

## Didactic proposal to deal with art contents through the English language in year 3 of Primary Education

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**Abstract.** This work has been developed in a school with a medium to high sociocultural level with children of Year 3 and who have a very good English level. The main objective is to work with Picasso's art and art periods by using English as a vehicular language, integrating art contents and the English language. The main problem is the lack of hours that the Arts and Crafts subject has in the curriculum, which is putting it aside. This work shows three activities in which art contents are developed by using four basic skills of the English language, through the Visual Thinking Strategies methodology (VTS), expert groups and a picture dictation. The results have been positive because the proposed objectives have been accomplished and the students have been able to express themselves using pictorial terminology in English during the development of the activities, to identify geometric shapes, and to understand the symbolism of warm and cold colours in the paintings. This work also has some limitations, as writing skills are the least developed in comparison with the others. Consequently, a further development of the writing skills is recommended in a future implementation.

**Keywords:** CLIL, Art, VTS methodology, Expert groups, Picture dictation.

### [es] Propuesta didáctica para trabajar contenidos artísticos a través de la lengua inglesa en tercero de Educación Primaria

**Resumen.** Este trabajo se ha realizado en un entorno escolar de un nivel sociocultural de medio a alto con unos alumnos de tercero de Educación Primaria con gran nivel de inglés. Tiene como objetivo principal ver el arte de Picasso y sus principales periodos artísticos usando el inglés como lengua vehicular, integrando el contenido de arte y la lengua inglesa. El principal problema es la falta de horas de la asignatura de Plástica en el currículum, lo que la está dejando de lado. En este trabajo se exponen tres actividades con las que se trabajan contenidos de arte desarrollando las cuatro destrezas básicas de la lengua inglesa, a través de la metodología VTS (*Visual Thinking Strategies*), grupos de expertos y un dictado de dibujo. Se han obtenido buenos resultados, ya que los objetivos propuestos se han cumplido y los alumnos han sido capaces de expresarse usando terminología pictórica en inglés durante el desarrollo de las actividades, identificar figuras geométricas, y comprender la simbología de los colores cálidos y fríos. Este trabajo también posee algunas limitaciones como que la expresión escrita está menos desarrollada que el resto, por lo que se recomienda explotarla más en una futura puesta en práctica.

**Palabras clave:** CLIL, Arte, Metodología VTS, Grupo de expertos, Dictado de dibujo.

### [fr] Proposition didactique de traiter le contenu de l'art par la langue anglaise de l'année 3 de l'éducation primaire

**Résumé.** Ce travail a été développé dans une école avec un niveau socio-culturel moyen à élevé avec des enfants de l'enseignement primaire de troisième année avec un haut niveau d'anglais. L'objectif principal est de travailler avec l'art de Picasso et les principaux périodes artistiques utilisant l'anglais comme langue véhiculaire. Ainsi, nous pouvons intégrer les contenus artistiques et l'anglais. Le problème principal est le manque d'heures que le matière d'art a dans le programme d'études. Ce travail montre trois activités dans lesquelles les contenus d'art sont développés en utilisant quatre compétences de base de la langue anglaise, à travers la méthodologie VTS (*Visual Thinking Strategies methodology*), les groupes d'experts et une dictée d'image. Les résultats ont été positifs parce que les objectifs proposés ont été accomplis et les étudiants ont pu s'exprimer en utilisant la terminologie picturale en anglais pendant le développement des activités, identifier des formes géométriques et comprendre le symbolisme des couleurs chaudes et froides dans les peintures. Ce travail présente certaines limites car les compétences en écriture sont les moins développées par rapport aux autres. Par conséquent, un développement ultérieur des compétences en écriture est recommandé.

**Mots-clés:** CLIL, Art, Méthodologie VTS, Groupe de spécialistes, Dictée d'image.

**Index:** 1. Introduction. 2. Context and participants. 3. Activities. 3.1. Specific activities. 3.1.1. Pre-activity 1: Brainstorming. 3.1.2. Pre-activity 2: Drill. 3.1.3. Pre-activity 3: Recognition. 3.1.4. First activity: Setting following the VTS methodology. 3.1.5. Second activity: Expert groups. 3.1.6. Pre-activity 4: Language awareness. 3.1.7. Third activity: Picture dictation. 3.2. Explanation of the activities. 4. Evaluation. 5. Reflection about the implementation. 6. Conclusions. 7. References. 8. Appendices.

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## 1. INTRODUCTION

The subject matter of this work is to know Picasso's figure and his main art periods, through activities based on an active learning methodology, in which the students are constantly using the English language.

The two main objectives that are expected to be achieved with the implementation of these activities are as follows: knowing about Picasso and his main art periods, and using English as a vehicular language.

Moreover, there are also different sub-objectives: learning and using pictorial terminology in the English language, identifying geometric shapes in two-dimensional artworks, appreciating the art of our heritage, and knowing and differentiating warm and cold colours, and its symbolism. In Picasso's art, we can identify a Blue period, in which he used cold colours and sadness predominates. Moreover, we can also distinguish the Rose period, in which he used warm colours and happiness predominates; and the Cubism, in which we can find geometric shapes.

This work deals with the art topic because Arts and Crafts is taught from Year 1 to Year 3. In that way, children lose their contact with arts contents at a very early age.

In addition, these activities give the students the opportunity of knowing, respecting and valuing different artworks of our heritage, as we work with paintings. In that way, they can also learn to observe the different masterpieces and think about what they transmit to them and what the artist would like to transmit with them.

There are three main activities, the first one is related to the Visual Thinking Strategies methodology (VTS). In relation to González (2006), this methodology comes from the United States and it was created by Philip Yenawine and Abigail Housen. The VTS consists of introducing different pictures to people in order to speak about them by using their own words and language. The teacher starts asking questions about what the images transmit in order to create a discussion. In this type of methodology, there is no right or wrong answer and you only try to foster participation, express the way of perceiving and thinking. The observers discover things by themselves because as they are watching, they are also reflecting and understanding the paintings.

Regarding López and Kivatinetz (2006), what it is related to the mentioned methodology is that it deals with new approaches, which try to find alternatives to the traditional way of teaching and it is based on the participation, dialogue, description, discussion and using art to learn. As Housen said, the VTS methodology is related to Piaget's constructivism because this method does not take into account the contents but the cognitive processes. Constructivism has to do with the active learning, communication and it is important to mention that the new knowledge is created from the previous one.

Moreover, the VTS methodology has to do with the cognitive period because as Ferreiro (1996) stated, the cognitive movement focuses the attention on perception, thinking, attention and language, which is related to the VTS method. Focusing our attention in the meaningful learning, Osses and Jaramillo (2008) affirmed that it occurs when the learner is interested in doing that. They also declared that an important task of the school is to help the students to transform themselves into autonomous learners.

