



# UNIVERSIDAD NACIONAL DE EDUCACIÓN

## **Carrera de:**

Pedagogía de los Idiomas Nacionales y Extranjeros

Elija un elemento.

Using artistic chants in the “Astonished” learning environment: Building children’s English vocabulary

Trabajo de Integración Curricular previo a la obtención del título de Licenciado/a en Pedagogía del Idioma Inglés

Autor:

Fernanda Elizabeth Calle Reinoso

CI: 0302712716

Tutor:

Hazel Acosta Cadungog

CI: 1752151520

**Azogues - Ecuador**

**Agosto, 2023**

**This work of integration is dedicated to my son Christopher Rubén Rodríguez Calle, who was the initial driving force to push me to complete my teaching career. And who has been the person who has comforted me in the most difficult moments of my social and academic life. For him and for him from the moment I decided to dedicate myself to my greatest passion, teaching. I also want to dedicate it to my tutor Hazel Acosta who has been a guide and a friend throughout this process. She has been an inspiration since the first day I met her, for her way of teaching, her intellectual capacity, her knowledge in her field, but above all for her wise advice. She has not only been a teacher and a tutor, but also a listening companion. Finally, I thank a person who has believed in me unconditionally and managed to create confidence in my potential and my ability, thank you wolf.**

**Resumen:**

El vocabulario de los niños en lengua inglesa puede mejorarse a través de un entorno de aprendizaje que proporcione un espacio artístico y actividades atractivas en las que los niños conecten la palabra introducida a través de cantos artísticos que susciten la producción oral y la asociación de significados. Este estudio seleccionó el entorno de aprendizaje "Astonished" como el espacio en el que se introdujeron semanalmente cantos artísticos para reforzar el vocabulario y desarrollar la producción oral de los niños. El estudio pretende determinar cómo los componentes y características de los cantos artísticos construyen el vocabulario de los niños. Los resultados revelan que el uso de cantos artísticos en el entorno de aprendizaje "Asombrados" desarrolló el lenguaje de los niños a través de sus componentes: canciones de acción, materiales de realia, materiales sensoriales y flashcards. Estos componentes mejoraron sus habilidades comunicativas, psicomotoras y de participación. Además, las actividades sumativas revelaron que los cantos artísticos activaban la capacidad de los niños para dibujar la imagen de la palabra introducida y la producción oral suscitada. El potencial de los chants como técnicas estratégicas en el aprendizaje de vocabulario se debe a cuatro características: la naturaleza repetitiva, el apoyo visual, las actividades impulsadas por la acción y el uso de los sentidos como factores que desarrollan el vocabulario de los niños y promueven la producción oral.

**Palabras clave:** Entorno de aprendizaje-cantos artísticos-niños-vocabulario-refuerzo

**Abstract:**

Children's vocabulary in the English language can be enhanced through a learning environment that provides an artistic space and engaging activities where children connect the word introduced through artistic chants that elicit oral production and association of meaning. This study selected the “Astonished” learning environment as the space where artistic chants were introduced weekly to reinforce vocabulary and develop children’s oral production. The study intends to determine how the components and features of artistic chants build children’s vocabulary. The findings reveal that using artistic chants in the “Astonished” learning environment developed children's language through its components: action songs, realia materials, sensory materials, and flashcards. These components improved their communicative, psychomotor, and participation skills. Further, the summative activities revealed that the artistic chants triggered children’s ability to draw the image of the word introduced and the oral production elicited. The potential of chants as strategic techniques in vocabulary learning is due to four features: repetitive nature, visual support, action-driven activities, and use of senses as the factors that develop children’s vocabulary and promote oral production.

**Keywords:** Learning environment-artistic chants-children-vocabulary-reinforcement

## Índice del Trabajo

### Table of content

<b>CHAPTER I .....</b>	<b>8</b>
<b>Introduction.....</b>	<b>8</b>
Research question.....	11
Sub research questions.....	11
<b>Objectives .....</b>	<b>12</b>
General .....	12
Specifics .....	12
<b>CHAPTER II.....</b>	<b>12</b>
<b>CHAPTER III .....</b>	<b>36</b>
<b>Research methodology.....</b>	<b>39</b>
Respondents/participants.....	37
Research procedure .....	37
<b>CHAPTER IV .....</b>	<b>45</b>
<b>Data Presentation and Analysis.....</b>	<b>45</b>
<b>Conclusion .....</b>	<b>67</b>
<b>Recommendations.....</b>	<b>68</b>
<b>References.....</b>	<b>70</b>
<b>Appendixes .....</b>	<b>76</b>
Appendix 1 .....	76
Appendix 2 .....	91
Appendix 3 .....	95
Appendix 4 .....	100
Appendix 5 .....	103
Appendix 6 .....	106
Appendix 7 .....	109
Appendix 8 .....	110
Appendix 9 .....	118
Appendix 10 .....	124
Appendix 11 .....	130
Appendix 12 .....	138

Appendix 13 .....	146
Appendix 14 .....	153
Appendix 15 .....	161
Appendix 16 .....	168
Appendix 17 .....	175
Appendix 18 .....	180
Appendix 19 .....	184
Appendix 20 .....	188
Appendix 21 .....	193
Appendix 22 .....	198
Appendix 23 .....	202
Appendix 24 .....	205
Appendix 25 .....	209
Appendix 26 .....	213
Appendix 27 .....	217
Appendix 28 .....	221
Appendix 29 .....	225
Appendix 30.....	231

**Title:** Using artistic chants in the "Astonished" learning environment: Building children's English vocabulary.

**Research line/Area:** Theory-Practice in Professional Teacher Education

**Type of degree Requirements:** Requirement for obtaining the English language degree in

Pedagogía de los Idiomas Nacionales y Extranjeros major.

**Research Modality:** Action Research

## Introduction

Language development is a crucial and critical indicator in a child's early years, emphasizing cognitive, social, and emotional growth. The acquisition of vocabulary is significant for this learning process because it empowers children to communicate appropriately, comprehend a word, and express their thoughts, experiences, and emotions. The most popular methods for teaching English as a foreign language (EFL) are mechanical activities, and they can result quite monotonously for students, obstructing their willingness to learn (Juan Rubio & García Conesa, 2016). Educators constantly seek innovative and effective teaching methods to facilitate English language learning and enhance students' vocabulary acquisition. The main focus is children because the educational process, techniques, and strategies required for their level must relate optimally to how young children learn.

One strategy that has generated significant interest is using artistic chants to reinforce vocabulary in small children. A vocal form known as an artistic chant combines aspects of chanting, singing, and innovative creativity. Artistic chanting often entails the rhythmic and frequently musical repetition of words or phrases, as well as actions and dancing. This study wants to determine the influence of artistic chants in a specific learning environment called “Asombrados” (Astonished) as translated into English as “great surprise, an unexpected or to impress”. According to Juan Rubio & García Conesa (2016), as human beings, we have a special ear for music. For instance, when the alphabet is going to be taught to a child, it will be noticeable that the child memorizes and learns faster when they sing it. Chants have melodic and rhythmic elements that captivate the mind of young learners and persuade them to participate actively in their learning process. The union of language learning and art fosters the creation of a unique, dynamic, and active environment, which, apart from facilitating meaning, also encourages the creativity of young minds.



Joyce (2011, cited in Alba Santa Cruz & Benites Oqueña, 2019) states that songs and chants are proper musical techniques that enhance EFL and vocabulary learning in a stimulating and artistic way. Moreover, chants, as rhythmic and repetitive oral expressions, have long been recognized for their potential to engage learners and promote language acquisition. Calvert & Tart (1993, cited in Ludke, Ferreira & Overy, 2014) argues that it has shown links between native language skills and music, for instance, long-term memory that beneficiates verbal learning using songs.

This integrated project explores vocabulary development in young children by using artistic chants as a reinforcement strategy in a well-defined learning environment. Through observations, interviews, and recorded videos, the study hopes to bring to the fore the potential value in teaching when arts-related strategy is used as a springboard in developing vocabulary in English. Educators can create an interactive and dynamic atmosphere by incorporating artistic chants in different activities, fostering active participation, deepening students' engagement with the target vocabulary, and reinforcing previously-learned vocabulary in their English class.

## **Research Problem**

During teaching practice in a primary school, I noticed a unique component in its curricular offering. The school provides its students with nine different learning environments that facilitate their learning, for example, Robotics, Astonished, Construction, logical Mathematical, Atelier, home, and Circus. In these spaces, the children can work through experiences, using the material presented by the teacher to stimulate students to learn with different stimulant tools.

As a student-teacher, I was in charge of the Atelier environment, which was dedicated to painting and decorating using canvases, acrylics, and brushes. In this learning space, I introduced interesting activities and topics to elicit EFL (English as a foreign language) practice, such as farm animals, colors, numbers, and

shapes. In this learning environment, it was possible to implement English activities using the different tools that this environment provided. The learning environment included thoughtfully designed vocabulary stations focused on a theme or subject. With the help of these stations, students can develop a stronger connection to the words they are learning. Colorful illustrations, sets, and actual things brought words to life and helped students relate to and understand abstract ideas. The Atelier learning environment was essentially a set of interesting components that worked together to develop a strong vocabulary. Children acquire words through visual, aural, kinesthetic, and social experiences. Still, they also internalize and own various vocabulary themes, laying the foundation for a real love of learning and lifetime language mastery.

There is no learning environment for English, considering that learning environments provide material suitable for working on reinforcing the English language. Furthermore, English lessons do not cover vocabulary due to limited class time. To develop children's vocabulary and to support the input in their English class, I decided to use exploratory action research (EAR) to explore the learning context of the children. Children learn differently from adolescents and adults. Early exposure to the language through a learning environment that uses relevant and appropriate teaching strategies and techniques facilitates language acquisition. My didactics courses helped me conceptualize the artistic chants that stimulated and motivated students to learn the vocabulary. The extent to the intervention – artistic chants – developed students' vocabulary was captured through the summative activity facilitated at the end of the week.

The purpose of this exploratory action research study is to demonstrate that implementing artistic chants and activities with artistic conceptions in one of the learning environments of the school, named 'Astonished', reinforces English vocabulary through the use of experiences and stimulus to generate a significant participation of the children in a space where they can play, create and be in direct contact with different innovative sources such as light tables, flashlights, puppets, and sensory materials. Moreover, this study aims to show that there is a direct relationship between language and emotional engagement through the

use of creative notions and activities. Artistic chants can arouse emotions that help with memory retention and language recall due to their rhythmic and melodic features, as children are attracted to an experience of imaginative play where language becomes an intrinsic part of their creative expression.

### **Importance of the study**

This project seeks to contribute to the existing body of knowledge in the field of EFL education by investigating the potential of chants as a valuable tool for vocabulary elicitation and acquisition. Moreover, this research aims to inform educators and language practitioners about the benefits and best practices of integrating chants in the ‘Astonished’ learning environment. Ultimately, the findings of this study aspire to support the enhancement of vocabulary learning strategies, leading to improved language proficiency and overall student success in the EFL context.

Furthermore, this integrated project recognizes the importance of cultural sensitivity and adaptation when implementing chants, acknowledging EFL learners' diverse linguistic and cultural backgrounds. Considering this aspect, the research aims to provide insights into how chants can be modified and customized to suit learners' needs while ensuring an inclusive and culturally appropriate learning environment. Moreover, this research is significant in understanding the impact of limited English language usage and insufficient instructional hours on the English language development of primary elementary school children. The findings provide educational developers and teachers insights into young learners’ challenges in acquiring a foreign language. The study informs the design and implementation of effective teaching strategies, resources, and artistic activities to promote optimal English language development, an accurate reinforcement of English vocabulary, and optimal use of the learning environments and its tools, ensuring they have a solid foundation for future language learning and academic success.

### **Research question:**

How does using artistic chants in a learning environment build children's vocabulary?

### **Sub Questions**

To what extent does an artistic demonstration of words reinforce learning vocabulary in children?

- In what ways do artistic chants help children associate words with their meaning?

### **Objectives**

#### **General**

Determine how the types and features of artistic chants reinforce vocabulary development.

#### **Specific**

Assess the extent that artistic chants reinforce vocabulary learning in summative activities.

Describe the ways artistic chants help children associate meaning with the words learned.

## **CHAPTER II**

### **Previous researchers/antecedents**

Language learning and vocabulary development are fundamental aspects of foreign language learning. Educators constantly seek innovative and effective strategies to enhance students' vocabulary retention and usage. Among the myriad approaches, integrating arts and music into language learning has gained considerable attention due to its potential to engage students and facilitate the internalization of language concepts. In this project, we explore using artistic chants as a pedagogical tool to reinforce English vocabulary in learning environments.

Artistic chants are common in English teaching, characterized by rhythmic patterns, repetition, and melodic elements. They have been recognized for their ability to enhance memorization and retention of information across various domains. Artistic chants offer a multisensory experience that engages learners on cognitive, emotional, and physical levels. Artistic chants can provide a unique and interactive platform for students to use and internalize English vocabulary when applied to language learning.

One study was conducted in 2016 by Kalam & Bunau about how the jazz chant technique helped reinforce learners' vocabulary. The population of this research was Class A of Year-7 of “SMP Islam Bawari Pontianak,” focusing on one group of ten students. The results showed that ten students passed and twenty-three did not pass. The Jazz Chant technique is significant, effective, and valuable to reinforce vocabulary mastery of Year-7 students of SMP Islam Bawari in Academic Year 2015/2016. According to data analysis, it is proved that Jazz chants are a useful technique to enhance learners' vocabulary mastery. It employs rhythmic chants allowing learners to retain the lyrics of a song even if they do not know the meaning of the word; they must also be capable of committing to memory of the chants. If learners can retain the words by singing chants and understanding that words are connected, it aids them in inferring the word they disremember. Consequently, this is of utmost relevance for a teacher because this chant technique is easy to implement.

Previous studies demonstrate that chants are useful for allowing EFL learners to retain vocabulary words easily and unproblematically. Hence, students can relate words with rhythm and associate them with grammar structures. Music aids in memorizing words and reinforces vocabulary. Chants are music aids that help develop vocabulary. When you consider the tremendous effect on memory and cognitive functioning, the relevance of this synergy is even more apparent. According to studies, the rhythmic patterns seen in artistic chants provide a special cognitive framework that makes it easy for students to remember vocabulary terms. Learners can create complex relationships between words and their corresponding meanings through the rhythmic flow of chants and connect them to the grammatical structures that control their usage.

A second study conducted in 2020 by Singh & Hashim shows the results of jazz chants for teaching EFL to thirty students who are ten years old. These participants have low proficiency levels at a school situated in Malaysia. The study aims to suggest learning strategies for low-performance of English learners. Besides, the data was collected through pre-test and post-test, and applying a satisfaction questionnaire for the participants. The outcomes showed that fifteen learners achieved 100%, demonstrating increased scores. To sum up, they carried fun and motivational learning enforcement, and at the same time, they increased the learning activities developed.

Generally, Jazz chants can monitor students to expert the acquisition of vocabulary words in their EFL learning. Hence, students can participate actively in the Jazz Chants activities and simultaneously acquire motivation for progressing in teaching recent words. The findings were relevant and could help to encourage future research. It can also be proposed that learners who are incredibly motivated by the Jazz chants to learn vocabulary can then be exposed to obtaining the skill of writing sentences applying the Jazz method. Moreover, Jazz chants develop confidence in students to remember the spelling of phrases. (Singh & Hashim, 2020). Therefore, chants are a useful reinforcement for vocabulary and increase the active participation of students, boosting their confidence and allowing them to perform accurately.

Another study conducted in 2019 by Aljaser aimed at recognizing the impact of an e-learning environment in enhancing academic goals and the attitude toward learning English. The participants were 5th-grade primary students. The e-learning environment, an achievement test, and a scale measuring attitude toward learning English were created. The 5th-grade students were divided into two halves, the first half was the control group instructed with the traditional method, and the second half was the experimental group trained in the e-learning environment. The achievement test and the English learning attitude scale were applied pre- and post-teaching. According to the post-achievement test and the English learning attitude scale, the results show meaningful differences in favor of the experimental group. The results obtained from the

cited study on e-learning environments effectively facilitated the teaching-learning process. Learning environments are relevant when discussing spaces for academic development to track progress and allow learners to experience a different knowledge they can construct based on what they know.

A sample of 30 out of 263 students from the fifth grade of secondary level were divided equally into two groups. The study applied the three dimensions of speech expression, attitude, and comprehension. It was done to show how English songs can help students acquire vocabulary and understand the meanings of keywords and phrases and the proper intonation and pronunciation of words. Its framework was based on a quantitative approach and pre-experimental design.

According to the results, 33.3% of the sample scored average, 33.3% good, and 20% excellent. The study showed that English songs positively impact vocabulary learning, including improving oral expression, comprehension, and attitude, creating a positive learning environment in the classroom, and encouraging students to express their emotions and participate more.

## **Theoretical Framework**

Theories and frameworks are crucial in understanding how individuals learn and acquire knowledge. These theories have profoundly impacted educational practices, shaping how educators design curricula, instructional methods, and assessment techniques, likewise, for the accurate application of the diverse strategies and plans that allow EFL learners to internalize the teaching-learning process and achieve the desired and required achievements.

Many different learning theories serve as foundations of wisdom and inspiration in English instruction and language learning. These theories, each with unique views and insights, combine to create a dynamic activity that influences language learners' educational experiences and guides pedagogical approaches. We

explore a few crucial notions that support the art and science of teaching English. Here are some of the critical theories:

1. **Cognitivism:** Nagowah & Nagowah (2009) pointed out that cognitive theory describes the role of information processing. For instance, cognitive theory's fundamental, central, and primordial parts include organization, neurological connections, and memory. Cognitivist approaches focus on the mental processes involved in learning. According to this perspective, language learning involves acquiring cognitive structures and rules. Teachers can help students learn English by providing meaningful contexts, organizing information, and promoting active engagement through problem-solving, critical thinking, and concept mapping.

2. **Constructivism:** This learning theory is built in the mind of the trainees from the experiences they gather in the world. Likewise, each trainee provokes their own regulations and mental models for becoming familiar with and reflecting on those experiences (Bruning et al. 1999, cited in Nagowah & Nagowah, 2009). Constructivist theories emphasize the active role of learners in constructing their knowledge and understanding. In the context of language learning, constructivism suggests that students need opportunities to interact with authentic language and engage in meaningful communication. Teachers can facilitate English learning by creating a learner-centered environment that encourages collaboration, reflection, and hands-on experiences

**3. Multiple Intelligences:** Howard Gardner's theory of multiple intelligences suggests that individuals have different strengths and learning preferences. Gardner's theory of intelligence focuses on how a person is clever instead of how clever they are (Christodolou, 2009, cited in Phillips, 2010). English teachers can incorporate various activities and materials catering to different intelligence bits, such as linguistic, logical-mathematical, visual-spatial, musical, bodily-kinesthetic, interpersonal, and intrapersonal. This approach allows students to engage with English content in ways that align with their unique strengths. The notion of



multiple intelligences also broadens our conception of talent and success by placing a higher value on a more comprehensive range of competencies. It emphasizes that intelligence covers a broad spectrum of abilities that contribute to human potential in various professions and undertakings and is not confined to traditional academic excellence. Fundamentally, the notion of multiple intelligences opposes the "one size fits all" approach to education and advocates for a more comprehensive, tailored strategy that recognizes and values the variety of human cognitive talents. It has spurred ongoing debates and studies in psychology, education, and other fields, providing a fresh perspective on the complexity of human intelligence.

4. Learning by doing: Reese (2011) states that learning by doing signifies learning from experiences and actions ourselves rather than learning from others' performances, lectures, and presentations. In classical psychology (e.g., Robison, 1930), where 'direct experience' is meant as mental contact with mental phenomena by introspection, developing sensory contact with the outcomes of doing is important. According to Dewey, education should be practical and relevant to students' lives, enabling them to apply what they learn in authentic situations. In his theory, students learn best when actively participating in hands-on activities, problem-solving tasks, and real-world experiences. Dewey's approach emphasizes the importance of experiential learning in developing critical thinking, problem-solving abilities, and practical skills.

Through understanding the mental process, Cognitivism is associated with using strategies that delve into the connection of children's critical thinking, creating situations where they can practice problem-solving. At the same time, constructivism is developed during the interaction of the children inside the learning environment and the collaborative work during the different activities, which enhances possibilities for establishing meaningful relationships and fostering active participation. Apart from that, Garner's theory is presented to develop the activities according to the different bits of intelligence that children possess, understanding them and creating the appropriate activities to allow them to use the intelligence they best suit.

Delving into the theory of learning by doing, artistic chants serve as innovative activities that intend to promote the development of the abilities inside a learning environment.

Learners gain information, critical thinking abilities, adaptability, and ownership over their learning journey by tackling problems, making choices, and directly experiencing the results. This theory emphasizes the transformative power of active engagement and experience learning in developing well-rounded and competent learners. It has broad implications for a variety of educational domains.

On the other hand, other authors emphasize other learning theories that can help introduce EFL learning differently. Two influential figures in this field are David Ausubel and Jerome Bruner, who have contributed significantly to understanding cognitive processes and learning strategies.

### **David Ausebel- Cognitive theory of learning**

David Ausubel, an American psychologist, was known for his cognitive theory of learning, emphasizing prior knowledge and meaningful understanding. According to Ausubel, learning is most effective when connecting new information to existing knowledge structures meaningfully. His theory of meaningful learning, often referred to as “Ausubel's assimilation theory,” - has provided valuable insights into instructional techniques that promote deep comprehension and long-term retention. Ausubel states that the student's learning depends on the previous cognitive structure related to new information, ‘cognitive structure’ should be understood as the set of concepts, ideas that an individual possesses in a specific field of knowledge, as well as its organization (Ausubel, 1983, p.1).

According to, Díaz & Hernández (2015), the cognitive and social aspects and the affective maintain the idea that the individual is not an environmental product or a simple result of their inner positions. On the contrary, the individual is based on his construction, which is produced daily due to the interaction between

these two factors. Consequently, the constructivist position states that knowledge is not a copy of reality but a construction of the human being. They are, likewise, employing the schemas it already has in their relation with the surrounding environment.

This viewpoint identifies the active role of the human mind in making sense of the world and understanding concepts. This perspective aligns with the idea that learning is a dynamic and individualized process influenced by prior knowledge, personal experiences, and cultural context. In addition, by acknowledging the constructivist position, educators can design instructional strategies that promote active learning, encourage student inquiry, and foster critical thinking and problem-solving skills.

The constructivist approach encourages students to learn principal ideas on one's account over discovery learning. For instance, learning through using different sizes of objects for testing capacity and mastering compound words through playing with word strips. In addition, as part of constructivist strategies presenting other's points of view, motivating students to begin a dialogue, and avoiding rote learning using conceptual understanding (Aljohani,2017, p.99).

Adopting a constructivist educational philosophy means moving away from conventional teaching methods and encouraging pupils to engage in active, self-guided learning. Instead of focusing solely on the assimilation of predetermined knowledge, this educational paradigm promotes acquiring essential concepts through human interaction and exploration. The constructivist approach empowers students to construct their knowledge, laying a solid basis for lifelong learning by encouraging an atmosphere of investigation and independent reasoning.

The field of exploration learning, where students set out on a journey to understand fundamental concepts through hands-on interaction, is an example of this methodology. Consider the creative approach of exploring the idea of capacity by using objects of various sizes. By giving pupils the freedom to play with

many things, they inevitably gain an intuitive understanding of the subtleties of the subject. This hands-on investigation helps students thoroughly comprehend the concept and stimulates their interest in learning more about it.

Clustering words with identical meanings allow learners to form mental associations, which enhances their ability to retrieve and use the vocabulary effectively. Educators can apply diverse techniques such as semantic maps, concept webs, or vocabulary clusters to represent word relationships and aid in memory recall visually. Students are encouraged to play with language in this setting by combining words like linguistic puzzles. This participatory approach transforms learning into a fun activity where students design their understanding. Students learn to connect words through hands-on word strip manipulation, unleashing the beauty and power of language in a way that truly engages their cognitive processes.

The constructed reality framework emphasizes developing social and collaborative abilities beyond solitary exploration. Teachers give children the tools they need to handle the complexity of the world by encouraging them to examine different points of view and engage in discussion. In addition to fostering critical thinking, this approach promotes empathy and an open mind—qualities crucial in today's interconnected global world.

The constructed reality framework emphasizes developing social and collaborative abilities beyond solitary exploration. Teachers give children the tools they need to handle the complexity of the world by encouraging them to examine different points of view and engage in discussion. In addition to fostering critical thinking, this approach promotes empathy and an open mind—qualities crucial in today's interconnected global world.

Fundamentally, the constructivist method opposes the memorization of information by rote in favor of encouraging a deep conceptual understanding. This educational approach emphasizes understanding over

memory and highlights the transforming power of knowledge that is internalized rather than skimmed over. Through this conceptual understanding, children learn to use their information creatively and adapt it to new situations.

The constructivist method goes beyond conventional teaching paradigms by putting the student at the center of the learning process. It highlights exploration, experimentation, conversation, and conceptual understanding as the pillars of successful education. Students actively participate in their educational journeys by investigating an object's capacity, manipulating word strips, and engaging with opposing ideas. This strategy equips kids with abilities beyond the classroom, providing the foundation for a lifetime of fruitful learning and development.

In summary, Ausubel's theory of learning emphasizes the importance of meaningful connections between new information and existing knowledge structures. Then, when applied to English vocabulary enhancement, this theory suggests using clear explanations and semantic organization to facilitate deep comprehension, retention, and effective usage of words. Consequently, with Ausubel's strategies for English language instruction, educators can promote meaningful learning experiences and support learners in expanding their vocabulary repertoire.

### **Jerome Bruner-Cognitivism-Discovery learning**

Ozdem-Yilmaz & Bilican (2020) states that Jerome Bruner, an influential cognitive psychologist and educational theorist, proposed a theory of instruction known as "cognitivism." Bruner argued that learners actively construct their knowledge by engaging with the environment and that instruction should focus on facilitating this process. He emphasized the importance of discovery learning, hands-on experiences, and the use of scaffolding to support learners in their journey of constructing knowledge.

This theory emphasizes the transforming function of learners in the process of knowledge acquisition, which is consistent with Bruner's central claim. He questions the conventional idea of passive knowledge receipt and promotes a viewpoint in which learners are active creators of their understanding rather than passive users. In essence, Bruner's cognitivism adds a vibrant reservoir of active construction.

The idea that learners develop their understanding through meaningful interactions with their surroundings is at the heart of this approach. The setting is a crucible in which concepts, encounters, and interactions combine to produce understanding and insight. This hands-on learning builds the groundwork for a more profound knowledge of concepts, enabling students to move beyond memory to embrace real understanding.

Jerome Bruner points out that any topic could be taught to every child if displayed in a suitable format that fits the child's developmental stage. Bruner states that in real life, multifaceted and varied viewpoints exist, and this event is obtained at a very young age. Furthermore, children comprehend their experiences through 3 modes. The first type is enactive representation, which employs actions. The second one is iconic representation, which applies visual aids, and the third type is a symbolic representation, the language itself (McLeod, 2008, cited in Ozdem & Bilican 2020, p.179).

Bruner's theory emphasizes the role of the social environment in children's development. For instance, “enculturation” which is a process that states that an individual forms an intricate thinking structure that interplay with the environment. Including people, ideas, words, and perceptions, as part of an individual's interaction with objects. As a result, the information gathered is accumulated in memory and then processed (Woolfolk, 1993, cited in, Ozdem-Yilmaz & Bilican, 2020, p.180). Therefore, individuals develop an appropriate system designed by cultural traditions where they interpret and accept definitions, realities, and situations for the learning continuum.

The important insight that a person's mental landscape is created through an ongoing dance with their surroundings is at the heart of Bruner's theory. This dance, called "enculturation," captures the complex relationship between a person and their environment. It is a process in which the outside world serves as a testing ground for developing complex thought processes that weave culture, knowledge, and experience into a melodious cognitive symphony. The complex network of interactions between the individual and a wide range of factors, including people, ideas, language, and perceptions, is at the core of this process.

The person develops into a skilled craftsman who uses this resource to connect the known and unfamiliar, make sense of new experiences, and assess fresh circumstances. Enculturation, however, involves more than just learning new material. It penetrates the spheres of culture, customs, and worldviews. The person develops a cognitive framework consistent with their cultural history through this complex process. This framework is a conduit that infuses cultural knowledge, interpretations, and values into every aspect of understanding. It is more than just a cognitive structure. Bruner's thesis sheds light on the complex symphony of learning and development synchronizing with the environment.

Enculturation, which describes how people receive information and actively participate in the cultural symphony that molds their cognition, captures the essence of this interaction. This idea serves as a reminder that learning is not an isolated endeavor but a dynamic collaboration between the learner and their environment.

According to David Ausubel's theory of meaningful learning, new information is successfully retained when anchored to pre-existing cognitive structures. According to this viewpoint, learning doesn't involve memorization but a dynamic interplay between new knowledge and learners' preexisting conceptual frameworks. As a result, students actively participate in the learning process, building new ideas on top of

their pre-existing mental framework. This use of prior knowledge isn't just a teaching strategy; it's a fundamental idea that paves the road for deep understanding and long-term memory.

On the other hand, Jerome Bruner's views emphasize the significance of students' active participation in the learning process. His constructivist methodology strongly emphasizes the student as an active creator of knowledge rather than a passive consumer. He promotes discovery learning, where students participate in practical activities and create meaning via inquiry. This example of learning is consistent with Ausubel's theories since it emphasizes the fusion of prior knowledge and new information, generating a deep understanding beyond superficial memorization.

The fact that Ausubel's and Bruner's theories have permeated educational methods worldwide proves their long-lasting influence. These theories serve as a model for curriculum designers as they create lessons that are cognitively compatible with learners. Instructional designers create materials that stimulate participation and exploration. Assessment strategies are changing to gauge deep understanding and useful application rather than rote memory.

Ausubel and Bruner recognized the significance of prior knowledge and learners' active role in acquiring new information. Moreover, they emphasized the importance of meaningfulness in learning and advocated for instructional strategies that engage learners' interests and promote active engagement. Their theories influence educational practices, informing curriculum development, instructional design, and assessment approaches.

To sum up, the theories of Ausubel and Bruner are interwoven threads that form the foundation of contemporary education. Their observations underscore the complex interactions in the learning process between prior knowledge, active participation, and meaningfulness. They impact curriculum, instruction, and evaluation, causing a shift from passive knowledge consumption to active knowledge construction. Through



their enduring legacy, educators enable students to acquire knowledge and synthesize, understand, and apply it to advance their intellectual development and quest for learning.

### **Constructivism application for teaching English as a foreign language**

Constructivism is a prominent learning theory that has significantly impacted the field of education, particularly concerning instructional design and teaching methodologies. Constructivism challenges traditional views of learning by emphasizing the active role of learners in constructing knowledge and understanding. Constructivism emphasizes the learner's prior knowledge, social interactions, and hands-on experiences as crucial elements in the learning process. The most relevant aspect of constructivism theory is that learners must actively be involved in their knowledge as itself. Moreover, learners should be responsible for their learning results. Thus, through creativity, energy, and dynamism, they can stand alone in their cognitive life and see the goal (Suhendi, 2018, p.89).

According to Suhendi (2018), learning is a collection of knowledge from genuine experiences, such as collaborative activities, interpretations, and reflections. Eventually, teaching means preparing the environment to motivate learners to explore sense and recognize unsureness. The learner can have a distinct apprehension of the knowledge, depending on his experience and how he interprets that knowledge. Despite this, the teaching-learning process should combine all the factors to create an accurate space for learners and help them to recognize it, making it part of their learning, which can then be transmitted and shared for the benefit of the knowledge of others.

### **Teaching English as a foreign language to children**

Teaching children English as a foreign language requires a thoughtful and nuanced approach that considers young learners' unique characteristics and needs. Children at the beginner level are inquisitive about

new material or stuff in a natural way. Moreover, their minds and memories are not closed, and they are not afraid of the unknown. At the same time, if they prefer to connect with their classmates using non-verbal communication methods, they are acceptable. In addition, children have an accessible and exciting way of playing together without feeling language barriers. Moreover, they can retell what they heard, use their mother tongue to transcribe what their peers are saying, share information with adults without prioritizing the first language in which it was received (Stakanova & Tolstikhina, 2014, p.457).

Effective teaching in this context involves creating a supportive and engaging learning environment that promotes active participation and meaningful interaction. Incorporating age-appropriate and culturally relevant materials, such as stories, songs, and games, can enhance children's motivation and facilitate language learning. According to Stakanova & Tolstikhina (2014), songs, poems, fairy tales, short plays, cartoons, and visual aids are highly functional and ask them to repeat the same shapes one, two, or three times. It can be seen that children can say the same poem, listen to the same story, sing the same song, and watch the same picture millions and millions of times. Considering individual differences in learning styles, abilities, and cultural backgrounds, it is essential to tailor instruction to meet the diverse needs of young language learners. By adopting a comprehensive and learner-centered approach, teachers can empower children to develop proficiency in English while fostering their confidence, motivation, and enjoyment in the language learning process.

