social life.</li> <li>• Identify characters of the countries where the foreign language.</li> <li>• Communicate through oral language feelings.</li> <li>• Listen the opinions of others.</li> <li>• Communicate feelings through an artistic expression.</li> <li>• Have interest and respect for their plastic work.</li> </ul>	<p>Most of the children will be able to:</p> <ul style="list-style-type: none"> <li>• Respect and accept the characteristics of others without discrimination.</li> <li>• Show interest in other forms of social life and respect them.</li> <li>• Identify characters and places of the countries where the foreign language is spoken.</li> <li>• Communicate through oral language feelings and experiences.</li> <li>• Listen carefully the opinions of others.</li> <li>• Communicate feelings and emotions through an artistic expression.</li> <li>• Have interest and respect for their plastic work and for the others.</li> </ul>	<p>Some of the children could:</p> <ul style="list-style-type: none"> <li>• Respect, accept and admire the characteristics of others without discrimination.</li> <li>• Show interest in other forms of social life and respect them, valuing the diversity.</li> <li>• Identify characters, places and cultural manifestations of the countries where the foreign language is spoken.</li> <li>• Communicate through oral language feelings, experiences, needs and interests.</li> <li>• Listen carefully and respectfully the opinions of others.</li> <li>• Communicate feelings and emotions spontaneously through an artistic expression.</li> <li>• Have interest and respect for their plastic work, for the others and for the works of prestigious authors.</li> </ul>

**Table 7: Lesson 6: Final exhibition**

### 5.5. Materials (selection of Picture Books)

The books chosen for the implementation of this didactic proposal in the classroom are part of the series of books “Little people, BIG DREAMS”, by the writer Maria Isabel Sánchez Vegara. All of them have different illustrators who create the drawings of the books.

The aim of this series of books is to:

“Discover the lives of outstanding people, from designers and artists to scientist and activists. All of them achieved incredible things, yet each began life as a child with a dream. Told as a story, with a facts and photos section at the back, this sweet series for kids celebrates triumph over adversity through some of history’s favourite characters” (Sánchez Vegara, Maria Isabel).

Maria Isabel Sanchez Vegara is a Spanish writer from Barcelona. In 2012 she released her first book after working in some advertising agencies. In 2014, two years later, she published the first book of the series Little People, Big DREAMS. At the beginning, it was a series which was only published in Spain but, currently, it has been translated into more than 20 languages, reaching children around the world and managing to sell more than 4 million copies.

The Georgia O’Keeffe book was illustrated by Erica Salcedo Saiz. She is an illustrator from Cuenca (Spain), specialized in graphic design and illustration. Her draws are inspired on her daily life, mixing hand drawing with digital techniques and humour.

Gee Fan Eng was in charge of illustrating the book about Frida Kahlo, which was her first children’s picture book. Her moto is “Happy Drawing for Happy People”, something that is reflected on her draws.

In order to provide a more detailed analysis of these picture-books, we will follow Lukens, Smith and Coffel’s (2013) premises. In this line of argument, both picture books have a main female character as a protagonist; the plot is easy and follows a chronological order. Besides, taking into account the narrator’s point of view, the third-person singular is used, emphasizing the role of the ‘omniscient’ narrator. Apart from these aspects, the tone is essential in both stories since they underline the importance of effort, persistence, discipline, passion and hard work.

When selecting the books for this didactic proposal, a really important requirement was that those books should have been written and illustrated by women in an attempt to give visibility and voice to female references (Harding, 1987). Thereupon, this series of books was finally chosen also for the feminist connotations which are defended in all the stories told in the rest of the books and the characters chosen to star in those ones. Furthermore, we have selected picture-books because they combine text and image in a magisterial way (Nodelman, 1988). Finally, we have imbricated the books and their stories in the three main blocks of Infant Education curriculum: (a) Knowledge of themselves and Autonomy; (b) Knowledge of the Environment and (c) Literacy: Knowledge and understanding.