The VTS methodology has some advantages, as López and Kivatinetz (2006) stated, such as the increase of the capacity of esteeming and contemplating the art, visual literacy, the deductive, argumentative and speculative capacities, as well as oral skills. This method uses some artworks for teaching how to think and how to express what we are watching and feeling. The observers have to give their opinion arguing or giving reasons. In that way, they feel that their answers are being valued. The teachers do not give the information, they have to take into account all the opinions of the observers in order to motivate them and foster their participation.

In respect of Yenawine (2003), we can avoid some topics while dealing with the artworks, such as violence, politic, grotesque, sensual, sexual, nudity or religious scenes because what appears in the painting can clash with their values. In addition, abstract artworks are not recommended because it can be difficult for novice observers as they try to find stories in the paintings.

The second activity is an expert groups activity, found in the book of Dale and Tanner (2012), and it is related to CLIL (Content and Language Integrated Learning) activities we can accomplish with the students. As both of them developed, this activity consists of reading different texts about a topic, but each of them deals with a specific aspect of that topic. Then, children have to answer questions related to that topic. The texts need to have the same length and the questions are related to the previous texts (Dale & Tanner, 2012).

In this case, the students are working in groups and informal cooperative learning happens when the learners work together to reach their common objectives by working cooperatively (Johnson & Johnson, 1999).

Working cooperatively has some characteristics such as a positive interdependence because all the members of the group have to work, an individual accountability, a face-to-face interaction, social skills and group processing (Johnson & Johnson, 1999).

As it is said before, the children work with the speaking skills while they interact with their classmates. Interactions are very important because the children have the opportunity to receive input, negotiate and change their speech into a more understandable one (Shehadeh, 1999). Teachers have to introduce activities in which group

interactions take place, such as problem solving, decision-making or picture dictation because they foster negotiation, emphasises interaction, develop the communicative language approach and the speaking skills (Shehadeh, 1999).

Finally, the last activity is based on a picture dictation in which one member of the pair describes, the other one draws based on the instructions, and then, the other way around. Pertiwi, Hasan and Kadaryanto (2013) stated that recognising vocabulary and getting referential information are increased after doing picture dictations. Dealing with this type of activity, the learners have to draw the objects in the correct place. In that way, children are recognising the vocabulary and placing it.

In doing a picture dictation, the learners have to listen with attention, speak, have interest and draw what they are listening (Dwinalida, Naning & Putra, 2014). In that way, we can see that, through drawing, the children can express themselves and also develop and work with the English language. In sum, picture dictation develops creativity in the students, which is very important for children because teachers do not normally take advantage of this in their classes (Dwinalida et al., 2014).

With these activities, children will learn the symbolism of warm and cold colours, used in Picasso's Blue and Rose art periods. In that way, it is important to know that colours have an influence in human beings as they can produce different feelings and emotions. Moreno (n.d.) stated that warm colours seem to attract the observer. On the other hand, cold colours seem to distance them. Furthermore, cold colours show calm, tranquility, cold, winter, depressing environments, loneliness or melancholy; while warm colours express movement, energy, hot, summer, enthusiasm, happiness or excitement (Moreno, n.d.).

In the picture dictation activity, the students have to "dictate" and describe a portrait to their classmates, following the characteristics of Picasso's art periods. During this description, the children have to follow the adjective order because it would be easier for the pupil who draws as he or she would have more information about the drawing. In order to review this adjective order, I created a pre-activity based on discovering grammar by themselves because reviewing grammar in the traditional way can be a bit boring for younger students and a discovery grammar activity fosters meaningful learning. Buda (2006) stated that through a discovery learning activity, the students are experimenting and testing out the grammatical rules, in this case about the adjective order.

These activities try to integrate the art content and the English language because CLIL is the content and language integrated learning and it is not about translating the contents of the first language into the English language; it is about learning in another language (Coyle, Hood & Marsh, 2010).

All the suggested activities are based on constructivism because they do not consist of learning by heart all the contents. The constructivism proposes that the knowledge is the interactive process through which external information is interpreted by the mind. In this process, our mind is building explanatory models in order to explain reality (Pons & Serrano, 2011). What the learners have to do is to work with them, be active, express themselves and build their own knowledge. If we give all the knowledge to the children, they will never know that they are able to create their own ideas, which can be correct or not, but they can have a great formative value thanks to the imagination or hypotheses that they can develop (Ferreiro, 1996).

## 2. CONTEXT AND PARTICIPANTS

In relation to the context of the students, the activities have been accomplished in a bilingual state school in Murcia. The sociocultural level of the students, families and school is from medium to high level.

As these pupils are in the Bilingual Programme, the Arts and Crafts subject, in which the activities were developed, is taught in English. Moreover, these pupils normally work individually and they are not used to work in a cooperative way.

Dealing with the participants, they are in Year 3 (8-9 years old) and there are 25 students in the classroom. Furthermore, there are fourteen boys and eleven girls, and the level of immigration of the school is very low, so most of the children speak Spanish in a perfect way.

Their level of English is high because some of them watch television in English, some of the pupils' parents are British, Irish or speak English fluently and most of them go to English classes after school.

## 3. ACTIVITIES

### 3.1. Specific activities

#### 3.1.1. Pre-activity 1: Brainstorming

This activity lasts 15 minutes and the aims are to motivate the students, to generate different predictions about the contents that the students are about to hear; to detect students' existing knowledge about art, by encouraging them to ask for the foreign equivalents of vocabulary that they know in their first language; and also to create expectations about what they are going to do in the following activity (Verdú & Coyle, 2002).

This task is a discovering game and regarding the steps, first, the teacher encourages the students to open it in order to see what is inside. The students take out of the box a palette, paintbrushes, paint and several little pictures of Picasso's paintings in order to see the materials that a painter normally uses. Then, the teacher asks the students about the elements that are inside the box and other type of questions:

- What are these things?
- Do you know who this box belongs to?
- What is his or her job?
- Do you know these paintings?
- Have you seen them before in a museum?

After that, the teacher, through a brainstorming, takes into account all the answers of the children until they finally guess that the box belonged to Picasso.

### 3.1.2. Pre-activity 2: Drill

This activity lasts 15 minutes and the main objective is for the children to revise and practice the pronunciation of the feeling vocabulary and help them to remember the language pattern (Verdú & Coyle, 2002): *this picture makes me feel* (feeling adjective). The following linguistic structure is developed: *this picture makes me feel* (feeling adjective).

