Advances in Social Sciences Research Journal – Vol.7, No.8
Publication Date: August 25, 2020
DOI:10.14738/assrj.77.8639.
Sanchez, A. C., & Arias-Zelidon, M. E. (2020). Using The Picture Word Inductive Model, Art And Actfl 5 C's To Learn A Second Or Foreign Language. *Advances in Social Sciences Research Journal, 7(8)* 35-48.

Using The Picture Word Inductive Model, Art And Actfl 5 C's To Learn A Second Or Foreign Language

Ana Cristina Sanchez
West Chester University, PA

Maria Elena Arias-Zelidon
Temple University, PA

ABSTRACT

This paper will examine how art can be used as a visual aid and a primary input to teach and learn Spanish language and culture. Art will be limited to the use of photographs and paintings that will be combined with the Picture Word Inductive Model [PWIM] and the 5C goal areas on the teaching of a foreign language as recommended by the American Council on the Teaching of Foreign Languages [ACTFL]. The five C goals stand for Communications, Culture, Connections, Comparisons, and Communities. The Picture Word Inductive Model [PWIM] was developed by the Language Arts Specialist, Emily Calhoun in 1998 to help children expand their vocabulary repertoire and develop reading and writing skills using pictures. Art is a meaningful input that promotes vocabulary acquisition, listening, speaking and literacy skills. It can be incorporated to any curriculum regardless of the language methodology to build background knowledge, scaffolding as a bridge from existing knowledge and new information. Art also promotes motivation on the students 'part, which is a key aspect to successful learning. The researchers will provide a unit plan that can be incorporated in a fourth or fifth semester Spanish course.

Keywords: Picture Word Inductive Model, PWIM, word and image, art to teach language and culture.

INTRODUCTION

Second and foreign language methods and approaches have been evolving since the 1900's when the grammar translation method prevailed until the 1950's. It is important to go over some of the most salient methods over the years, since the approach proposed in this paper, can be incorporated as a unit regardless of the methodology and/or approach, that many language institutions use as part of their teaching/ learning process. Most of the methods fall into four main theoretical frameworks, which range from interpersonal, structuralism, cognitivism, behaviorism, and the communicative approach. In the next section, these methods and pedagogical affordances will be examined before exploring how Art, PWIM and ACTFL 5 cultural C's can be a pedagogical tool that can be incorporated into any curriculum.

OVERVIEW OF METHODS AND APPROACHES

Throughout the history of second language learning and teaching, many theories have been proposed based on the research in applied linguistics. We have seen many changes from an emphasis on structures and behavior, such as the Grammar Translation and the Audiolingual Methods, which focused on repetition and memorization, to the new Cognitive Theory, which opened the door to the differentiation Chomsky made between competence and performance in his research Aspects of the Theory of Syntax [quoted in Tejada Molina et al. N. pag.].

The Cognitive Theory takes us to the notion of communicative competence and the communicative teaching approaches. One example is the Natural Approach, which is based on Krashen's Monitor Theory, in which meaning is more important than the structures of the target language. However, this method also had its problems, especially when it comes to students' output and interaction with their peers.

There were also a series of approaches and methods that focused on the humanistic aspect of language learning. Curran [1970] developed the Counseling language learning based on religious and psychological principles, and he has described his approach in terms of an "incarnate-redemptive process," whose goal is "to incorporate teachers and learners together in a deep relationship of human belonging, worth and sharing" [Curran,1969, p.211]. Other methods in this category are the Silent Way and Suggestopedia. Even though, the three approaches are student-centered, they did not accomplish what they intended to do, which was a successful language learning process.

Then, from the 70's on, we had a revolution called The Communicative Approach or the Communicative Language Teaching [CLT], which became so popular and had such good reviews by the experts, that to be a good language teacher; it was necessary to use the Communicative Language Teaching, [CLT]. This was, indeed, a revolution in the teaching of languages that lasted several decades, until a few experts started to point out some of its weaknesses. It is important to mention that we made progress with the communicative approach and the contributions it made to language learning are undeniable. As stated by Swan [1985]

> *"Syllabus design has become a good deal more sophisticated, and we are able to give our students a better and more complete picture than before of how language is used. In methodology, the change has been dramatic" [p. 2].*

However, some scholars [Swan, 1985; Ur, 1996] have also expressed some of the deficiencies of the CLT, one of which is the avoidance of students' native language in class. The above scholars have stated that "students' first language" plays an essential role in language learning:

> *it is useful for clarifying, for instructions, for awareness-raising through contrastive analysis, and even for testing. Translation is furthermore inevitable and it is precisely this continuing comparison between the FL and the mother tongue that allows students to put into use the knowledge they already possess and prevents them from having to re-categorize the world all over again" [Tejada Molina et all. 1985, p. 34].*

Additionally, the information gap activities, characteristic of the CLT, may lead to disinterest on the student's part, specially the information gap activities. Many times, these types of exercises do not

get the student's interest and attention. In addition, the neglect of the CLT to grammar accuracy can lead to fossilization of linguistic features of the target language.