### 5.6.Results

The results and impressions obtained are shown during the development of activities and once completed these ones.

Along the presentation of the both protagonists and, as expected, the children recognized Frida Kahlo just by seeing her image in the puppet, while neither had ever heard about Georgia O’Keeffe. They are not able to sat the name of Frida Kahlo, but most of the children comment that they have seen her in the books which they have at home or at the school, going to those ones that we had on the Reading Corner in order to show it to the rest of the students. In addition, a child says that Frida was a painter who was born in Mexico, which is a country that is very far from where we live, and another child pointed out that she had a moustache and very thick eyebrows and she drew herself in her paintings.

In general, all the children pay attention to the presentation of the artist and are interested in the paintings presented, recognizing Frida in her paintings and seeing the flowers in Georgia’s paintings that they related to the Spring project worked in parallel. In additions, they used the puppets to play in their free time and created stories in which they were the main characters, although it was difficult for them to remember their names.

The first story selected for reading in the English lessons was the one about Georgia O’Keeffe. Although the children did not remember her name, as soon as the book was presented they recognized her and some pointed out that she was the painter of the flowers, going to take the puppet to show her photograph. The reading of the book was

carried out without problems, although some students complained that they did not understand the words in English. Regarding the activities on the digital boards, the memory game was more difficult to them than the sequence of the scenes in the story.

The worksheet carries out about Georgia O’Keeffe’s story was very interesting for the children, who were always ready to paint regardless of the time of the day. When it was explained, some of the children managed to remember her name, and one of them said that she painted “flowers”, in English, referring to the activities on the whiteboard. They all showed great interest when it came to painting the flowers, some painting flowers from their home, from the Spring on the streets, or even taking as a reference the pictures of Georgia’s paintings which were hanging on the classroom walls, trying to imitate their flowers (Appendix XIII).

On the day of the reading of Frida’s story, the opposite situation to which has happening with Georgia took place: no one remembered her name but they recognized her, pointing to the puppets and paintings, but they said that her name was Georgia, since she has been the only character worked those days. Once the reading began, the children recognized the pictures which appeared in the book since they were the same ones that were hanging in the classroom. In addition, they were interested in the story, asking questions in Spanish such as: “Is she sick? Does her leg hurt? Does she look at herself in the mirror?” Even so, some students complained about the language as in the previous activity, although these children are characterized by not showing a special interest in English lessons. In this case, the activity in which they had to order the sequences of the story was more difficult than the memory game.

All the students showed great interest in the elaboration of the Frida worksheet, even asking if they could not have free time in the contexts that they were assigned to be able to paint the portrait of Frida. It was a free portrait, so each one carried it out following his own style (Appendix XIV). It is worth mention the case of a boy who, without saying anything, looked at the painting “Self-portrait with Thorn Necklace and Hummingbird”, drawing on both sides of Frida the monkey and the cat, and on the neck the necklace, telling with great enthusiasm that he had painted the same picture as Frida Kahlo (Appendix XV).

Regarding the final exhibition and, unfortunately, I could not attend it because my internship period was over and some of the children had not finished the worksheets by

that time, but, personally, I can say that they all showed a lot of interest for all the activities and they were looking forward to tell the story behind their productions.

### 5.7. Discussion

Once the results have been analysed after carrying out my didactic proposal in the classroom, some questions arise for me to reflect.

The first aspect which I realized as soon as I started the activities, was the ignorance that the children had towards the artist Georgia O’Keeffe, while being the figure of Frida Kahlo, on the contrary, very well known. This may be mainly due to the commercialization process which Frida Kahlo has undergone, considering it some writers as “the fridomania”, making it a consumer brand involved in our society.

On the other hand, although Frida Kahlo was a woman who the children already knew, there was no lack of derogatory comments towards her, especially about her physical appearance, pointing out some of the children (boys) in a mocking tone that she had a moustache and eyebrows with too much hair, as men. It coincides that the children who made these comments are the same ones with sexist behaviours and attitudes can be observed in the classroom, taking into account that their families come from a less advanced country, in equal terms speaking.