The teacher shows in the interactive whiteboard different emoticons and tells the students its meanings. Then, the teacher starts using the mentioned linguistic structure, using the feeling adjectives. After that, the teacher asks the children to produce that sentence, by asking them how the emoticons make them feel.

### 3.1.3. Pre-activity 3: Recognition

This activity lasts 10 minutes and the main objective is for the children to show that they have understood oral language by means of a non-verbal response (Verdú & Coyle, 2002).

The teacher explains that the students have to match the different emoticons with the written words, and gives each child a sheet of paper with the activity. Finally, they correct the exercise in order to check that they did it correctly.

### 3.1.4. First activity: Setting following the VTS methodology

This activity lasts 20 minutes and the principal topics are Picasso's paintings, feelings that the paintings transmit, and cold and warm colours. The main aim is to focus children's attention on Picasso's paintings in order to see the pre-existing ideas the students have in relation to the artworks. The children answer closed questions created by the teacher by using the previously practised pattern: *this painting makes me feel* (feeling adjective) (Verdú & Coyle, 2002).

In this activity, the teacher uses visuals, specifically a painting from the Blue period called *The ascetic*; another one from the Rose period called *Girl on the ball*; and the last one from the Cubism called *Three musicians*.

Concerning the linguistic structures, the learners are going to practice the pattern: *this painting makes me feel* (feeling adjective), *I see* (description of the painting), *I feel* (feeling adjective), *I agree with/ I disagree with*.

This activity is based on the Visual Thinking Strategies methodology. In this task, the teacher asks the students several questions related to each of the three paintings, first she starts with the artwork of the Blue period; then, she continues with the painting of the Rose period; and finally, she ends with the one of the Cubism, following an evolution along Picasso's art periods.

With these questions is intended to teach from the work of art, never on the work of art; motivate them to describe, discuss and interpret the work of art; use visual art as an instrument to understand other people; develop critical thinking; encouraging dialogue and respect for others' opinion; teach how to express a comprehensible idea to the rest of the group; and teach to listen (Díaz, 2016). Then, the learners start answering those questions. The questions that the teacher asks are the following, taking into account that they do not need to have a single answer:

- What do you see in this painting?
- What colours appear in the painting?
- How do the characters in the painting feel? Why?
- How do you feel when you see this painting? Why?
- Who agrees and disagrees?
- Can you see any geometric shape? (This question is asked when the teacher projects the Cubist painting)

### 3.1.5. Second activity: Expert groups

This activity lasts 60 minutes and the main objective is for the children to read about the main art periods of Picasso in order to know about the colours and shapes, he used and the feelings that the paintings transmit.

This activity has two parts. The first one is based on dividing the children in groups of three or four and associate them to one of Picasso's art Periods: Blue, Rose or Cubism, by giving each group a picture of an object, which appears in one of the previous paintings. In this case, a plate, which appears in *The ascetic*; a ball, which appears in *Girl on the ball*; and a clarinet, which appears in *Three musicians*. In this way, the teacher associates the groups with an art period and with a specific painting. In this activity, the teacher also tells the students that they are going to be experts of the art period that they have and gives the students a sheet of paper in which they can read the selected information that the teacher has created.

There are three texts, one about each period:

Picasso's Blue Period lasted from 1901 to 1904. We use the expression "Blue period" because Picasso used different tones of blue in his paintings. Blue is a cold colour and it transmits different feelings like sadness or melancholy. We can see that on people's faces. Picasso's paintings were full of melancholy because his friend, Carlos Casagemas, died and he was very sad.

Picasso's Rose Period lasted from 1904 to 1906. We use the expression "Rose period" because Picasso used different tones of pink, red and orange in his paintings. Pink, red and orange are warm colours and they transmit different feelings like happiness or love. We can see that on people's faces. Picasso's paintings were very happy and funny because he fell in love with a woman.

Picasso's Cubism Period started on 1907. Cubism is an artistic movement. Different geometric shapes, like cubes, squares, triangles or rectangles, formed this type of art. African art influenced Cubism because people look like they are wearing masks. We can see that on people's faces. We can think that paintings in this period are very strange because they people do not look like real people.

By doing so, children are experts on the art period that the teacher has chosen because they have to read the information of the specific text. Moreover, the teacher gives the students another sheet of paper, but in this case, with different questions that they have to answer:

- Which is the first period of Picasso's career?
- Which is the second period of Picasso's career?
- Which is the third period of Picasso's career?
- What kind of colours appear in the Blue Period?
- What does the paintings on the Blue Period transmit? Why?
- What kind of colours appear in the Rose Period?
- What does the paintings on the Rose Period transmit? Why?
- What kind of shapes do we find in Picasso's Cubism?
- What kind of art influenced the Picasso's Cubism?

The teacher says that they can only answer several questions but not all of them because they will be answered in the second part of the activity.

The second part consists of creating new groups of three but instead of having three people who know information about the same art period, we have groups composed by an expert of Picasso's Blue Period, an expert of Picasso's Rose Period and an expert of Picasso's Cubism. In this way, children have to answer all the questions with their classmates' help because each student knows about their own period but they have to work together and cooperate with them in order to know about all the art periods of Picasso.

### 3.1.6. Pre-activity 4: Language awareness

This activity lasts 20 minutes and the main objective is to focus children's attention on the grammatical rules by helping them to infer or discover these rules (Verdú & Coyle, 2002).

In relation to linguistic structures, the learners are going to practice the pattern: *She/he has a/an/some/-* (size), (shape), (colour) (noun).

This is a discovery grammar activity in which students work with the adjective order by themselves. It is important to take into account that the pupils already know size, shape and colour adjectives, and what it is going to be developed and reviewed in this activity is the adjective order. First, the teacher presents to the students *The young ladies of Avignon* of Picasso in which some faces appear and the teacher chooses one of them, the second one starting from the left. The teacher writes two sentences in the blackboard which describe her face:

- She has two big, round, black eyes.
- She has long, wavy, black hair.

Children have to look at the sentences and the order of the words. Then, the teacher asks the students the following questions in order to reflect on the adjective order in English:

- Which words are nouns? Which ones are adjectives?
- What do these adjectives mean? (The teacher points at the size adjectives).
- What do these adjectives mean? (The teacher points at the shape adjectives).
- What do these adjectives mean? (The teacher points at the colour adjectives).
- Where do size adjectives go in English?
- Where do shape adjectives go in English?
- Where do colour adjectives go in English?