### **Receptive and Productive vocabulary**

According to Kamal & Faraj (2015), Receptive vocabulary means the capability to comprehend a word when the learner hears or sees it, and productive vocabulary means the knowledge to produce a comment when the learner can use it to write or in a speech. Strategies such as storytelling, reading aloud, singing, and exposure to a rich language environment can help children expand their receptive vocabulary. Engaging

children in listening and understanding activities, such as following instructions, answering questions, and comprehending stories, can enhance their sensory vocabulary skills. A strong receptive vocabulary facilitates a better understanding of spoken and written language and sets the stage for developing productive vocabulary as children progress in their language. Applying various teaching vocabulary activities can help learners easily reacquire it. Hence, activities generate a high possibility for the pupils to understand and learn any word later to keep it in their long memory (Kamal & Faraj, 2015, p.12).

Likewise, building a robust and productive vocabulary is essential for effective communication and expressive language skills. Teachers can employ various strategies to foster productive vocabulary development, such as engaging children in discussions, encouraging storytelling, providing opportunities for creative writing, and facilitating vocabulary-rich activities like word games and visual exercises. By actively using words in meaningful contexts, children expand their vocabulary and develop their ability to express themselves clearly and confidently. Learners must learn through effective strategies and processes to encourage and motivate them to remember and use their receptive vocabulary in different skills (Kamal & Faraj, 2015, p.13).

### **Learning environments as a useful tool for the EFL teaching process**

A learning environment is defined by countless physical-sensory elements, such as sound, space, light, color, setting, and equipment, among others, that depict the space where a learner is situated. From an architectural point of view, these factors should be considered to allow learners to learn in a comfortable space that facilitates learners' abilities according to their needs and interests (García-Chato, 2014, p.67). In this manner, each learning environment provides an understanding of the learners' needs and works to fulfill the requirements for an adequate learning process.

There are learning environments that encompass physical, social, and psychological factors that shape students' learning experiences and outcomes. With the increasing recognition of the impact of learning environments on language acquisition, educators have begun to emphasize the creation of optimal settings that foster student engagement, motivation, and language development. Most of them facilitate special material for children, which fosters creativity and active participation inside those learning spaces. Imaginative thought must be based on the principle of first contact with sensory experiences and reality. Montessori is an example where the method proposes targeted activities in preschool, including learning how to hear, feel, see, and thermal stimuli (graduate colors). For instance, children begin to learn the numbers with the sense of touch: children had to execute an action of following the outline of the numbers drawn in diverse textures, listening to teachers' instructions to accompany the different movements. Montessori points out that it is essential to foster a learner's imagination with the teacher's help by giving them the freedom to choose the activity and use the objects placed for them, using an accurate, organized framework. (Montessori, 2004, cited in, Besanço & Lubart, 2008, p.382).

According to García-Chato (2014), the best way to access objects' knowledge is that the child presents two needs. The first is interacting with the thing to know its features and characteristics, and the second is the development of the personality. Montessori states that a child's intelligence is linked to the senses working together through action and movements. Hence, she created the method that bears her name, which consists of constructing an environment full of essential sources and materials that exercise and raise learners' senses; this way, learners train their senses and develop their autonomy, security, and autonomous work.

In the same way, the learning environment is an educational manager meticulously systematized in the function of the classroom's inner space, aiming to prompt the learner in the best way and predisposition for learning. The learners are the main characters actively participating in the concrete space created. In addition, it is important to know the learners' needs and passions. The activities that will be developed must be

collaborative, and the materials must facilitate and motivate the children's learning process. Apart from the physical space, it is also the center of interactions between human beings and their surroundings (García-Chato, 2014, p.69).

There are two principal types of learning environments. In the first type, there are activities aimed by the teacher within the boundaries of each school's curriculum. And the second type presents the extracurricular activities children develop following their preferences and aptitudes. The first and the second types support each learner's cognitive, physical, emotional, sensitive, and social development (Loebach, 2004).

To understand how helpful learning environments are, we focus on the second one, where learners, through their own experience and hand-in-hand with their abilities and perspectives, can experience new and innovative ways of learning. Where they are the main characters and the environments are their theater, where they can perform to their classmates and the world what they have learned during these previous lessons. Hence, it is vital to stimulate solid artistic programming in the general educational context. Dewey (1951) points out everyone can be an artist and create an artful environment with social interaction that embellishes the context and the world, developing artistic experiences.

Teachers, artists, and pedagogues approve that Art has a transfer effect transferring one's learning potential to other subjects. For example, when they listen to rap music, it has a vocal and lyric dimension and results quickly in understanding the lyric's poetry effectively and blending songs with music. This vision is a fantastic way of discovering and innovating children's and youths' minds, focusing on developing them correctly.

Some statistical data showed that children with extensive training in music, acting, visual arts, and dancing performed better than the other children who had not received this training. Moreover, these children

started developing exemplary commitment when they had to do social work and had great relationships with their classmates. Also, they participated in some artistic experiences giving them new perspectives and aims.

The learning environment does not have limitations, the different material conditions required for the curriculum implementation, or the fundamental teacher-student relationships. On the other hand, it sets up the various operations of the educational stages, which involve experiences and actions by the different participants. In addition, socio-affective and material conditions, environmental behavior, and the required infrastructure for other cultural goals are present in the educational proposal (Land & Jonassen, 2012).

Learning environments are the appropriate space to start developing the retention and increment of English vocabulary. Also, children forget they are attending a traditional class, and their attention is on the action rather than the theoretical part. In this way, the lesson quickly develops and gives a relevant meaning for the correct teaching-learning process of the vocabulary words. The learning environment is, in essence, a microcosm of potentialities where the interconnected web of educational stages plays out in a symphony of experiences and interactions. The alchemical synthesis of knowledge, engagement, and discovery occurs in this crucible, involving students and teachers taking an active role. Every element works together to create a story about holistic learning, from idea sharing to team projects, from solo inquiry to group debates.

The socio-affective and material factors that give the educational environment its life is a crucial undercurrent that runs through it. These conditions provide the learning journey with its energy. These factors foster an environment that supports intellectual development and emotional well-being, acting as the framework upon which the pedagogical framework is built. The bonds that develop between students and instructors, as well as between peers and classmates, weave an extensive embroidery of encouragement and support, strengthening the learning process as a whole.

Furthermore, the goals of culture and the environment are inextricably linked; the learning environment does not exist in a state of inaction. This complex ecosystem includes the cognitive, material, and immaterial dimensions of education, as articulated by Land and Jonassen. A holistic educational plan combines the infrastructure to support effective learning, cultural quirks influencing perceptions, and overarching educational objectives.

This viewpoint's central tenet is that the learning environment is a living thing molded by the interaction of a wide range of environmental and human elements. It is a dynamic environment where interactions cross conventional boundaries and where the interaction of people, educational strategies, physical environments, and cultural settings creates an ecosystem that supports holistic development.

### **Chants as a learning strategy**

Chants have emerged as a popular and effective learning strategy in various educational contexts, including English language teaching. Chants provide an engaging and interactive approach to language learning. Previous studies show that jazz chants are entertaining and a helpful memory aid (Peralta & Quito cited in Kalam & Bunau, 2016, p.4) because people easily retain the song, according to studies. For instance, if people cut short rhyming the piece and pronounce the verse with the usual daily tone, the majority forget and get stagnant for a fraction of the time, then close their eyes and try to sing the rhythm in the brain to remember the following verse. Hence, the jazz chant labor.

Moreover, they can train rhythm and stress with the whole class and help the students with a more customary fluency to speak English. In addition, Jazz chants center on diverse grammar structures and vocabulary, allowing learners to use them to examine relevant words. Hence, Jazz chants offer the possibility of apprehending many vocabulary and aid learners in retaining the words more effectively. (Kalam & Bunau, 2016, p.4).

Forster (2006) states that chants are useful for illustrating and exemplifying a grammatical purpose. Hence, learners will already be “applying” the grammar purpose in the context of the chant, and it will be easier for them to understand the grammar explanation previously given by the teacher and join it with their linguistic skills. Alba Santa Cruz & Benites Oqueña (2019) point out that chants have lyrics that aid little learners in remembering words that are present inside the letters. Also, chants use repetition in the language allowing learners to be familiar with the grammar structures of English as a foreign language.

According to Alba Santa Cruz & Benites Oqueña (2019), music is a universal auditory language that makes entering each language's unique linguistic systems easier. A strong engagement booster for students is music. Specifically, it appeals to our emotions while enabling us to think about it and its repercussions if we choose to. Songs can alter the monotony in the classroom, coupled with the calming effect of creating a welcoming classroom environment with music; Students can more easily hone their linguistic abilities. Besides, songs in the classroom atmosphere entertain and benefit the pupils, who feel at ease and let go of their prejudices against foreign languages while studying a linguistic framework via music.

In the words of Alba Santa Cruz & Benites Oqueña (2019), who think that music has the potential to imprint itself on our brains, songs are suitable teaching aids for usage in language classrooms because they affect our short- or long-term memory. When children are motivated, interested, and entertained by music, it is much easier to imitate and recall language. This makes language lessons for young children particularly effective because kids love to repeat and mimic words and sounds. As a result, they acquire the language with its precise sound, vocabulary, and sentences through activities of this nature.

The audience will hear the music and lyrics when a song is played. They appreciate rhythm, emotion, and harmony. It implies that a song is composed of several components. Ratnasari categorizes the musical components into two groups. The primary details are the first category. Lyrics, melody, harmony, and rhythm



make up it. The progression of sound and movement is called rhythm. It becomes the fundamental component of music. It's similar to how a word sounds. Stretch sound is arranged into a melody. The playing together of two or more tones with varying levels creates harmony. The final category is lyrics, essentially musical sentences (Alba Santa Cruz & Benites Oqueña, 2019, p.22).

Consequently, chants, practically the songs themselves, resulted in a functional artistic activity that allows English learners to reinforce vocabulary in any topic, using the rhythm they want to create an appropriate atmosphere where they feel free to move, sing and learn simultaneously. In addition, with the link between culture and social interaction, the learners can interact openly and let their artistic abilities flow. Thus, understanding this strategy is considerably useful for acquiring new vocabulary.

On account of those benefits, it is possible to generate chants that involve rhythm and melody to enhance vocabulary learning and create a relaxed atmosphere inside the classroom at the same time. Hence, songs work not only the vocabulary but also the motivation of each learner to catch their attention and keep them interested in topics and activities which are enjoyable for them. Even if it is the first English lesson, songs are an excellent activity to capture the learner's concentration and allow them to express themselves.

Other benefits of chants are: promoting constructive situations for children, upgrading self-confidence and self-expression, and elevating the confidence of timid children by applying the free expression, rhythm, and operation of the chant. In this way, learners operate better in front of the rest of them, teachers, and others, demonstrating their active class participation and learning process (Alba Santa Cruz & Benites Oqueña, 2019). Apart from those benefits, Alba Santa Cruz & Benites Oqueña (2019) establishes that children with developmental delays participated and improved their vocabulary significantly and meaningfully through chants. In addition, young children that applied chants and rhythmic actions increased the number of words in their active and receptive vocabulary.

Another study is from Juan Rubio & García Conesa (2016), which states that words inside a song favorably influence learner vocabulary acquisition. As a result of a hypothesis established by Tim Murphey, Ph.D., a communication psychologist at Kanda University in Japan, who states that "in general, the songs use simple conversational language with a lot of repetition." That is to say, songs and chants adhere to the children's minds, facilitating memorizing words and expressions. Moreover, chants offer multiple possibilities for constant repetition and some essential mechanisms for learning a language. Practicing through intonation and recitation makes it a funny and efficient strategy for little children.

Further, singing chants positively affects breathing and voice control because exercises work head and neck muscles. In addition, it promotes coordination as it mixes action, movement, and gestures. Carolyn Graham points out that singing has strengths for learners and teachers as "chant songs can cover common language themes and topics relevant to this particular age group, and can be used to practice a wide range of vocabulary and expressions." Chants contain a lot of repetition that can provide opportunities to work with pronunciation and fluency. Hence, chants can be combined with other activities, such as dancing, drawing, games, and stories (Juan Rubio & García Conesa, 2016).

Singing has beneficial consequences for fostering fun, increasing active participation in learners, and motivating them in the teaching-learning procedure. As Carolyn Graham rightly states, learners channel their energy and need to move, make noise, scream, and jump, among others. Understanding that songs and chants are essential elements of different cultures and being authentic materials, children have the opportunity to learn about aspects of foreign cultures. Moreover, it allows them to satisfy their innate curiosity for everything new in their surroundings. This exposure helps them become familiar with songs in a foreign language from a different culture and background (Juan Rubio & García Conesa, 2016). Immersing children in this environment reinforces the learning of a second language and enables them to grow in an atmosphere that facilitates significant and relevant learning.

Among all types of chants, the artistic chant is one of the most engaging and dynamic technique of vocal expression that combines chanting, singing, artistic creativity, dance, and acting. Artistic chanting often entails the rhythmic and frequently musical repetition of words or phrases. It has been utilized in numerous nations and traditions, including religious ceremonies, meditation, and social gatherings. An artistic chant elevates chanting to a more creative and expressive level. It frequently involves the following traits: Expression, creativity, visual or performance, and originality. Various environments, such as music, drama, performance art, and even modern rites or ceremonies, contain artistic chanting. They allow people to connect emotionally with others while exhibiting their originality and inventiveness. Acting has been practiced as an art form for well over 2,500 years. Large choruses that traveled performed dithyrambic dance-chant rituals in the countryside of Greece (Noice & Noice 2006, p.489).

### **Total Physical Response (TPR) in teaching English vocabulary to young learners**

In this study, artistic chants follow the features and characteristics of the TPR method. The American psychologist James Asher was first introduced at the end of the 1960s when he had students listen to an instruction in a foreign language and then instantly take the necessary physical action. TPR exercises are based on social connection with other individuals and have interactive effectiveness between teacher-student and student-student in the authentic classroom. Social relationships with other children or adults can help children and adults learn language and other academic skills. TPR created a motivating environment by allowing students to interact and get involved in the activity. As students feel free to move around, their enthusiasm increases (Xie, 2021, p.295).

The use of the body to communicate the message and information of the song is effective in helping students, especially young learners, form a visual representation of the word in their minds. Thus, in this

study, artistic chanting was envisaged to incorporate actions that the teacher demonstrates and shows to the class repeatedly so students do not forget the previously established connection.

### CHAPTER III

#### **Research Methodology**

The study follows the qualitative approach emphasizing understanding people's experiences and insights. This study employs the exploratory action research design (EAR). From an ontological frame, the study recognizes the multiple realities in a classroom – students, teachers, and the school's context – that influence the teaching-learning process. From an epistemic frame, I am more interested in the learning process that children experience through their exposure to artistic chants in a learning environment. Through the EAR design, the realities that characterize the learning environment and children's learning process can proceed in a natural setting and context. Through the researcher as the main instrument, descriptions and explanations will be generated from multiple data tools, such as field notes, interviews, and descriptive notes (Kamal, 2019, p.1387).

According to Huang (2010), action research emerges from a practicing context, focusing on knowledge creation and entails working with practitioners. Its purpose is to generate knowledge and empower stakeholders to represent an evolutionary orientation to knowledge development where action researchers stand for searching knowledge results beyond professional creators' control. The idea of autonomy is crucial to action research's core. Action research gives practitioners the ability to influence and modify results by incorporating them in the study process. This empowerment encourages a sense of ownership and investment in the information produced, in addition to improving the relevance of the study findings.

I used different data collection methods in this study: participant observation, video recording, and interviews. Descriptive and reflective notes were used to capture the class observations, and qualitative

content analysis (QCA) was used to extract the transcribed words that characterize the participants' answers. Scales were used to show the extent of vocabulary learning and development of children when the summative activity was conducted.

This study was intended to implement practical research to analyze and interpret the different students' experiences from their point of view and their experiences in the "Asombrados" (Astonished) learning environment. This is a selected learning environment with different tools, materials, and spaces that allow students to learn through surprising knowledge and unpredictability since, as the word indicates, students are amazed by the unexpected. All this through the use of artistic and sensory activities. Artistic chants contain words, phrases, sounds, movements, and actions. It is hoped that intervention developed and reinforced children's vocabulary not just during the action phase of the research but throughout their learning experience in learning English.

### **Respondents/Participants (year/grade/level)**

The participants for this study were thirty-four (34) Year 1 children whose ages ranged from five to six years old. The study was conducted in a public elementary school in Azogues-Chuquipata, which serves as the research locale. For this study, the "Asombrados" (Astonished) learning environment was selected as the physical place for developing it. It provided space for students to discover their interests and for me to demonstrate vocabulary through artistic changes, thus reinforcing the words students learned in their usual EFL class.

### **Research Procedure (Seven phases)**

The EAR employed in this study has seven (7) phases. Six steps were established and executed to carry out this action research proficiently. Each stage phase is structured and follows a specific order. The

EAR methodology's structure plays a key role in ensuring that the research process proceeds effectively and logically. Each stage proceeds in a clearly defined order, highlighting the significance of a methodical approach in reaching the study's goals. The study takes advantage of a well-organized framework that strengthens the credibility and dependability of the research findings by following this methodical order.

### ***Plan to explore***

In this phase, I used observation and a semi-structured observation template where I wrote all the information about the school's facilities, the kind of learning environments available, the name of each environment, and how many of them were used by the children. Moreover, I focused on the children's participation during the English lesson and the interaction with the teacher and classmates. In my practice during the 7th semester, I collected data through observation. I noticed that children had the following learning environments: robotic, building, cooking, dark environment, and logical-mathematical. However, there was no specific space for learning English. The children could not develop their English skills or increase their knowledge about new words because English topics were not presented in these environments. In addition, students were initially shy in saying a word in English because they were afraid that they might misspell when asked to recite or did not feel comfortable using single English phrases to talk with their classmates.

### ***Explore***

In the first two weeks of April 2023, I explored the school's context through school visits and class observations. I also interviewed one of the English teachers and the principal to collect real and valuable information about the current activities developed in the institution and the management of the learning environment concerned (see Appendix 9 and 10). I asked questions about background, knowledge, sensory, experience-behavior, feeling and opinion/beliefs, and values. Moreover, I explored English teachers' views of

the teaching-learning process of a second language and the methodologies and strategies used to motivate students to learn.

Through classroom observations, I explored the interaction of the children during English classes and the methods and strategies that the teacher used. Moreover, I read articles about vocabulary retention and resources emphasizing using different learning environments that facilitate teaching-learning. All these exploratory activities were designed to polish my research questions and construct the study's objectives.

### *Analyze and reflect*

In this phase, I organize data about learning environments, strategies, and school facilities. Both interviewees suggested similar ideas about a learning environment, its purpose, how children perform, and the effective strategies they have developed within the context. Likewise, relevant information about the school's methodology was used due to the conception of the learning environments, their strengths, weaknesses, and the objective they hope to achieve with them.

### *Plan to change*

In this phase, I prepared a schedule, activities, and games to implement in the “Astonished” learning environment due to the absence of an English learning environment. The activities developed, and the vocabulary selected were based on activities in the English teacher's lesson plans. The use of recreational and inclusive resources was based on the interview data that highlighted the constructivist nature of the school's teaching model “Through provocations put in the determined space. These have to be based on the project, and the children come and reinforce the learning through play and manipulation, without us as teachers directing them” (González, 2023).

I wanted to find out how children would react to the use of artistic chants, which are an oral form that combines the expressive abilities of chanting, singing, artistic imaginative thinking, acting, and performing, in the “Astonished” learning environment in eliciting and reinforcing their vocabulary learning, and I wanted to gauge the social interaction of students when they are immersed in the learning environment I had designed. Moreover, it would be strategic to determine the factors behind children’s participation when they were provided with a space to use tools that helped them experiment and create through games and interactive activities.

I collected data for planning my artistic chants through interviews and classroom observations. First, the topics and vocabulary words that children were struggling with and that it took them longer to remember. Similarly, how long the chant has to be according to the extent to which the songs the English teacher played and the range of attention the children gave to the songs. It is intended to produce an artistic song that could capture the student's attention for an appropriate amount of time and not generate boredom.

### ***Action***

In this phase, I produced my artistic chants and schedules, which contain artistic activities for the students. Artistic chants as an expression through movements, actions, gestures, sounds, phrases or words that are sources of motivation and inspiration for children. Also, I implemented activities and games to facilitate social interaction and the active participation of each student, reinforcing their vocabulary retention. Every session developed inside the “Astonished” learning environment was recorded as part of one of the data collection methods used for this study. For video links (see appendix 30).

I developed six (6) topics and six (6) artistic chants in each schedule, plus activities and games according to the pre-selected topics. (See Appendix 8). I divided the whole class (34) into two groups, group one (17) and group 2 (17). Each schedule was organized into four (4) parts; exploratory part, input (artistic



chants), linking part, and production. In the exploratory part, I used the free discovery of the students through the use of materials and objects that I placed on the light tables, encouraging them to create and work without my participation as a teacher but under my guidance if required, for the students to follow the principle of learning environments, which is to work with provocations that teachers place in the learning environment. In the input part, the artistic chants are introduced and presented in different ways using different artistic forms to capture the students' attention and motivate them to sing and perform the movements. In the next stage of linking, through activities of free expression that allowed students to remember the vocabulary learned and put it into practice in an entertaining and enjoyable way. Finally, the production part condensed all the vocabulary reinforcement enabling students to reach a reinforced knowledge development through sensory activities and materials that awaken their enthusiasm and ability to participate within the learning environment already mentioned.

I developed six (6) topics and six (6) artistic chants in each schedule, plus activities and games according to the pre-selected topics. (See Appendix 8). I divided the whole class (34) into two groups, group one (17) and group 2 (17). Each schedule was organized into four (4) parts; exploratory part, input (artistic chants), linking part, and production. In the exploratory part, I used the free discovery of the students through the use of materials and objects that I placed on the light tables, encouraging them to create and work without my participation as a teacher but under my guidance if required, for the students to follow the principle of learning environments, which is to work with provocations that teachers place in the learning environment. In the input part, the artistic chants are introduced and presented in different ways using different artistic forms to capture the students' attention and motivate them to sing and perform the movements. In the next stage of linking, through activities of free expression that allowed students to remember the vocabulary learned and put it into practice in an entertaining and enjoyable way. Finally, the production part condensed all the vocabulary reinforcement enabling students to reach a reinforced knowledge development through sensory

activities and materials that awaken their enthusiasm and ability to participate within the learning environment already mentioned.

The artistic chants were created based on the six themes, which corresponded to the six topics for six weeks. There was a theme weekly, and the vocabulary revolved around the theme lifted from the teacher's lessons. Children were familiar with the words since they were introduced in their classes with their English teacher. It is in the learning environment where the vocabulary was reinforced to fix the meaning of the words in their minds.

In session one (1), the artistic chant revolves around vocabulary related to the days of the week. The chant in this session emphasized words such as Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, and Sunday. To reinforce the vocabulary, words were arranged chronologically to help children link and recognize what they did in those days and how they can represent that information for connecting the vocabulary with the actions done. This creative way encourages children to make meaningful connections between vocabulary and everyday experiences by improving vocabulary retention and a holistic understanding of how these words describe actual activities.

In session two (2), the artistic chant had vocabulary related to animals that usually are linked with the circus, such as horse, lion, tiger, seal, and elephant, and the words used was intended to reinforce the previous vocabulary with an innovative and interesting presentation that develops creativity in the children. Since children are amazed naturally by the circus and the characters, this chant aims to transport them to an imaginary circus using costumes and visual aids to get as close as possible to a real circus setting. The children's interest and passion were awakened as they pictured this hypothetical circus scene, which resulted in a stronger connection with the vocabulary being taught. This action plan successfully combined knowledge

with fun, fostering curiosity and creativity. Additionally, the chant created a memorable context for the vocabulary by connecting the animals with the energetic and dynamic circus environment.

In session three (3), the artistic chant used vocabulary related to family members, such as father, mother, sister, brother, and baby, to create an intimate bond for children with their family members. The vocabulary was conceptualized to support the words and allow children to use the knowledge in real-life situations. How children learn is transformed into a holistic analysis through the integration of emotions and vocabulary, allowing them to express their emotions, describe their family relationships, and establish a concrete connection between language and their real-life experiences.

In session four (4), the artistic chant included color-related vocabulary such as yellow, green, pink, orange, and blue. By asking children to pretend, they could connect emotions with colors, allowing them to recognize and identify colors inside the learning environment. Additionally, including color in the classroom helped children develop their capacity for observation. They became active learners who were aware of the diversity of their surroundings as they sought and recognized the colors around them.

In session five (5), the artistic chant revolved around the vocabulary related to circles, rectangles, triangles, squares, and heart shapes. The vocabulary enabled children to recognize shapes inside the learning environment and link them with the visual aid presented. Besides, to connect previous knowledge and use the “Astonished” learning environment's physical setting to foster children’s understanding of the vocabulary. The artistic chant used in this understanding takes place the gap between language and the real world to provide an engaging, multifaceted learning process. The chant allows children to understand shapes and connect them to visual signals, enabling them to comprehend and interpret their surroundings more effectively.

In session six (6), the artistic chant covered the vocabulary related to numbers such as one, two, three, four, five, six, seven, eight, nine, and ten. The activities were intended to reinforce preceding knowledge chronologically to facilitate children's understanding of the vocabulary. Also, the familiarity with the words allowed them to relate to other vocabulary previously taught. The artistic chant doesn't function independently; instead, it links several themes, creating a cohesion of knowledge about language and its interconnected parts.

Next, through video records, I gathered relevant information to analyze and organize in the template of descriptive field notes, which refers to the second instrument I developed to collect data in this study—all this to manage my data and come up with relevant results (see Appendix 9). There was a reflection session after each topic was implemented (6 in total), where I applied summative assessments (draws and audios) to corroborate students' knowledge after the vocabulary reinforcement (see Appendix 10).

### *Observe*

Every session was exhaustively recorded, capturing every interaction and behavior of the children inside the learning environment. After, the twelve (12) video recordings were analyzed (see Appendix 30). This in-depth analysis aimed to discover varied insights on numerous facets of the student's engagement and development. I learned more about their actions and engagement, as well as their level of commitment to particular activities, by carefully examining these recordings. I could identify patterns in their responses because of this thorough analysis, which helped me better target my educational approaches. The analysis of these recordings also gave me a helpful vantage point to evaluate the general learning environment, allowing me to see instances of peer collaboration, independent problem-solving, and situations when children needed more assistance.

Through summative assessment activities in the different reflection sessions, I carefully looked at the students' outputs to recognize patterns and verify the correct vocabulary reinforcement. Moreover, revising each summative assessment helped to identify how many vocabulary words students could remember and retain. In this way, to verify that the reinforcement improves students' knowledge.

### ***Reflect***

Finally, in this section, I could know if the artistic chants developed in the “Astonished” learning environment with artistic activities reinforced the presented topics. All this with the use of a reflective notes template, which helped to reflect on the learners' experiences and the possible things to improve for the next session (see Appendix 4).

Making reflective notes was crucial in understanding the effects of using artistic chants to reinforce vocabulary learning. These meticulously written notes, completed following each learning and achievement session, offered a direct and immediate record of observations and insights. The details of student engagement became clear through this self-reflection activity, exposing not only their reactions to the visual uttering but also the subtle changes in their understanding and dedication.

## **CHAPTER IV**

### **Data Presentation and Analysis**

This study set out to determine whether artistic chants as a resource foster English as a foreign language (EFL) vocabulary reinforcement inside a learning environment called “Astonished” with primary elementary children. Hence, observations, interviews, descriptive-reflective notes, and summative tests were used to gather the most relevant information. The data is presented and analyzed following the sequence of responding to the research questions that direct the study.

## A. Exploratory Phase

During the exploratory phase, three initial questions were formulated:

What is a learning environment as envisioned in the school?

What types of learning environments are promoted in the school?

What are teaching strategies that teachers use?

Two interviews were facilitated - an interview with the English teacher of the school and an interview with the school's principal - focusing specifically on finding out the type of learning environment and the teachers' strategies to collect information about the school's context, the learning environments, teachers' strategies, and the learning process of the students. The data is collected and processed through qualitative content analysis (QCA), a method for depicting the definition of qualitative material in a standardized manner. Categories are used on the coding frame – the core of the QCA method – emphasizing interpretation of the material presented (Schreier, 2012). A coding frame was constructed to present the categories and subcategories. Figure 1 shows the categories from the two interviews conducted with the school's principal and the English teacher.

**Figure 1.**

The hierarchical nature of the coding frame in learning environments

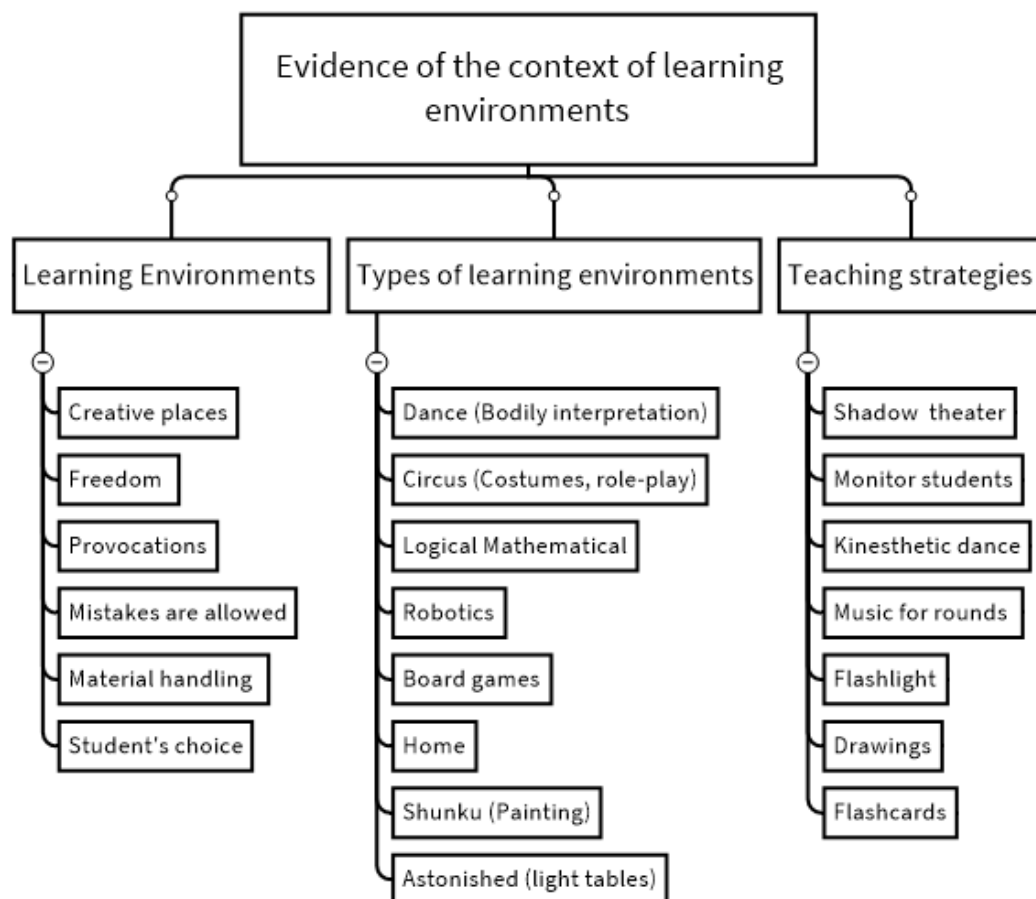


Figure 1 presents three main categories organized to show the context of teachers' learning environments and strategies. The first category is learning environments, with six subcategories. The second category is about the types of learning environments, which has eight subcategories, and the third category refers to teaching strategies with seven subcategories. Based on the interview data, the participants viewed learning environments as places for students to create and learn with total freedom. The learning environments provided sensory materials that were helpful for learners. According to the school principal, children can come and appropriate the space freely, use every material, make and unmake, play and create, build and practice. In this way, and through the freedom allowed, learners can demonstrate the different forms of

learning they possess and can transmit "We want the students, based on the proposals of the provocations we have as teachers, to come, to internalize through play, through their manipulation, without us as teachers directing them" (School principal) (see Appendix 10).

The second category shows the different types of learning environments in the school. All of these environments have specific objectives and materials to work with. In addition, children were free to choose the environment they were interested in. Based on the interview data, the various environments are presented to allow teachers to manage the concept they have designed, factoring in the multiple needs of learners." The learning environments from the Reggio Emilia pedagogy are understood as those that foster creativity and freedom in the student" (English teacher). Promoting the diverse talents each possesses leads to optimal teaching, linking understanding and approach of the internal capabilities individually and collectively. Reggio Emilia is extremely important in represent how children assume, inquiry and describe reality, and their different relationships (Rinaldi, 2001).