From my point of view, the main factor for the success of the proposal was the choice of the common thread, which was, the art. Painting was an activity that children demanded in their free time, regardless of the moment of the day, even in the break when they could go to the playground to play, or in the contexts of the classroom, always wanting to paint even though they had to carry out other activities related to these corners. That the art was the main axis of the didactic unit provoked in them an enormous interest from the first moment that was maintained throughout all the activities, even in the English ones, in which it was more difficult for them to understand all the words used. Regarding this and, focusing on the children who complained about the language of the activities, I can think of two possible reasons for this problem: a low level of English in these students or the lack of time spent in this language, a solution would be to include more hours of English in Infant Education classrooms, something which I consider essential considering the importance of this language nowadays.



Once these points have been exposed, the following doubts arise:

- Is it convenient to market certain story figures?
- Does the education which children receive at home affects more than the values of the society?
- Are the hours taught in English enough to guarantee a good level of this language?

In order to give an answer to those questions, it is necessary to focus our attention on Infant Education and its students, since they are the main receivers of this proposal. Concerning the commercialization of historical figures, we must be careful with which ones are chosen and the values that they represent, may have a negative impact or contrary to which we intend to achieve. On the other hand, it is a way to promote the knowledge of historical figures that perhaps would not have been so well known, leaving aside their struggles or ideals which have favoured the current society, promoting knowledge and interest in history, as long as they remain the images of these figures according to their principles. For example, in the specific case of Frida Kahlo, it would not be coherent to relate her to sexist thoughts or against the Feminism movement. In relation with the second questions, it is clear that the education children receive at school is very important, but, in the end, most of the day is spent with their relatives at home, taking them as an example to develop their personality and their attitudes towards the rest of the people. In this way, it is just as necessary that parents or people who take care of children to have good values to transmit to them, thus achieving a much more profitable education at school, making both complement each other in the training of the students. To finish with and, regarding the weekly time used for English lessons, it is enough only to observe the problems which continue to exist in relation to this foreign language in older students, showing that one hour and a half per week is not enough for a good acquisition. Taking into account that, early ages are the best and in which learning a new language is easier, increasing the time spent would such a good experience in order to guarantee a better level of English which will facilitate and give them a greater range of possibilities in their future lives.

## 6. CONCLUSIONS AND FUTURE LINES OF RESEARCH

With this Final Degree Project, an attempt has been made to expose the need to include Feminism in education from an early age with the aim of achieving equal education for both men and women.

I have been aware in first person of the great ignorance which currently exists around this movement, receiving comments and attitudes of rejection when I spoke with family and friends about the topic chosen for this investigation, which is the result of a very great misinformation about the ideas which the people who we consider ourselves feminist defend, wanting nothing more than a society in which women are considered equal to men, and not superior to them, as is the case in the patriarchal society in which we currently live. Taking the words of Cheris Kramarae (1985), a specialized teacher on language and communication: “Feminism is the radical notion that women are human beings”.

Continuing along this line, it is worth highlighting the difficulties I encountered when looking for information about the history of the movement or the female references in the classrooms, being most of the documents found against Feminism or not very present, with outdated ideals for today’s society.

Before starting my internship at school, I hoped to see a change in the children’s attitudes, wanting to find more equal behaviours than those which can occur in people of my age or older, but, to my surprise, this it was not so. It should be mentioned that in my group there was a much higher number of boys than girls, the majority then being typical male characteristics. This was reflected in situations in which the children were the “bosses” of the activities, being the ones who decided the rules or even the game at which they were going to play. In addition, I was able to observe some comments that could be considered as sexist and that, in children of such young ages, could only be the result of the education they receive at home.