Then, the teacher shows different cards with words written on them, and gives them to the learners in order to create the sentences following the mentioned pattern, which creates the following sentences:

- She has a big, triangular, orange nose.
- She has two small, curved, black brows.
- She has two small, curved, orange ears.
- She has a small, straight, black mouth.

First, the teacher asks seven children to come to the front of the class and gives each children a card with the words of the first sentence. After that, the teacher asks the rest of the children who are sitting in their chairs to order the students in the right position taking into account the card that each student has and the order of the adjectives in the sentence. This procedure will be the same with the rest of sentences. In this activity, children are discovering grammar by themselves, through discovery learning. They see an example, and then, this model provides them the main bases of the theory (Buda, 2006).

This is a language support task, because the attention is focused on accuracy and on the development of linguistic content, in this case on the adjective order, although in this activity, the learners, communicate in their second language (Estaire, 2006).

### 3.1.7. Third activity: Picture dictation

This activity lasts 40 minutes and the main aim is for the children to practice the adjective order by working in pairs and to draw a portrait with the specific characteristics of Picasso's art periods.

In respect of the linguistic structures, the learners are going to practice the pattern: *She/he has a/an/some/-* (size), (shape), (colour) (noun).

The third activity consists of a picture dictation as a final activity, in which the teacher creates the pairs, allocates an art period from Picasso to the students and tells them that they have to create a portrait. The teacher explains what a portrait is, a painting where the face prevails, and says that first, one of them has to invent or imagine a portrait in their mind with the characteristics of the art period that he or she has and has to describe it to his or her classmate, who has to draw it. Then, they will change: the one who was describing has to draw now and the child who was drawing has to describe now.

In this task, the materials and technics that were chosen were very simple so that can be used in every school. Those were the use of different sheets of paper as well as colored pencils. Nevertheless, other materials such as watercolours and watercolour paper since they will enjoy more the use of these materials and tools.

This is a communication task, because learners use their second language with the speaking and listening skills in order to communicate and in this case, the attention is focused on the meaning rather than on form (Estaire, 2006). These are the final products of the picture dictation (see appendix 1).

## 3.2. Explanation of the activities

Coyle et al. (2010) stated that CLIL is related to content matter and it is related to the creation of their own knowledge or interpretation about the content. In this case, the subject-matter content is about Picasso's art periods and the students are learning it through English, because as it is said before CLIL deals with integrating content and language.

In CLIL, children have to learn a specific subject-matter content and it is necessary to introduce it through reading. For that reason, the expert groups activity was developed because in that way, the learners will know the main information of Picasso's art periods. Moreover, in the picture dictation, the students use the English language in order to communicate with their partners to complete the task by describing an invented portrait, but they also have to take into account the characteristics of Picasso's art periods to draw portraits according to the different periods.

The order of the activities was the following one: first, an activity based on the speaking skill was proposed, in which the students have to express orally what they feel when looking at the paintings in order to know their pre-existing ideas about colours, geometric shapes and feelings. Then, I developed an expert groups activity, in which the subject-matter input is introduced through three texts each one related to an art period of Picasso. In that way, they are

learning new content about art and the reason why Picasso painted like that. Finally, I carried out a picture dictation in pairs, in which the children have to use their acquired knowledge in order to complete the task. In this activity, they have to use the English language but they also have to use the contents related to Picasso’s art periods to draw the portrait in a correct way.

The evolution of the activities shows that first, the attention is focused in knowing about the pre-existing ideas that the learners have through the VTS methodology and speaking with the teacher. Then, the introduction of the subject-matter input through reading, by working in small groups and cooperating with their classmates. Finally, the picture dictation, in which the children have to work in pairs using their acquired knowledge and the English language. The activities are focused on communication and language support, as well as on art content and the learners develop the four main skills: listening, speaking, reading and writing.

#### 4. EVALUATION

With regard to the evaluation, as three main activities have been developed, the behaviour, participation, effort, the chosen standards related to the objectives and contents previously explained, and the student’s self-assessment, are going to be assessed.

Concerning the assessment tools that are going to be used, it is necessary to mention the evaluation rubrics of observation and related to the different proposed learning standards, and the self-assessment. The main aspects that are going to be taken into account in the observation rubric (see appendix 2) are the behaviour, participation and effort because in all the subjects it is important to make an effort in order to reach the objectives even if they do not achieve them in a perfect way. Moreover, there is also an evaluation rubric with the Arts and Crafts learning standards (see appendix 7) and those of the English subject because one of the objectives was learning about art by using the English language, so it was decided to assess the four skills of the English language that the children used (see appendices 3, 4, 5, 6) as well as to give a self-assessment to the students (see appendix 8). The self-assessment is about letting the students assess themselves and their productions mainly at the end of the learning process. This type of evaluation encourages the intrinsic motivation of the children and, especially, the learners who have lower marks; the students are more responsible because they know perfectly what they did wrong and right; and they know better than the teacher how they did it in the different activities (Acaso, 2009). In this case, what the children have to do was to read the variables and colour them. If they did it perfectly, they have to colour the face in green; if they did it in an average way, they have to colour the face in yellow; and if they did it in a wrong way or they did not complete the task, they have to colour the face in red.

As it can be seen in the rubrics, each learning standard is adjusted in a qualitative way. In order to establish their degree of achievement, different qualitative degrees are proposed: *very poor*, *poor*, *average*, *good* and *excellent*.

#### 5. REFLECTION ABOUT THE IMPLEMENTATION

First, it is important to analyse the direct observation results in figure 9:

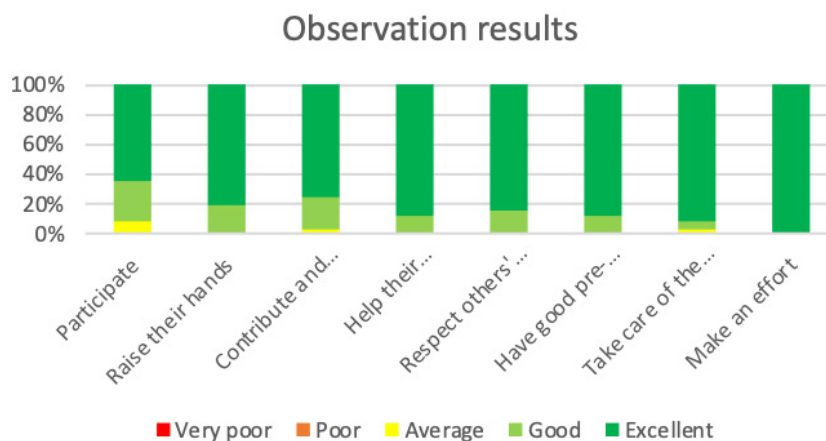


Figure 9. Observation assessment results. Blanca Puche Payá

This shows that the children made an effort during all the activities, as well as they respected their partners’ opinions and had correct pre-existing knowledge about Picasso’s figure and his work. However, their participation and contribution could have been better, although the majority of them participated and gave their opinions.