The third category refers to the different teaching strategies the interviewed teacher identified that have worked in English classes. All the strategies were considered helpful in exposing students to diverse learning environments. As evident in Figure 1, one of the benefits of the different types of learning environments is increasing students' learning capacity while developing activities without the feeling of pressure. Moreover, shyness is reduced, allowing students to perform better. Also, the strategies increase retention and fluency in vocabulary words. Besides, it increases retention and fluency in vocabulary, as evident in the teacher's words, "I would think that in "Astonished" everything is dark gives a little more freedom to express themselves. They are not self-conscious when they suddenly go up on stage when they are making some shadows with the flashlights."(English teacher) (see Appendix 9).



Further, according to the English teacher, one of the strategies that has worked best for the above-mentioned is one called "Shadow Theater," which consists of using the learning environment "Astonished," which is completely dark, to develop a puppet show in which children have the freedom to be the character they like the most, to use the story that is of their interest and to use the scenery they want to represent a play through shadows. In contrast, the teacher in charge acts as a guide providing tools such as flashlights, vocabulary, and dialogues, among others, to facilitate the acquisition and reinforcement of the English language "The shadow theater with which they can tell stories using vocabulary they have learned. With this freedom, they do not feel pressured to say a word wrong, and they learn through trial and error"(English teacher) (see Appendix 9).

According to García-Chato (2014), following the Montessori method, a child's intelligence is connected with the senses through action and movements. In addition, Montessori established that countless sources and materials provide a learning environment to connect learning with the senses. In this manner, the multiple materials that each learning environment provides, such as light tables and sensory materials, are designed based on learners' needs and aimed at making them feel comfortable and motivated to learn in their way.

The learning environment appears as a crucial element in this approach, echoing the insight of Maria Montessori, the educational pioneer who built the groundwork for it. In this framework, the environment is seen as a caring sanctuary where a child's senses and intellectual curiosity converge rather than solely a place for education. A combination of sensory engagement is carefully planned using various materials, effectively bridging the gap between perception and cognition.

A comprehensive understanding of children's various learning modes lies at the core of the Montessori methodology. This knowledge highlights the variety of materials provided in the learning environment. The

setting is brimming with resources that may be used to meet a variety of learning styles, from sensory elements that encourage tactile inquiry to light tables that shed light on abstract topics. This deliberate personalization ensures that each student has connected with their unique tendencies and abilities.

Furthermore, creating a welcoming and inspiring setting is central to Montessori. A child can have a comfortable home by having the materials match their natural inclinations and abilities. This innate need to learn becomes a potent learning catalyst that encourages children to explore, try new things, and fully engage in the educational process.

This approach goes beyond conventional bounds by focusing on how a child's senses and intellect are intertwined, fostering holistic development that is both sensory-rich and intellectually challenging. In addition to accommodating different learning styles, the sensory engagement mosaic and the tailored selection of resources also encourage a sincere enjoyment of learning. Montessori philosophy enhances the educational environment through this synergy, allowing children to explore the world with curiosity, self-assurance, and a clear sense of their potential.

Aside from the initial questions answered through the interviews and school visits, I also discovered the school's educational methodology, the different learning environments this school has, the interviewees' points of view about the strategies used in the environments, as well as how the free learning process is carried out and their thoughts about the inclusion of artistic activities in the environments. All this led me to the phase of analysis and reflection, in which I considered all the information obtained to find a strategy that can be applied in the learning environment, "Astonished," which is the model of free and unpressured learning. Adhering to the nature and purpose of the "Astonished" learning environment, I thought of using artistic chants to reinforce English. Using artistic songs satisfies children's innate curiosity and creates a familiar environment while they sing and express their emotions in a natural and fun way (Juan Rubio & García Conesa, 2016).

## Actual Action Research Phase

### 1. Types and Features of Artistic Chants

#### A. Types of Artistic Chants

This section responds to the first research question, "How does using artistic chants in a learning environment build children's vocabulary?" The question is answered by determining students' responses to the types and features of artistic chants when artistic changes were introduced in the learning environment.

**Table 1**

#### *Types of artistic chants and children's response to them*

Session	Action songs			Realia Materials			Sensory materials			Flashcards		
	Slow	Average	Immediate	Slow	Average	Immediate	Slow	Average	Immediate	Slow	Average	Immediate
1	3	8	23	3	11	20	2	11	21	3	11	20
2	3	9	22	3	9	22	3	10	21	3	12	19
3	1	10	23	4	10	20	4	11	19	5	10	19
4	2	8	22	2	10	22	2	12	20	4	11	19
5	1	10	23	2	12	20	4	11	19	5	10	19
6	1	10	23	3	11	20	3	10	21	4	11	19
Percentage	5.4%	27%	66.6%	8.3%	30.9%	60.8%	8.8%	31.9%	59.3%	11.7%	31.9%	56.4%

*Note.* The implementation was applied to 34 public school children, using a Likert scale according to the children's responses (slow, average, and immediate). The computation of the means is based on the computation of equivalent where were obtained percentages that denote the mean of the computed values. The slow, average, and immediate responses are based on the speed and immediacy of students' responses relative to the types of the artistic chant.

Table 1 shows the four types of the artistic chants: action songs, realia materials, sensory materials, and flash cards. After each session, they are presented based on the six topics developed in the "Astonished" learning environment. The Likert scale type is used to establish the extent of the student's response where there are three levels – slow, average, and immediate – in categorizing the speed and immediacy of the student's response to the four types. This scale was determined depending on the speed with which the children reacted to each type.

The values under the "action songs" type show an immediate response rate of 66.6%, the highest among the four types of the artistic chant. Based on my observations, the movement associated with the song helped students establish the connection between the action – the vocabulary – and the appropriate idea related to the action. Children recognized and linked the actions proper while they follow the rhythm of the chant. For example, in the implementation of the topic; Neon colors: The colors monster, children used their hands to create the shape in the air, fostering active participation and engaging them proper. All this based on the descriptive and reflective notes number 4 (see Appendix 20).

The following types are realia materials, with 60.8%, and sensory materials, with 59.3%, which have provoked a greater immediate response than the flashcards type, which generated the lowest percentage of 56.4%. The three other types: realia and sensory materials, created a similar immediate response, although lower than action songs, on students' responses. The use of realia materials, which showed concrete aids, and the incorporation of sensory activities elicited in the students a faster association with the word introduced with the connected clues and markers. Contrary to the visual support, which in this case would be the flashcards, the "action songs" aroused the immediate response of the children in an optimal and participatory way (see Appendix 26).

Based on descriptive and reflective notes, children developed in a positive way when the sensorial materials such as clay, flour, crepe paper, foam textures, paint, sand, balloons, stickers, and felt, that were used in the creation of the activities encouraged their motivation to actively participate in the activity and at the same time develop their learning in a freeway and according to their age and level. Children favorite activities were those who involved action and movement, eye-catching objects that allowed them to experience textures and use their senses, rhythm and sound to help them regain their attention, music and space to develop without pressure and establishing a connection with the learning environment and the multiple tools it possessed to allow them to play and learn at the same time. (see Appendix 27).

According to Kalam & Bunau (2016), chants have a rhythm followed by actions, making them entertaining because people can retain the song quickly. Bearing; this in mind, the immediate response of the children to the action song component, demonstrates that artistic chants are compounded by meaningful elements that aid children to respond immediately to the chant and whatever the subject matter, allowing them to be active parts of the chant learning and fostering active participation inside the learning environment.

As Carolyn Graham points out, chants can be mixed with activities, such as dancing, drawing, games, and stories (Rubio & Conesa, 2016). Action songs involve moments that aim to create dancing while the chant is sung. In addition, some movements are made with the hands based on the rhythm, and they tell a story through drawings in the air using the upper limbs for such dynamic movements. All the chant components reinforce the children's vocabulary through the association of the song, sensory information, concrete material or visual aid, and the target vocabulary that is acted out or performed repeatedly.

The action song type represents an important element of development and reinforcement since it is usually other kind of types that help promote vocabulary learning. However, despite being a method not widely used in regular classes, action song types could obtain immediate responses from most children, even

better than traditional activities usually do. Hence, it improves the activeness of creative chanting and supports the notion that learning a language is a holistic experience that captures young brains and fosters an enthusiasm for comprehension and learning.

### *B. Features of Artistic Chants*

This section answers the first research question, "How does the use of artistic chants in a learning environment build children's vocabulary?"

**Table 2**

#### *Features of artistic chants and children's response to them*

Session	Communicative Aspect			Psychomotor aspect			Participation aspect		
	Poor	Fair	Very good	Poor	Fair	Very good	Poor	Fair	Very good
1	4	13	17	3	10	21	3	11	20
2	4	11	19	2	11	21	2	11	21
3	3	12	19	2	9	23	2	12	20
4	4	10	20	3	1	20	2	13	19
5	3	12	19	2	10	22	3	10	21
6	4	13	17	2	10	22	2	12	20
Percentage	10.7%	34.9%	54.4%	6.9%	29.9%	63.2%	6.9%	33.8%	59.3%

*Note.* The implementation was applied to 34 public school children, using the children's responses (poor, fair, and very good). The computation of the means is based on the rule of three obtained percentages that denote the mean of the computed values. The levels: poor, fair, and very good denote the influence of the feature of the artistic chant in developing students' communicative, psychomotor, and participation skills.

Table 2 presents the three relevant features of artistic chants: communicative, psychomotor, and participation. The artistic chants were envisioned to develop the three aspects of students' vocabulary development in all six sessions. The communicative aspect refers to students' ability to express the message and the meaning associated with the message. When students can communicate, they would most likely express their movements or any psychomotor skills seen when the chants are demonstrated. The participation aspect denotes students engaging and participating in the artistic chant's demonstration.

These three aspects matched the six overarching topics of the "Astonished" curriculum. The students were exposed to a set of artistic chants. At the same time, they explored the learning environment, which helped them understand the material better and develop their communicative, psychomotor, and participation skills. The children's engagement is not limited to only taking in information; it is a comprehensive and engaging experience.

The psychomotor aspect of students was developed the most at 63.2%. The value implies that children develop their physical and motor aspects through artistic chants by coordinating motor skills. At the same time, they listen to the chants, manipulate objects and perform tasks, such as hands-on activities, craftsmanship, and performing arts. The percentage also demonstrates the benefit of including artistic chants in their developmental process. The children took advantage of the chance to develop their physical and motor skills by participating in the chants. Moreover, children motivation increased linked with their psychomotor aspect, facilitating their participation in the different activities and fostering active learning and reinforcement (see Appendix 28).

These aspects looked into during the demonstration of artistic chants were not chosen randomly; instead, they represent the children's real reactions to the learning environment. The rating of "very good" captures instances when children have a solid connection with the feature, which resonates profoundly and

considerably advances their comprehension. The "fair" designation denotes situations where the trait is recognized and valued, yet there is still space for improvement or more profound engagement. The "poor" rating, on the other hand, denotes areas that could have wanted to improve because the feature might not have aroused the intended amount of reaction.

These artistic chants need synchronized motor skills, which has helped the seamless integration of cognitive comprehension and physical execution. Children develop their coordination as they rhythmically move items and engage in tasks that require manual labor, but they also infuse these acts with a sense of deliberate intent. The resonance of these artistic chants within the context of the psychomotor component highlights the immense potential of creatively designed activities in promoting well-rounded development. Each activity added to the psychomotor development, starting with the movements of their bodies in time with the chants. Their fine and gross motor skills improved, which sparked enthusiasm and self-assurance in their physical prowess.

The participatory aspect, with a 59.3% of very good response, emphasizes how transformative creative chants are. Children become co-creators of their learning experience as they actively participate in developing the chant, either by making verses or expressing themselves via movements. The sense of ownership, passion, and intrinsic desire from this active role increase the effectiveness of creative chants as a compelling stimulus for vocabulary reinforcement. Overall, combining these three elements creates a holistic, interactive, and immersive platform that fosters holistic language development in the minds and hearts of young learners, making creative chants a pedagogical jewel. Children participatory aspect fosters creativity, self-expression and collaboration, since children participated in each part of the implementation in an active manner as is stated in descriptive and reflective notes.



On the other hand, the communicative aspect of artistic chants, which has the lower percentage with 54.4% of very good responses, allows us to establish a line between participation and psychomotor skills in developing vocabulary reinforcement. Although communication is indeed the basis of interaction, it also depends on how it is possible to reach it through an intrinsic form developed naturally by children through movement and participation.

According to descriptive and reflective notes, children participate actively on those activities which developed in them a sense of novelty and wonder. For example, in the second topic: Circus Show, when I used the showman costume and gave them the possibility to wear it later, they were amazed and engaged when the artistic chant was played. Allowing them to develop the participation aspect positively. Another relevant aspect to mention is that psychomotor aspect was noticed in the children's favorite activities found. For example, in the fourth topic called: Neon colors, the Colors Monster, they felt motivated by the kinesthetic part of the color balloons, where they were able to practice the vocabulary learned, but at the same time move their bodies, connect with their classmates, play and interact inside the learning environment. Likewise, in the topic called: Shapes in my face, the children reacted positively to the activity to painting on their faces. While they were painting to their classmates, they created strong bounds and fostered valuable relationships when connecting with their classmates and allowing them to touch their faces. And this interaction was with their classmates and also with me as a teacher, because they felt confident to paint my face and repeat the vocabulary reinforced in the session (see Appendix 21).

Alba Santa Cruz & Benites Oqueña (2019) states how chants create the appropriate circumstances for children to elicit self-confidence and self-expression, allowing them to participate actively in the classes while they sing the chant freely. As can be noted in the features of artistic chants, such as the communicative aspect, psychomotor aspect, and participatory aspect, which are involved in the development of the chant and allow children to recognize, understand, develop, and enjoy the strategy, the skills of confidence, self-esteem, and

courage are added, which through a process, can be carried out through their full development, allowing children to communicate, connect with experiences, the relationship between cognitive functions and physical movement for and active participation.

### *C. Extent of Vocabulary Reinforcement using Artistic Chants*

To respond to the question, "To what extent does the use of artistic demonstration of words reinforce learning vocabulary," summative assessment activities were conducted. Table 3 shows the results of the summative activities conducted weekly to students for six weeks. Summative evaluations offered a methodical framework for determining the influence of artistic chants on vocabulary learning. The information gathered and compiled acts as a storehouse of proof, providing a precise and quantifiable picture of the advancement made by the children. The tabulated data serve as an empirical basis on which inferences can be made and shed light on the course of vocabulary development.

**Table 3**

### *Summative Assessment Activities and Learners' Responses*

Summative Activity-R flection Day	Drawing of the vocabulary		Oral production of the vocabulary	
	Incorrect	Correct	Incorrect	Correct
1	8	26	9	25
2	4	30	7	27
3	5	29	5	29
4	4	30	5	29
5	3	31	4	30
6	5	29	4	30

Percentage	14.2%	85.8%	16.7%	83.3%
------------	-------	-------	-------	-------

---

*Note.* Summative activities were conducted on 34 children, which assessed two skills: drawing of the vocabulary (words learned) and oral production. The scores generated were based on the correctness of the answers.

Table 3 shows the summative assessment activities facilitated while teaching the six topics. Each summative activity is based on two criteria. The first criterion is the link of the drawn image with the vocabulary reinforced, and the second is the appropriateness of the word's pronunciation. For example, the student's answer is correct when the drawn image is very near or the same as the image associated with the vocabulary taught, and the pronunciation is clear and right. Based on these two criteria, the thirty-four children participated in the weekly summative assessment activities after implementing each artistic chant within the "Astonished" learning environment. In the first topic, "The days of the week," the participants linked the drawing with the reinforced vocabulary in a correct way, but they showed difficulties when they were asked to produce the word. In the second topic, "Circus show," the summative activities were carried out correctly, both the drawing of the word and its oral production. The same with the third topic, "Home sweet home: My family," the fourth topic, "Neon colors: The monster of the colors," and the fifth topic: "Shapes in my face." For the sixth topic: "The party of the numbers," there were some inaccuracies in the drawings, but the oral production was correct.

The drawing of the vocabulary in the summative assessment has a percentage of 85.8%, and the oral production of the words taught has 83.3%. Through summative assessments, the participants demonstrated that the vocabulary was reinforced accurately. Given that the percentage of improvement is considerably high, even considering that the total number of participants was divided into two groups, it is noticeable that the participants understood the topics through the use of the artistic chants presented within the "Astonished"

learning environment. Children vocabulary reinforcement through summative assessment focusing on drawing and oral production, represents an accurate result. As it is based on the evidence, in each drawing and each oral production made by the children, a considerably good level could be noted, which allowed establishing an optimal result of reinforcement and quality of the vocabulary. The primary school children demonstrated a high retention of the vocabulary and an understanding and relationship of the vocabulary with the components and characteristics of the artistic songs. In addition, the summative evaluation allowed us to know the children's retention level and their ability to associate (see Appendix 29).

According to Alba Santa Cruz (2019), children who used songs and rhythmic activities for English vocabulary instruction integrated more words into their active and receptive vocabularies. Chants are songs that use rhythm as their main element, and it could be noticed that the vocabulary was appropriately reinforced, allowing the children to practice what they had learned in regular classes and strengthen their progress in learning English words.

It is clear from this combination of rhythm and linguistic meaning that vocabulary reinforcement is thorough and profoundly effective. Chants' rhythmic construction produces a natural rhythm that matches the English language's grammatical patterns, making it easier for children to incorporate new words into their mental vocabulary. The children can internalize and comprehend the intricacies of the word in context thanks to this integration, which goes beyond rote memorizing. Chanting also acts as a link between the knowledge gained in the classroom and its practical application. Children are allowed to put the word they have learned in conventional lessons into practice as they participate in these melodic and rhythmic exercises. Integrating theory and practice is essential for helping students comprehend and remember English terminology.

Chants are used to teach vocabulary, reinforcing what is learned in regular lessons and providing the trigger for students to fix the word in their minds. Chants' inherent rhythmic repetition offers many

opportunities for iterative learning, allowing children to return to and improve their understanding of phrases over time. This iterative process promotes a more comprehensive and long-lasting mastery of the English language, driven by melodic and rhythmic engagement. A more profound engagement with speech that goes beyond the limitations of conventional teaching methods is fostered by utilizing the rhythmic quality of chants. This opens avenues for expanded vocabulary acquisition.

#### *D. Ways Chants Facilitate Meaning*

As the second instrument of this study, descriptive notes were used to describe and document the different ways artistic chants facilitate meaning with the target vocabulary. Those ways are repetition of the vocabulary, visual support, action-driven sequence, and coordination of senses.

**Figure 2**

*The different ways artistic chants facilitate meaning with the target language*

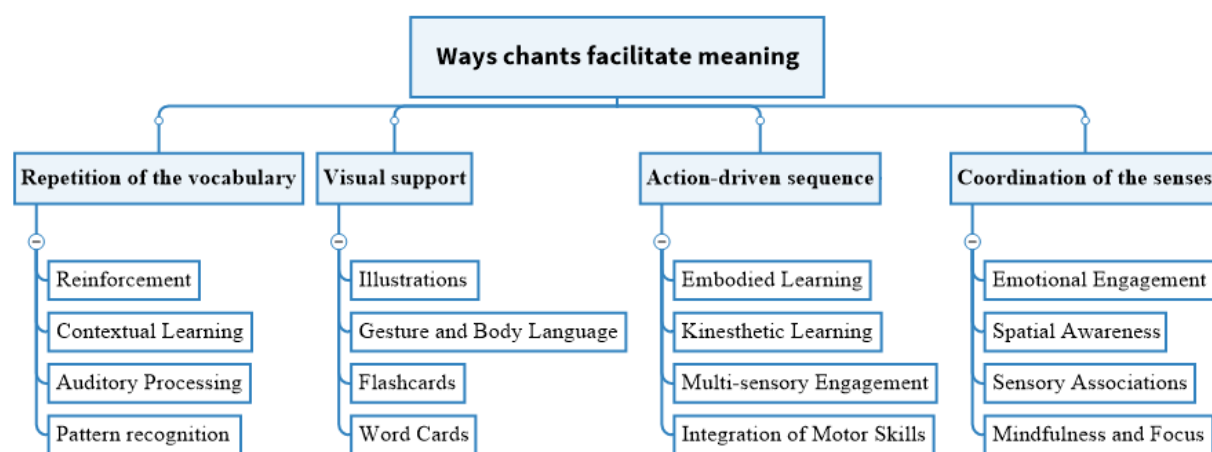


Figure 2 shows three ways that chants facilitate meaning. It was found that the meaning of vocabulary through chants is provided by: repetition of the vocabulary, visual support, action-drive sequence, and

coordination of the senses. Each category is divided into four subcategories. In the first category, repetition of vocabulary, the subcategory reinforcement refers to the repetition of the word learned in their English classes, implying that students remembered and associated previously known- words with the reinforcement activity. The more learners heard and said the words in the chant context, the more likely they were to comprehend their meanings. The second subcategory, contextual learning, emphasizes providing learners with a practical understanding of the use of the vocabulary in a specific context, where they assimilate the meaning of the words in real-world circumstances. The third subcategory is auditory processing, where learners became familiar during the lessons with the sounds and criteria of the language and felt engaged when the chat was repeated, implying that listening to the chant repeatedly encourages the auditory processing centers of the brain to produce involvement and motivation. The fourth subcategory, pattern recognition, allowed learners to identify patterns within the language for recognizing similar structures.

The category visual support has four subcategories. The first subcategory, illustrations, allows learners to associate the words with the visual representation that strengthens the link between the visual depiction and the word's meaning. The second subcategory is gesture and body language, where word chanting helped convey the meaning and enrich the comprehension because physical movements acted as visual cues that reinforced the vocabulary context. The third subcategory, flashcards, helped children internalize the meaning of the vocabulary words with a quick and repetitive review because it displayed the vocabulary with the image above and the word below. And the fourth subcategory, word cards, developed children's skills in memorization. Moreover, word cards helped children remember the words while chanting.

The third category, action-driven sequence, has four subcategories. The first subcategory - embodied learning – refers to the student's engagement in physical actions or gestures when they sing the chant and incorporate the meaning of the vocabulary. Thus, this embodied learning created a deep connection between the words and their definition, facilitating the understanding and recall of children. The second subcategory,

kinesthetic learning, was demonstrated when children developed sequences of movements to learn better through physical activities. Through kinesthetic learning, the children enhanced memory retention and experience and elicited active participation during the lessons. The third subcategory, multi-sensor engagement, refers to situations where children combined auditory (chants), visual (observing the movements), and kinesthetic (executing moves), which formed a multi-sensory involvement, approaching and reinforcing by using multiple sensory elements. The last subcategory is the integration of motor skills, where children exhibited action-driven sequences and chants that helped to improve their motor skills.

The fourth category, coordination of the senses, has four subcategories: emotional engagement, spatial awareness, sensory associations, and mindfulness and focus. The first subcategory, emotional engagement, refers to chants that evoke emotions because they are combined with rhythm and musical components. Through emotions, children increase memory, making the learning experience productive and allowing them to assimilate the vocabulary words' emotional inferences. The second subcategory is spatial awareness, where children demonstrated hand moves to state the direction and show the association between different words in the chant. The skillfulness of their hand gestures highlighted a complex cognitive process at work: blending words and actions into conventional spatial relationships. The children effortlessly mapped out the intricate dance movements concerning their spatial setting as they raised their arms and made gestures. The spatial conversation woven into the chant's structure reflected a more profound knowledge beyond simple words. The children's lively motions provided a link between the chant's verbal components and the actual environment they live in.

The third subcategory is sensory associations, where children developed sensory relationships and experiences with the vocabulary during the activities. For instance, a specific scent helped them remember the word and its meaning. The children painted a picture of multimodal cognition in this subtle dance of the senses. Their sensory linkages went beyond the limitations of single words, giving the lexicon new life. The children created a link between the senses and words, allowing for a complete understanding. And the fourth

subcategory is mindfulness and focus, where children showed coordination of their senses entirely in the learning procedure. As children were engaged, they were more likely to be present and attentive for encoding the vocabulary into their memory and retaining their meaning. The chants brought each child's senses into perfect harmony since they were like wonderful music. This orchestration of sensory coordination involved more than just the auditory sense; it also involved the visual, aural, and even kinesthetic senses. The children could fully immerse themselves in learning, moving beyond simple exposure to an engaging movement.

The children's attention sharpened as they became engrossed in the rhythm and cadence of the chants. The physical rhythm, visual context, and aural clues combined to create a clear idea about the word and direct children's attention. The descriptive notes showed that the children's sensitivity to the vocabulary was heightened by this conscious state – when chants were demonstrated - which also fostered a sensation of awareness of the words and enhanced their capacity to assimilate and store them in their memory (see Appendix 17-22).

Likewise, children showed a proper and efficient understanding of the meaning of the vocabulary when they related the different activities and material with it. For example, in the topic named: The party of the numbers, in the linking part when they were drawing in the flour and sand the numbers said, they select the number, recognize it and then linked with the actual vocabulary reinforced. Understanding their meaning through coordination of the senses focusing on sensory associations as it established in the figure 2 named: The different ways artistic chants facilitate meaning with the target language (see Appendix 22 and 28).

Rubio & Conesa (2016) point out that chants are attached to the children's minds, increasing memorization of words and expressions. Understanding all the findings allowed me to establish repetition as useful in applying artistic chants. Artistic chants demonstrate the development of an optimal reinforcement of the vocabulary students' active participation and motor coordination are salient points in vocabulary



development. In addition, to generate a full awareness on the part of children in their reinforcement and learning.

The use of relevant and meaningful repetitive activities is one of the essential findings of my study because I discovered the potential of creative chants. The many components that make up creative chants are crucial factors that work together to reinforce vocabulary. Each element works together to create a seamless connection rather than providing varied yet isolated activities. Through this well-executed combination, the artistic chants foster active involvement while creating a supportive language retention environment. Children begin to make rhythmic gestures that match the chants' rhythm, demonstrating the synchronization between language and motor coordination. In addition to energizing their physical capabilities, this strengthens the connections between the brain's auditory, linguistic, and motor domains.

Furthermore, this teaching strategy has the significant side effect of cultivating self-awareness. With the evidence of the r verbal proficiency and vocabulary expansion in hand, children take an active role in their education. This increased sense of involvement boosts their motivation and engagement, fostering a true excitement for language learning that goes well beyond the parameters of traditional training.

The combination of research results—including those of Rubio and Conesa's observations (2016)—has led to a thorough comprehension of the substantial influence of artistic chants on building up their vocabulary. Through this research, a pedagogical strategy has been developed that resonates with children's cognitive processes and complements their intrinsic interest and enthusiasm for learning. Specially in the input, which is the artistic singing itself, produced in children the ability to associate actions with rhythm and words. Moreover, while doing so in a learning environment that promotes free learning, it made them feel comfortable, facilitating the insertion of vocabulary, as well as promoting a dynamic of active participation and an innate curiosity to know what comes next.

The weight of the information gathered through research efforts highlights the potential of artistic chants on vocabulary development. Students have uncovered a significant relationship between these rhythmic melodies and the cognitive mechanisms underlying language repetition and meaningful engagement in activities. Children absorb better and reinforce learned words through artistic chants. Children become immersed in the enchanting world of these chants because they are naturally attracted to music and rhythm. This immersion helps create an environment in which words take on a dynamic presence in addition to promoting a state of increased attention. The process of learning new words becomes an interesting investigation of language when this type of involvement is used. Children are given plenty of opportunities to retain and consolidate learnt vocabulary through continuous exposure to the rhythmic and melodic repetitions for artistic chants. This repeated process encourages a deeper embedding of words inside their language repertoire and is consistent with cognitive principles of memory consolidation.

The crucial work of Rubio and García Conesa (2016), whose acute observations have highlighted the transformational nature of creative chants, lies at the heart of this study trip. Their insightful results highlight both the qualitative features of engagement and passion that these chants evoke from young learners and the quantifiable consequences in terms of vocabulary improvement. This thorough insight acts as a foundation for developing an educational strategy that is not only effective but also profoundly in tune with children's complex cognitive symphony. A teaching technique that not only fits with the cognitive architecture of young brains but also dances in unison with their intrinsic interest and joy for learning emerges via integrating these study findings. This quantitative research reveals a discernible increase in vocabulary learning as a result of the use of inventive chants. This empirical data supports the idea that artistic chants have a significant impact on language proficiency. In addition to validating the potential of creative chants as powerful teaching aids, this impact—measured by vocabulary enrichment—underscores their usefulness in improving learning outcomes.

The different ways in which artistic chants facilitate meaning, such as repetition of the vocabulary, visual support, action-driven sequence and coordination of the senses, and all their subcategories, promoted the children's ability to understand art song as deeper and more functional. Children's natural instinct to react to music, rhythm, movement, has allowed them to be presented with a way to facilitate meaning through intrinsic ways of generating actions that coordinate with the different senses and developmental capacities during the reinforcement process. The children were able to create coordinated movements in a natural way, without pressure from the environment. In addition, they were able to use all their senses in the different programmed activities to get to know the reinforcement material and learn new things through their innate curiosity and nature to explore and learn more and more about their own learning environment and the multiple possibilities it has to offer.

## **Conclusions**

Using artistic chants in the “Astonished” learning environment had a significant vocabulary reinforcement. The improvement in vocabulary is evident in their immediate responses to the types and features of the chants. Further, the oral production and correctness of their responses through drawing imply that they established the connection between the taught word and the reinforced meaning through the artistic chants. These results highlight the importance of enjoyment and stimulating learning experiences in developing vocabulary reinforcement. The consecutive exposure to the chants on a weekly basis allowed the children to connect the meaning of the word to aids that the chants show.

Artistic chants proper build children’s vocabulary, enhancing learners' active participation and promoting an accessible, comfortable, and dynamic learning process. As a result, the learning environment called "Astonished" is the most optimal for reinforcing the vocabulary due to its dark infrastructure that allowed the children to develop confidence and security since they were not afraid of making mistakes.

How artistic chants built children's vocabulary is attributed to the components found (action songs, realia material, sensory material, and flashcards) that facilitated the ability of children to connect the meaning with the word taught. Also, the chant's components and features developed children's communicative, psychomotor aspect and participation skills, which were the objectives of eliciting and fostering reinforcement and vocabulary achievement. The ways that artistic chants help children associate words with their meaning rely on vocabulary repetition, visual support, action-driven sequence, and coordination of the senses.

The weekly summative assessments showed the extent of the vocabulary development as shown in the results in Table 3, where the children demonstrated their understanding of the words through drawings and oral production; thus, demonstrating that the vocabulary was reinforced after the application of the artistic chants and put into practice through the summative evaluation. As a result, children understood the vocabulary taught satisfactorily. The captivating and engaging nature of artistic chants fosters a sense of enjoyment and enthusiasm in children. It encourages active participation in learning words by linking meaning and words in an engaging learning environment.

### **Suggestions-Recommendations**

Based on the findings, this study proposes valuable and practical recommendations for improving the use of artistic chants within the "Astonished" learning environment for the adequate and optimal reinforcement of English as a foreign language vocabulary in elementary school children. I believe that the exploration and integration of artistic chants in early education emphasizes the potential to innovate the manner that learners learn the language,

Educational institutions and teachers should consider integrating artistic chants into the curriculum to maximize the potential of chants to reinforce vocabulary. Since we are a multicultural and multilingual society, it is essential to address learners' diverse needs through inclusive artistic chants in teaching EFL.

For teachers, it is indispensable to make uninterrupted assessments and progress management to control the process to determine and assess how effective are the artistic chants in vocabulary reinforcement. Moreover, administering formal assessments to determine children's language advancement and retention of vocabulary will allow education professionals to recognize the different areas to improve and adjust the artistic chants to accomplish the specific requirements of the learners in a better and proper manner.

Further, storytelling chants can provide new meaning and purpose to words, which can help children understand and remember the vocabulary taught. Children are more motivated to actively participate in vocabulary acquisition when given a sense of ownership through individualized chants and a chance to celebrate their accomplishments in thematic events. The inventive application of artistic chants enriches children's language learning experiences by reinforcing English vocabulary while stimulating their excitement and curiosity.

In addition, it is suggested to use formative evaluations that serve as a guide and accompany the process of students obtaining knowledge and as a follow-up to obtain increasingly grounded results with solid bases. In this way, the knowledge and practice of artistic and creative teaching will continue to be promoted and gain a wider reach.