Education is the best tool which we have as a society to put an end to these situations, and especially considering that we are going to be future teacher of Infant Education. This reflect the importance of including Feminism in education to achieve equality. This incorporation is just as necessary in schools, educating in equality and providing the necessary knowledge and opportunities for all the students, as in the university, in which, from my point of view, it can become even more important, since in the end we are the

people who are going to educate the future citizens of this world, being an example for our students. I also received these negative comments that I mentioned above from university colleagues, thus reflecting the urgency of a training on Feminism.

Finally, I would like to highlight how beneficial I have personally found this work and the knowledge it has given me about this movement, of which I already considered myself a part before stating this research. It has made me even more aware of the relevance of fighting for our rights as women and of the long road which remains to be travelled, without never forgetting the past times that our mother, grandmothers and female ancestors lives and thanks to whom we live in the current society.

**“Because without Feminism in the classrooms, there is no education.**

**For equal classrooms for a world of equality”.**

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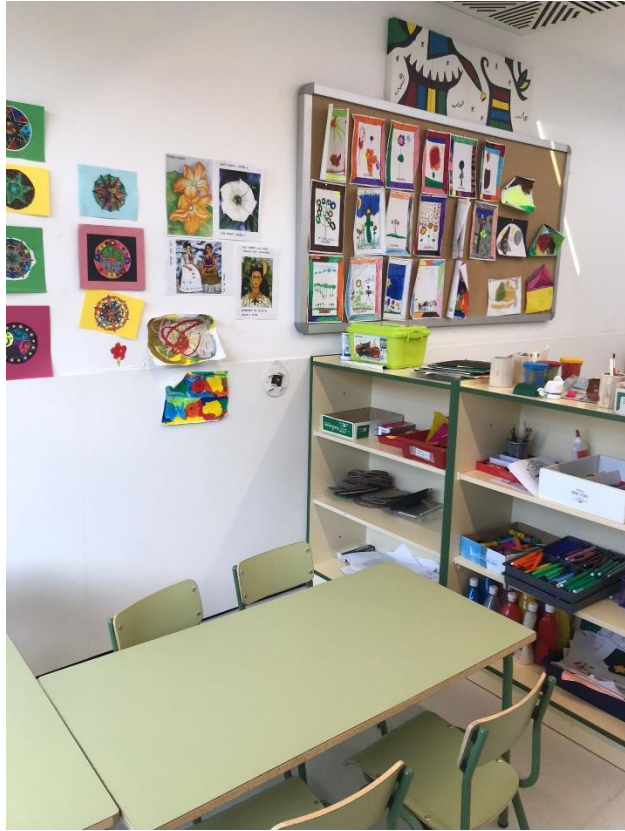
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8. APPENDIX