After scholars exposed some of the weaknesses of the CLT, other approaches to language teaching proliferated. These new pedagogies leaned towards eclecticism, where elements from various approaches are combined to meet the needs of the learners. The model proposed in this paper, is one of the eclectic approaches that combine art, ACTFL 5 C's, and a modified version of the PWIM. This method and its components are explored in the next sections.

BENEFITS OF USING ART TO LEARN A SECOND OR FOREIGN LANGUAGE

Art, in this study, will be defined as a "visual message that "tells the audience something about the artists, about ourselves, or about society in general" [Havé, 2013, p.15]. Art is a broad concept, and its use will be limited to the use of photographs and paintings. Using Art to learn a language also means to provide learners not just with meaningful but also authentic input, or realia. Some scholars [Miquel, 1997; Prada, Lombardo, Medrano, 2012] have supported the use of realia in the classroom arguing that the material is "adecuado para tratar aspectos socioculturales de la lengua; acerca de la lengua y la cultura de la L2 al discente mostrándole aspectos de la vida real del país donde se habla la lengua que se estudia; despiertan mayor expectación e interés y nos ofrecen la oportunidad de enseñar lengua y cultura desde una perspectiva pragmática" [Miquel, 1997, p.4]. In English, it means that

> *it is adequate to cover sociocultural aspects of the language and culture of the target language by showing students real aspect of the country where people speak the language they are learning; it awakens interests and expectations that offer us the opportunity to teach the language and culture from a pragmatic perspective.*

Meaningful Input

Stephen Krashen developed the Input Hypothesis in 1985, which states that the input is one of the most important elements for students to acquire a language, learners must receive input that is relevant for language acquisition to take place.

> *"The best methods are therefore those that supply 'comprehensible input' in low anxiety situations, containing messages that students really want to hear. These methods do not force early production in the second language, but allow students to produce when they are 'ready', recognizing that improvement comes from supplying communicative and comprehensible input, and not from forcing and correcting production" [Krashen, 2019, p.2].*

Therefore, Art is a critical visual meaningful input since visual communication is part of our daily lives. We are constantly looking at other people's faces and trying to read their movements, behavior, even body language because all of them have a message to convey. Along the same line of research [Farokhi & Hashemi, 2011] concluded that the use of art in the classroom makes the learning experience more pertinent and fun for students.

Background Knowledge

Other scholars [Havé, 2013; Jordan & DiCicco, 2012] have added to the benefits of using Art to learn a language by emphasizing the activation of students' background knowledge. A painting can serve as the main input to connect the experiences students already have, to new information displayed

in the picture. It can take students to other times in history and they can learn about important events that have taken us to the present time. Furthermore, art can also teach students about literature topics that are sometimes difficult to grasp, especially for younger learners, "such as beauty, perseverance, friendship, and man's struggles against nature are frequently reflected in works of art" [Jordan & DiCicco, 2012, p.29]. This bridge between background knowledge and the acquisition of new knowledge, guided by the teacher is what leads us the zone of proximal development in language learning.

THE ZONE OF PROXIMAL DEVELOPMENT

The zone of proximal development [ZPD] was coined by the psychologist Lev Vygotsky "in the 1930's to describe the sweet spot where instruction is most beneficial for each student just beyond his or her current of independent capability" [Knestrick, 2012, p. 1]. The graphic below is a representation of the ZPD, according to Vygotsky.

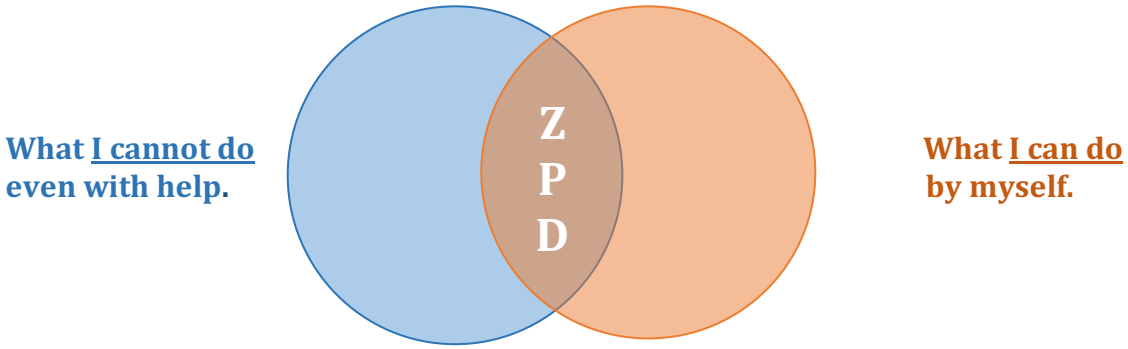


Figure 1. Vygotsky Zone of Proximal Development.