With regard to the main events that happened during the implementation of the activities, I must say that during the activity related to the VTS methodology, children answered the proposed questions correctly, giving their own opinion, which in this case, was the correct one. It may have been because those paintings in which was easier to identify the feelings and the characteristics of the different periods were chosen. Following this methodology, the teacher cannot say what is right or wrong because the Visual Thinking Strategies are about fostering dialogue rather than content (López & Kivatinetz, 2006). For that reason, the VTS methodology is useful in order to detect pre-existing ideas. In addition, if the students in this activity had not had good pre-existing ideas, with the development of the second activity, the expert groups, by reading the text and exchanging information with their classmates, they would have realised what Picasso wanted to transmit with his artworks. On the other hand, this educative and constructivist method is useful for using art to learn how to think and developing communicative abilities and visual literacy (López & Kivatinetz, 2006).

As a comparison, Gardner's study confirmed that the VTS methodology is very effective in developing critical-thinking skills as well as speaking and listening skills, because the learners have to debate and discuss with their classmates and the teacher (Burchenal & Grohe, 2007). These results are supported because the children were not only looking at the masterpieces, they were debating and making their own observations.

Considering the results of assessing the learning standards we can look at figure 10 with the main results related to the speaking skill and the arts standards of the first activity:

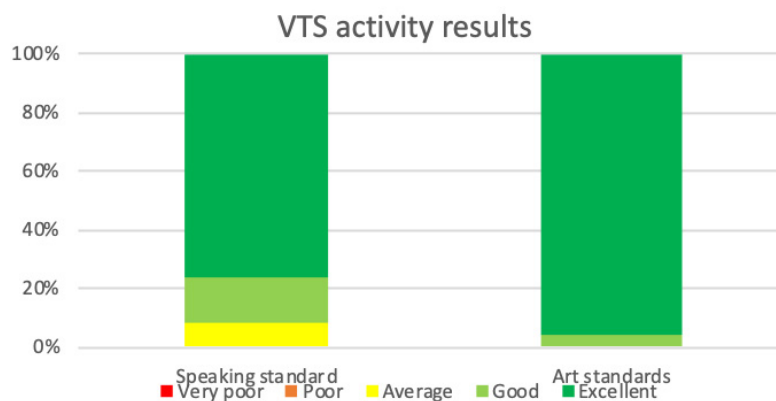


Figure 10. Visual Thinking Strategies activity assessment results. Blanca Puche Payá

This shows that the results of assessing the speaking and art standards were good, as the children were engaged with the paintings observing them and explaining how the characters of the masterpieces feel. Moreover, some of the students could have participated more because they agreed with their classmates but they did not contribute with new ideas about the artworks.

The expert groups activity is suitable for introducing the subject-matter content about Picasso's art periods. For that reason, it was decided to introduce a reading in which the learners can have more information about the paintings. During the implementation, students could read and understand the information in the text because it was adapted for their age and English level. In addition, all the students worked cooperatively with their classmates, helping others and supporting them, with the aim of completing the task.

Taking into account the results of assessing the learning standards, figure 11 was created with the main results related to speaking, writing and reading skills, and the arts standards of the second activity:



Figure 11. Expert groups assessment results. Blanca Puche Payá



As it can be seen in the figure, in the expert groups activity, reading and art standards were perfectly achieved, while the students had more difficulties with speaking and writing standards. It is important to mention that in the writing part, some of the children forgot answering the reason why Picasso’s paintings transmitted different feelings depending on the Blue and Rose period. These students only responded with the feelings that they transmitted without saying why (see appendix 15, questions five and seven). Furthermore, most of the children spoke in English when they were working in groups, although some of them spoke a bit in Spanish and about topics unrelated to Picasso’s art periods.

Concerning the picture dictation activity, most of the students considered the characteristics of Picasso’s art periods. This fact can be seen in their final productions (see appendix 1) and they also used the structure of the previous pre-activity. Therefore, in this activity, the learners developed the listening skill and the comprehension of what one of the classmates dictated.

According to Dwinalida et al. (2014) this activity is very useful for checking if children have understood specific vocabulary, in this case, mainly that related to size, colour and shapes, and also the adjective order. In their study, they confirmed that picture dictation was effective in teaching listening because it is a fun activity that makes the learners interested in acquiring listening comprehension.

Considering the results of assessing the learning standards, figure 12 was created with the main results related to speaking and listening skills, and the arts standards of the third activity:

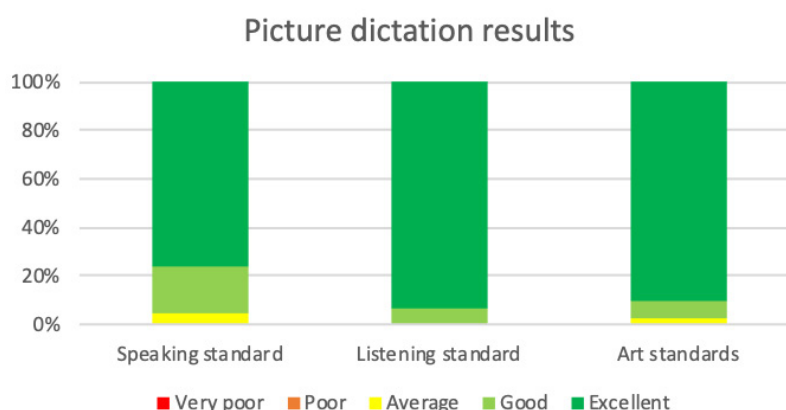


Figure 12. Picture dictation assessment results. Blanca Puche Payá

The picture dictation results show that the learners understood what their classmates were describing. The art standards revealed that they applied correctly the symbolism of warm and cold colours, although they could have drawn more proportioned portraits using all the space (see appendix 1: figures 2 and 3). In addition, most of the pupils spoke in English and dictated the sentences following the practised pattern of the adjective order.

In connection with the results of the self-assessment, most of the students were sincere and following the opinion of Acaso (2009), they felt motivated and responsible when they saw that their opinion about how they did it was important too because they are their best evaluators. For this reason, the fact of being important during the assessment process makes them being honest about what they really did.

Taking into account the results of the self-assessment, we have to look at figure 13:



Figure 13. Self-assessment results. Blanca Puche Payá.