Appendix I: Contexts of the classroom

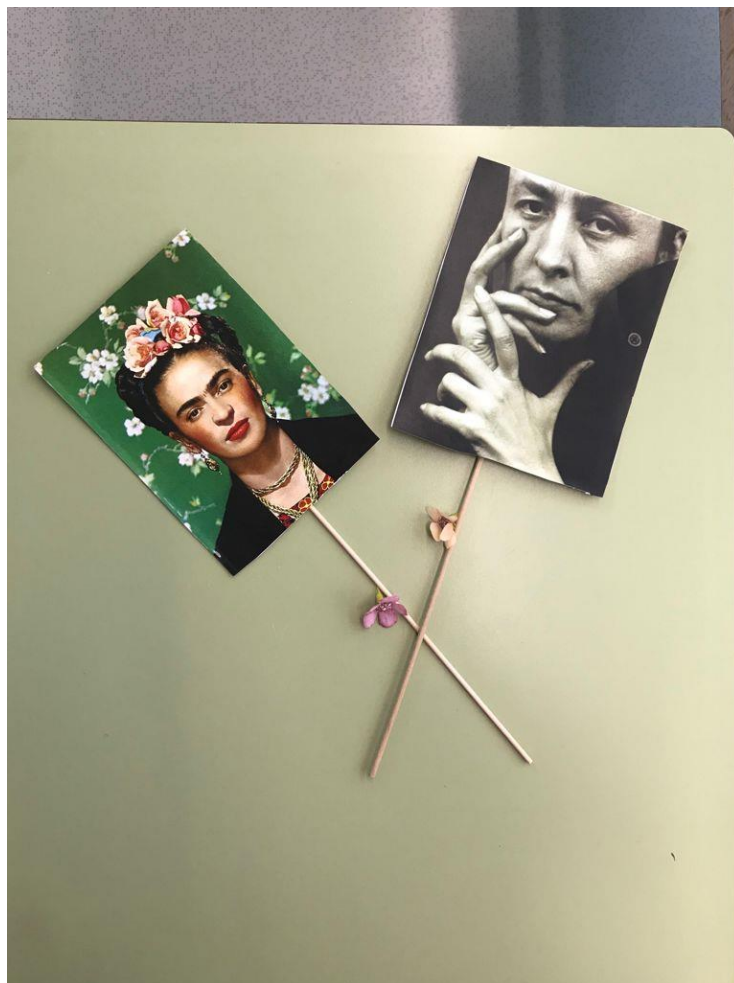




Appendix II: Bathroom of the classroom



Appendix III: Puppets of Frida Kahlo and Georgia O'Keeffe

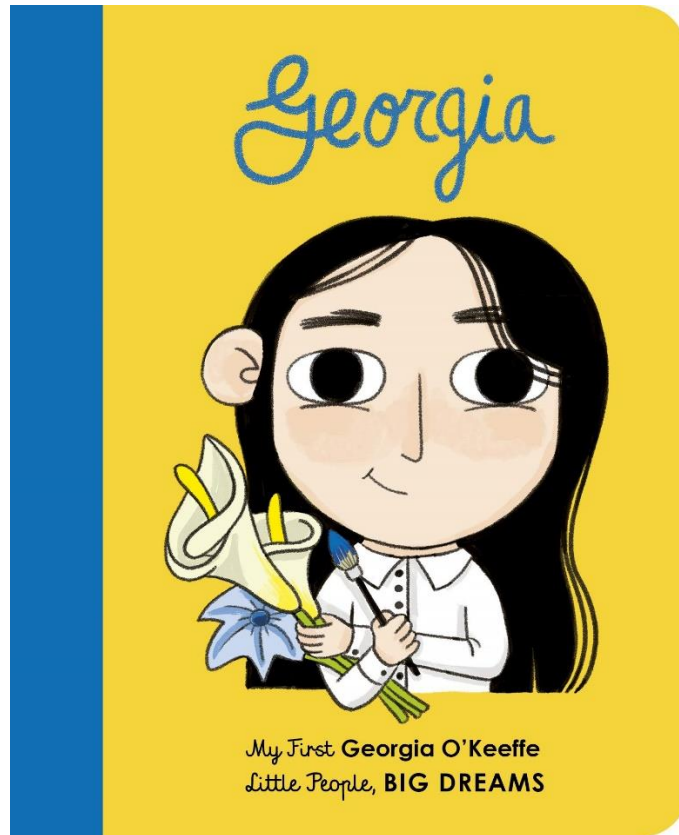