## References

- 3, E. (2020, 9 diciembre). La mesa de luz como recurso creativo en Infantil | EDUCACIÓN 3.0. *EDUCACIÓN 3.0*. <https://www.educaciontrespuntocero.com/opinion/la-mesa-de-luz-como-recurso-creativo-en-infantil/>
- Alba Santa Cruz, A. M., & Benites Oqueña, K. L. (2019). The use of songs and chants in the english vocabulary learning of five years old Children at Kindergarten “313”–Chimbote–2018. <https://repositorio.uns.edu.pe/bitstream/handle/20.500.14278/3597/15203.pdf?sequence=4&isAllowed=y>
- Aljaser, A. M. (2019). The effectiveness of e-learning environment in developing academic achievement and the attitude to learn English among primary students. *Turkish Online Journal of Distance Education*, 20(2), 176-194. <https://dergipark.org.tr/en/download/article-file/702086>
- Aljohani, M. (2017). Principles of “constructivism” in foreign language teaching. *Journal of Literature and Art Studies*, 7(1), 97-107. <http://www.jlas.com/vol7issue1january2017libre.pdf> ([d1wqtxts1xzle7.cloudfront.net](http://d1wqtxts1xzle7.cloudfront.net))
- Ausubel, D. (1983). Teoría del aprendizaje significativo. Fascículos de CEIF, 1(1-10), 1-10. [https://d1wqtxts1xzle7.cloudfront.net/36648472/Aprendizaje\\_significativo-libre.pdf?1424109393=&response-content-disposition=inline%3B+filename%3DTEORIA\\_DEL\\_APRENDIZJE\\_SIGNIFICATIVO\\_TEOR.pdf&E](https://d1wqtxts1xzle7.cloudfront.net/36648472/Aprendizaje_significativo-libre.pdf?1424109393=&response-content-disposition=inline%3B+filename%3DTEORIA_DEL_APRENDIZJE_SIGNIFICATIVO_TEOR.pdf&E)

[xpires=1686343839&Signature=c4vwI91Kd3iEZIH4EycHOYrZe2xWqdwqgaU6Ir~Uj39sGdtCb2yiPnVpCThjHWNFqDvnOMsOEuPKtN9lMw6nlBqOaeztUaFFv7wsB6037j2Bc9i1GqcfJ8wfZTAp1907Efk1Eh-qi36mRwjXMgUaCRM8mD6CNPJmI2~7qT~YIxa3c1L5WHS~T5KWSzRMi4LH7T85vTmu22iO~seCM5ovjBQREAmWt8C3Rr3QgbMMowYIDmKA~SrOAQUPTnVqcVizc9eRL39ihpvEGxtXrAM9XaFyd03XKY2IVVcPpsp5LUB~~YKtX5Xl5PkqUXAquYzP5lnGluWgYPqrB52k77N6A &Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA](https://www.researchgate.net/publication/312121212)

Besançon, M., & Lubart, T. (2008). Differences in the development of creative competencies in children schooled in diverse learning environments. *Learning and individual differences*, 18(4), 381-389. [Differences in the development of creative competencies in children schooled in diverse learning environments - ScienceDirect](https://www.sciencedirect.com/science/article/pii/S1047320908000000)

Davies, D., Jindal-Snape, D., Collier, C., Digby, R., Hay, P., & Howe, A. (2013). Creative learning environments in education—A systematic literature review. *Thinking Skills and Creativity*, 8, 80–91. <https://doi.org/10.1016/j.tsc.2012.07.004>

Demirezen, M. (1988). Behaviorist theory and language learning. *Hacettepe Vniversitesi Eđitim Fakóltesi Dergisi*, 3, 135-40. [Behaviorist theory and language learning\\_103129\\_-88422-libre.pdf \(d1wqtxts1xzle7.cloudfront.net\)](https://www.researchgate.net/publication/312121212)

Díaz, A., & Hernández, R. (2015). Constructivismo y aprendizaje significativo. [Constructivismo.pdf \(uaem.mx\)](https://www.researchgate.net/publication/312121212)

Duarte D., J., (2003). Ambientes de aprendizaje: una aproximación CONCEPTUAL. *Estudios Pedagógicos*, (29),97-113.[fecha de Consulta 6 de Noviembre de 2022]. ISSN: 0716-050X. Recuperado de: <https://www.redalyc.org/articulo.oa?id=173514130007>

Forster, E. (2006). The value of songs and chants for young learners. *Encuentro*, 16(2006), 63-68.[document \(psu.edu\)](#)

García-Chato, G. I. (2014). Ambiente de aprendizaje: su significado en educación preescolar. *Revista de educación y desarrollo*, 29, 63-72.[029 Garcia-libre.pdf \(d1wqtxts1xzle7.cloudfront.net\)](#)

Huang, H. B. (2010). What is good action research. *Action research*, 8(1), 93-109.<https://actionresearchplus.com/wp-content/uploads/2015/01/Action-Research-2010-Bradbury.pdf>

Juan Rubio, A. D., & García Conesa, I. M. (2016). Las canciones como herramientas pedagógicas para la enseñanza del inglés en la Educación Primaria.<https://rua.ua.es/dspace/handle/10045/60688>

Kalam, R. H., & Bunau, E. (2016). Reinforcing Vocabulary Using Jazz Chant Technique. *Jurnal Pendidikan dan Pembelajaran Khatulistiwa (JPPK)*, 5(10).  
<https://jurnal.untan.ac.id/index.php/jpdpb/article/view/17195>

Kamal, A., & Faraj, A. (2015). Effective strategies for turning receptive vocabulary into productive vocabulary in EFL context. *Eric.ed.gov*. Recuperado el 10 de junio de 2023.<https://files.eric.ed.gov/fulltext/EJ1077387.pdf>

Kamal, S. S. L. B. A. (2019). Research paradigm and the philosophical foundations of a qualitative study. *PEOPLE: International Journal of Social Sciences*, 4(3), 1386-



1394.<https://doctor2015.jumedicine.com/wp-content/uploads/sites/9/2021/02/RESEARCH-PARADIGM-AND-THE-PHILOSOPHICAL-FOUNDATION-OF-A-QUALITATIVE-STUDY.pdf>

Lackney, J. A., & Jacobs, P. J. (2002). Teachers as Placemakers: Investigating Teachers' Use of the Physical Learning Environment in Instructional Design.

<https://files.eric.ed.gov/fulltext/ED463645.pdf>

Land, S., & Jonassen, D. (Eds.). (2012). Theoretical Foundations of Learning Environments (2nd ed.). Routledge.<https://doi.org/10.4324/9780203813799>

Ludke, K. M., Ferreira, F., & Overy, K. (2014). Singing can facilitate foreign language learning. *Memory & cognition*, 42, 41-52.<https://link.springer.com/article/10.3758/s13421-013-0342-5>

Nagowah, L., & Nagowah, S. (2009). A Reflection on the Dominant Learning Theories: Behaviourism, Cognitivism and Constructivism. *International Journal of Learning*, 16(2).<https://web.p.ebscohost.com/ehost/pdfviewer/pdfviewer?vid=1&sid=75206894-29de-40ba-9a86-439085e05518%40redis>

Noice, H., & Noice, T. (2006). Artistic performance: Acting, ballet and contemporary dance. *The Cambridge handbook of expertise and expert performance*, 489-503.  
[https://d1wqtxts1xzle7.cloudfront.net/42488621/Artistic\\_Performance\\_Acting\\_Ballet\\_and\\_C20160209-10910-122z1qj-libre.pdf?1455045269=&response-content-disposition=inline%3B+filename%3DArtistic\\_Performance\\_Acting\\_Ballet\\_and\\_C.pdf&Expires=1696708280&Signature=NzcVuFuqP9WMFgqP9kRp05V27eFT5lfdMBL~bZDt5NCSJad~Im~BmAnzrlYsgJP8hK1zjilMWAAO45ySE69dwPZn~jkn8GUEqNdF7WCooTurKozbigg~91HviVLM~lptXpxlScPYdPh1mfq27wZ0o3st4VdzMbYxgEFejJfmoTpYRma~KUiTUOKIAhLXaS27Xq4kSXylA0MhnazFwI5MY](https://d1wqtxts1xzle7.cloudfront.net/42488621/Artistic_Performance_Acting_Ballet_and_C20160209-10910-122z1qj-libre.pdf?1455045269=&response-content-disposition=inline%3B+filename%3DArtistic_Performance_Acting_Ballet_and_C.pdf&Expires=1696708280&Signature=NzcVuFuqP9WMFgqP9kRp05V27eFT5lfdMBL~bZDt5NCSJad~Im~BmAnzrlYsgJP8hK1zjilMWAAO45ySE69dwPZn~jkn8GUEqNdF7WCooTurKozbigg~91HviVLM~lptXpxlScPYdPh1mfq27wZ0o3st4VdzMbYxgEFejJfmoTpYRma~KUiTUOKIAhLXaS27Xq4kSXylA0MhnazFwI5MY)

[KkkG5eXcreUsMjvCfYYj8S6dtpKofFGt-](https://doi.org/10.1111/1469-7610.12692)

[Cb4fUTl8fyGiGXLtjrJlqaPPheQKVRjYf8VeHbLJNqIdDKTBjlxjBDROqUZmfC0vPdob9~ys5SpmhlaRiOwI1343qUoiUIA &Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA](https://doi.org/10.1111/1469-7610.12692)

Oblitas Gonzales, W. (2017). Canciones en inglés y Aprendizaje de Vocabulario en Estudiantes del Quinto Grado—IE. 0523—Luisa del Carmen del Águila Sánchez, Banda de Shilcayo—San Martín—2016.

[https://repositorio.ucv.edu.pe/bitstream/handle/20.500.12692/1005/oblitas\\_gw.pdf?sequence=1&isAllowed=y](https://repositorio.ucv.edu.pe/bitstream/handle/20.500.12692/1005/oblitas_gw.pdf?sequence=1&isAllowed=y)

Oktaviani, A., & Fauzan, A. (2017). Teachers perceptions about the importance of English for young learners. *Linguistic, English Education and Art (LEEA) Journal*, 1(1), 1-15. [Teachers Perceptions about the Importance of English for Young Learners | Linguistic, English Education and Art \(LEEA\) Journal \(ipm2kpe.or.id\)](#)

Ozdem-Yilmaz, Y., & Bilican, K. (2020). Discovery Learning—Jerome Bruner. *Science education in theory and practice: An introductory guide to learning theory*, 177-190. [Discovery Learning—Jerome Bruner | SpringerLink](#)

Phillips, H. (2010). Multiple intelligences: Theory and application. *Perspectives in Learning: A Journal of the College of Education & Health Professions*, 11(1), 4-11. [1-MultipleIntelligences-print-libre.pdf \(d1wqtxts1xzle7.cloudfront.net\)](#)

Reese, H. W. (2011). The learning-by-doing principle. *Behavioral development bulletin*, 17(1), 1. [The learning-by-doing principle. \(apa.org\)](#)

- Schreier, M. (2012). *Qualitative Content Analysis in Practice* (1st ed., p. 1). SAGE.[https://www.daneshnamehicsa.ir/userfiles/files/1/9-%20Qualitative%20Content%20Analysis%20in%20Practice%20\(2013,%20SAGE%20Publications\).pdf](https://www.daneshnamehicsa.ir/userfiles/files/1/9-%20Qualitative%20Content%20Analysis%20in%20Practice%20(2013,%20SAGE%20Publications).pdf)
- Schunk, D. H. (2012). Teorías del aprendizaje: Una perspectiva educativa.<https://biblioteca.uazuay.edu.ec/buscar/item/80825>
- Singh, P. K. P., & Hashim, H. (2020). Using Jazz Chants to Increase Vocabulary Power among ESL Young Learners. *Creative Education*, 11(03), 262.[https://www.scirp.org/html/7-6304893\\_98867.htm](https://www.scirp.org/html/7-6304893_98867.htm)
- Stakanova, E., & Tolstikhina, E. (2014). Different approaches to teaching English as a foreign language to young learners. *Procedia-Social and Behavioral Sciences*, 146, 456-460.[Different Approaches to Teaching English as a Foreign Language to Young Learners - ScienceDirect](#)
- Suhendi, A. (2018). Constructivist learning theory: The contribution to foreign language learning and teaching. *KnE Social Sciences*, 87-95.[Constructivist Learning Theory: The Contribution to Foreign Language Learning and Teaching | KnE Social Sciences \(knepublishing.com\)](#)
- Xie, R. (2021). The effectiveness of Total Physical Response (TPR) on teaching English to young learners. *Journal of Language Teaching and research*, 12(2), 293-303.  
<https://jltr.academypublication.com/index.php/jltr/article/view/796/566>

**Appendix****Appendix 1****Validation of instruments****UNIVERSIDAD NACIONAL DE EDUCACIÓN****PROGRAM: PEDAGOGÍA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS.****9TH SEMESTER****VALIDATION OF THE INSTRUMENT BY EXPERTS.****Evaluator's name:****Specialty:****Academic degree:**

- **Authors of the Final Integrated Project:**

Calle Reinoso Fernanda Elizabeth

- **Title of the research: The use of artistic chants in the ‘Astonished’ learning environment:**

**Building children's English vocabulary.**

- **General objective**

- Determine the ways, components and features that artistic chant reinforce in vocabulary development.

- **Specific objectives**

- Assess the extent that artistic chants reinforce vocabulary learning in summative activities.

- Describe the ways artistic chants help children associate meaning with the words learned.

**INSTRUMENT 1: INTERVIEW**

**Description:** During the exploratory phase, the interview Instrument will be used. At this phase, the interview will assist me to collect relevant information about the English context in the basic elementary students, as well as, about the ‘Astonished’ learning environment and the school in general. Moreover, it will help for collecting information about teacher's opinions of artistic activities and chants for developing vocabulary in children.

**Objective:** To gather information about how English as a foreign language is developed in the different learning environments and general information about the context of the EFL inside the regular English classes.

### **Interview to teacher Ariel Arza**

1. ¿Cuáles son los ambientes de aprendizaje que ayudarían a desarrollar una mejor enseñanza del inglés como Lengua Extranjera?
2. ¿Cuál cree usted que es el aporte de las diferentes ramas del arte como la danza, la música, el teatro y entre otras como estrategias de innovación para el aprendizaje del idioma inglés?
3. ¿Qué estrategias o actividades considera que mejorarían la retención y fluidez del vocabulario en los estudiantes de preparatoria?
4. ¿Cuál es la situación más difícil o desafiante que ha tenido que resolver cuando usted se ha hecho cargo de los diferentes ambientes de aprendizaje y cuál fue el ambiente en que se suscitaron los hechos?

5. Comparta un ejemplo de cómo fue capaz de motivar a los estudiantes para un mejor desempeño en un ambiente de aprendizaje específico lo más cercano al área de inglés.
  
6. ¿Cuál cree usted que fue la mejor estrategia que usted implementó en los ambientes de aprendizaje durante este tiempo como docente de inglés de esta institución?
  
7. ¿Considera usted que las técnicas y estrategias empleadas en los ambientes de aprendizaje han tenido el resultado requerido?
  
8. ¿Cree usted que se debería implementar un ambiente de aprendizaje dedicado netamente al aprendizaje del inglés como lengua extranjera?
  
9. ¿Considera usted que la música y la estrategia llamada “chants” o cantos artísticos ayuda al refuerzo del vocabulario en estudiantes de preparatoria?

### **Interview to teacher Tania González**

1. ¿Cuánto tiempo se encuentra usted en el cargo de directora de ésta prestigiosa institución?

2. ¿Cuál es el concepto con el cual se desarrollaron los ambientes de aprendizaje y las bases con las cuales fueron fundados los mismos?
  
3. Los ambientes de aprendizaje implementados, ¿han funcionado acorde a las expectativas iniciales?
  
4. ¿De que forma son evaluados los ambientes de aprendizaje en cuanto a la obtención de conocimiento a través de los mismos para los estudiantes?
  
5. ¿Cree usted que los ambientes de aprendizaje proporcionan las habilidades requeridas en los estudiantes?
  
6. ¿De que forma usted monitorea los planes de los diferentes profesores a cargo de los ambientes de aprendizaje para obtener los resultados requeridos de la implementación de ambientes?
  
7. ¿Cree usted necesario que en los diferentes ambientes de aprendizaje se sume la implementación de actividades para reforzar el vocabulario de palabras en inglés mediante el arte para el desarrollo de los estudiantes?



**INSTRUMENT 2: Semi-structured observation-Descriptive notes**

**Description:** Descriptive notes will be used in the observation stage while the intervention is carried out. The data will be collected in an orderly manner to clarify the situation identified and the change that arose after the intervention.

**Objective:** To describe everything that is done during lessons in English learning environment, based on observations.

Questions to focus on:

- What vocabulary words the learners remembered the most?
- How many children participated actively in class?
- What strategies did allow enhancing the oral participation of children?
- Which artistic area does result more beneficial for the children's teaching-learning process?

**Plan/ observe part- Action research**

**TEMPLATE FOR TAKING DESCRIPTIVE FIELD NOTES****Date:****School:****Activity:****Participants:****Length of Observation:** \_\_\_\_\_ **(hours): (minutes)**

**Group 1.**

**Skills developed:** \_\_\_\_\_

**Retention of words:** \_\_\_\_\_

**Learning environment management:** \_\_\_\_\_

**Active participation:** \_\_\_\_\_

**Group 2****Skills developed:** \_\_\_\_\_**Retention of words:** \_\_\_\_\_**Learning environment management:** \_\_\_\_\_**Active participation:** \_\_\_\_\_**Extra details Group 1:****Extra details Group 2:**

**Words learned:**

**Number: ( )**

- 
- 
- 
- 

- 
- 
- 
- 

**Things to improve or key points to focus specifically.**


### **INSTRUMENT 3: Reflective notes**

**Description:** In the last stage of the research, the instrument that will be used is the Reflective notes, to reflect on the impact of artistic chants and artistic activities in developing the student's vocabulary and its reinforcement. This instrument will help me to collect a variety of information, either opinions or reflections about improves for next sessions.

**Objective:** To reflect about the data collected through the reflection activities of the children after each topic implemented, for exploring and seeking for meaningful information to develop the main topic. Also, to critically evaluating what you would do differently in the next sessions and understand the process of English vocabulary reinforcement.

### **Reflect part-action research**

Date		Class	
<b>Topic:</b>  <b>Group 1 and Group 2</b>			
<b>Do the children recognize the vocabulary presented in the implementation?</b>			
<ul style="list-style-type: none"><li>•</li> <li>•</li> <li>•</li> <li>•</li></ul>			
<b>What were my strengths this week? What did I do well?</b>			

<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li><li>•</li></ul>	
---	--

**What can I improve on? What did I find a challenge?**

<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li><li>•</li></ul>	
---	--



**What activities increased participation of the students? Did students participate actively during the activity?**

--	--

### COMMENTS AND SUGGESTIONS SECTION

1. Do you consider that the proposed instruments and items correspond to objectives, categories, unit of analysis or variables of the study?

Yes \_\_\_\_\_ NO \_\_\_\_\_

What items would you add or erase?

**What other suggestions would you make to improve this instrument?**

Evaluator's Names: \_\_\_\_\_

ID: \_\_\_\_\_

Academic Degree: \_\_\_\_\_

Signature: \_\_\_\_\_

## Appendix 2

### Instruments

#### Interview:

**Date:**

#### Exploratory Part-Action Research

**Objective:** To gather information about how English as a foreign language is developed in the different learning environments and general information about the context of the EFL inside the regular English classes.

#### Interview to English teacher

1. ¿Cuáles son los ambientes de aprendizaje que ayudarían a desarrollar una mejor enseñanza del inglés como Lengua Extranjera?
2. ¿Cuál cree usted que es el aporte de las diferentes ramas del arte como la danza, la música, el teatro y entre otras como estrategias de innovación para el aprendizaje del idioma inglés?
3. ¿Qué estrategias o actividades considera que mejorarían la retención y fluidez del vocabulario en los estudiantes de preparatoria?

4. ¿Cuál es la situación más difícil o desafiante que ha tenido que resolver cuando usted se ha hecho cargo de los diferentes ambientes de aprendizaje y cuál fue el ambiente en que se suscitaron los hechos?
  
5. Comparta un ejemplo de cómo fue capaz de motivar a los estudiantes para un mejor desempeño en un ambiente de aprendizaje específico lo más cercano al área de inglés.
  
6. ¿Cuál cree usted que fue la mejor estrategia que usted implementó en los ambientes de aprendizaje durante este tiempo como docente de inglés de esta institución?
  
7. ¿Considera usted que las técnicas y estrategias empleadas en los ambientes de aprendizaje han tenido el resultado requerido?
  
8. ¿Cree usted que se debería implementar un ambiente de aprendizaje dedicado netamente al aprendizaje del inglés como lengua extranjera?
  
9. ¿Considera usted que la música y la estrategia llamada “chants” o cantos artísticos ayuda al refuerzo del vocabulario en estudiantes de preparatoria?

### **Interview to school's principal**

1. ¿Cuánto tiempo se encuentra usted en el cargo de directora de ésta prestigiosa institución?
  
2. ¿Cuál es el concepto con el cual se desarrollaron los ambientes de aprendizaje y las bases con las cuales fueron fundados los mismos?
  
3. Los ambientes de aprendizaje implementados, ¿han funcionado acorde a las expectativas iniciales?
  
4. ¿De qué forma son evaluados los ambientes de aprendizaje en cuanto a la obtención de conocimiento a través de los mismos para los estudiantes?
  
5. ¿Cree usted que los ambientes de aprendizaje proporcionan las habilidades requeridas en los estudiantes?
  
6. ¿De qué forma usted monitorea los planes de los diferentes profesores a cargo de los ambientes de aprendizaje para obtener los resultados requeridos de la implementación de ambientes?

7. ¿Cree usted necesario que en los diferentes ambientes de aprendizaje se sume la implementación de actividades para reforzar el vocabulario de palabras en inglés mediante el arte para el desarrollo de los estudiantes?

## Appendix 3

### Descriptive notes

**Objective:** To describe everything that is done during lessons in an English learning environment, based on observations.

### Questions to focus on:

- What vocabulary words did the learners remember the most?
- How many children participated actively in class?
- What strategies did allow enhancing the oral participation of children?
- Which artistic area does result more beneficial for the children's teaching-learning process?

### Plan/ observe part- Action research

**TEMPLATE FOR TAKING DESCRIPTIVE FIELD NOTES**

**Date:** Tuesday, the 9<sup>th</sup> of May, 2023

**School:** Escuelita de Educación Básica de Innovación UNAE

**Topic:**

**Participants:**

**Length of Observation:** \_\_\_\_\_(hours): (minutes)



**Group 1.**

**Activities:**

**Skills developed:** \_\_\_\_\_

**Retention of words:** \_\_\_\_\_ **Input:**

**Learning environment management:** \_\_\_\_\_

**Active participation:** \_\_\_\_\_

**Group 2****Skills developed:** \_\_\_\_\_**Retention of words:** \_\_\_\_\_**Learning environment management:** \_\_\_\_\_**Active participation:** \_\_\_\_\_**Extra details Group 1:****Extra details Group 2:****Words learned:**

**Number: ( )**

- 
- 
- 
- 

- 
- 
- 
- 

**Things to improve or key points to focus specifically.**

## Appendix 4

### Reflective Notes

#### After Implementation Reflection-Reflective notes

#### Reflect Part-Action research

**Objective:** To reflect about the data collected, explore and seek for meaningful information to develop the main topic. Also, to critically evaluating what you would do differently in the next sessions and understand the process of English vocabulary reinforcement.

Date		Class	
<b>Topic:</b>  <b>Group 1 and Group 2</b>			
<b>Do the children recognize the vocabulary presented in the implementation?</b>			

<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li><li>•</li></ul>	
---	--

**What were my strengths this week? What did I do well?**

<ul style="list-style-type: none"><li>•</li><li>•</li><li>•</li><li>•</li></ul>	
---	--

**What can I improve on? What did I find a challenge?**

<ul style="list-style-type: none"><li>.</li><li>.</li><li>.</li><li>.</li></ul>	
---	--

**What activities increased participation of the students? Did students participate actively during the activity?**

--	--

## Appendix 5

### Parents and school permission

**CONSENTIMIENTO INFORMADO PARA LA REALIZACIÓN DE  
ESTUDIO EDUCATIVO PARA PROYECTO DE TITULACIÓN  
EN LAS MODALIDADES PRESENCIAL, SEMIPRESENCIAL E HÍBRIDA**

Azogues, 08 de mayo de 2023

#### 1. DATOS INFORMATIVOS:

<p><b>1.1. Apellidos y nombres:</b></p> <p>Calle Reinoso Fernanda Elizabeth</p>	
<p><b>1.2. Carrera:</b></p> <p>Pedagogía de los Idiomas Nacionales y extranjeros</p>	<p><b>1.3. Itinerario:</b></p> <p>Horas de inglés de los estudiantes</p>
<p><b>1.4. Ciclo:</b> Octavo y Noveno Ciclo</p>	<p><b>1.5. Paralelo:</b> Dos</p>

Lic. Nora Falconí.

Rector de la institución Educativa Escuela de Educación Básica de Innovación UNAE

Yo, **Fernanda Elizabeth Calle Reinoso**, me dirijo a usted muy respetuosamente para solicitar una autorización de ingreso a la Unidad Educativa **Escuela de Educación Básica de Innovación UNAE**, con el objetivo de ejecutar un estudio educativo como parte de nuestro Proyecto de Titulación, el cual se podrá dar en la modalidad que cuente su institución para impartir el estudio antes mencionado.

A continuación, detallo mi estudio educativo:

*Yo, he desarrollado este proyecto enfocado en reforzar el vocabulario de los niños de preparatoria mediante un ambiente de aprendizaje en el cual se empleará la actividad artística denominada “chants” permitiendo a los estudiantes explorar diversas formas de enseñanza y técnicas innovadoras de retención de vocabulario para un apropiado aprendizaje de la lengua extranjera. El título de mi Proyecto integrador se denomina: **The use of artistic chants in the “Astonished” learning environment: Building children’s English vocabulary in the first-grade elementary education. Traducción: El uso de cantos artísticos en el entorno de aprendizaje “Asombrados”: Construyendo el vocabulario inglés de los niños en el primer grado de educación primaria. Cuyo objetivo general es: Determinar las formas, los componentes y las características de los cantos como actividad artística en un entorno de aprendizaje para suscitar el desarrollo del vocabulario de los niños. Para la recolección de datos emplearé herramientas cualitativas como la observación y diarios de campo. Para la misma se trabajará con los 34 niños de preparatoria, mismo que serán divididos en dos grupos para su respectivo ingreso al ambiente de “Asombrados”.***



Luego de lo antes declarado, en pleno uso de mis condiciones mentales, siendo total y enteramente responsable, manifiesto mi disposición para realizar este estudio educativo en la modalidad establecida por la institución educativa.

Esperando su favorable acogida y autorización.

Atentamente,

Autorizado.

Firma: \_\_\_\_\_

Nombres y apellidos: \_\_\_\_\_

Rector

C.I.: \_\_\_\_\_

Sello de la institución: \_\_\_\_\_

## Appendix 6

### **CONSENTIMIENTO INFORMADO PARA LA IMPLEMENTACIÓN DE PROYECTOS DE INTEGRACIÓN CURRICULAR Y PUBLICACIÓN DE TRABAJOS, VIDEOS O FOTOGRAFÍAS DEL ESTUDIANTE DE LA ESCUELA DE EDUCACIÓN BÁSICA DE INNOVACIÓN UNAE**

Estimado padre/madre o representante legal:

Yo: Fernanda Elizabeth Calle Reinoso CI: 0302712716 , estudiante de carrera Pedagogía de los Idiomas Nacionales y Extranjeros PINE, ciclo noveno, paralelo dos me encuentro desarrollando el trabajo de integración curricular titulado: The use of artistic chants in the "Astonished" learning environment: Building children's English vocabulary. Traducción: El uso de cantos artísticos en el entorno de aprendizaje "Asombrados": Construyendo el vocabulario de Inglés de los niños, cuyo objetivo general es: utilizar uno de los ambientes de aprendizaje que posee la escuela para desarrollar actividades dinámicas y motivadoras empleando cantos artísticos para reforzar el vocabulario de palabras en inglés. Me dirijo a usted para solicitar su autorización para tomar fotografías (x) - videos (x) de su niño(a) dentro del aula así como también durante las actividades escolares, únicamente con fines educativos y de investigación. Así mismo, solicito que su niño(a) pueda tomar cuestionarios, y participar en entrevistas, y encuestas con fines investigativos.

Si da su autorización, el investigador/investigadores y la UNAE podrían publicar con fines académicos y de investigación en diversos formatos las fotografías, videos, muestras del trabajo que haya realizado su niño/a. Las publicaciones podrían ser: boletines (en línea y forma impresa), Internet, sitios web intranet, revistas, periódicos locales y en el Repositorio de la Biblioteca de la UNAE

Al firmar el presente consentimiento usted estaría de acuerdo con lo siguiente:

1. Se puede reproducir la fotografía de su niño/a ya sea en color o en blanco y negro.

2. El Investigador o La UNAE no usarán los videos o fotografías para ningún fin que no sea la educación, la promoción general de la educación pública o de la UNAE, en los de investigación es decir, no lo utilizará con fines comerciales y publicitarios.

3. Todas las fotografías tomadas se conservarán sólo por el tiempo que sea necesario para los fines anteriormente mencionados y serán guardadas y desechadas en forma segura.

4. El investigador y La UNAE actuarán con la normativa ecuatoriana vigente relacionada a protección de derechos de niños, niñas y adolescentes.

5. El investigador y La UNAE pueden garantizar que no se le podrá identificar por su fotografía o trabajo al niño/a.

6. Aún en los casos permitidos por la ley, no se podrá utilizar públicamente la imagen de un adolescente mayor de quince años, sin su autorización expresa; ni la de un niño/a o adolescente menor de dicha edad, sin la autorización de su representante legal, quien sólo la dará si no lesiona los derechos de su representado.

Si está de acuerdo en permitir que los estudiantes de la UNAE tomen fotografías y videos de su niño/a y las publique de la manera detallada anteriormente, sírvase completar el formulario de consentimiento y devuélvalo a la escuela antes del Lunes 8 de mayo del 2023.

Este consentimiento, si está firmado, estará vigente hasta el momento que usted informe a la escuela de lo contrario.

Formulario de Consentimiento para Publicación de Trabajos o Fotografías del Alumno

De conformidad a lo dispuesto en el inciso final del articulado 52 del Código de la Niñez y Adolescencia, estoy de acuerdo, sujeto a las condiciones establecidas antes expuestas, en que se tomen fotografías o videos

de mi representado durante actividades escolares, para ser usadas por la UNAE en la educación de los alumnos y promoción de la UNAE y educación pública. Así mismo estoy de acuerdo en la publicación de fotografías y muestras de trabajos de mi niño/a. Por lo que no exigiré retribución alguna por su uso.

Comunicaré a la UNAE si decido retirar esta autorización.

Nombre del/la

estudiante:.....  
.....

Nombre completo padre/madre/representante

legal:.....

Cedula de ciudadanía:.....

Firma del padre/madre/representante legal: .....

Fecha:.....

## Appendix 7

### Implementation schedule

MONTHLY **MAYO** 2023 PLANNER

LUNES	MARTES	MIÉRCOLES	JUEVES	VIERNES	SABADO	DOMINGO
1	2	3	4	5	6	7
8	9 Topic: The days of the week Tema: Los días de la semana Grupo 1	10 Topic: The days of the week Tema: Los días de la semana Grupo 2	11	12 Reflection day Día de Reflexión	13	14
15 Jornadas Pedagógicas No hay asistencia a prácticas	16 Jornadas Pedagógicas No hay asistencia a prácticas	17 Jornadas Pedagógicas No hay asistencia a prácticas	18	19	20	21
22	23 Topic: Circus show- animals Tema: El show del circo- Animales Grupo 1	24 Topic: Circus show-animals Tema: El show del circo- animales Grupo 2	25 Reflection day Día de Reflexión	26 No hay clases en la institución	27	28
29 Topic: Home sweet home- family Tema: Hogar dulce hogar- familia Grupo 1	30 Topic: Home sweet home- family Tema: Hogar dulce hogar- familia Grupo 2	31 Topic: Neon color-El monstruo de los colores Grupo 1  Reflection Day Día de Reflexión				

MONTHLY **JUNIO** 2023 PLANNER

LUNES	MARTES	MIÉRCOLES	JUEVES	VIERNES	SABADO	DOMINGO
			1	2 Topic: Neon colors-El monstruo de los colores Grupo 2 Día de Reflexión	3	4
5 Topic: Shapes in my face Tema: Formas en mi rostro Grupo 1	6 Topic: Shapes in my face Tema: Formas en mi rostro Grupo 2	7 Topic: The party of numbers Tema: La fiesta de los números Grupo 1 Día de Reflexión	8 Topic: The party of numbers Tema: La fiesta de los números Grupo 2	9 Reflection Day Día de Reflexión Despedida y entrega de sorpresas	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

## Appendix 8

### Implementation Proposal

**Title:** Chants and songs in the ‘Astonished’ learning environment.

**Objective:**

To reinforce English input through chants in the ‘Astonished’ learning environment through exploration and free management of initial material.

**Introduction:**

This proposal is about building vocabulary through artistic chants in a learning environment called “Astonished”. This proposal is based on a constructivist approach, which uses a philosophical perspective where people construct most of what they learn and understand. Teachers employ the material in a way that learners participate actively inside their learning space.

This proposal will be carried on at a school in one of the nine learning environments this school has, called “Astonished” with 34 participants in year one of primary elementary education. The participants were divided into two groups because the physical space of the “Astonished” learning environment was not big enough to accommodate the entire class. This learning environment has some facilities to aid learners in developing skills artistically. For instance, it has light tables, a creative resource for children because they are materials of the Reggio Emilia Philosophy or the pedagogy of wonder. Moreover, the overhead projector, black light, and immersive projections are part of the equipment of the learning environment.