As a whole, none of the students assessed themselves in a negative way. On the other hand, it would be much easier for them to evaluate all the variables in green, but the majority of them were sincere because they evaluated the aspects they considered in yellow and not only in green. Therefore, this type of evaluation contributes a lot to the teacher as well as to the students, since it is possible to see what they really think they have learned, and compare it with the results of the teacher's assessment.

## 6. CONCLUSIONS

As a whole view, the pupils have acquired the objectives because after analysing all the assessment results, the ones related to English language and art, the majority of them are excellent or good.

Regarding the main objectives, after developing all the activities, the children knew and remembered very well the main characteristics of Picasso's art periods as the first two activities were carried out during the second term and the third one at the beginning of the third term. In that way, they had two weeks of holiday in between. They also used English as a vehicular language in order to learn about art because every time they were asked different questions, they answered in English, and although they did not know all the words, they tried to do it. In addition, during the group and pair work, most of the children also spoke in English with their classmates because the teacher checked if this objective was being developed.

They also developed the sub-objectives as they learnt new terminology related to art in the English language and they used them during the activities. Analysing the drawings of the picture dictation, most of the children knew, differentiate and apply the symbolism of warm and cold colours used in Picasso's paintings. Moreover, the learners also identify geometric shapes in two-dimensional artworks, in this case in the *Three musicians* painting, in which they found triangles, rectangles or squares, although they were not perfect. Finally, all of the students developed a sense of appreciation of the art of our heritage.

With these activities, what was intended was that the students were able to express and create by themselves and also working in groups, using English, since during the classes, they only colour or draw, but using very little English. Carrying out this study has contributed to see that introducing this type of activities, focused on developing the English language in the classroom, is a good way of dealing with art content in the Arts and Crafts subject, as the objectives have been accomplished.

Some unexpected facts as follows were detected during the development of these activities. During the first pre-activity, the brainstorming, a child of the classroom said that the paintings of the box were Picasso's. In addition, he picked up one of them and said that it was Cubism. As most of the class did not know what Cubism is, he explained to the rest of his classmates. Furthermore, another child said that he had the *Guernica* in his house, supposing that it was a copy. Maybe in another school with a lower socioeconomic and cultural level, they would not have known so much about art.

With regard to the limitations, there is not a writing activity in which the students have to produce or describe, as for example, a free writing. For that reason, it is the least developed skill because in the final activity, only the listening and speaking parts are taken into account. As a solution, a fourth activity can be developed, in which the students can describe their own drawing with the used pattern of the picture dictation activity, but this time, in a written way. In addition, the students can also write about how the portrait makes them feel. Therefore, the students will use the adjective order: *she/he has a/an/some/ - (size), (shape), (colour) (noun); and the pattern: this portrait makes me feel (feeling adjective).*

Moreover, the fact that the portrait is a painting where the face prevails should have been emphasised more. However, some of the children drew the whole body, although giving importance to the face and the facial expression because they drew it bigger than the body. On the other hand, it is important to mention that by drawing some of the parts bigger than the others they were not taking into account the proportion in their drawings.

Another limitation is that the VTS methodology can have a disadvantage when a student answers something, which is not what the painter wanted to express in the artworks. If we are in this situation, we cannot correct the child because this method is focused on developing debate, the speaking skill and communicative abilities. In that way, the expert groups activity can be proposed, in which the students have to read about the same topic, but in this case, they can find all the information.

In respect of the strengths, the good level of English of the students has to be considered and the correct pre-existing ideas of the children about art. The great socioeconomic level of the parents can also contribute to that aspect, because if they travel more, they can visit more museums. Furthermore, the duration and level of the tasks was also suitable for the children. An important thing of this work was the self-assessment because the majority of the pupils were very honest, considering the way they did it during all the activities. Moreover, the importance of the pre-activities has to be highlighted as well because they are relevant in relation to motivation and reviewing content that is needed for the following activities.

As a conclusion, it was a good decision to implement these activities in the classroom, especially, the VTS task because these type of activities are used in museums, looking at the original artworks, although it has nothing to do with looking at a screen with a projected painting.

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## 8. APPENDICES

### Appendix 1



Figure 1. Picture dictation activity result. Rose period. Student 1



Figure 2. Picture dictation activity result. Rose period.  
Student 2

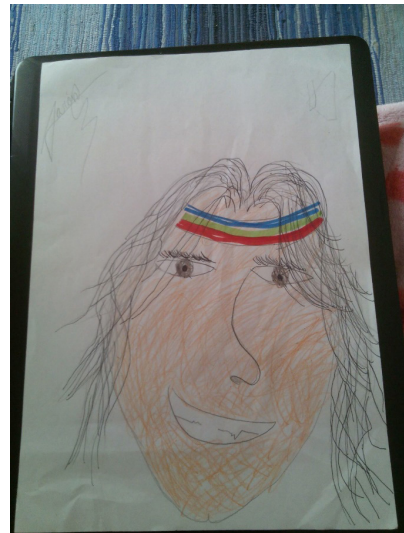


Figure 5. Picture dictation activity result. Rose period.  
Student 5



Figure 3. Picture dictation activity result. Blue period.  
Student 3



Figure 6. Picture dictation activity result. Cubism.  
Student 6



Figure 4. Picture dictation activity result. Cubism.  
Student 4



Figure 7. Picture dictation activity result. Blue period.  
Student 7.

## Appendix 2

Table 1. Observation rubric. Blanca Puche Payá

Standards	Very poor	Poor	Average	Good	Excellent
1. Participate.	Children never participate.	Children rarely participate.	Children sometimes participate.	Children usually participate.	Children always participate.
2. Raise their hands.	Children never raise hands.	Children rarely raise hands.	Children sometimes raise hands.	Children usually raise hands.	Children always raise hands.
3. Contribute and give their opinions.	Children never contribute and give opinions.	Children rarely contribute and give opinions.	Children sometimes contribute and give opinions.	Children usually contribute and give opinions.	Children always contribute and give opinions.
4. Help their classmates.	Children never help their classmates.	Children rarely help their classmates.	Children sometimes help their classmates.	Children usually help their classmates.	Children always help their classmates.
5. Respect others' opinions.	Children never respect others' opinions.	Children rarely respect others' opinions.	Children sometimes respect others' opinions.	Children usually respect others' opinions.	Children always respect others' opinions.
6. Have good pre-existing ideas.	Children never have good pre-existing ideas.	Children rarely have good pre-existing ideas.	Children sometimes have good pre-existing ideas.	Children usually have good pre-existing ideas.	Children always have good pre-existing ideas.
7. Take care of the material.	Children never take care of the material.	Children rarely take care of the material.	Children sometimes take care of the material.	Children usually take care of the material.	Children always take care of the material.
8. Make an effort.	Children never make an effort.	Children rarely make an effort.	Children sometimes make an effort.	Children usually make an effort.	Children always make an effort.