Appendix IV: Paintings of Frida Kahlo and Georgia O'Keeffe





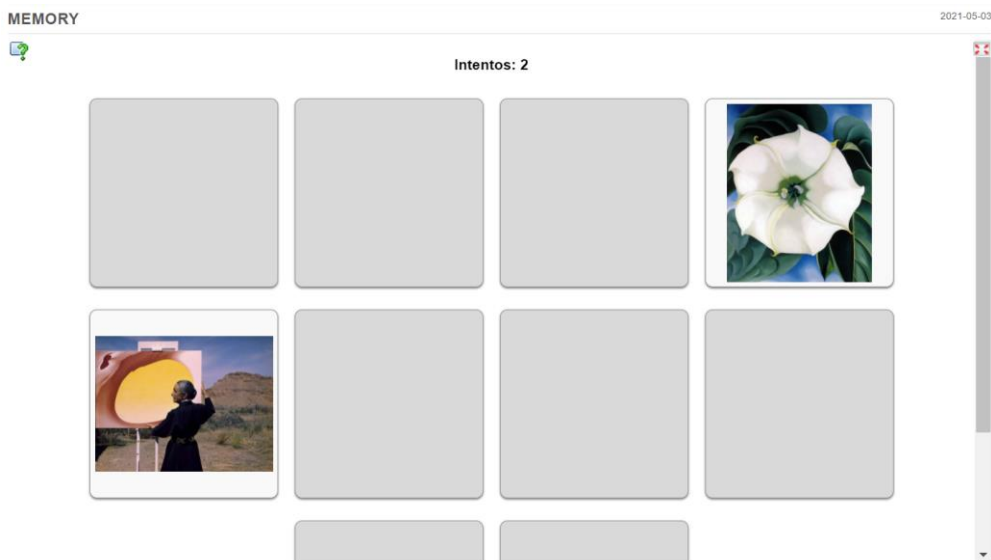
Appendix V: Georgia O'Keeffe picture book



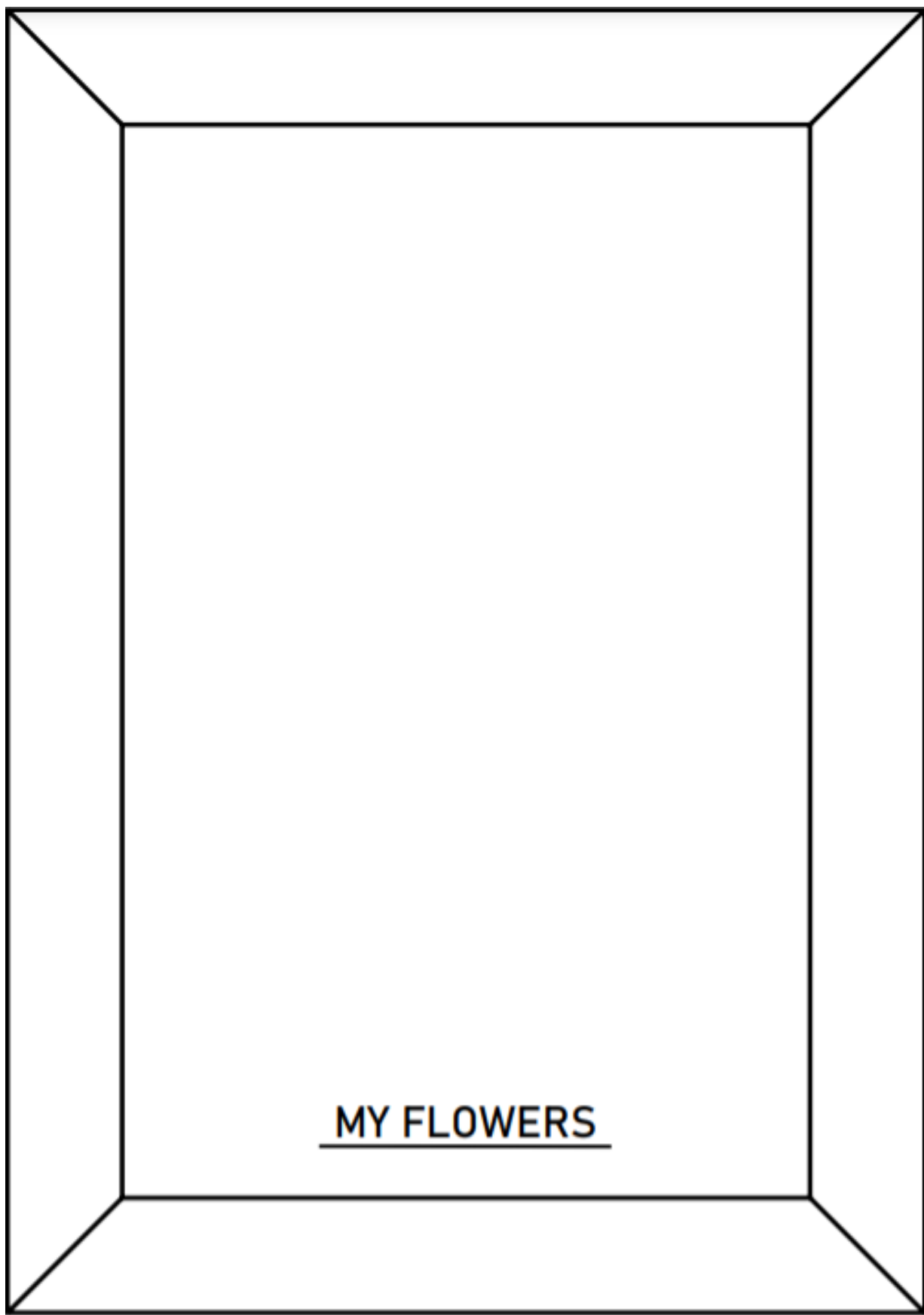
## Appendix VI: Order the sequences of the story about Georgia O'Keeffe