Light tables are magical supplies that deliver surprise, curiosity, and astonishment, aiding the students' learning process. The learning environment also helps develop concentration and keeps learners engaged,

which eventually promotes enjoyment in a peaceful environment and ordinarily captivates the learner's attention, transforming the tools given to them to a new extent. For this reason, this is the best space for developing my proposal. Due to this, I will create a general schedule to cover six topics: The days of the week, circus animals, Home sweet home: My family, neon colors, Shapes in my face, and the party of the numbers. Each topic has five vocabulary words except the days of the week and the number's topics which will be seven words for the days of the week and ten numbers for the party of the numbers. Hence, each topic will be developed into two classes (group 1 and group 2). Besides, for each topic, I will use an artistic chant. Due to this, I created a schedule; the material presented to support my topics will allow my learners to interact inside the learning environment and be free to generate and transmit knowledge artistically. Moreover, with the sounds and actions of the chants, learners can easily remember the vocabulary words while enjoying the rhythm and reinforcing what they learned. In the general implementation schedule the exact dates can be verified, and the topics implemented with the groups assigned in the 'Astonished' learning environment (see Appendix 5).

## **Proposal**

Six schedules will be developed in the "Astonished" learning environment, including six artistic chants, one per schedule. Each chant will contain the five vocabulary words and actions such as claps, jumps, tapping feet on the ground, and spins. These movements follow the lyrics and the song. The chant will be repeated a minimum of three times and a maximum of five times. The objectives will be the same for all the schedules.

There is a link between the lyrics, rhythm, actions, and grammar for building vocabulary. Moreover, each chant will employ topics based on the student's level following the lesson plans of the school's English teacher as a reinforcement. After each topic, there is a Reflection session - a form of summative assessment – where

children will demonstrate and reinforce the vocabulary learned through artistic chants, drawings, and vocabulary production.

In the following chart, you can see the different chants that will be used according to the diverse topics previously mentioned for building year one children's vocabulary.

**Chart 1:**

<b>Topics:</b>	<b>Group 1</b>	<b>Group 2</b>
<b>The days of the week</b>	<p><b>Input: (chant) 10 minutes</b></p> <p>Monday (<b>clap</b>), Tuesday (<b>clap, clap</b>), Wednesday (<b>foot strike</b>), Thursday (<b>double foot strike</b>).</p> <p>Monday (<b>clap</b>), Tuesday (<b>clap, clap</b>), Wednesday (<b>foot strike</b>), Thursday (<b>double foot strike</b>).</p> <p>Monday (<b>clap</b>), Tuesday (<b>clap, clap</b>), Wednesday (<b>foot strike</b>), Thursday (<b>double foot strike</b>).</p>	<p><b>Input: (chant) 10 minutes</b></p> <p>Monday (<b>clap</b>), Tuesday (<b>clap, clap</b>), Wednesday (<b>foot strike</b>), Thursday (<b>double foot strike</b>).</p> <p>Monday (<b>clap</b>), Tuesday (<b>clap, clap</b>), Wednesday (<b>foot strike</b>), Thursday (<b>double foot strike</b>).</p> <p>Monday (<b>clap</b>), Tuesday (<b>clap, clap</b>), Wednesday (<b>foot strike</b>), Thursday (<b>double foot strike</b>).</p>



	Friday ( <b>jump</b> ), Saturday ( <b>spin</b> ), Sun...day ( <b>double jump</b> ).	Friday ( <b>jump</b> ), Saturday ( <b>spin</b> ), Sun...day ( <b>double jump</b> ).
<b>Circus animals</b>	<p><b>Input: (chant) 10 minutes</b></p> <p>The teacher presents the circus animals using flashcards and dresses in a showman costume. (5 min)</p> <p>Chant:</p> <p>Circus, circus, circus show.</p> <p>I will introduce my animals to you.</p> <p>Elephant (<b>clap</b>)</p> <p>Tiger (<b>clap, clap</b>)</p> <p>Horse (<b>clap, clap, clap</b>)</p> <p>Seal (<b>clap, clap, clap, clap</b>)</p> <p>Lion (<b>clap, clap, clap, clap, clap</b>)</p> <p>Circus, circus, circus show.</p>	<p><b>Input: (chant) 10 minutes</b></p> <p>The teacher presents the circus animals using flashcards and dresses in a showman costume. (5 min)</p> <p>Chant:</p> <p>Circus, circus, circus show.</p> <p>I will introduce my animals to you.</p> <p>Elephant (<b>clap</b>)</p> <p>Tiger (<b>clap, clap</b>)</p> <p>Horse (<b>clap, clap, clap</b>)</p> <p>Seal (<b>clap, clap, clap, clap</b>)</p> <p>Lion (<b>clap, clap, clap, clap, clap</b>)</p> <p>Circus, circus, circus show.</p>

	One, two, three, go!	One, two, three, go!
<b>Home sweet home: My family</b>	<p><b>Input: (chant) 10 minutes</b></p> <p>Hello, hello, hello mother (<b>moving the hands</b>)</p> <p>Hello, hello, hello, father (<b>raising the hands</b>)</p> <p>Hello, hello, hello, brother (<b>moving the hands</b>)</p> <p>Hello, hello, hello sister (<b>raising the hands</b>)</p> <p>Hello, hello, hello baby (<b>clapping</b>)</p> <p>I love my family!</p>	<p><b>Input: (chant) 10 minutes</b></p> <p>Hello, hello, hello mother (<b>moving the hands</b>)</p> <p>Hello, hello, hello, father (<b>raising the hands</b>)</p> <p>Hello, hello, hello, brother (<b>moving the hands</b>)</p> <p>Hello, hello, hello sister (<b>raising the hands</b>)</p> <p>Hello, hello, hello baby (<b>clapping</b>)</p> <p>I love my family!</p>
<b>Neon colors</b>	<p><b>Input: (chant) 10 minutes</b></p> <p>I am yellow, yellow, yellow, yellow (<b>showing the yellow plastic paper figure</b>)</p>	<p><b>Input: (chant) 10 minutes</b></p> <p>I am yellow, yellow, yellow, yellow (<b>showing the yellow plastic paper figure</b>)</p>

	<p>I am pink, pink, pink, pink (<b>showing the pink plastic paper figure</b>)</p> <p>I am green, green, green, green (<b>showing the green plastic paper figure</b>)</p> <p>I am orange, orange, orange, orange (<b>showing the orange plastic paper figure</b>)</p> <p>I am blue, blue, blue, blue (<b>showing the blue plastic paper figure</b>)</p>	<p>I am pink, pink, pink, pink (<b>showing the pink plastic paper figure</b>)</p> <p>I am green, green, green, green (<b>showing the green plastic paper figure</b>)</p> <p>I am orange, orange, orange, orange (<b>showing the orange plastic paper figure</b>)</p> <p>I am blue, blue, blue, blue (<b>showing the blue plastic paper figure</b>)</p>
<p><b>Shapes in my face</b></p>	<p>One circle up in the air, circle, circle, everywhere (<b>doing circles in the air with the fingers</b>)</p> <p>One rectangle up in the air, rectangle, rectangle, everywhere (<b>doing rectangles in front with the fingers</b>).</p> <p>One square up in the air,</p>	<p>One circle up in the air, circle, circle, everywhere (<b>doing circles in the air with the fingers</b>)</p> <p>One rectangle up in the air, rectangle, rectangle, everywhere (<b>doing rectangles in front with the fingers</b>).</p> <p>One square up in the air,</p>

	<p>square, square, everywhere (<b>doing a squares in front with the fingers</b>)</p> <p>One triangle up in the air, triangle triangle everywhere (<b>doing triangles in front with the fingers</b>)</p> <p>One heart up in the air heart, heart, everywhere (<b>doing a heart shape with the hands and moving them</b>)</p> <p>I love you!</p>	<p>square, square, everywhere (<b>doing a squares in front with the fingers</b>)</p> <p>One triangle up in the air, triangle triangle everywhere (<b>doing triangles in front with the fingers</b>)</p> <p>One heart up in the air heart, heart, everywhere (<b>doing a heart shape with the hands and moving them</b>)</p> <p>I love you!</p>
<p><b>The party of the numbers</b></p>	<p>(<b>moving with the music</b>)</p> <p>Stop! (<b>everyone freezes</b>)</p> <p>One, two, three ( <b>Counting with the fingers</b>)</p> <p>Look at me (<b>signing themselves</b>)</p> <p>Four, five, six</p>	<p>(<b>moving with the music</b>)</p> <p>Stop! (<b>everyone freezes</b>)</p> <p>One, two, three ( <b>Counting with the fingers</b>)</p> <p>Look at me (<b>signing themselves</b>)</p> <p>Four, five, six</p>

	<p>Everyone mixes (<b>children mix among them</b>)</p> <p>seven, eight, nine</p> <p>This is mine (<b>touching their chests</b>)</p> <p>and ten</p> <p>This is the end.</p>	<p>Everyone mixes (<b>children mix among them</b>)</p> <p>seven, eight, nine</p> <p>This is mine (<b>touching their chests</b>)</p> <p>and ten</p> <p>This is the end.</p>
6 topics	12 classes	<p><b>Participants:</b> 17 Group1</p> <p>17 Group2</p> <p><b>Total:</b> 34 participants</p>

## Appendix 9

### Interviews transcript

#### Interview-Entrevista.

**Docente de Inglés: Lic. Ariel Arza**

#### Escuela de Educación Básica de Innovación UNAE

**Fernanda Calle:** Buenos días profe Ariel mi nombre es Fernanda Calle, soy estudiante de la carrera de pedagogía, de los Idiomas Nacionales y Extranjeros de noveno ciclo y bueno, he decidido hacerle esta entrevista con el objeto de obtener información acerca del manejo del área de inglés en es en los diferentes ambientes y en su clase, en sus clases regulares. Por esta razón, pues le comunicó que lo que obtengamos de esta entrevista será netamente por fines académicos y profesionales.

**Teacher Ariel Arza:**¿Eh tiene algún problema con que la entrevista sea grabada?

**Teacher Ariel Arza:** Ningún problema.

**Fernanda Calle:** Perfecto, entonces voy a proceder a comenzar con la primera pregunta.

**Teacher Ariel Arza:**Claro.

**Fernanda Calle:**¿Cuáles piensa usted que son los ambientes de aprendizaje que ayudarían a desarrollar una mejor enseñanza del inglés como lengua extranjera?

**Teacher Ariel Arza:** A ver en, entendiéndose a los ambientes de aprendizaje desde la pedagogía Reggio Emilia, como aquellos que fomentan la creatividad y la libertad en el estudiante. Considero yo que ambientes de aprendizaje que tenemos acá en la escuelita como relacionados al al de la profe Kathy, por ejemplo, que es el del circo en donde ahí se disfrazan y hacen juegos de roles, considero sería una un ambiente adecuado para para que puedan soltarse ir implementando pequeños vocabularios de inglés.

De igual manera, en el ambiente de asombrados, ya que les permite trabajar en las mesas de luz y allí se pueden trabajar sí, en específicamente en la atención de ellos con flash cards con actividades lúdicas, teatro de sombras y considero que son estos dos ambientes oportunos, además, también en el ambiente de danza. Considero que también podría ser un ambiente adecuado, ya que les permite a través de la percepción sonora, escuchar diferentes vocabularios en inglés, e interpretarlos corporalmente.

**Fernanda Calle:** Muchísimas gracias por la siguiente pregunta, cuál cree usted que es el aporte de las diferentes ramas del arte en este caso, como las mencionadas como la danza de la música, el teatro y entre otras, como estrategias de innovación para el aprendizaje del idioma inglés?

**Teacher Ariel Arza:** Yo considero que el tema del arte es fundamental, incluso, no solamente para la enseñanza del inglés, es fundamental porque a través del mismo considero que el estudiante se se encuentra

con sus emociones, con sus sentimientos, con sus percepciones de la vida. Entonces, eh mediante la danza quienes son quinestésicos van a poder desenvolverse de mejor forma, mediante la música. Yo en lo personal utilizo mucho la música para para mis clases en para las rondas y para que poco a poco vayan aprendiendo comandos, pequeños vocabularios en inglés. Entonces considero que en general el arte como expresión de como expresión humana de de sus de su sentir, de sus pensamientos, de sus emociones considero que es importante para el inglés. Eh, sobre todo porque a través del arte se pueden expresar desde sus adentros lo lo que más sienten. Aquí en la escuelita de innovación les gusta mucho el dibujo, por ejemplo, entonces a través de de dibujos que los propios estudiantes pueden realizar, pueden interpretar algunos temas de Del inglés, de la enseñanza, del inglés.

**Fernanda Calle:** Muchísimas gracias a la tercera pregunta, ¿qué estrategias o actividades considera que mejorarían la retención y fluidez del vocabulario en los estudiantes de preparatoria?

**Teacher Ariel Arza:** De preparatoria, específicamente como es un grado que todavía no saben escribir o leer directamente, se puede específicamente trabajar en en comandos, por ejemplo a través de rondas a través de dinámicas, que les permitan, por ejemplo, asimilar un concepto o un vocabulario de inglés mientras están moviendo mientras se están haciendo algo en específico. En eso ha funcionado mucho con ellos, el hecho de poder mostrarles, por ejemplo, eh imágenes, y que ellos lo relacionen o presentarles un material didáctico o presentarles una canción se les queda mucho más del ritmo por el tema de que a ellos les gusta la rima. Y con eso a largo plazo, ellos van a poder tener más fluidez en el idioma inglés.

**Fernanda Calle:** Perfecto, muchas gracias. ¿La siguiente pregunta, cuál es la situación más difícil o desafiante que ha tenido que resolver usted cuando se ha hecho cargo de los diferentes ambientes y aprendizaje? ¿Y cuál fue el ambiente en el que se suscitaron los hechos?



**Teacher Ariel Arza:** Situaciones complicadas en de los ambientes de aprendizaje, al menos en el contexto de la escuela una se puede dar de pronto por el hecho de que no son estudiantes de un mismo grado en los ambientes de aprendizaje, se mezclan, por ejemplo, en el mío específico se mezcla inicial grupo 1 inicial, grupo dos preparatoria, entonces de pronto ahí se pueden suscitar conflictos, pero es más puro porque no están todo el tiempo en su, no se conocen todo el tiempo, quizá otro de las dificultades podría ser al momento de querer implementar algunas provocaciones y no resulte como una espera por el tema de estudiantes con necesidades educativas especiales que realmente con ellos hay que trabajar un poco más a detalle y verificando siempre cuál es su diagnóstico, etcétera, quizá por ahí.

**Fernanda Calle:** Exactamente. Muchas gracias.

La siguiente pregunta es, tal vez se puede compartir un ejemplo de cómo fue capaz de motivar a los estudiantes para un mejor desempeño en un ambiente de aprendizaje específico, ¿lo más cercano al área de inglés?

**Teacher Ariel Arza:** En el área de inglés. Bueno, en mi ambiente de aprendizaje, el de asombrados, lo que me ha resultado una estrategia muy, digamos, eh, potencialmente buena sería el hecho de tener a mis estudiantes monitores que son estudiantes que, de cuarto de tercer grado, que que van y enseñan ellos también a los estudiantes son una guía para ellos. Entonces, por ejemplo, utilizo fichas pequeñas fichas translucidas para que jueguen con con ellas y los estudiantes monitores repasan con ellos los colores, el vocabulario de de esas fichas, o, por ejemplo, tenemos pequeñas figuras, entonces repasar el vocabulario de figuras de números. El tema de los ambientes es importante porque se necesita que haya muchas provocaciones. Pero para que el aprendizaje sea bastante libre, si, y en ese aprendizaje libre también intervienen estos estudiantes monitores y

son de gran ayuda en realidad. También ellos refuerzan su aprendizaje y aparte están enseñando a los más pequeños, y eso le digo, vocabulario básico como colores, con las fichas translúcidas, figuras, números, etc.

**Fernanda Calle:** Muchas gracias, siguiente pregunta ¿Cuál cree que fue la mejor estrategia que implementó como docente en su ambiente de aprendizaje durante este tiempo en la institución?

En ambientes de aprendizaje, la mejor estrategia podría decir, eh, hay bastantes, pero una de las mejores podría ser el tema de las sombras, el teatro de sombras y el hecho de que puedan contar historias con el vocabulario que han aprendido en clases previamente como el ambiente de aprendizaje es libre, al ser, em, al haber esa libertad no se sienten presionados de pronto de decir alguna palabra mal, porque obviamente es un aprendizaje, hay error y van aprendiendo a través de del ensayo y el error. Entonces yo creo, yo creería que en el asombrados el hecho de que todo esté oscuro da un poco mas la libertad de expresarse. No se cohíben, cuando suben de pronto al escenario, cuando están haciendo algunas sombras con las linternas, entonces quizá, una de las mejores sea el teatro de sombras y el hecho que también haya siempre música, eso es importante.

**Fernanda Calle:** Muchas gracias. La siguiente pregunta es, ¿Considera usted que las técnicas y estrategias empleadas en los ambientes de aprendizaje han tenido el resultado requerido?

**Teacher Ariel Arza:** Si, si, si, si, sobre todo porque hay bastantes expresiones y momentos en los ambientes no hay solo una actividad, no hay solo una provocación, sino que se trata de que haya diferentes momentos de los ambientes para que los estudiantes tengan más opciones de aprender por ejemplo la enseñanza del inglés, que se yo un primer momento tienen para construir, relacionar figuras, segundo momento para dibujar para relacionar vocabulario en inglés que hayan aprendido y en un tercer momento salimos del asombrados y de pronto en el patio hacemos una dinámica en inglés, por ahí que se muevan, que se expresen. Al ser el

ambiente bastante libre y con bastantes momentos, eso le da la posibilidad al estudiante de que tenga diferentes actividades, que le motiven en su aprendizaje.

**Fernanda Calle:** Así es muchas gracias. La siguiente pregunta es, ¿Cree usted que se debería implementar un ambiente de aprendizaje dedicado netamente al aprendizaje de inglés como lengua extranjera?

**Teacher Ariel Arza:** Sin duda, debe haber un ambiente en el que los estudiantes lleguen y se apropien, ósea, desde el momento en el que entran a un aula, que haya, que se sientan en un lugar donde van a aprender y a enfocarse solo en el inglés. Actualmente en la escuelita no contamos con un ambiente de inglés, pero esperamos que en años posteriores se pueda implementarlo. Yo considero que sería muy importante porque, em, cualquier, em, cual sea la edad del estudiantado, llegan al ambiente, observan, tienen sus flashcards, tienen sus imágenes, tienen sus rincones. Entonces siento que se van a sentir más enfocados en la enseñanza del inglés, si tienen su ambiente específico.

**Fernanda Calle:** Y la última pregunta, ¿Considera usted que la música y la estrategia llamada “chants” o cantos artísticos, ayuda el refuerzo del vocabulario en estudiantes de preparatoria?

**Teacher Ariel Arza:** Totalmente, es una de las estrategias que yo utilizo, porque como yo le había mencionado anteriormente, ellos relacionan lo que están diciendo con sus movimientos corporales, son dos inteligencias que se mueven en ese mismo momento, de hecho, influyen muchas más no, pero el hecho de que relacionen inglés con sus movimientos corporales, va a tener una mejor retención, en sus cerebros, y a largo plazo eso les va a ayudar a obtener una mejor fluidez en el inglés.

**Fernanda Calle:** Perfecto, gracias profe Ariel por su disposición y la ayuda con la entrevista, le agradezco bastante.

**Teacher Ariel Arza:** Gracias a usted.

## **Appendix 10**

### **Interview-Entrevista.**

**Directora: Lic. Tania González**

#### **Escuela de Educación Básica de Innovación UNAE**

**Fernanda C:** Buenos días, licenciada Tania. Mi nombre es Fernanda Calle, soy estudiante de la Universidad Nacional de Educación de la carrera de. He decidido hacerle esta entrevista debido a sus conocimientos en el área también y como directora quizá de la institución que aún está trabajando aquí. Le comento que la entrevista va a ser grabada para fines educativos, para fines académicos, sin ningún otro propósito más. ¿Está usted de acuerdo con esto?

**Lic. Tania G:** Claro que sí continúe Fernandita.

**Lic. Tania G:** Sí, continúe.

**Fernanda C:** Muy bien, muy bien licenciada Tania. Entonces, como primera pregunta tengo, ¿cuánto tiempo se encuentra usted en el cargo de directora de este prestigia institución?

**Lic. Tania G:** Bueno, yo estoy de directivo, estuve, digamos, un año, cuatro meses al frente de la institución. El día justo, viernes 28 de mayo, de abril se incorporó una nueva compañera, la que va a estar al frente de la

dirección del establecimiento. Esto, por haber solicitado mi renuncia, solicité yo. Entonces, dieron a los tres meses creo ya la respuesta

**Fernanda C:** Muchas gracias Licen. La segunda pregunta es, ¿cuál es el concepto con el cual se desarrollaron los ambientes de aprendizaje y las bases con las cuales fueron fundados los mismos? Más o menos de lo que usted ha sabido.

**Lic. Tania G:** Desde que yo tengo conocimiento del momento que ingresé a acá, le conocían a la escuelita como una escuela de innovación y una de las principales propuestas es los ambientes de trabajo, que se trata de cada docente, tutor, de grado y técnico docente, están a cargo de un ambiente de aprendizaje. Ambientes que han ido modificándose a lo largo de todo este tiempo que está cinco años prácticamente dando atención esta escuelita. Entonces, la propuesta nos pide que nosotros realicemos ambientes de aprendizaje y lo hemos hecho en dos grupos, lo hemos dividido en dos grupos. Lo que es el grupo inicial y preparatoria formaría un grupo de niños y el otro grupo lo que es segundo, tercero y cuarto de básica, que es por los años que tenemos hasta el momento. Ahora, los ambientes de aprendizaje son propuestos por los docentes. Entonces, contamos con nueve ambientes de aprendizaje aquí. Tenemos el de hogar, tenemos el del circo de la profe Katy, tenemos el del lógico matemático, tenemos robótica, tenemos asombrados, baila y danza con la profe Adri, juegos tradicionales, juegos de mesa y el de atelier, que ahora lleva un nombre de Shunku. Corazón. Sí, corazón y cerebro en kichwa.

No me acuerdo. Entonces, este último nombre fue cambiado por los mismos niños y a más grandecitos , elemental, ellos son los que proponen y la escuela también es uno de los objetivos de escuchar a los niños.

**Fernanda C:** Exactamente.

**Lic. Tania G:** ¿De qué se trata el ambiente de aprendizaje? No es ninguna clase dirigida con los estudiantes, pero sí son mediante provocaciones que los profesores ponemos sobre las mesas o en el espacio del que está determinado para que los niños decidan a qué espacio quieren ir. Estos tienen que estar de acuerdo al proyecto que se esté viendo algún tema en especial para que los niños vengan y refuercen por sí solos los aprendizajes que se requieren. Eso es que queremos que los estudiantes, a base de las propuestas que tiene, de las provocaciones que tenemos como docentes, ellos vengan, interioricen a través del juego, a través de su manipulación, sin que uno como docente le estemos dirigiendo.

**Fernanda C:** Claro, perfecto. Muy amable, mi estimada licenciada. ¿Los ambientes de aprendizaje implementados han funcionado acorde a las expectativas iniciales o lo que usted recuerda?

**Lic. Tania G:** ¿los ambientes? Bueno, le comento que en la propuesta de la escuela manifiestan que se debe dar el ambiente de aprendizaje la mayor parte del tiempo y aquí en la escuela no lo hacemos. Es decir, en la propuesta está que los ambientes de aprendizaje y sea de libertad del niño que quiera acudir a este espacio desde el inicio de clases hasta el recreo y solo una o dos horas que se desenvuelva lo que es el currículo a nivel nacional de educación. Nosotros no lo hacemos así, nosotros lo hacemos al revés porque no se ha presentado, en primer lugar, espacio para la institución, no hay el espacio físico. En segundo lugar, según la necesidad de realidad de la localidad, no podíamos hacer. Entonces, le hemos ido actualizando y adecuando según la necesidad y la realidad de la institución. Por ejemplo, en la virtualidad el niño no podía escoger. Como dos veces nosotros tuvimos que hacer un grupo para brindar la atención, pero claro que rotaban. Todos los estudiantes llegaron en algún momento a mi espacio, que en ese tiempo yo daba psicomotricidad. Entonces, ahora cuando regresamos a la presencialidad, en esa época estaba de directivo la profe Miriam Montoya, entonces tuvimos solo una hora a la semana ambientes, 40 minutos a la semana, que no era nada, cuando la propuesta lo dice que es todo.

Entonces, ya digo, según viendo horarios y a de cuándo, la atención, nosotros se logró 40 minutos diarios a la semana. Y ahora los niños son los que buscan y ya están atrás. No dejan ni pasar el recreo que ya están, ya toque el parlante que ya quiero irme. Entonces, ya digo, ambientes que ellos escogieron. No se ha dado, como dice la propuesta, hemos ido mejorando, sí creo yo, de la virtualidad a venir. Aunque antes ha sido mucho mayor según escucho yo no estuve aquí, pero han sido docentes de la universidad que venían y indicaban y nos reforzaban cómo se tiene que hacer. Eso yo desconozco, pero escuchado. Entonces, no, ahora el ambiente se ha dado de manera según la realidad.

**Fernanda C:** Muchas gracias, ¿De qué forma son evaluados los ambientes de aprendizaje en cuanto a la obtención de conocimiento a través de los mismos para los estudiantes? ¿O simplemente no se evalúan?

**Lic: Tania G:** Más que a los estudiantes, se evalúa a los docentes en lo que es la sistematización de aprendizajes. Entonces, el momento que los niños ingresan aquí, como no es una hora dirigida por el docente, sino es provocada, el objetivo del docente es simplemente observar lo que hace el niño, escuchar y si es el caso de que necesita intervenir, se interviene, no sé yo, a una pelea, a una discusión, ahí se interviene, pero de ahí sí, guiarles, dirigirles, no. Los niños no. Y el docente, mientras observa, va colocando una fichita que nosotros tenemos, qué materiales puso para la provocación, ¿cuál fue el objetivo y los resultados, ¿cuántos niños asistieron, porque eso también nosotros evaluamos si un docente tiene 20, 25 y uno tiene 5, ¿qué es lo que está fallando? Más estamos al docente la evaluación y a los niños se ve el resultado, porque en clases se ve. Y más que todo, ¿por qué prefieren más esta aula que otras? ¿Por qué un ambiente que otro? El ambiente de arte, de atelier, es el más cotizado. Es el más cotizado. Entonces, ahí más evaluamos al docente en la ficha de sistematización.

**Fernanda C:** Muchas gracias. ¿Cree usted que los ambientes de aprendizaje proporcionan las habilidades requeridas a los estudiantes?

**Lic. Tania G:** Yo creo que sí, pero que nos falta bastante, porque no todos los docentes somos responsables en darlas o en preparar materiales o en meter provocaciones. Entonces, si es que como docentes me responsabilizo y aplico, como dice la propuesta, ¿crees que nosotros tuviéramos unos niños?

**Fernanda C:** Brillantes. **Lic. Tania G:** Brillantes. A pesar de que, ya digo, no es una actividad dirigida, el número de estudiantes también no nos... Es mucha, la oferta que vienen acá es mucho, pero... Y los casos de niños especiales, entonces nosotros sí tenemos que estar... Bastantes. Sí, se nos dificulta mucho la atención, pero ya digo, si es que nosotros propusiéramos y trabajáramos como lo dice, sería genial.

**Fernanda C:** Funcionaría excelente.

**Lic. Tania G:** Sí.

**Fernanda C:** Perfecto. A ver, mi querida licenciada, ¿de qué forma usted monitorea los planes de los diferentes profesores a cargo de los ambientes de aprendizaje para obtener los resultados requeridos de la implementación de ambientes.

**Lic. Tania G:** En base a la misma hojita de sistematización Fernandita. En la hoja de sistematización como directivo del establecimiento yo he recibido, he revisado, pero aquí quien debería realmente como supervisar y guiar es la coordinadora o la pareja administrativa como directivo no, ósea coordinadora y directora y actualmente recién estamos contando con las dos personas por falta de convenio porque no había. O a veces estaba la coordinadora en mayor parte del directivo, pero la propuesta en sí nace de la universidad.

**Fernanda C:** Ya mi licen. Y la última pregunta ¿Cree usted necesario que en los diferentes ambientes de aprendizaje se sume la implementación de actividades para reforzar el vocabulario de palabras en inglés mediante el arte para el desarrollo de los estudiantes?

**Lic. Tania G:** Repítame por favor



**Fernanda C:** No se preocupe mi licen. ¿Cree usted necesario que en los diferentes ambientes de aprendizaje se sume la implementación de actividades para reforzar el vocabulario de palabras en inglés mediante el arte para el desarrollo de los estudiantes?

**Lic. Tania G:** Claro que sí. Es más nosotros lo hacemos, lo hace la profe Wendy tiene esa facilidad, conoce del idioma, no es especialista pero conoce, conoce bastante, el profe Danilo también, ósea nosotros manejamos también de manera interdisciplinaria y si es que tengo que meter el kichwa, el inglés, me da esa facilidad el ambiente de Atelier, aprovechar, ahí en horas clase que lo hacemos así, porque no en éste ambiente. Sea con señaléticas, con dirección, sea de manera verbal, estaríamos reforzando un aprendizaje que ahora es muy necesario para los estudiantes.

**Fernanda C:** A eso vamos. Justamente por lo que la lengua extranjera está abriendo demasiadas puertas y creo que todo va en base a la primera enseñanza del inglés a los niños, porque desde ahí ellos van a aprender si es que quieren realmente, o si les va a gustar el idioma, o simplemente lo dejan de lado y comienzan a verlo como algo tedioso.

Eso sería toda mi estimada licenciada, le agradezco bastante por su participación, por su apoyo también y por su disponibilidad, sobre todo.

**Lic. Tania G:** Fernandita ya sabe a las órdenes, espero que le sirva éste diagnóstico, lo que saque de aquí, le sirva todo, todo, por el bienestar de nuestro estudiantes.

**Fernanda C:** Por supuesto que si, por ellos y para ellos. Muchísimas gracias licenciada.

## **Appendix 11**

### **Schedules (6 in total)**

**Topic 1:** The days of the week.

#### **Objectives:**

- To reinforce English input through chants in the “Astonished” learning environment through exploration and free management of initial material.
  
- Learners will be able to experience and connect actions with words to enhance the EFL vocabulary and have an accurate learning process through chants.
  
- To allow students to express themselves and develop EFL vocabulary inside a learning environment.

<b>Time</b>	<b>Stage Aim</b>	<b>Teacher activity (Procedure)</b>	<b>Student activity (Procedure)</b>	<b>Resources (specific resources for each activity)</b>	<b>Focus (teacher- students interaction)</b>
<b>10 min</b>	Exploratory part	<p>Give the instruction about the activity.</p> <p>Teacher will put some calendars on the tables and neon highlighters.</p> <p>Teacher will allow students to explore and use the material presented in the way they want.</p>	<p>Students explore and use the calendar in the way they feel comfortable.</p> <p>They can draw on it, paint the draws, among others.</p>	<p>calendars</p> <p>Neon highlighters</p>	<b>Ss-Ss</b>

5 min	Input: Chant	<p>Teacher will sing a chant in front of the students and will do the actions with her body allowing students to copy her moves and combine with the song.</p> <p>Monday (clap), Tuesday (clap, clap), Wednesday (foot strike), Thursday (double foot strike).</p> <p>Monday (clap), Tuesday (clap, clap), Wednesday (foot strike),</p>	Students will follow the teacher's actions and sing the chant.	chant	T-Ss
-------	-----------------	---	--	-------	------

		Thursday (double foot strike).			
		Monday (clap), Tuesday (clap, clap), Wednesday (foot strike), Thursday (double foot strike).			
		Friday (jump), Saturday (spin), Sun...day (double jump).			

<b>10min</b>	Linking part	<p>Teacher will use a giant cardboard with the days of the week.</p> <p>She will explain the days with the previous actions.</p> <p>Ex:</p> <p>Monday(clap)</p> <p>Tuesday (clap, clap)</p>	<p>Students relate the actions with the word and do the same actions when the teacher present them.</p>	<p>Giant cardboard chant</p>	T-Ss
--------------	--------------	---	---	------------------------------	------

		Wednesday (foot strike)			
--	--	----------------------------	--	--	--

<p><b>15</b> <b>min</b></p>	<p>Production</p>	<p>The teacher will use the giant cardboard to ask them to participate and select the day that teacher says accompanied with the action.</p> <p>Ex:</p> <p>Please, student (x) touch in the cardboard the day of the week called “Monday”</p> <p>Teacher will give instant feedback about the word and the action. In this way, the child will</p>	<p>Students will go to the giant cardboard and will touch it and if the answer is right, he/she will win a sticker of a star.</p>	<p>Giant cardboard</p> <p>Sticker of star</p>	<p><b>T-Ss</b></p>
---------------------------------	-------------------	--	---	---	--------------------



		<p>be able to remember one action with one word.</p> <p>The teacher will give a star to the student to motivate, and the teacher will try to give a star sticker to everyone.</p>			
--	--	---	--	--	--

## Appendix 12

### Topic 2: Circus Show-Animals

#### Objectives:

- To reinforce English input through chants in the “Astonished” learning environment through exploration and free management of initial material.
- Learners will be able to experience and connect actions with words to enhance the EFL vocabulary and have an accurate learning process through chants.
- To allow students to express themselves and develop EFL vocabulary inside a learning environment.