## Appendix 3

Table 2. Speaking rubric. Blanca Puche Payá.

Learning standards	Target element	Very poor	Poor	Average	Good	Excellent
<p>1. Participate actively and in a spontaneous way in activities, using English as a vehicular language and as an instrument to communicate, taking into account the VTS methodology, on the topic of paintings and feelings, in which the students will predominantly use the following language functions: expressing one's thoughts or feelings after watching some paintings (in order to express how the people in the paintings feel and how children feel after watching them); indicating agreement and disagreement with the classmates' opinions; describing paintings.</p> <p>Students have to speak with coherence (in meaning and register, they have to use linkers, referential elements and speak fluently), accuracy (in pronunciation, in syntax and grammar and in lexis) and complexity (related to ideas, syntax and grammar and lexis).</p>	<p>-Art vocabulary related to paintings: painter, painting and paint.</p> <p>-Colours: warm colours (pink, orange, and red) and cold colours (blue).</p> <p>-Shapes: cubes, squares, triangles, rectangles.</p> <p>-Feeling adjectives: sad, happy, funny, melancholy, strange, surprised.</p> <p>-This picture/painting makes me feel (feeling adjectives).</p> <p>-I feel (feeling adjectives).</p> <p>-I agree with/I disagree with.</p> <p>-I see (description of the painting).</p>	<p>So many mistakes that the message cannot be transmitted. Wrong level of complexity and coherence.</p>	<p>Many mistakes that most of the time impede the transmission of the message. The complexity and coherence are not accurate and the coherence is passable.</p>	<p>Some mistakes sometimes impede the transmission of the message. The complexity and coherence are passable, and the accuracy is right.</p>	<p>Very few mistakes, which not impede the transmission of the message, regarding the coherence, accuracy and complexity, so the message can be transmitted in the perfect way.</p>	<p>No mistakes regarding coherence, accuracy and complexity, so the message can be transmitted in the perfect way.</p>

<p>2. Interact in English spontaneously (conversations in small groups in class) so as to reach an agreement in order to answer to different questions, on the topic of paintings and feelings, in which the students will predominantly use the following language function: describing paintings (period, colours, feelings, shapes).</p> <p>Students have to speak with coherence (in meaning and register, they have to use linkers, referential elements and speak fluently), accuracy (in pronunciation, in syntax and grammar and in lexis) and complexity (related to ideas, syntax and grammar and lexis).</p>	<p>-Art vocabulary related to paintings: painter, painting, and paint, African art, Rose period, Blue period, Cubism. -Colours: warm colours (pink, orange and red) and cold colours (blue). -Shapes: cubes, squares, triangles, rectangles. -Feeling adjectives: sad, happy, funny, melancholy, strange, surprised.</p>	<p>So many mistakes that the message cannot be transmitted. Wrong level of complexity, accuracy and coherence.</p>	<p>Many mistakes that most of the time impede the transmission of the message. The complexity and the coherence is passable.</p>	<p>Some mistakes sometimes impede the transmission of the message. The complexity and the coherence are passable, and the accuracy is right.</p>	<p>Very few mistakes, which not impede the transmission of the message, regarding coherence, accuracy, and complexity can be improved.</p>	<p>No mistakes regarding coherence, accuracy and complexity, so the message can be transmitted in the perfect way.</p>
<p>3. Invent and describe a portrait and dictate it to a classmate (in pairs), in which the students will predominantly use the following language function: describing people's faces, taking into account Picasso's periods in order to draw a portrait.</p> <p>Students have to speak with coherence (in meaning and register, they have to use linkers, referential elements and speak fluently), accuracy (in pronunciation, in syntax and grammar and in lexis) and complexity (related to ideas, syntax and grammar and lexis).</p>	<p>-Size: big, small, long, short. -Face and head parts: mouth, nose, eyes, ears, brows and hair. -Colours: warm colours (pink, orange and red) and cold colours (blue), and other colours. -Shapes: circular, round, squared, triangular, rectangular, straight, curly, wavy, curved. -He/she has a/an/some/- (size), (shape), (colour) (noun).</p>	<p>So many mistakes that the message cannot be transmitted. Wrong level of complexity, accuracy and coherence.</p>	<p>Many mistakes that most of the time impede the transmission of the message. The complexity and the accuracy are bad, and the coherence is passable.</p>	<p>Some mistakes sometimes impede the transmission of the message. The complexity and the coherence are passable, and the accuracy is right.</p>	<p>Very few mistakes, which not impede the transmission of the message, regarding coherence, accuracy, and complexity can be improved.</p>	<p>No mistakes regarding coherence, accuracy and complexity, so the message can be transmitted in the perfect way.</p>

## Appendix 4

Table 3. Writing rubric. Blanca Puche Payá

Learning standards	Target element	Very poor	Poor	Average	Good	Excellent
<p>1. Answer different questions and produce short and simple sentences (descriptive sentences) in paper related to Picasso's career and periods. In this writing, students will predominantly use the following language function: describing paintings (period, colours, feelings, shapes).</p> <p>Students have to write with coherence (in meaning and register, they have to use linkers and use referential elements and correct punctuation), accuracy (in syntax and grammar, spelling and lexis) and complexity (related to ideas, syntax and grammar and lexis).</p>	<p>-Art vocabulary related to paintings: painter, painting and paint. -Colours: warm colours (pink, orange and red) and cold colours (blue). -Shapes: cubes, squares, triangles, rectangles. -Feeling adjectives: sad, happy, funny, melancholy, strange, surprised. -This picture/painting makes me feel (feeling adjectives). -I feel (feeling adjectives). -I agree with/I disagree with. -I see (description of the painting).</p>	<p>So many mistakes that the message cannot be transmitted. Wrong level of complexity, accuracy and coherence.</p>	<p>Many mistakes that most of the time impede the transmission of the message. The complexity and the accuracy are bad, and the coherence is passable.</p>	<p>Some mistakes sometimes impede the transmission of the message. The complexity and the coherence are passable, and the accuracy is right.</p>	<p>Very few mistakes, which not impede the transmission of the message, regarding coherence, accuracy, and complexity can be improved.</p>	<p>No mistakes regarding coherence, accuracy and complexity, so the message can be transmitted in the perfect way.</p>