## Appendix VII: Memory Game about Georgia O'Keeffe



Appendix VIII: My flowers



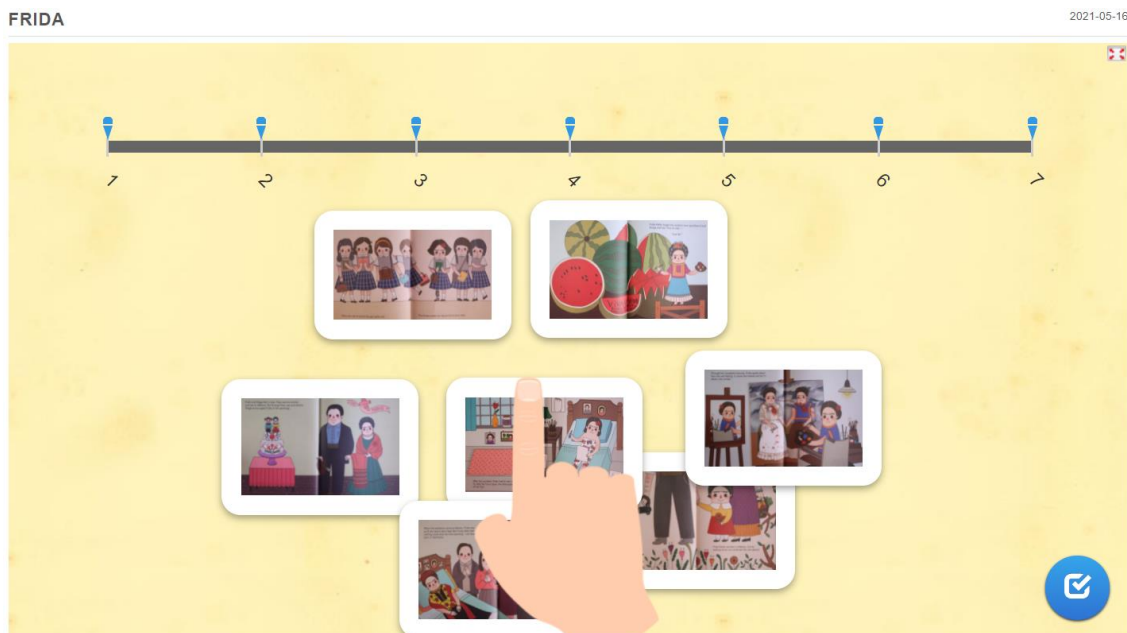


Appendix IX: Frida Kahlo picture book



Appendix X: Order the sequences of the story about Frida Kahlo

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1 2 3 4 5 6 7

7

## Appendix XI: Memory game about Frida Kahlo

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Appendix XII: Portrait of Frida Kahlo



Appendix XIII: Exhibition of the flowers



Appendix XIV: Final result of the portraits



Appendix XV: Specific portrait