<b>Time</b>	<b>Stage Aim</b>	<b>Teacher activity (Procedure)</b>	<b>Student activity (Procedure)</b>	<b>Resources (specific resources for each activity)</b>	<b>Focus (teacher-students interaction)</b>
<b>10 min</b>	Exploratory part	Teacher will share a piece of cardboard to each student.  The teacher will ask them to draw	Students will draw themselves as a circus' showman in a piece of cardboard.	<ul style="list-style-type: none"> <li>· 34 pieces of cardboard</li> <li>· Pencils</li> </ul>	<b>Ss-Ss</b>

		themselves as a circus' showman.			
--	--	-------------------------------------	--	--	--

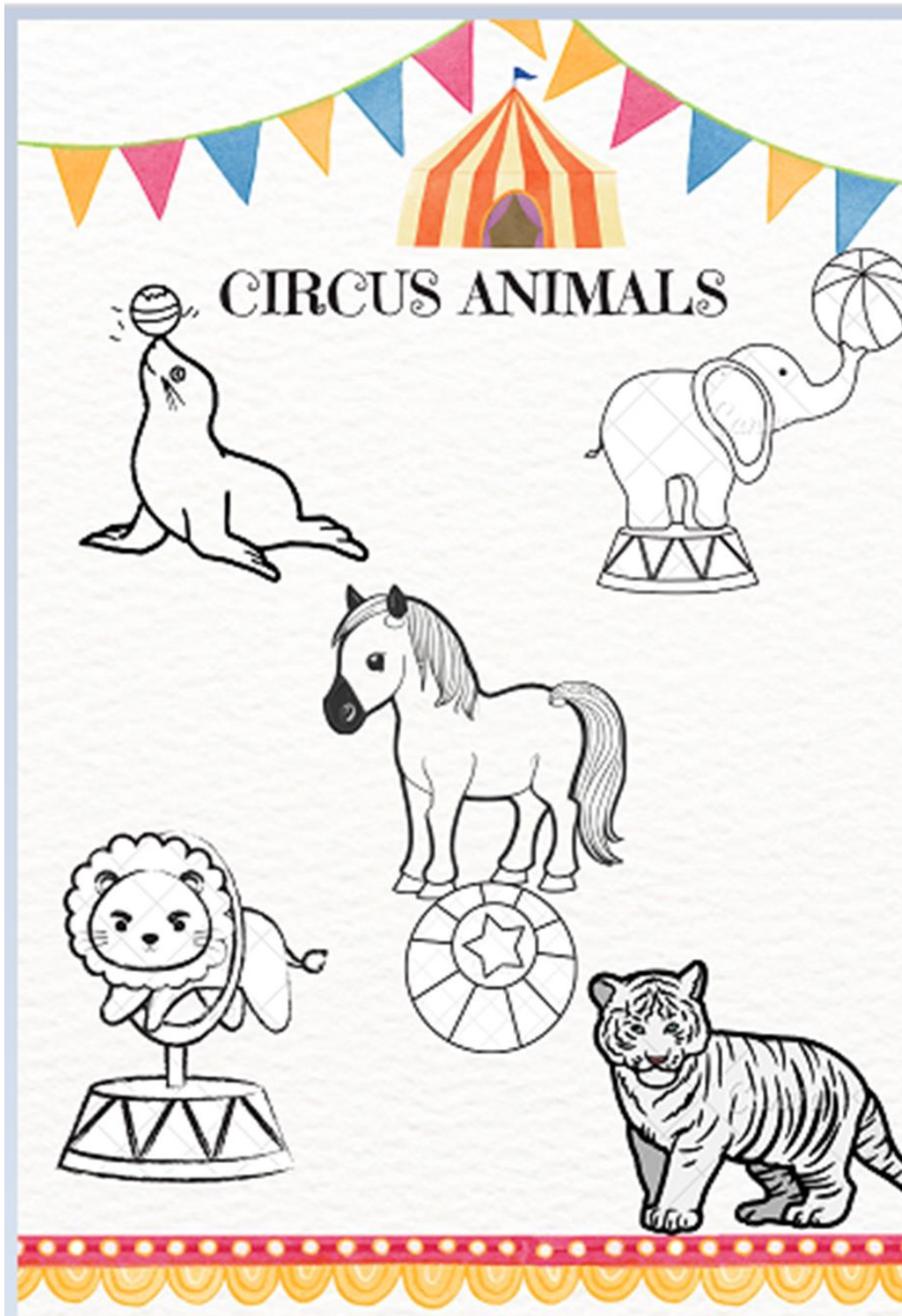
<p><b>10 min</b></p>	<p>Input: Chant</p>	<p>Teacher will present the circus animals using flashcards and dressed with a showman costume. (5 min)</p> <p>Teacher will sing a chant in front of the students and will do the actions with her body allowing students to copy her moves and combine with the song. (5 min)</p> <p>Chant:</p>	<p>Students will listen to the chant and sing.</p> <p>Students will repeat the chant and the actions that the teacher does.</p>	<ul style="list-style-type: none"> <li>· Chant</li> <li>· Showman costume</li> <li>· Animals' flashcards</li> </ul>	<p><b>T-Ss</b></p>
----------------------	-------------------------	--	---	---	--------------------

		<p>Circus, circus, circus show.</p> <p>I will introduce my animals to you.</p> <p>Elephant (clap) Tiger (clap, clap) Horse (clap, clap, clap) Seal (clap, clap, clap, clap) Lion (clap, clap, clap, clap, clap)</p> <p>Circus, circus, circus show.</p> <p>One, two, three, go!</p>			
--	--	---	--	--	--

<b>10 min</b>	Linking part	The teacher will select randomly a child to come to the front and wear the showman's costume to present his/her favorite circus animal.	The student will wear the showman's costume, they will select an animal and present the animal as if they were in the circus.	<ul style="list-style-type: none"> <li>· Showman costume</li> <li>· Animals' flashcards</li> </ul>	<b>T-Ss</b>
<b>10 min</b>	Production	<p>The teacher will share a worksheet to the children with all the circus' animals.</p> <p>The teacher will say aloud the vocabulary of each animal and the students will paint the animal</p>	Students will paint the correct animal according to the teacher's instruction.	<ul style="list-style-type: none"> <li>· Worksheets</li> <li>· Markers</li> </ul>	<b>T-Ss</b>

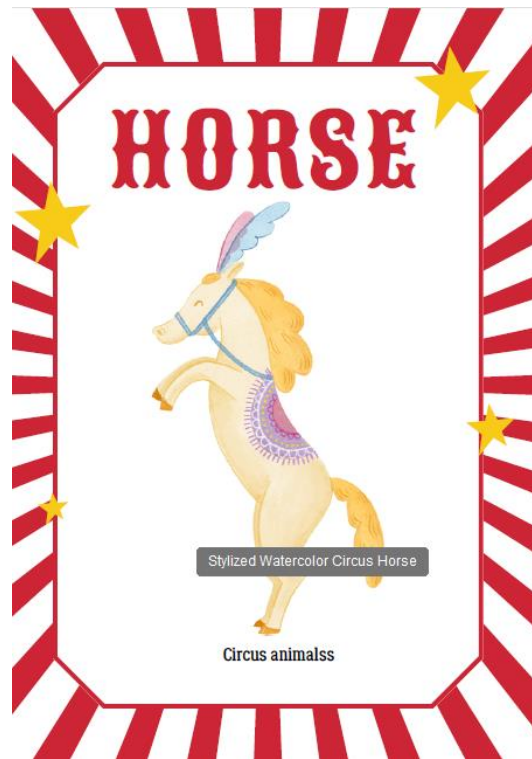
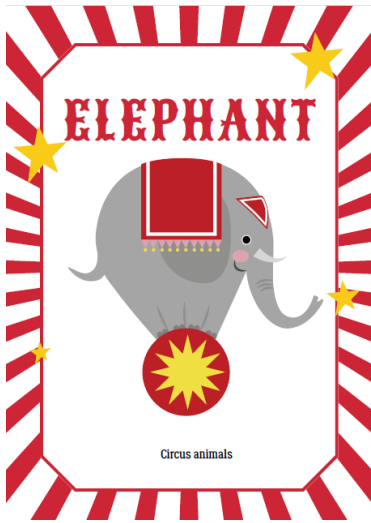
		that the teacher pronounced.			
--	--	------------------------------	--	--	--

**Worksheet**





Flashcards



## Appendix 13

### Topic 3: Home sweet home: My family

#### Objectives:

- To reinforce English input through chants in the “Astonished” learning environment through exploration and free management of initial material.
- Learners will be able to experience and connect actions with words to enhance the EFL vocabulary and have an accurate learning process through chants.
- To allow students to express themselves and develop EFL vocabulary inside a learning environment.

<b>Time</b>	<b>Stage Aim</b>	<b>Teacher activity (Procedure)</b>	<b>Student activity (Procedure)</b>	<b>Resources (specific resources for each activity)</b>	<b>Focus (teacher- students interaction)</b>

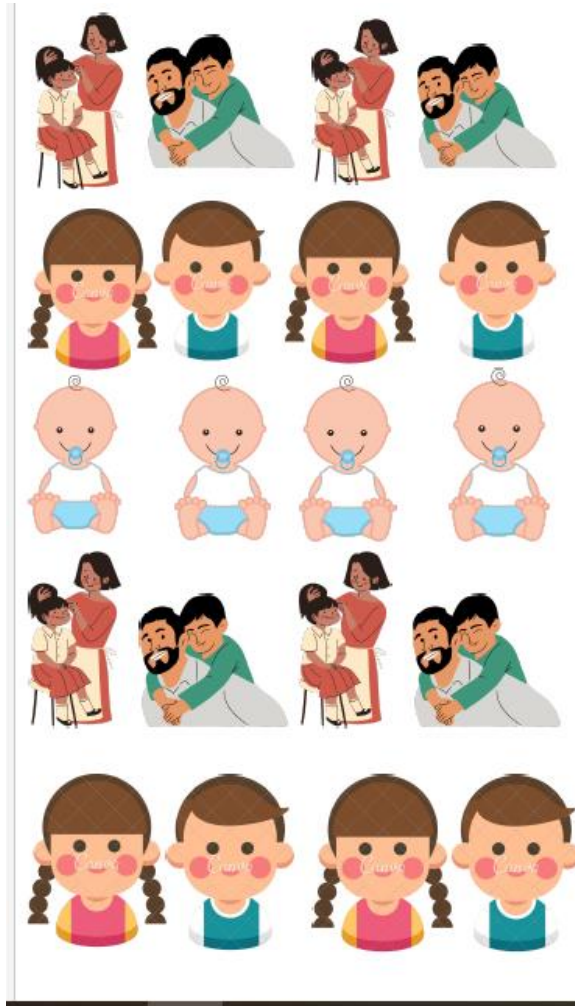
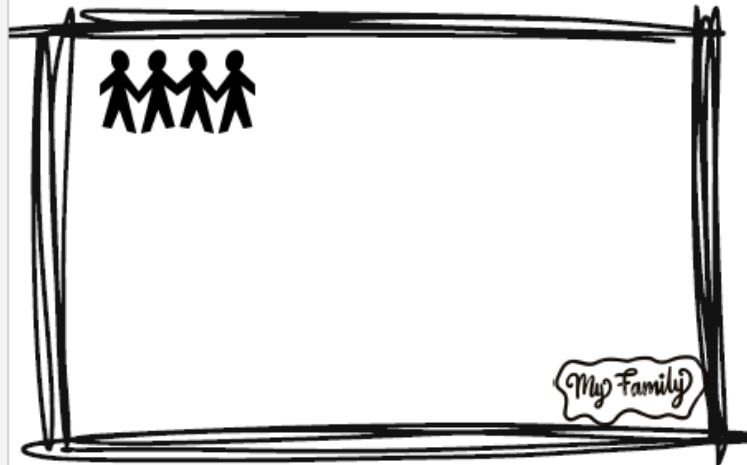
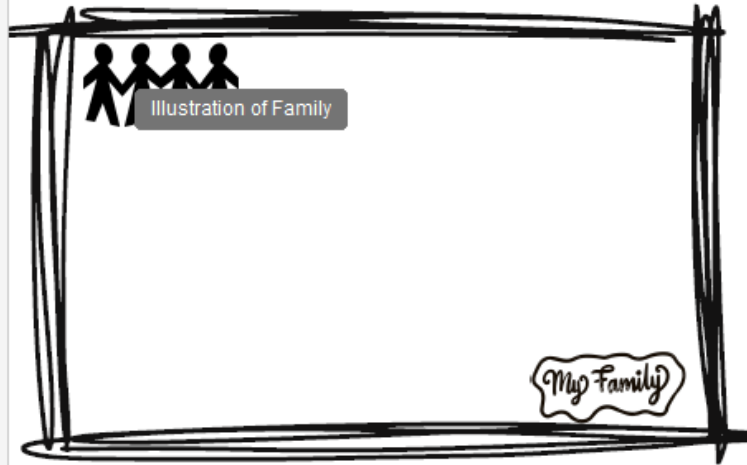
10 min	Exploratory part	<p>Teacher will share a piece of paper to each student.</p> <p>The teacher will collocate different family members cuttings and stickers on the light table.</p>	<p>Students will select their favorite family member, to paste with glue in the piece paper and then the students will decorate with some stickers</p>	<ul style="list-style-type: none"> <li>· 34 pieces of paper.</li> <li>· Glue</li> <li>· Family members' cuttings</li> </ul>	Ss-Ss
-----------	---------------------	--	--	---	-------

10 min	Input: Chant	<p>Teacher will present the members of the family with puppets (mother, father, brother, sister, baby) (5 min)</p> <p>Teacher will sing a chant in front of the students and will do the actions with her body allowing students to copy her moves and combine with the song. The teacher will have one puppet on one hand and will do</p>	<p>Students will listen to the chant and sing.</p> <p>Students will repeat the chant and the actions that the teacher does.</p>	<ul style="list-style-type: none"> <li>· Chant</li> <li>· Puppets</li> <li>· Animals' flashcards</li> </ul>	T-Ss
-----------	-----------------	--	---	---	------

		<p>the action with the other hand. (5 min)</p> <p><b>Chant:</b></p> <p>Hello, hello, hello mother (<b>moving the hands</b>)</p> <p>Hello, hello, hello, father <b>(Raising the hands)</b></p> <p>Hello, hello, hello, brother <b>(Moving the hands)</b></p> <p>Hello, hello, hello sister <b>(Raising the hands)</b></p> <p>Hello, hello, hello baby <b>(clapping)</b></p>			
--	--	--	--	--	--

		I love my family!			
--	--	-------------------	--	--	--

10 min	Linking part	The teacher will select randomly two children to use a puppet and tell everyone which family member is it and the name of their real family member according to what they selected.	The student will use a puppet to tell everyone the family member and the name of this member according to the real context in their home.	· Puppets	T-Ss
10 min	Production	The teacher will share small pieces of cardboard to each student and plasticine.	Students will mold with the plasticine their favorite family member.	· Plasticine · Small cardboard	T-Ss





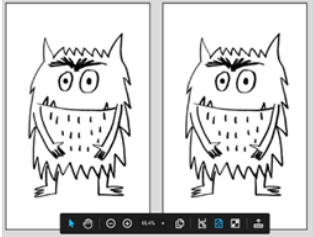
## Appendix 14

### Topic 4: Neon colors: The color monster

#### Objectives:

- To reinforce English input through chants in the “Astonished” learning environment through exploration and free management of initial material.
- Learners will be able to experience and connect actions with words to enhance the EFL vocabulary and have an accurate learning process through chants.
- To allow students to express themselves and develop EFL vocabulary inside a learning environment.

<b>Time</b>	<b>Stage Aim</b>	<b>Teacher activity (Procedure)</b>	<b>Student activity (Procedure)</b>	<b>Resources (specific resources for each activity)</b>	<b>Focus (teacher- students interaction)</b>

10 min	Exploratory part	<p>Teacher will share a worksheet of “the color monster” to each student.</p> <p>The teacher will give to each student crepe paper scraps of neon colors.</p> 	Students will use the scraps of neon colors to make small balls to paste on the “the color monster”.	<ul style="list-style-type: none"> <li>· 34 worksheets</li> <li>· Glue</li> <li>· crepe paper scraps of neon colors</li> </ul>	Ss-Ss
-----------	---------------------	---	--	--	-------

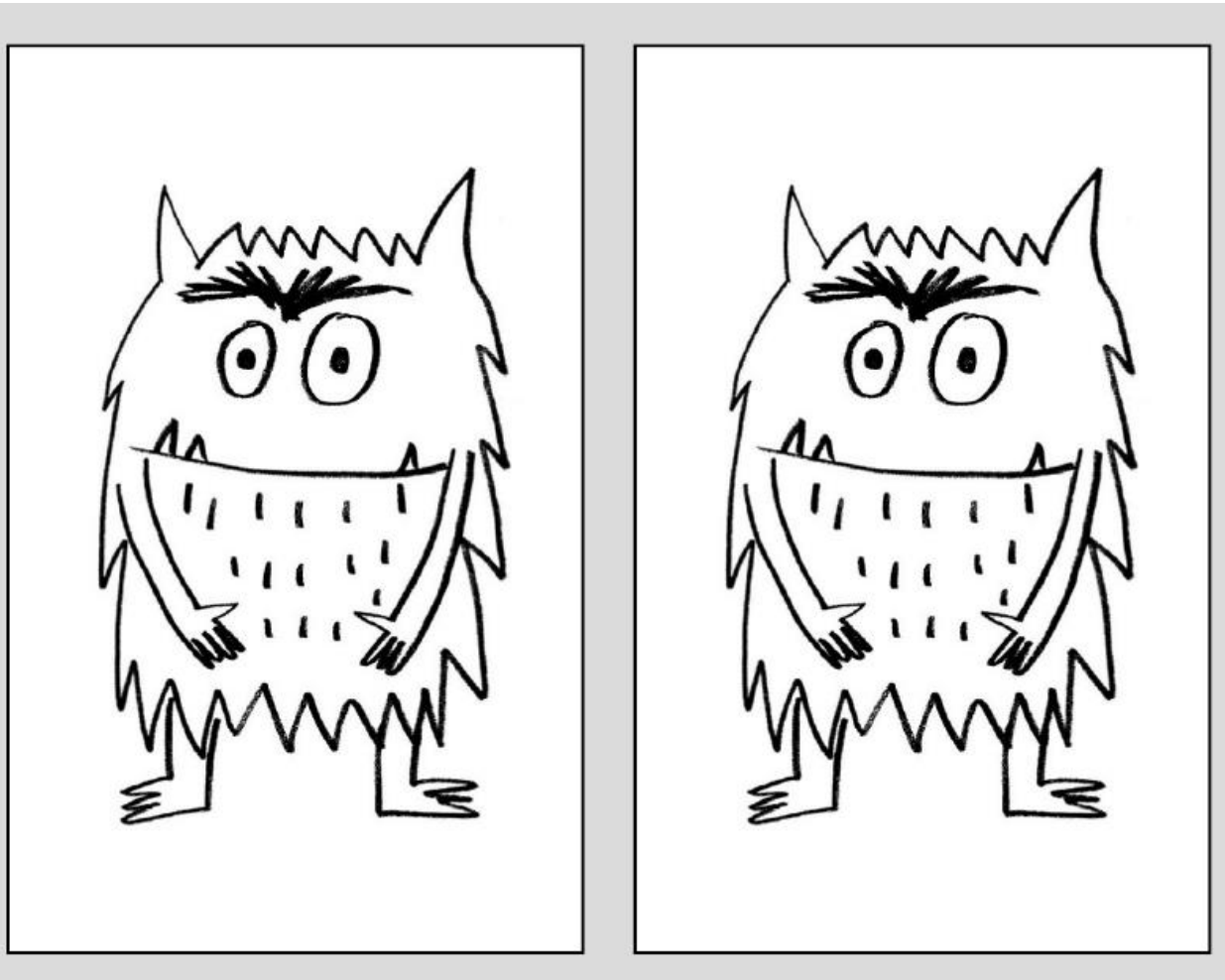
10 min	Input: Chant	<p>Teacher will present the colors with a main character called “the color monster” which is a teddy bear (5 min)</p> <p>Teacher will sing a chant in front of the students and will do the actions with her body allowing students to copy her moves and combine with the song. The teacher will have one puppet on one hand and will do the action with the other hand. (5 min)</p> <p><b>Chant: (5 min)</b></p>	<p>Students will listen to the chant and sing.</p> <p>Students will repeat the chant and the actions that the teacher does.</p>	<ul style="list-style-type: none"> <li>· Chant</li> <li>· The color monster teddy bear</li> <li>· Teacher’s costume</li> </ul>	T-Ss
-----------	-----------------	--	---	--	------

		<p>I am yellow, yellow, yellow, yellow <b>(showing the yellow plastic paper figure)</b></p> <p>I am pink, pink, pink, pink ( <b>showing the pink plastic paper figure)</b></p> <p>I am green, green, green, green <b>(showing the green plastic paper figure)</b></p> <p>I am orange, orange, orange, orange <b>(showing the orange plastic paper figure)</b></p> <p>I am blue,</p>			
--	--	---	--	--	--

		blue, blue, blue  <b>(showing the blue plastic paper figure)</b>			
--	--	--	--	--	--

10 min	Linking part	<p>The teacher will spread all over the table various fomix squares of the different colors previously presented.</p> <p>The teacher will place a dish on the center of the two tables.</p> <p>The teacher will elicit children to feed “the color monster” with the colors that she will say aloud.</p>	<p>The student will hear the teacher color and will select the correct color to feed to “the color monster”.</p>	<ul style="list-style-type: none"> <li>· The color monster teddy bear</li> <li>· Fomix squares</li> <li>· 2 dishes</li> </ul>	T-Ss
10 min	Production	<p>The teacher will ask to different students how to say the color in English.</p> <p>If the student gets the answer the teacher will give to her/him a balloon.</p>	<p>Students will answer correctly.</p> <p>Students will enjoy the balloon’s party.</p>	<ul style="list-style-type: none"> <li>· Color balloons</li> </ul>	T-Ss

		It will be a balloon's party and every child will play with the balloons.			
--	--	---	--	--	--





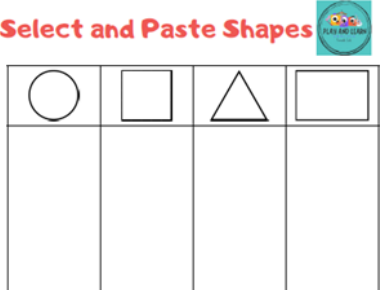
## Appendix 15

### Topic 5: Shapes in my face

#### Objectives:

- To reinforce English input through chants in the “Astonished” learning environment through exploration and free management of initial material.
- Learners will be able to experience and connect actions with words to enhance the EFL vocabulary and have an accurate learning process through chants.
- To allow students to express themselves and develop EFL vocabulary inside a learning environment.

<b>Time</b>	<b>Stage</b>	<b>Teacher activity (Procedure)</b>	<b>Student activity (Procedure)</b>	<b>Resources (specific resources for each activity)</b>	<b>Focus (teacher-students interaction)</b>

10 min	Explorator y part	<p>Teacher will share worksheets to each student with the images of shapes.</p> <p>The teacher will put one mystery box in each light table, that contains different cuttings of shapes inside.</p> <p>The teacher will give instructions about select the correct shape and paste in the correct place in the worksheet.</p> 	Students insert their hands an take out some cuttings and place them in the correct place.	<ul style="list-style-type: none"> <li>· 34 worksheets</li> <li>· Glue</li> <li>· scraps of shapes</li> </ul>	Ss-Ss
-----------	----------------------	---	---	---	-------

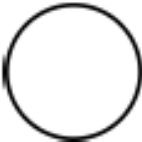



10 min	Input: Chant	<p>Teacher will present the shapes using cardboard shapes. (5 min)</p> <p>Teacher will sing a chant in front of the students and will do the actions with her body allowing students to copy her moves and combine with the song. The teacher will have one puppet on one hand and will do the action with the other hand. (5 min)</p> <p><b>Chant: (5 min)</b></p> <p>One circle up in the air, circle, circle, everywhere <b>(doing circles in the air with the fingers)</b></p>	<p>Students will listen to the chant and sing.</p> <p>Students will repeat the chant and the actions that the teacher does.</p>	<ul style="list-style-type: none"> <li>· Chant</li> <li>· Shapes of cardboard</li> </ul>	T-Ss
-----------	-----------------	--	---	--	------

		<p>One rectangle up in the air, rectangle, rectangle, everywhere (<b>doing rectangles in front with the fingers</b>).</p> <p>One square up in the air, square, square, everywhere (<b>doing a squares in front with the fingers</b>)</p> <p>One triangle up in the air, triangle triangle everywhere (<b>doing triangles in front with the fingers</b>)</p> <p>One heart up in the air</p>			
--	--	--	--	--	--





		<p>heart, heart, everywhere</p> <p><b>(doing a heart shape with the hands and moving them)</b></p> <p>I love you!</p>			
--	--	---	--	--	--

10 min	Linking part	<p>The teacher will put two giant cardboard faces in front of the two tables and will create a mini contest for the children.</p> <p>The teacher will say aloud the name of a shape and one child of each table will run to place the correct shape in the face.</p>	<p>The students will place the correct shape on the giant cardboard face.</p>	<ul style="list-style-type: none"> <li>· Two giant cardboard faces</li> <li>· Cuttings of shapes</li> </ul>	T-Ss
10 min	Production	<p>The teacher will use face painting to call to each student and ask them for the shape they want to be painted in their faces in English.</p> <p>The teacher proceeds to paint the shape on the child's face.</p>	<p>Students will answer correctly, and will receive a shape painting on their faces.</p>	<ul style="list-style-type: none"> <li>· Face paintings</li> </ul>	T-Ss

**Select and Paste Shapes**

**Select and Paste Shapes**

## Appendix 16

### Topic 6: The party of the numbers

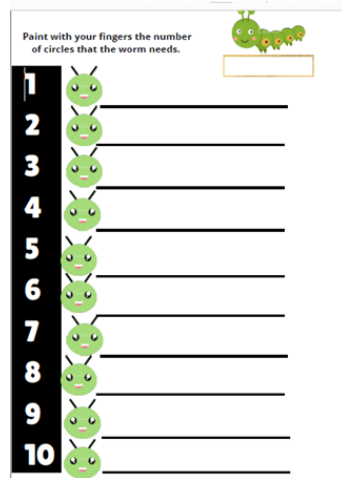
#### Objectives:

- To reinforce English input through chants in the “Astonished” learning environment through exploration and free management of initial material.
- Learners will be able to experience and connect actions with words to enhance the EFL vocabulary and have an accurate learning process through chants.
- To allow students to express themselves and develop EFL vocabulary inside a learning environment.

<b>Time</b>	<b>Stage</b>	<b>Teacher activity (Procedure)</b>	<b>Student activity (Procedure)</b>	<b>Resources (specific resources for each activity)</b>	<b>Focus (teacher-students interaction)</b>



10 min	Explorator y part	<p>Teacher will share worksheets to each student, with the numbers from 1 to 10.</p> <p>The teacher will give instructions about the procedure for painting the worksheet.</p>	<p>Students will use their fingers to paint using watercolors the correct numbers of circles according to the worksheet.</p>	<ul style="list-style-type: none"> <li>· 34 worksheets</li> <li>· watercolor s</li> </ul>	Ss-Ss
-----------	----------------------	--	--	---	-------




10 min	Input: Chant	<p>Teacher will sing a chant in front of the students and will do the actions with her body allowing students to copy her moves and combine with the song.</p> <p>The teacher will use a speaker for sharing audio for dancing with students.</p> <p><b>Chant:</b></p> <p>(moving with the music)</p> <p>Stop! (everyone freezes)</p> <p>One, two, three (</p> <p><b>Counting with the fingers)</b></p>	<p>Students will listen to the chant and sing.</p> <p>Students will repeat the chant and the actions that the teacher does.</p>	<ul style="list-style-type: none"> <li>· Chant</li> <li>· Speaker</li> </ul>	T-Ss
-----------	-----------------	---	---	--	------











		<p>Look at me (<b>signing themselves</b>)</p> <p>Four, five, six</p> <p>everyone mix (<b>children mix among them</b>)</p> <p>seven, eight, nine</p> <p>this is mine (<b>touching their chests</b>)</p> <p>and ten</p> <p>This is the end.</p>			
--	--	---	--	--	--

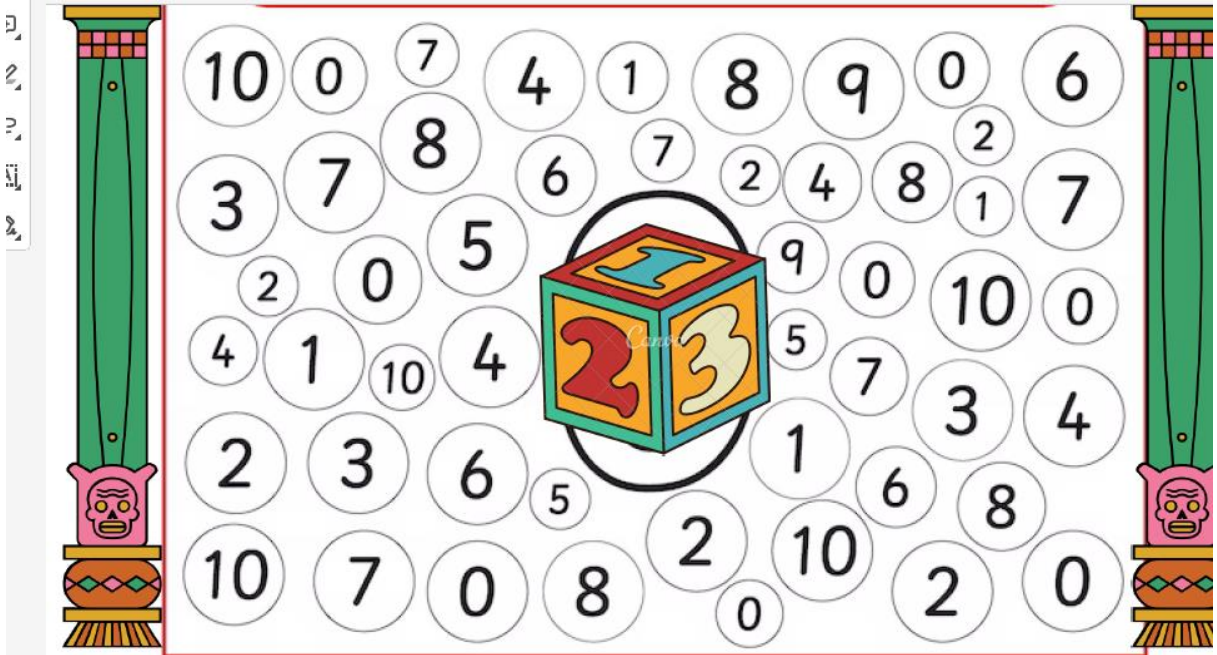
--	--	--	--	--	--

10 min	Linking part	The teacher gives to each student a dish with flour.  The teacher will give to everyone, different plastic numbers.	The students will use their fingers to follow the same pattern as the plastic number and do the number on the flour.	<ul style="list-style-type: none"> <li>· Flour</li> <li>· Dishes</li> <li>· Plastic numbers</li> </ul>	T-Ss
10 min	Production	The teacher will use a giant cardboard with the numbers from 1 to ten and will ask the students randomly about painting the correct number with watercolors.	Students will go to the giant cardboard and paint the number that the teacher wants.	<ul style="list-style-type: none"> <li>· Giant cardboard</li> <li>· Watercolor s</li> <li>· tape</li> </ul>	T-Ss

Paint with your fingers the number of circles that the worm needs.



1		_____
2		_____
3		_____
4		_____
5		_____
6		_____
7		_____
8		_____
9		_____
10		_____



Number search puzzle featuring a central block with numbers 1, 2, and 3. The block is surrounded by a grid of circles containing various numbers from 0 to 10.