Appendix 5

Table 4. Reading rubric. Blanca Puche Payá

Learning standards	Target element	Very poor	Poor	Average	Good	Excellent
1. Read and understand specific information from a written brief text (in paper) on the topic of Picasso's art periods and paintings.	-Art vocabulary related to paintings: painting, African art, Cubism, Rose period, Blue period. -Colours: warm colours (pink, orange and red) and cold colours (blue). -Shapes: cubes, squares, triangles, rectangles. -Feeling adjectives: sadness, happiness, love, melancholy, strange.	Children read and understand none of the text related to Picasso's art periods and paintings.	Children read and understand limited part of the text related to Picasso's art periods and paintings.	Children read and understand some of the text related to Picasso's art periods and paintings.	Children read and understand most of the text related to Picasso's art periods and paintings.	Children read and understand all of the text related to Picasso's art periods and paintings.
2. Read and understand simple questions related to a text on the topic of Picasso's art periods and paintings.	-Art vocabulary related to paintings: painting, African art, Cubism, Rose period, Blue period. -Colours: warm colours (pink, orange and red) and cold colours (blue). -Shapes: cubes, squares, triangles, rectangles. -Feeling adjectives: sadness, happiness, love, melancholy, strange.	Children read and understand none of the questions related to Picasso's art periods and paintings.	Children read and understand limited part of the questions related to Picasso's art periods and paintings.	Children read and understand some of the questions related to Picasso's art periods and paintings.	Children read and understand most of the questions related to Picasso's art periods and paintings.	Children read and understand all of the questions related to Picasso's art periods and paintings.

Appendix 6

Table 5. Listening rubric. Blanca Puche Payá.

Learning standards	Target element	Very poor	Poor	Average	Good	Excellent
1. Understand specific information (size, colour, shape adjectives and face parts) about a portrait from an oral/spoken text based on a portrait description according to the characteristics of Picasso's periods.	-Size: big, small, long, short. -Face and head parts: mouth, nose, eyes, ears, brows and hair. -Colours: warm colours (pink, orange, red) and cold colours (blue), and other colours. -Shapes: circular, round, squared, triangular, rectangular, straight, curly, wavy, curved. -He/she has a/an/some/- (size), (shape), (colour) (noun).	Children understand none of the sentences, which are said in the oral text.	Children understand very limited sentences, which are said in the oral text.	Children understand some of the sentences, which are said in the oral text.	Children understand most of the sentences, which are said in the oral text.	Children understand all of the sentence, which are said in the oral text.

## Appendix 7

Table 6. Arts and Crafts rubric. Blanca Puche Payá

Learning standards	Very poor	Poor	Average	Good	Excellent
1. Observe different Picasso's paintings.	The children never observe Picasso's paintings.	The children rarely observe Picasso's paintings.	The children sometimes observe Picasso's paintings.	The children usually observe Picasso's paintings.	The children always observe Picasso's paintings.
2. Use lines and dots in order to represent a portrait.	The children never use lines and dots in order to represent a portrait.	The children rarely use lines and dots in order to represent a portrait.	The children sometimes use lines and dots in order to represent a portrait.	The children usually use lines and dots in order to represent a portrait.	The children always use lines and dots in order to represent a portrait.
3. Know the symbolism of cold and warm colours and apply them to their compositions in order to transmit different emotions.	The children do not know the symbolism of cold and warm colours and never apply them to their compositions in order to transmit different emotions.	The children know the symbolism of cold and warm colours and rarely apply them to their compositions in order to transmit different emotions.	The children know the symbolism of cold and warm colours and sometimes apply them to their compositions in order to transmit different emotions.	The children know the symbolism of cold and warm colours and usually apply them to their compositions in order to transmit different emotions.	The children know the symbolism of cold and warm colours and always apply them to their compositions in order to transmit different emotions.
4. Organise the space in their two-dimensional compositions using basic concepts about balance and proportion.	The children never organise the space in their two-dimensional compositions using basic concepts about balance and proportion.	The children rarely organise the space in their two-dimensional compositions using basic concepts about balance and proportion.	The children sometimes organise the space in their two-dimensional compositions using basic concepts about balance and proportion.	The children usually organise the space in their two-dimensional compositions using basic concepts about balance and proportion.	The children always organise the space in their two-dimensional compositions using basic concepts about balance and proportion.
5. Use the instruments in the proper way, taking care of the materials and the spaces.	The children never use in the proper way the instruments, taking care of the materials and the spaces.	The children rarely use in the proper way the instruments, taking care of the materials and the spaces.	The children sometimes use in the proper way the instruments, taking care of the materials and the spaces.	The children usually use in the proper way the instruments, taking care of the materials and the spaces.	The children always use in the proper way the instruments, taking care of the materials and the spaces.
6. Carry out different activities in groups respecting all the classmates and helping them.	The children never carry out different activities in groups respecting all the classmates and helping them.	The children rarely carry out different activities in groups respecting all the classmates and helping them.	The children sometimes carry out different activities in groups respecting all the classmates and helping them.	The children usually carry out different activities in groups respecting all the classmates and helping them.	The children always carry out different activities in groups respecting all the classmates and helping them.



7. Respect, know and value different important artworks of the cultural and artistic heritage.	The children never respect, know and value different important artworks of the cultural and artistic heritage.	The children rarely respect, know and value different important artworks of the cultural and artistic heritage.	The children sometimes respect, know and value different important artworks of the cultural and artistic heritage.	The children usually respect, know and value different important artworks of the cultural and artistic heritage.	The children always respect, know and value different important artworks of the cultural and artistic heritage.
8. Know and remember the profession of different artistic fields: painter.	The children never know and remember the profession of different artistic fields: painter.	The children rarely know and remember the profession of different artistic fields: painter.	The children sometimes know and remember the profession of different artistic fields: painter.	The children usually know and remember the profession of different artistic fields: painter.	The children always know and remember the profession of different artistic fields: painter.
9. Identify geometric shapes in two-dimensional artworks.	The children never identify geometric shapes in two-dimensional artworks.	The children rarely identify geometric shapes in two-dimensional artworks.	The children sometimes identify geometric shapes in two-dimensional artworks.	The children usually identify geometric shapes in two-dimensional artworks.	The children always identify geometric shapes in two-dimensional artworks.

### Appendix 8


































How have I done it?			
1. I respect my classmates' opinions.			
2. I take care of the material.			
3. I participate in class.			
4. I help my classmates.			
5. I know the symbolism of cold and warm colours and I apply them to my drawings.			
6. I know, respect and value important paintings of the artistic heritage.			
7. I speak in English with my classmates and with the teacher.			
8. I describe some pictures.			
9. I read and understand the information from the text.			
10. I answer correctly some questions related to art topics.			

Figure 8. Self-assessment. Blanca Puche Payá