## Appendix 17

### Descriptive notes

Plan/ observe part- Action research

Plan/ observe part- Action research

TEMPLATE FOR TAKING DESCRIPTIVE FIELD NOTES	
<p><b>Date:</b> Tuesday, the 9<sup>th</sup> of May, 2023 Group 1 Wednesday, the 10<sup>th</sup> of May, 2023 Group 2</p> <p><b>School:</b> Escuelita de Educación Básica de Innovación UNAE</p> <p><b>Topic:</b> The days of the week</p> <p><b>Participants:</b> year one Primary (34 students)</p> <p><b>Length of Observation: (1 hour): (20 minutes)</b>  <b>Group 1:</b> 40 min  <b>Group 2:</b> 40 min</p>	
<p><b>Group 1. (17 students)</b></p> <p><b>Skills developed:</b> Listening, speaking, writing</p> <p><b>Vocabulary words:</b> Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.</p> <p><b>Learning environment management:</b> At the beginning was difficult to catch The children attention.</p> <p><b>Active participation:</b> When the chant started, the children were engaged immediately.</p> <p>Some children did not like sharing the same paper for working in duos. The liked a lot the neon colors markers. They did not like to receive the color that I gave to them, they wanted to select the color that they wanted. I tried to use as much as possible English, for instance, when I asked them in English: what color do you want? they answered me: Teacher, I want the red one or the blue one. So, they recognized some colors and practice them at the same time.</p> <p>Children love when I turn off the light and use flashlights to illuminate the</p>	<p><b>Input:</b> Chant</p>

worksheets with the neon colors on them.

Children usually are all the time into small clashes with their classmates, but with a calm phrase I sent them back to continue working.

When I told them how much time they have to finish the worksheet, they did not hurry. It took too much time to keep everything in its place again

(Markers and worksheets).

I needed to move the lights table for allowing them to have more space for the actions of the chant, which resulted a good idea.

The idea of placing myself in a higher position than them, helped to get their attention in order to prepare them for the introduction of the first artistic chant. First, they were distant from me, but as the chant progressed, they began to build more confidence and approached me.

The children learned the chant fast and remembered the actions at the third time I taught the chant.

Me as a model of the actions, allowed them to follow me and remember the actions.

When I asked who wants to participate, they did not hesitate to take his hand at once. The kids recognized the sound of the word and the action, but the writing part of relating the word and the pronunciation was a little bit complicated to recognize for them. Anyways, the rest of the group remembered the action and helped the kid in front to remember the word.

The reward for the participation motivated them (star's sticker). (19.55 min)

The children were engaged and waiting for their turn to participate. They were happy to receive the sticker of the star. Sometimes, I needed to do the chant again, in order to make them remember the word.

At the end everyone wanted a star, it was a little bit difficult because they crowded around me. But they were excited about it, so I decided to give them all a star.

At the end in the feedback, they said aloud the day of the weeks and remembered the actions. Maria Sol were a little bit distracted at the end, she just stayed quiet and then returned back to the action.



<p><b>Group 2. (17 students)</b></p> <p><b>Skills developed:</b> Listening, speaking, writing</p> <p><b>Vocabulary words:</b> Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.</p> <p><b>Learning environment management:</b> At the beginning was difficult to catch The children attention.</p> <p><b>Active participation:</b> When the chant started, the children were engaged immediately.</p> <p>ICQ questions aided to aware them to do the things. This group understand in a better way the fact of sharing with their classmates the worksheet. But two of them complain about the fact of sharing the same worksheet.</p> <p>Children answered the colors in English when I was sharing the neon markers. The children were engaged with the worksheets.</p> <p>Children wanted a specific color, so sometimes was difficult to accomplish what They wanted to. For example, all the girls wanted the color pink, except two of them. Isabella did not obtain her favorite color, so she was upset, she started walking a around the class. But I talked to her and she went back to work. Children were excited about turning off the lights.</p> <p>Isabella helped me to take the markers back into the box. Children did not want to put the markers back, they wanted to continue using them. They use phrases such as “I did not finish” or “I want to continue doing it”.</p> <p>When I turned the lights off and used the flashlights, they loved to see their works and explained it to me. I had to took the worksheet of the tables to make them understand that the activity finished. I moved to a higher part of the learning environment so that the children could better visualize the movements. The children followed the pre-chant instructions satisfactorily.</p> <p>At the beginning of the chant, the children saw me doing the actions and just followed me. After at the moment I asked them to repeat the chant the immediately followed me, sang and did the actions following the rhythm.</p> <p>They sang the chant, did the actions in a satisfactory way.</p> <p>I had to explain the activity of “tingo, tingo, tango” twice, because they never heard</p>	<p><b>Input:</b> Chant</p>
--	----------------------------

<p>about it. They enjoyed the activity. But they were distracted a little bit when I was doing the cardboard activity.</p> <p>I had to do the chant again in order to make them remember the days of the week. The stickers that I used as a reward motivate them to participate. Also, the general motivation. Some children said aloud “please teacher I want to pass to the cardboard”.</p> <p>The children were engaged and did the actions that I did as feedback, but some of them got distracted at the end of the days.</p> <p>The children remembered the days and most of the actions in a satisfactory way.</p> <p>It was difficult for them to read the days of the week on the cardboard, but they related the actions of the chant with the letters and it helped to recognize them.</p> <p>At the end I repeated the chant again to verify if they remember it, they did it satisfactory.</p> <p>Camilo who is a special needs boy, participated and was so happy with the stickers of Stars that I used as reward.</p>	
<p><b>Extra details Group 1:</b></p> <p>90% engaged in the class.</p>	
<p><b>Extra details Group 2:</b></p> <p>96% engaged in the class</p>	
<p><b>Words learned:</b> <b>Number: (7)</b></p>	

<ul style="list-style-type: none"><li>• <b>Monday</b></li><li>• <b>Tuesday</b></li><li>• <b>Wednesday</b></li><li>• <b>Thursday</b></li><li>• <b>Friday</b></li><li>• <b>Saturday</b></li><li>• <b>Sunday</b></li></ul>
<b>Extra vocabulary used:</b> <ul style="list-style-type: none"><li>• <b>Colors</b></li><li>• <b>Numbers</b></li></ul>
<b>Things to improve or key points to focus specifically.</b>
<b>Reinforce the collaborative work of the students.</b>
<b>Prepare more worksheets.</b>
<b>Order the stages in a better way.</b>
<b>Supervise that all children work.</b>

## Appendix 18

### Plan/ observe part- Action research

<b>TEMPLATE FOR TAKING DESCRIPTIVE FIELD NOTES</b>	
<p><b>Date:</b> Tuesday, the 23<sup>th</sup> of May, 2023 Group 1 Wednesday, the 24<sup>th</sup> of May, 2023 Group 2</p> <p><b>School:</b> Escuelita de Educación Básica de Innovación UNAE</p> <p><b>Topic:</b> Circus show</p> <p><b>Participants:</b> year one Primary (34 students)</p> <p><b>Length of Observation: (1 hour): (20 minutes)</b>  <b>Group 1:</b> 40 min  <b>Group 2:</b> 40 min</p>	
<p><b>Group 1. (17 students)</b></p> <p><b>Skills developed:</b> Listening, speaking,</p> <p><b>Vocabulary words:</b> Elephant, tiger, horse, seal, lion</p> <p><b>Learning environment management:</b> Children were engaged with the showman's costume.</p> <p><b>Active participation:</b> The whole session they were engaged.</p> <p>The initial chant “Hands on top, everybody stops” worked effectively. Some children do not know what is a showman, so I had to explain.</p> <p>I used time management to let them know about how much time they have for the activity.</p> <p>Children were engaged in the initial activity. Some of the finished and put the draw in the place designated.</p> <p>They loved to show me they drawings and I did the feedback to them with positive words, such as “Good job, it’s amazing, nice job”.</p> <p>When I put on my showman's costume the children were so happy and fascinated. They said phrases like “oh, wow, amazing”.</p> <p>They were living a circus in the learning environment.</p>	<p><b>Input:</b> Chant</p>

When I presented the flash card with the circus animals and asked them to repeat after me, they were totally engaged and repeated the vocabulary aloud.

The vocabulary that resulted a little bit difficult for them was seal “foca”.

When I presented the chant, they followed me and did the actions. They loved the clap aiding them to remember the animal.

When I gave the command to make the chant aloud the children did it in a satisfactory way. (10:32)

This time the “tingo, tingo, tango” activity resulted better, because they already know now how to do it.

Children loved to wear my showman's costume and the hat, they felt like in a real circus. After Karen's presentation everybody repeated the animal. The children recognized the vocabulary “tiger” and “lion” perfectly.

The children were participating actively and watching to the children that comes to the front to present the circus animal.

In the next activity I had to explain twice, the instruction because they wanted to start painting the worksheet immediately.

The listening part went well, because they recognize in the worksheet the “tiger” vocabulary and painted it. Some of them confused with the lion at the beginning. But after I used the flash card and the chant again, they recognized them.

(22:07) Here the children were totally engaged in the worksheet and recognized the “elephant”. They repeated aloud the word in English and enjoyed.

“Raise your hand” command helped to classroom management. Children still wanted to stay painting their animals, but the time for the learning environment was over.

They enjoyed a lot the class.

<p><b>Group 2. (17 students)</b></p> <p><b>Skills developed:</b> Listening, speaking</p> <p><b>Vocabulary words:</b> Elephant, tiger, horse, seal, lion</p> <p><b>Learning environment management:</b> Children were engaged with the showman's costume.</p> <p><b>Active participation:</b> The whole session they were engaged.</p> <p>“Hands on top” resulted in a good way to control the class. Some children have never gone to a circus, the rest know about the circus.</p> <p>Key words about circus and showman, helped them to do the activity an be engaged on it.</p> <p>Some of them needed more time for drawing, others finished quickly.</p> <p>The command “one, two, three” did not call their attention to much, so I proved with other one that worked better.</p> <p>Children reacted in the same way as the first group when they saw me with the showman 's costume. They were amazed and interested on what is going to happen.</p> <p>Children were actively participating in the presentation of the animals with the Flashcards. And they repeated the vocabulary after me.</p> <p>One teacher interrupted the class, it was not her fault but the class got distracted, because she wanted to talk about some show that she needs me to do for her. I tried to explain her fast, but I had to recover children 's attention.</p> <p>In the chant stage, they were participating actively and repeated the chant after me. They did the “claps” after each animal demonstrating that they were paying attention.</p> <p>They did the chant in a satisfactory way, despite the fact that in this session were a lot of distractors.</p> <p>Presentations were good, the children who went to the front recognized the vocabulary and said it aloud together with the rest of the class.</p> <p>In the next listening activity, I had to control the class using commands, because they had a lot of energy.</p> <p>Hence, they finished the activity in a satisfactory way and painted in the</p>	<p><b>Input:</b> Chant</p>
--	----------------------------

worksheet the animals I mentioned. They enjoyed a lot the activity and their favorite part was to put on the showman 's costume and present their circus animal.

### **Extra details Group 1:**

Children wanted different colors, so was difficult for me to make them understand that they need to work with the same color.

### **Extra details Group 2:**

Distractions and distractors

### **Words learned:**

**Number: (5)**

- lion
- tiger
- elephant
- Seal
- Horse

### **Extra vocabulary used:**

- Numbers
- Commands

### **Things to improve or key points to focus specifically.**

**Classroom management when there are distractors**

**Time management**

**Controlling the videorecord**

## Appendix 19

### Plan/ observe part- Action research

<b>TEMPLATE FOR TAKING DESCRIPTIVE FIELD NOTES</b>	
<p><b>Date: Monday, the 29<sup>th</sup> of May, 2023 Group 1</b>  <b>Tuesday, the 30<sup>th</sup> of May, 2023 Group 2</b></p> <p><b>School: Escuelita de Educación Básica de Innovación UNAE</b></p> <p><b>Topic: Home sweet home: My family</b></p> <p><b>Participants: year one Primary (34 students)</b></p> <p><b>Length of Observation: (1 hour): (20 minutes)</b>  <b>Group 1: 40 min</b>  <b>Group 2: 40 min</b></p>	
<p><b>Group 1. (17 students)</b></p> <p><b>Skills developed:</b> Listening, speaking</p> <p><b>Vocabulary words:</b> Mother, father, brother, sister, baby</p> <p><b>Learning environment management:</b> The space was the appropriate for developing the programmed activities.</p> <p><b>Active participation:</b> Participants were engaged using the different sources and materials presented to them.</p> <p>Children were engaged in the first activity because they like cuttings a lot. Some of them do not like sharing with others the cuttings, but after some advice and talk they started doing it.</p> <p>Children love the glue and the stickers that I gave to them. They started to calling me “teacher Fernanda”, what was really good, because they understand I am her teacher. Moreover, our trust ties are increasing.</p> <p>At the moment to share the stickers the children were very noisy, because they wanted more and more. But they understood and continue working.</p> <p>They are always showing me their draws and asking for feedback.</p> <p>Now, they understand when I count until ten as an instruction to give me their drawings.</p>	<p><b>Input: Chant</b></p>



“Hands on top” for classroom management works well.

They enjoyed a lot moving their puppets to say the family vocabulary.

Scarleth wanted a specific puppet, and she was a little bit upset, but I used some talk to explain her and she started to work again.

Classroom management was a little bit difficult because they wanted to play with the puppet.

So, I used the chocolate reward to motivate children and obtain their attention.

The chant was a little slow, but they followed my actions with the puppets.

As they recognized the rhythm and understood the pronunciation, the confidence with which they sang the chant increased.

They liked a lot the lights off, it increases their security to speak.

When I move from table to table to repeat the chant they perceive my expression closer and followed me back.

They sang the chant well and recognized the vocabulary.

In their free time for using the puppets some of them said “I am the father” or “I am the sister”. Allowing me to ask them what members of the family they learned. Most of them answer me with the vocabulary they learned in the chant.

I conducted a little assessment in each table and most of them remembered the vocabulary.

In the final activity they were happy to hear that I will give them clay. They listened my instruction carefully and wait in their seats until I gave them the clay.

(23:19) I asked them the colors in English according to the color of the clay that they wanted. They answered correctly.

Most of the girls wanted the pink color, I worked with them to show that every color is amazing.

Most of them did the member of the family and were engaged in the activity. Some of them needed my help to start doing the activity, but after my guidance

<p>they did by themselves.</p> <p>I asked which member of the family are you doing and they answered in English “my father”, “my mother”.</p> <p>Most of them told me the names of their family members, because the last activity was a gift that they will give to the member of the family they molded with the clay.</p>	
<p><b>Group 2. (17 students)</b></p> <p><b>Skills developed:</b> Listening, speaking</p> <p><b>Vocabulary words:</b> Mother, father, brother, sister, baby</p> <p><b>Learning environment management:</b> The space was the appropriate for developing the programmed activities.</p> <p><b>Active participation:</b> Participants were engaged using the different sources and materials presented to them.</p> <p>Children enjoyed the first activity and were engaged on it. They liked a lot the stickers.</p> <p>The class was very concentrated.</p> <p>Camilo asked a lot of questions and was very active in this class. They wanted different markers with different colors.</p> <p>Outside music noise was a little bit distracted for us.</p> <p>The input (chant) was a success, they sang the song very enthusiastic, and moved the puppets following my actions.</p> <p>For children was enjoyable that I go to each table and repeat the chant while I use the puppet and join their puppets in the center of the table.</p> <p>They felt excited to touch my puppet and repeat the vocabulary I told them.</p> <p>They loved the puppets. When I turned of the light the use the puppets to create a shadow theater.</p> <p>They counted with me until 3 for turning the lights on in English aloud.</p> <p>They practiced empathy when one girl felt bad.</p> <p>In the activity of the clay most girls wanted the pink again. They enjoyed the sensorial material a lot.</p>	<p><b>Input: Chant</b></p>

<p>Most of them developed the clay figure in a satisfactory way, some of them required that I show them how to create it.</p> <p>While they were doing the figure, we continue practicing the family member 's.</p> <p>When I asked them which member of the family were they molding, the majority answered the vocabulary words we learned.</p> <p>The enjoyed to take with them their final work to give to some member of their families, as it was the goal.</p>
<p><b>Extra details Group 1:</b></p> <p>Puppets require constant control, because they are accustomed to play with them at the moment to receive it.</p>
<p><b>Extra details Group 2:</b></p> <p>Exterior noises difficult a little at the moment to give instructions, especially if it is too strong.</p>
<p><b>Words learned:</b> <b>Number: (5)</b></p>
<ul style="list-style-type: none"> <li>• Mother</li> <li>• Father</li> <li>• Sister</li> <li>• Brother</li> <li>• Baby</li> </ul>
<p><b>Extra vocabulary used:</b></p> <ul style="list-style-type: none"> <li>• Commands</li> <li>• Numbers</li> </ul>
<p><b>Things to improve or key points to focus specifically.</b></p>
<p><b>Exterior noises</b></p>
<p><b>Video recording</b></p>
<p><b>Use of sources and material</b></p>

## Appendix 20

### Plan/ observe part- Action research

<b>TEMPLATE FOR TAKING DESCRIPTIVE FIELD NOTES</b>	
<p><b>Date: Wednesday, the 31<sup>st</sup> of May, 2023 Group 1</b>  <b>Friday, the 2<sup>nd</sup> of June, 2023 Group 2</b></p> <p><b>School: Escuelita de Educación Básica de Innovación UNAE</b></p> <p><b>Topic: Neon colors-El monstruo de los colores</b></p> <p><b>Participants: year one Primary (34 students)</b></p> <p><b>Length of Observation: (1 hour): (20 minutes)</b>  <b>Group 1: 40 min</b>  <b>Group 2: 40 min</b></p>	
<p><b>Group 1. (17 students)</b></p> <p><b>Skills developed:</b> Listening, speaking</p> <p><b>Vocabulary words:</b> Yellow, pink, green, orange, blue</p> <p><b>Learning environment management:</b> Children were engaged with the puppet and the balloons. Moreover, they recognized the colors while they play and learn.</p> <p><b>Active participation:</b> The whole session they were engaged.</p> <p>In the first activity the children were completely engaged, they used their motor skills.            Children share the glue with their classmates now, and do not complain about sharing with others.</p> <p>One child was apart and I integrated him in the group and taught him how to do the circles.</p> <p>Children worked fast and most of them asked for more crepe paper.</p> <p>They never stop to working. I gave feedback to everyone and they enjoyed to hear about how they did perform.</p> <p>Children wanted to continue with the activity but I needed to go to the next</p>	<p><b>Input: Chant</b></p>

stage, so I counted until ten to allow them to give me the worksheets. At the beginning was difficult, but later they gave me the sheets.

When I presented the puppet, most of them knew about the name of it. So, it was easy to introduce it to them. They called “Buggy, Buggy”, so, I decided to call it like that.

I use the initial chant “hands on top, everybody stops” for classroom Management, which worked perfectly.

In the presentation of the flashcards using the puppet, children were Totally engaged in the activity and repeated aloud the colors after me. The majority recognized the colors immediately when I showed them the flashcard.

The input was totally successful. The children followed the rhythm and sang with me.  
Using the puppet worked well for motivating children to sing louder.

The children enjoyed the chant and the interaction with the puppet. They said the colors with a good pronunciation.

The next activity of feeding the monster with the colors, was very productive, all the children worked in a collaborative form for selecting the right color and feed the monster.

The children were capable of choosing the right color and put on the plate of the monster.

The classroom management improved a lot. They listen to me carefully and are engaged on the activity.

In the next activity they recognized the color of the balloon immediately.

Maria Sol confused the yellow with the green, but I helped her to correct it.

The majority of them loved saying the color and wining the balloon.

In the middle of the balloon’s party, they were so excited playing with the balloons, and some of them repeated the chant while they were playing.

Children were engaged, happy and excited. They recognized the vocabulary and remembered the chant satisfactory.

<p><b>Group 2. (17 students)</b></p> <p><b>Skills developed:</b> Listening, speaking</p> <p><b>Vocabulary words:</b> Yellow, pink, green, orange, blue</p> <p><b>Learning environment management:</b> Children were engaged with the puppet and the balloons. Moreover, they recognized the colors while they play and learn.</p> <p><b>Active participation:</b> The whole session they were engaged.</p> <p>Children were engaged in the first activity. One child had his own balloon and was a little bit distracted. I asked him to save the balloon, he did it and continue with the activity.</p> <p>Camilo made me aware of one balloon that fall down, and he “teacher the pink Balloon is on the floor”, he said “pink” in English.</p> <p>They liked that I wrote their names on their worksheets and gave instant feedback about their works.</p> <p>The children listen to me when I tell them about moving on to the next activity and leaving their work on the counter.</p> <p>Exterior noise was too loud, and it was interrupting the class.</p> <p>The children loved the puppet and repeated the color after me with the use of The flashcards.</p> <p>I introduced the chant and the children followed me successfully. The children were totally engaged repeating the chant with the puppet.</p> <p>At the beginning of the next activity there was a little bit of conflict with the plates because the children wanted to have the plate for themselves and not to share.</p> <p>Later, I control the situation and the went back to work.</p> <p>Children loved the fact to searching for the right color and feeding the colors monster.</p> <p>I had to explain again about collaborative work, because Isabella and Amy wanted to take the plate for them. After that both girls went back to work.</p> <p>When I asked the children about the colors with which they fed the monster they Told me in English the correct color. Children were excited about the balloons.</p>	<p><b>Input:</b> Chant</p>
---	----------------------------

Children answered correctly the color in English and they were happy about winning a balloon.

I noticed that the loud noisy was annoying for Amira.

Children enjoyed a lot the party of the balloons. They were jumping and playing with the balloons.

In the next instruction the children followed the instruction in a satisfactory way.

Children enjoyed a lot playing and doing the actions according to my instructions.

They had a really good time.

#### **Extra details Group 1:**

They listen better to instructions and develop the activities engaged.

#### **Extra details Group 2:**

This group stills need a little bit more of classroom management for controlling some situations.

#### **Words learned:**

**Number: (5)**

- Yellow
- orange
- blue
- Green
- Pink

#### **Extra vocabulary used:**

- Numbers
- Commands
-

<b>Things to improve or key points to focus specifically.</b>
<b>Noisy is very loud and interrupts the class</b>
<b>Classroom management with Group 2</b>



## Appendix 21

### Plan/ observe part- Action research

<b>TEMPLATE FOR TAKING DESCRIPTIVE FIELD NOTES</b>	
<p><b>Date: Monday, the 5<sup>th</sup> of June, 2023 Group 1</b>  <b>Tuesday, the 6<sup>th</sup> of June, 2023 Group 2</b></p> <p><b>School: Escuelita de Educación Básica de Innovación UNAE</b></p> <p><b>Topic: Shapes in my face</b></p> <p><b>Participants: year one Primary (34 students)</b></p> <p><b>Length of Observation: (1 hour): (20 minutes)</b>  <b>Group 1: 40 min</b>  <b>Group 2: 40 min</b></p>	
<p><b>Group 1. (17 students)</b></p> <p><b>Skills developed:</b> Listening, speaking</p> <p><b>Vocabulary words:</b> circle, rectangle, triangle, square, heart</p> <p><b>Learning environment management:</b> The dark environment was very useful at the moment to use the flashlights to light the children's face and appreciate the shapes painted on it.</p> <p><b>Active participation:</b> Children developed well and paid attention to the activities.</p> <p>In the first activity called the mystery box, I had to explain the instructions twice because some children wanted to take the whole box with them.  The children were engaged and the environment was very calm.</p> <p>Children feel comfortable working with the worksheets and the cuttings of the different shapes.</p> <p>One more time the noise interrupted the class. Fortunately, children were engaged and they avoided the noise.</p> <p>All children were participating for the final prize which is the candy case.</p> <p>The presentation of the fomix shapes was satisfactory. The children enjoyed repeating the different name of the shapes.</p>	<p><b>Input: Chant</b></p>

Children reacted positively to the introduction of the chant. They used their fingers to draw the circle in the air.

Some words such as triangle, and rectangle resulted a little bit difficult to pronounce for them but with the repetition they improved it.

Children motor skills were developed in a satisfactory way and with the next activity I proved that they learned the vocabulary.

In the next activity which was a contest, each table developed good. Children recognize the shapes while they play. Their listening skill was enhanced, as well as, their cognitive skills.

In addition, children were motivated and they were supporting their classmates through claps and shouts.

The majority of the children recognized the shape and the activity was a success.

Children love when I turn of the light and use the flashlights with the shapes.

Children follow my instructions better and better at the moment to pick up material for the next activity or save things.

In the last activity about painting the shapes on their faces, the children recognized the shapes.

The most popular word for the majority of girls was “heart” because the majority of them wanted a heart shape on her faces.

Other children recognized the rest of the shapes accurate.

Children enjoyed watching me painting the other kids face. And they wait for their turns.

In addition, pronunciation improved because they pronounced in a better way the two first words that presented a bit of a challenge at the beginning.

Children were amazed when I turned off the light and they saw their faces with the shapes and the neon light.

I gave them other face paintings and they loved to paint between them. The activities were satisfactorily completed.

<p><b>Group 2. (17 students)</b></p> <p><b>Skills developed:</b> Listening, speaking</p> <p><b>Vocabulary words:</b> circle, rectangle, triangle, square, heart</p> <p><b>Learning environment management:</b> The dark environment was very useful at the moment to use the flashlights to light the children's face and appreciate the shapes painted on it.</p> <p><b>Active participation:</b> Children developed well and paid attention to the activities.</p> <p>The children shared the mystery box in an organized way and developed the activity correctly. In addition, they were focused. Camilo also enjoyed the and repeated the vocabulary even before the presentation part.</p> <p>Children filled the worksheets in a satisfactory manner.</p> <p>Classroom management improved with this group too. When I count until number ten, they count until ten with me in English.</p> <p>The input was developed in a satisfactory way. Children repeated the chant and did the actions with me. Children were excited and shouted the shapes very aloud while they sang the chant.</p> <p>Children were engaged and motivated with the input. They expressed that shouting while they said the vocabulary of the shapes.</p> <p>Pronunciation was very good.</p> <p>Children loved when we did the heart shape with the hands and sang the chant.</p> <p>The next activity was the contest. Children needed extra explanation, because some children did not understand that just one of them had to participate.</p> <p>Children liked the activity and all of them wanted to participate. Children recognized the vocabulary of the shapes.</p> <p>This group was a little restless. Children were very active.</p> <p>Children enjoyed a lot when the lights turned off.</p> <p>Children were actively engaged in the activity of painting on her faces. Most of them wanted the heart shape too. The good thing is that they pronounced the shape accurate. Camilo told me the "triangle" correctly. It was a successful to see him</p>	<p><b>Input:</b> Chant</p>
---	----------------------------

recognizing the shape and enjoying the activity.

The children enjoyed the activity and improved their pronunciation.

When I turned off the lights all of them were amazed and surprised to see their faces with a neon color that glows in the dark.

In the next activity, the children loved to have the free stage for painting their classmates faces and they repeated the vocabulary of the shapes.

At the end was a little bit difficult to send them back to class because they were Very engaged on painting and they did not want to go.

Topic was developed in a satisfactory way, the children were engaged and had an active participation.

#### **Extra details Group 1:**

Exterior noise.

#### **Extra details Group 2:**

Children were manipulating the light of the tables a lot.

#### **Words learned:**

**Number: (5)**

- Triangle
- Rectangle
- Circle
- Heart
- Square

#### **Extra vocabulary used:**

- Numbers
- Commands
- Colors

#### **Things to improve or key points to focus specifically.**

<b>Material needed (Improve)</b>
<b>Vocabulary advance. (focus)</b>
<b>Progress on classroom management. (focus)</b>
<b>Progress of pronunciation (focus)</b>

## Appendix 22

### Plan/ observe part- Action research

<b>TEMPLATE FOR TAKING DESCRIPTIVE FIELD NOTES</b>	
<p><b>Date: Wednesday, the 7. of June, 2023 Group 1</b>  <b>Thursday, the 8. of June, 2023 Group 2</b></p> <p><b>School: Escuelita de Educación Básica de Innovación UNAE</b></p> <p><b>Topic: The party of the numbers</b></p> <p><b>Participants: year one Primary (34 students)</b></p> <p><b>Length of Observation: (1 hour): (20 minutes)</b>  <b>Group 1: 40 min</b>  <b>Group 2: 40 min</b></p>	
<p><b>Group 1. (17 students)</b></p> <p><b>Skills developed:</b> Listening, speaking</p> <p><b>Vocabulary words: one, two, three, four, five, six, seven, eight, nine, ten.</b></p> <p><b>Learning environment management:</b> The material and sources of the learning environment was very useful and accomplished with the aim.</p> <p><b>Active participation:</b> Children enjoyed the activities and developed good.</p> <p>Children enjoyed the first activity because they loved painting with their fingers and doing the caterpillar's body.</p> <p>Most of them finished the activity very quick. The rest needed some advice but they did a very good job.</p> <p>Children were engaged and focused on the activity.</p> <p>Children follow instructions of classroom management effectively.</p> <p>Two boys were distracted but I recovered their attention.</p> <p>When I played the music, the children were very active. They followed my instructions to stop when the music ends perfectly.</p>	<p><b>Input: Chant</b></p>

The chant was developed in an accurate way. The children listened and pronounced the chant and used their fingers to count the numbers. They followed the actions but they were very energetic and shouted a lot.

When the music was on, they enjoyed a lot to mix it with the chant.

The children pronounced the vocabulary words in a perfect way.

The next activity reinforced the motor skills of the kids at the time that they developed their sensorial abilities.

Children participated actively and focused on the flour plate. They recognized the numbers when I was distributing them in the class.

When I asked them about what numbers they wanted to use for drawing on the flour plate they answered many numbers.

Most of them asked me to give them the number in English. Everyone repeated the numbers aloud.

When I used the music for cleaning their hands through claps, they were happy and motivated.

In the last activity all of them wanted to participate at the same time. So, I had to put some music and use some commands to organize them and allow them to recognize the numbers on the wall.

The majority recognized the number and pronounced it well.

The children were very energetic. They repeated the numbers accurate and followed the chant **proper.**

**Group 1. (17 students)**

**Skills developed:** Listening, speaking

**Vocabulary words:** one, two, three, four, five, six, seven, eight, nine, ten.

**Learning environment management:** The material and sources of the learning environment was very useful and accomplished with the aim.

**Active participation:** Children enjoyed the activities and developed good.

Children engaged in the activity immediately and used their motor skills which enhance their cognitive abilities.

Some children needed some help to follow the instructions, the rest of them did a quick work.

Children loved to use the watercolors and their fingers to paint.

I helped Camilo with the first one and then he continued accurate.

Children worked with the worksheets successfully.

Music arose children's desire to jump and sing. They repeated the chant in a satisfactory way and followed my actions. They loved that part of mixing everyone and feel motivated.

They remembered the vocabulary in the chant and pronounced in a satisfactory way the numbers from one to ten. Additionally, they followed the plastic number and drew it on the flour plate.

They answered to me the vocabulary of the number that I showed them.

Children enjoyed the music for cleaning their hands through claps.

Children pronunciation increased after the chant using repetition.

In the final activity they recognize the number by touching it and repeated in a satisfactory way.

Children were focused on the topic, sang the chant, remember the vocabulary and learned while they played.

**Input:** Chant



<p><b>Extra details Group 1:</b></p> <p>More space allowed them to expand and dance.</p>
<p><b>Extra details Group 2:</b></p> <p>Exterior noise</p>
<p><b>Words learned:</b> <b>Number: ( 10 )</b></p>
<ul style="list-style-type: none"> <li>• One</li> <li>• Two</li> <li>• Three</li> <li>• Four</li> <li>• Five</li> <li>• Six</li> <li>• Seven</li> <li>• Eight</li> <li>• Nine</li> <li>• Ten</li> </ul>
<p><b>Extra vocabulary used:</b></p> <ul style="list-style-type: none"> <li>• <b>Commands</b></li> <li>• <b>Signs</b></li> <li>•</li> </ul>
<p><b>Things to improve or key points to focus specifically.</b></p>
<p><b>Video recording</b></p>
<p><b>Classroom management</b></p>
<p><b>Space</b></p>
<p><b>Music</b></p>

## Appendix 23

### Reflective notes

#### After Implementation Reflection-Reflective notes

#### Reflect Part-Action research

**Objective:** To reflect about the data collected, explore and seek for meaningful information to develop the main topic. Also, to critically evaluating what you would do differently in the next sessions and understand the process of English vocabulary reinforcement.

<b>Date</b>	<b>Tuesday, the 9<sup>th</sup> of May, 2023 Group 1</b>  <b>Wednesday, the 10<sup>th</sup> of May, 2023 Group 2</b>	<b>Class</b>	Elementary school
<b>Topic: The days of the week</b>  <b>Group 1 and Group 2</b>			
<b>Do the children recognize the vocabulary presented in the implementation?</b>			

<ul style="list-style-type: none"> <li>• The children recognized the whole vocabulary</li> <li>• They participated actively in the chant input</li> <li>• They linked the moves with the words</li> </ul>	<p>The oral participation was positive</p> <hr/> <hr/> <p>Children identify the vocabulary words</p> <hr/> <hr/> <p>In the practice stage they remembered the action</p>
<p><b>What were my strengths this week? What did I do well?</b></p>	
<ul style="list-style-type: none"> <li>• The action and rhythm of the chant helped to establish a connection and also for classroom management.</li> <li>• Rapport was created effectively.</li> <li>• Children were engaged</li> <li>•</li> </ul>	<p>Children enjoyed doing the movements</p> <hr/> <hr/> <p>The class was very active</p> <hr/> <hr/> <p>Children connected the action with the song</p> <p>Children recognized the vocabulary words</p>
<p><b>What can I improve on? What did I find a challenge?</b></p>	

<ul style="list-style-type: none"> <li>• Classroom management</li> <li>• Improve the repetition of the chant</li> <li>• Organize the time</li> </ul>	<p>Some children were distracted in the practice stage</p> <hr/> <hr/> <hr/> <p>Not enough repetitions</p> <hr/> <p>Manage the implementation time</p>
<p><b>What activities increased participation of the students? Did students participate actively during the activity?</b></p>	
<p>The input of the chant was the most effective</p> <p>Children enjoyed to sing while they did the actions.</p> <p>The vocabulary words were easily understood and reinforced though practice stage.</p> <p>The production part helped them to reinforce the vocabulary and they enjoyed to participated to win the reward.</p>	<p>Children participate actively in the whole class.</p> <p>There were some moments where they were distracted but using a short chant I recovered their attention.</p>

## Appendix 24

### After Implementation Reflection-Reflective notes

#### Reflect Part-Action research

**Objective:** To reflect about the data collected, explore and seek for meaningful information to develop the main topic. Also, to critically evaluating what you would do differently in the next sessions and understand the process of English vocabulary reinforcement.

<b>Date</b>	<b>Tuesday, the 23<sup>th</sup> of May, 2023 Group 1</b>  <b>Wednesday, the 24<sup>th</sup> of May, 2023 Group 2</b>	<b>Class</b>	Elementary school
<b>Topic: Circus Show</b>  <b>Group 1 and Group 2</b>			
<b>Do the children recognize the vocabulary presented in the implementation?</b>			

<ul style="list-style-type: none"> <li>• The children recognized the whole vocabulary</li> <li>• They participated actively in the chant input</li> <li>• They linked the moves with the words</li> </ul>	<p>Children recognized the words in the worksheet</p> <hr/> <hr/> <p>Children linked the actions with the vocabulary</p> <hr/> <hr/> <p>In the production stage they remembered the action</p>
<p><b>What were my strengths this week? What did I do well?</b></p>	
<ul style="list-style-type: none"> <li>• The action and rhythm of the chant helped to establish a connection and also for classroom management.</li> <li>• Rapport was created effectively.</li> <li>• Children were engaged</li> <li>• Children loved the costume and the visual aids</li> </ul>	<p>Children enjoyed presenting the animals as a showman</p> <hr/> <hr/> <hr/> <p><u>The class was very active and children were</u></p> <p>curious</p> <p>Children connected the action with the song</p> <p>Children recognized the vocabulary words</p>

<ul style="list-style-type: none"> <li>• They were fascinated wearing the costume</li> </ul>	
<b>What can I improve on? What did I find a challenge?</b>	
<ul style="list-style-type: none"> <li>• Classroom management</li> <li>• Organize time</li> <li>• Improve when someone of the staff interrupts for long time</li> </ul>	<p>The possibility to everyone wears the costume</p> <hr/> <hr/> <hr/> <p>Time management with the practice stage</p> <hr/> <p>Manage the implementation time</p>
<b>What activities increased participation of the students? Did students participate actively during the activity?</b>	
<p>The input of the chant was the most effective</p> <p>Children enjoyed to sing while they did the actions as well as the presentation stage.</p> <p>The vocabulary words were easily understood and reinforced though practice stage.</p>	<p>Children participate actively in the whole class.</p> <p>Children practice oral production.</p> <p>Children reinforced vocabulary.</p> <p>Children felt motivated and amazed with the activities.</p>

Children motivation worked helpfully  
The activity was innovative and the were  
very curious about it.

The production stage kept children  
concentrated on working.



## Appendix 25

### After Implementation Reflection-Reflective notes

#### Reflect Part-Action research

**Objective:** To reflect about the data collected, explore and seek for meaningful information to develop the main topic. Also, to critically evaluating what you would do differently in the next sessions and understand the process of English vocabulary reinforcement.

<b>Date</b>	<b>Monday, the 29<sup>th</sup> of May, 2023 Group 1</b>  <b>Tuesday, the 30<sup>th</sup> of May, 2023 Group 2</b>	<b>Class</b>	Elementary school
<b>Topic: Home sweet home: My family</b>  <b>Group 1 and Group 2</b>			
<b>Do the children recognize the vocabulary presented in the implementation?</b>			

<ul style="list-style-type: none"> <li>• The children recognized the whole vocabulary</li> <li>• They participated actively in the chant input</li> <li>• They linked the moves with the words</li> </ul>	<p>Children recognized the words with the visual aids</p> <hr/> <hr/> <p>Children linked the actions with the vocabulary</p> <hr/> <hr/> <p>In the production stage they remembered the most</p> <p>number of words.</p>
<p><b>What were my strengths this week? What did I do well?</b></p>	
<ul style="list-style-type: none"> <li>• The action and rhythm of the chant helped to establish a connection and also for classroom management.</li> <li>• Rapport was created effectively.</li> <li>• Children were engaged</li> <li>• Children felt linked with the topic</li> </ul>	<p>Children enjoyed singing with the puppets</p> <hr/> <hr/> <p>The class was very active</p> <hr/> <hr/> <p>Children connected the movement with the song</p> <p>Children recognized the vocabulary words</p>

<ul style="list-style-type: none"> <li>• Children loved to use puppets and clay</li> </ul>	
<b>What can I improve on? What did I find a challenge?</b>	
<ul style="list-style-type: none"> <li>• Classroom management</li> <li>• Organize time</li> <li>• Many children's interruptions</li> </ul>	<p>Time for playing with puppets freely</p> <hr/> <hr/> <hr/> <p>Time management with the practice stage</p> <hr/> <p>Control de time of free play with the puppets</p>
<b>What activities increased participation of the students? Did students participate actively during the activity?</b>	
<p>The input of the chant was the most effective</p> <p>Children enjoyed to sing while they did the actions with the puppets as well as production stage where they linked their feelings with the fact of belonging in a family.</p>	<p>Children participate actively in the whole class.</p> <p>Children practice oral production.</p> <p>Children reinforced vocabulary.</p> <p>Children felt motivated and amazed with the activities.</p>

<p>The vocabulary words were easily understood and reinforced through practice stage.</p> <p>Children motivation worked helpfully</p> <p>The activity was innovative and they were very curious about it.</p>	
---	--

## Appendix 26

### After Implementation Reflection-Reflective notes

#### Reflect Part-Action research

**Objective:** To reflect about the data collected, explore and seek for meaningful information to develop the main topic. Also, to critically evaluating what you would do differently in the next sessions and understand the process of English vocabulary reinforcement.

<b>Date</b>	<b>Wednesday, the 31<sup>th</sup> of May, 2023 Group 1</b> <b>Friday, the 2<sup>th</sup> of June, 2023 Group 2</b>	<b>Class</b>	Elementary school
<b>Topic: Neon Colors: The colors monster</b> <b>Group 1 and Group 2</b>			
<b>Do the children recognize the vocabulary presented in the implementation?</b>			

<ul style="list-style-type: none"> <li>• The children recognized the whole vocabulary</li> <li>• They participated actively in the chant input</li> <li>• They linked the moves with the words</li> </ul>	<p>Children recognized the words with the actions</p> <hr/> <hr/> <p>Children linked the actions with the vocabulary</p> <hr/> <hr/> <p>In the chant input they remembered the most</p> <p>number of words. The pronunciation was very good</p>
<b>What were my strengths this week? What did I do well?</b>	
<ul style="list-style-type: none"> <li>• The action and rhythm of the chant helped to stablish a connection and also for classroom management.</li> <li>• Rapport was created effectively.</li> <li>• Children were engaged</li> </ul>	<p>Children enjoyed feeding the big puppet</p> <hr/> <hr/> <p>The class was very active</p> <hr/> <hr/> <p>Children connected the movement with the song</p> <p>Children recognized the vocabulary words</p>

<ul style="list-style-type: none"> <li>• Children felt linked with the topic</li> <li>• Children become familiar with the big puppet and with the color words</li> </ul>	
<b>What can I improve on? What did I find a challenge?</b>	
<ul style="list-style-type: none"> <li>• Classroom management</li> <li>• Organize time</li> <li>• Stablishing rules for group work</li> </ul>	<p>The materials</p> <hr/> <hr/> <hr/> <p>Time management</p> <hr/> <p>Flashcards did not elicit proper enough</p> <p>Control the group work and explain them how to work</p> <p>In teams without breaking rules.</p>
<b>What activities increased participation of the students? Did students participate actively during the activity?</b>	

<p>The input of the chant was the most effective</p> <p>Children enjoyed to sing while they did the actions with the big puppet as well as practice stage where they loved to compete for feeding the color monster with the correct colors.</p> <p>The vocabulary words were easily understood and reinforced throughout the whole implementation.</p> <p>Children motivation worked helpfully</p> <p>The activity was innovative and they were very curious about it.</p> <p>Realia worked in a satisfactory way.</p> <p>Sensory materials engaged children in a positive manner.</p>	<p>Children participate actively in the whole class.</p> <p>Children practice oral production.</p> <p>Children reinforced vocabulary.</p> <p>Children felt motivated and amazed with the activities.</p>
---	--



## Appendix 27

### After Implementation Reflection-Reflective notes

#### Reflect Part-Action research

**Objective:** To reflect about the data collected, explore and seek for meaningful information to develop the main topic. Also, to critically evaluating what you would do differently in the next sessions and understand the process of English vocabulary reinforcement.

<b>Date</b>	<b>Monday, the 5<sup>th</sup> of June, 2023 Group 1</b>	<b>Class</b>	Elementary school
	<b>Tuesday, the 6<sup>th</sup> of June, 2023 Group 2</b>		
<b>Topic: Shapes in my face</b> <b>Group 1 and Group 2</b>			
<b>Do the children recognize the vocabulary presented in the implementation?</b>			

<ul style="list-style-type: none"> <li>• The children recognized the whole vocabulary</li> <li>• They participated actively in the chant input</li> <li>• They linked the moves with the words</li> </ul>	<p>Children recognized the words with the action</p> <hr/> <p>moves</p> <hr/> <hr/> <p>Children linked the actions with the vocabulary</p> <hr/> <p>The practice stage allowed them to link the words</p> <p>The pronunciation was very good</p>
<p><b>What were my strengths this week? What did I do well?</b></p>	
<ul style="list-style-type: none"> <li>• The action and rhythm of the chant helped to establish a connection and also for classroom management.</li> <li>• Rapport was created effectively.</li> <li>• Children were engaged</li> </ul>	<p>Children enjoyed the neon colors and the action</p> <hr/> <p>song</p> <hr/> <hr/> <p>The class was very active</p> <hr/> <p>Children connected the movement with the song</p> <p>Children recognized the vocabulary words</p>

<ul style="list-style-type: none"> <li>• Children enjoyed painting me and their classmates</li> <li>• The loved the neon colors when the lights turned off</li> </ul>	
<b>What can I improve on? What did I find a challenge?</b>	
<ul style="list-style-type: none"> <li>• Classroom management</li> <li>• Organize time</li> <li>• Stablishing rules</li> <li>• Material needed</li> </ul>	<p>The number of brushed and colors</p> <hr/> <hr/> <hr/> <p>Time management</p> <hr/> <p>Flashcards did not had enough reception for the children</p> <p>Control the group work and explain them how to share</p> <p>Material with their classmates without fighting.</p>
<b>What activities increased participation of the students? Did students participate actively during the activity?</b>	

<p>The input of the chant was the most effective.</p> <p>Children enjoyed to sing while they did the actions and the hands movements. They were motivated to tell the vocabulary words while I was painting their faces and they did the same with me.</p> <p>The vocabulary words were easily understood and reinforced throughout the whole implementation.</p> <p>Children motivation worked helpfully</p> <p>The activity was innovative and they were very curious about it.</p> <p>Sensory materials kept children engaged at the time that they enjoyed them.</p>	<p>Children participate actively in the whole class.</p> <p>Children practice oral production.</p> <p>Children reinforced vocabulary.</p> <p>Children felt motivated and amazed with the activities.</p>
--	--

## Appendix 28

### After Implementation Reflection-Reflective notes

#### Reflect Part-Action research

**Objective:** To reflect about the data collected, explore and seek for meaningful information to develop the main topic. Also, to critically evaluating what you would do differently in the next sessions and understand the process of English vocabulary reinforcement.

<b>Date</b>	<b>Wednesday, the 7<sup>th</sup> of June, 2023 Group 1</b> <b>Thursday, the 8<sup>th</sup> of June, 2023 Group 2</b>	<b>Class</b>	Elementary school
<b>Topic: The party of the numbers</b> <b>Group 1 and Group 2</b>			
<b>Do the children recognize the vocabulary presented in the implementation?</b>			

<ul style="list-style-type: none"> <li>• The children recognized the whole vocabulary</li> <li>• They participated actively in the chant input</li> <li>• They linked the moves with the words</li> </ul>	<p>Children recognized the words with the actions</p> <hr/> <hr/> <p>Children linked the actions with the vocabulary</p> <hr/> <hr/> <p>The input stage allowed them to link the words</p> <p>The pronunciation was very good</p>
<b>What were my strengths this week? What did I do well?</b>	
<ul style="list-style-type: none"> <li>• The action and rhythm of the chant helped to establish a connection and also for classroom management.</li> <li>• Rapport was created effectively.</li> <li>• Children were engaged</li> </ul>	<p>Children enjoyed the sensorial material and the input</p> <hr/> <hr/> <hr/> <p>The class was very active in the input</p> <p>Children connected the movement with the song</p> <p>Children recognized the vocabulary words</p>

<ul style="list-style-type: none"> <li>• Children enjoyed dancing and playing with the music</li>   <li>• They loved to use the sensorial material to reinforce the numbers words.</li> </ul>	
<b>What can I improve on? What did I find a challenge?</b>	
<ul style="list-style-type: none"> <li>• Classroom management</li>   <li>• Organize time</li>   <li>• Stablishing rules</li>   <li>• Material needed</li>   <li>• Control space for working</li> </ul>	<p>Children were a little bit distracted</p> <hr/> <hr/> <hr/> <p>Time management</p> <hr/> <p>Be clear with the rules</p>
<b>What activities increased participation of the students? Did students participate actively during the activity?</b>	

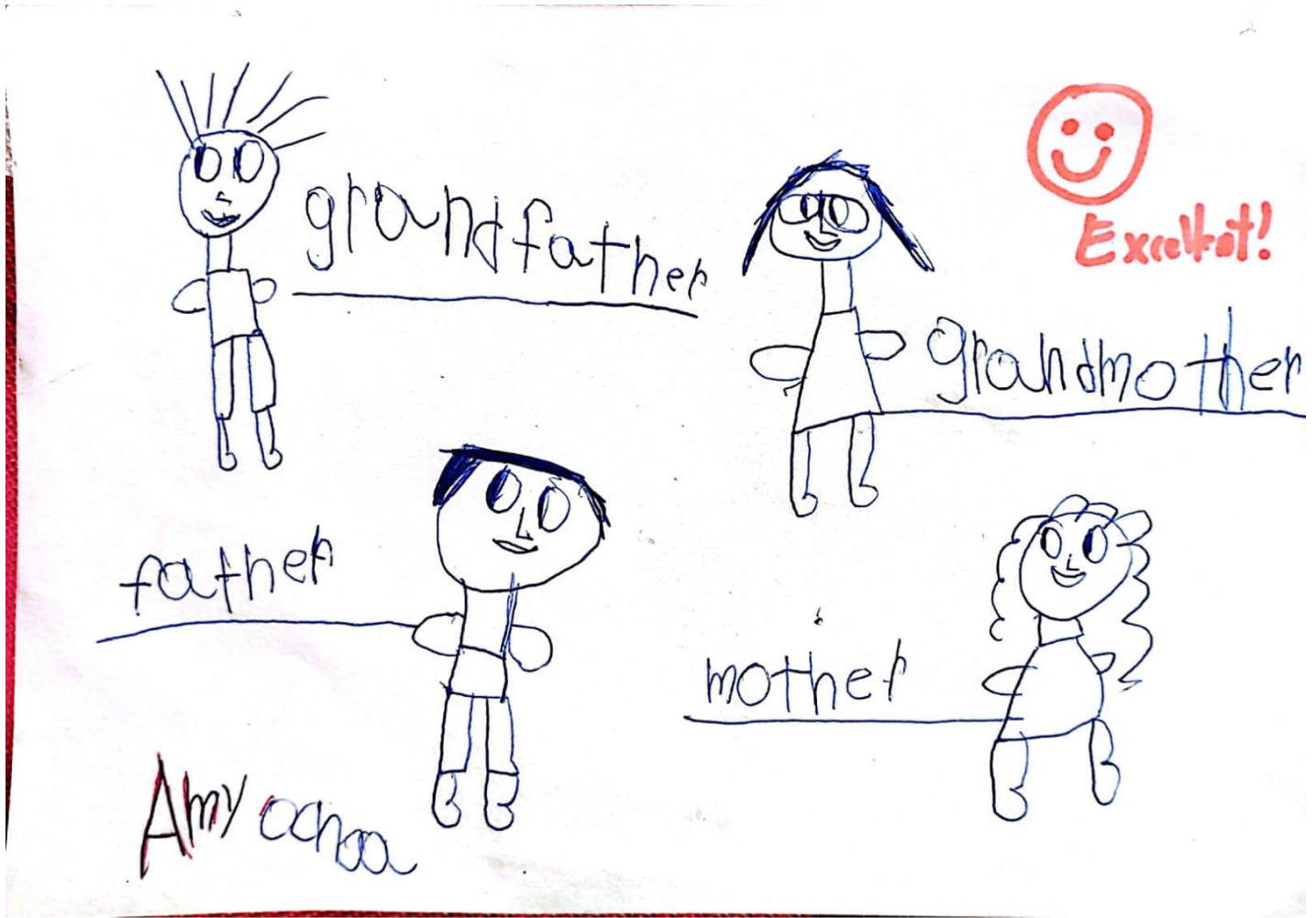
<p>The input of the chant was the most effective.</p> <p>Children enjoyed to sing while they did the actions. Also, they loved the sensorial material, they used it a lot.</p> <p>They were motivated to tell the vocabulary words while I was asking for the plastic numbers.</p> <p>The vocabulary words were easily understood and reinforced throughout the whole implementation.</p> <p>Children motivation worked helpfully</p> <p>The activity was innovative and they were very curious about it.</p> <p>Sensory material worked satisfactory and had a good response by children.</p>	<p>Children participate actively in the whole class.</p> <p>Children practice oral production.</p> <p>Children reinforced vocabulary.</p> <p>Children felt motivated and amazed with the activities.</p>
--	--



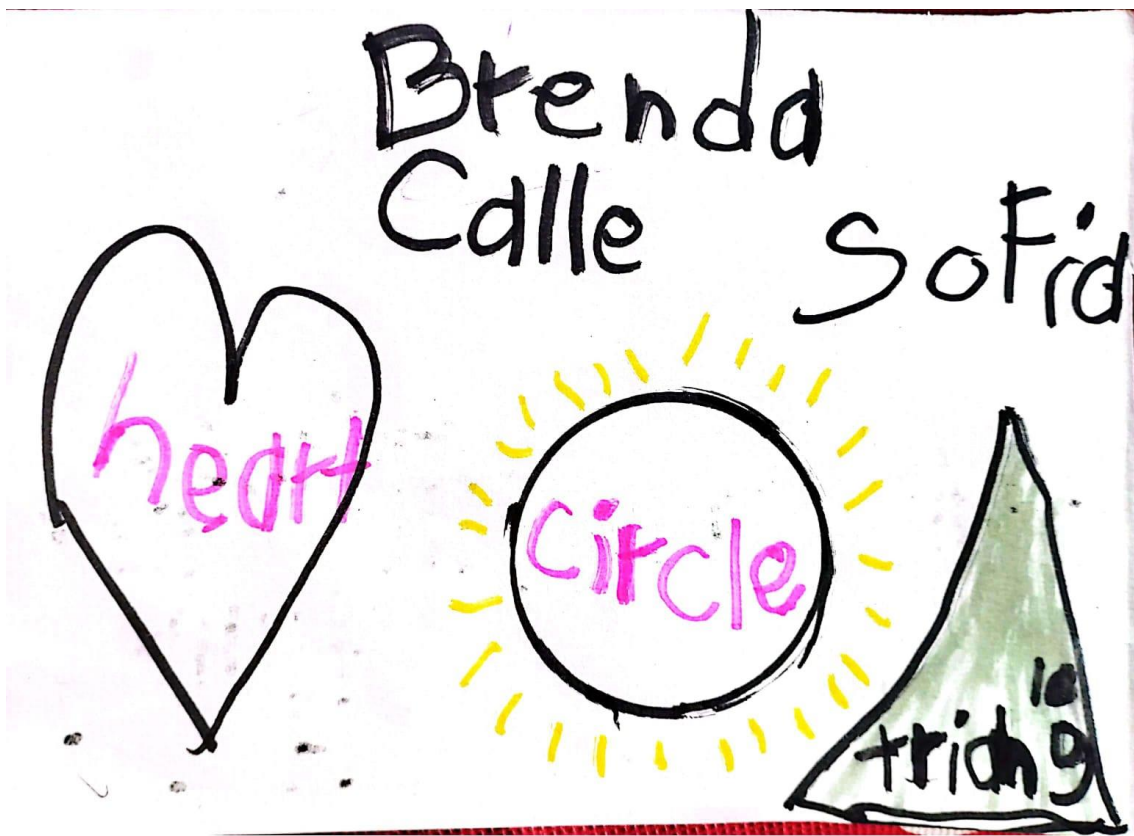
Appendix 29

Summative assessments





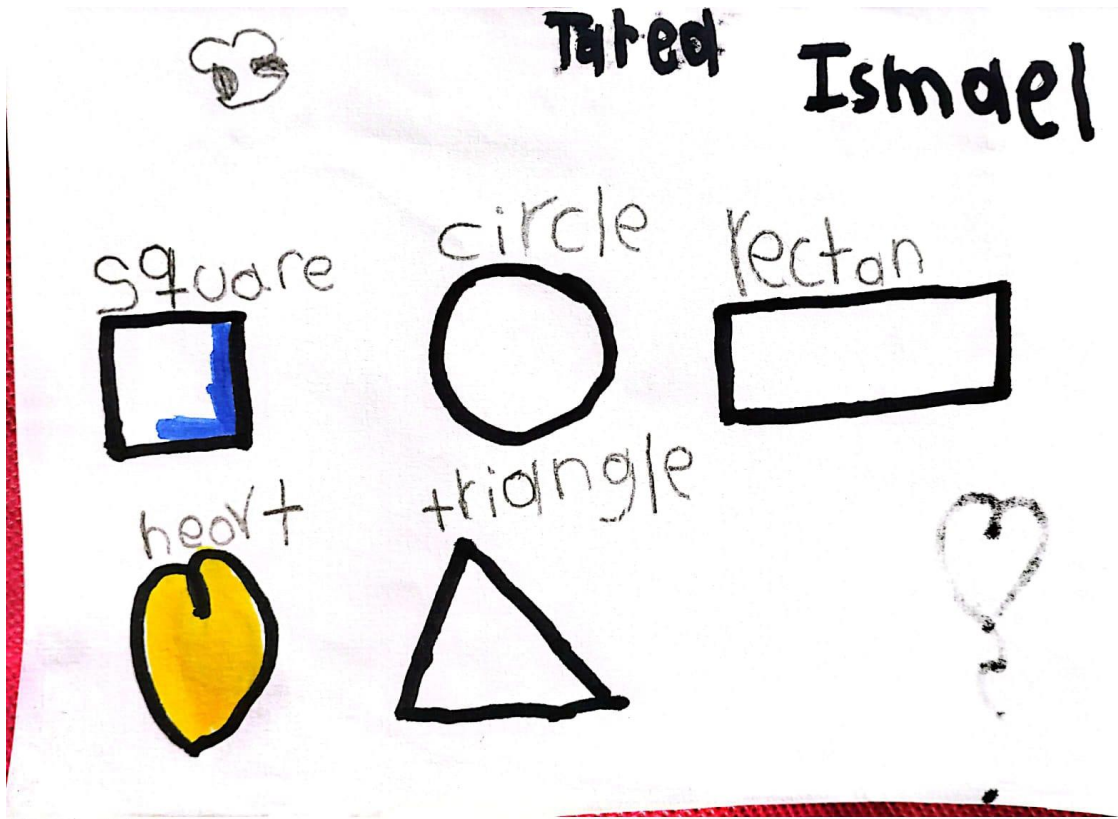
CS Escaneado con CamScanner



Escaneado con CamScanner



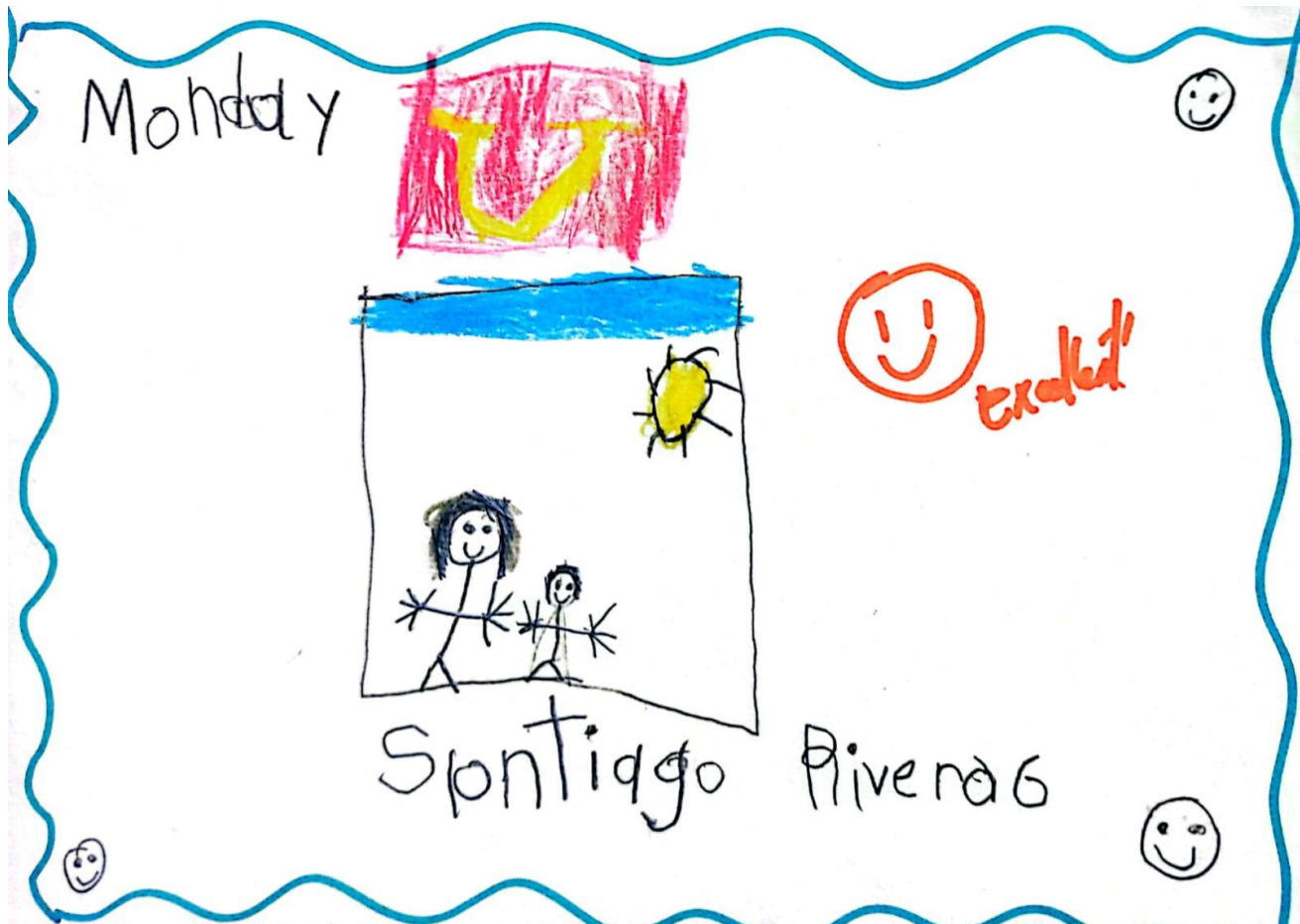
Escaneado con CamScanner





Escaneado con CamScanner



**Audio link**

<https://youtu.be/mBppExyn1Ww>

## Appendix 30

### Video links of the 12 implemented sessions by topic

1. The days of the week (Group 1): <https://youtu.be/B-C5N71Mgd0>
2. The days of the week (Group 2): <https://youtu.be/cpSETWEF13E>
3. Circus Show (Group 1): [https://youtu.be/d\\_cRhUgPv9E](https://youtu.be/d_cRhUgPv9E)
4. Circus show (Group 2) : <https://youtu.be/j5HbOwIS9eQ>
5. Home sweet home-My family (Group 1): [https://youtu.be/uzUn\\_xdGJmk](https://youtu.be/uzUn_xdGJmk)
6. Home sweet home-My family (Group 2): <https://youtu.be/hYgejjTCQsg>
7. Neon colors-The Colors Monster (Group 1): <https://youtu.be/8K22WFBw5VE>
8. Neon colors-The Colors Monster (Group 2): <https://youtu.be/JsRvPuf42bk>
9. Shapes in my face (Group 1): <https://youtu.be/QvittvjzYj0>
10. Shapes in my face (Group 2): <https://youtu.be/0D9IAbMUzvM>
11. The party of the numbers (Group 1): <https://youtu.be/dNmLzwZiGjI>
12. The party of the numbers (Group 2): <https://youtu.be/7Yp3hRMUmaA>



UNIVERSIDAD  
NACIONAL DE  
EDUCACIÓN

**CERTIFICACIÓN DEL TUTOR PARA  
TRABAJO DE INTEGRACIÓN CURRICULAR  
DIRECCIONES DE CARRERA DE GRADO PRESENCIALES**

---

Carrera de: Pedagogía de los Idiomas Nacionales y Extranjeros

Yo, Hazel Acosta Cadungog, tutor del Trabajo de Integración Curricular de Carreras de Grado de Modalidad Presencial denominado "Using artistic chants in the "Astonished" learning environment: Building children's English vocabulary" perteneciente a los estudiantes: Fernanda Elizabeth Calle Reinoso con C.I. 0302712716. Doy fe de haber guiado y aprobado el Trabajo de Integración Curricular. También informo que el trabajo fue revisado con la herramienta de prevención de plagio donde reportó el 8 % de coincidencia en fuentes de internet, apegándose a la normativa académica vigente de la Universidad.

Azogues, 24 de agosto 2023



(firma del tutor)  
Hazel Acosta Cadungog

C.I: 1752151520





DECLARATORIA DE PROPIEDAD INTELECTUAL Y CESIÓN DE DERECHOS DE PUBLICACIÓN  
DEL TRABAJO DE INTEGRACIÓN CURRICULAR  
DIRECCIONES DE CARRERAS DE GRADO PRESENCIALES - DIRECCIÓN DE BIBLIOTECA

Yo, *Fernanda Elizabeth Calle Reinoso*, portador de la cedula de ciudadanía nro. *0302712716*, estudiante de la carrera de Pedagogía de los Idiomas Nacionales y Extranjeros *Elija un elemento.* en el marco establecido en el artículo 13, literal b) del Reglamento de Titulación de las Carreras de Grado de la Universidad Nacional de Educación, declaro:

Que, todas las ideas, opiniones y contenidos expuestos en el trabajo de Integración curricular denominada *Using artistic chants in the "Astonished" learning environment: Building children's English vocabulary* son de exclusiva responsabilidad del suscriptor de la presente declaración, de conformidad con el artículo 114 del Código Orgánico de la Economía Social de los Conocimientos, Creatividad e Innovación, por lo que otorgo y reconozco a favor de la Universidad Nacional de Educación - UNAE una licencia gratuita, intransferible y no exclusiva para el uso no comercial de la obra con fines académicos, además declaro que en el desarrollo de mi Trabajo de Integración Curricular se han realizado citas, referencias, y extractos de otros autores, mismos que no me tribuyo su autoría.

Asimismo, autorizo a la Universidad Nacional de Educación - UNAE, la utilización de los datos e información que forme parte del contenido del Trabajo de Integración Curricular que se encuentren disponibles en base de datos o repositorios y otras formas de almacenamiento, en el marco establecido en el artículo 141 Código Orgánico de la Economía Social de los Conocimientos, Creatividad e Innovación.

De igual manera, concedo a la Universidad Nacional de Educación - UNAE, la autorización para la publicación de Trabajo de Integración Curricular denominado *Using artistic chants in the "Astonished" learning environment: Building children's English vocabulary* en el repositorio institucional y la entrega de este al Sistema Nacional de Información de la Educación Superior del Ecuador para su difusión pública respetando los derechos de autor, como lo establece el artículo 144 de la Ley Orgánica de Educación Superior.

Ratifico con mi suscripción la presente declaración, en todo su contenido.

Azogues, 24 de agosto de 2023

 A handwritten signature in blue ink, appearing to read "Fernanda Elizabeth Calle Reinoso", written over a horizontal line.
 

(*Fernanda Elizabeth Calle Reinoso*)  
C.I.: (0302712716)