The graphic representation above is important when teachers work with Art and language learning. It becomes essential since there may be aspects depicted in the Painting shown to the students that they don't know about, especially if it is related to history or concepts they don't know. Therefore, to bridge the known to the unknown, students need to be aided by the teacher so that they can understand and express themselves without the help of peers and teachers.

Scaffolding

It is through scaffolding that the teacher and peers can help each other until they become independent learners, who can accomplish the tasks with the help of others. We can define the scaffolding process as "an approach in which the language used in instruction is made more understandable by the display of drawings, pictures or photographs that allow learners to hear English words and connect them to the visual images being displayed" [Herrell & Jordan, 2008: 20]. One of the first goals of teachers should be to form independent learners and the ZPD and scaffolding, as pictured below, are excellent tools to that end.

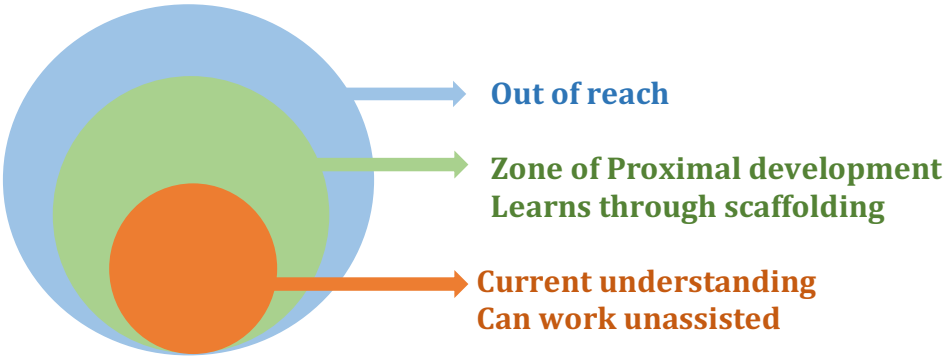


Figure 2. Zone of Proximal Development

Critical Thinking skills

Using Art in language teaching is also a tool to promote critical think skills. Students need to analyze the art work and put as much effort as they would when reading and analyzing a literary work. To make meaning out of a painting, for instance, students need to evaluate, summarize, interpret, critique, and theorize about the piece of art as much as they would, when reading a text, and making sense of the words, punctuation marks, sentences, cohesive devices among others. [Jordan & DiCicco, 2012].

Motivation and attend

Another benefit of using Art to learn a language, is the power it has to motivate students. In fact, lack of interest and motivation are two critical factors that can lead to either failure or success in learning the language. Students are exposed to visual materials on a daily basis, and they can interpret most of them, therefore; once they are exposed to written material in formal classroom settings, they tend to lose interest and motivation. "Providing visual images gives students the opportunity to learn in a medium more familiar to them or, if nothing else, it is something different that they may not be getting in their other classes" [Jordan & DiCicco, 2012, p. 28]. Additionally, motivated students will improve attendance to class, another challenge teachers face nowadays.

Art is also an excellent tool to work with students with special needs since it provides a visual means of communication. Moreover, it allows students to create mental imagines that they can associate with words, sentences and paragraphs. Art affords students to learn vocabulary, language and culture through images that promote cognitive development and literacy skills. Furthermore

> *"students from highly diverse linguistic and cultural backgrounds with varying academic needs thrive in programs that incorporate the universal language of art elements and images; access multiple intelligences; and encourage critical and conceptual thinking along with technical and creative problem-solving skills" [The New York State Education Department, 2010, p.3].*

Along the same line of thought [Lyster, 2011; Card, 2012; Eisner, 2009] have acknowledged the benefits of using Art to increase motivation, lower the affective filter that can inhibit students' participation in class. The aforementioned scholars have also recognized how art can built a relaxed environment conducive of students taking risks, either asking or answering questions without fear of making mistakes.

THE PICTURE WORD INDUCTIVE MODEL

The model was first introduced by Emily Calhoun to teach vocabulary building to enhance beginning reading and writing to native English speakers. According to Calhoun, "…the PWIM is a strategy that uses an integrated language arts approach to teaching beginning reading and writing, and it includes the component skills of phonetic analysis, structural analysis, spelling, and mechanics" [v]

We modified this approach by using Art [paintings] as authentic teaching material to promote inductive cultural learning. Teachers often rely on a textbook, workbook, video clips and other pedagogic resources at no avail to make the class interesting and to increase students' motivation to learn the language, which is a main aspect for successful learning.

Instead of using common pictures as the main input, this model proposes the use of painting of famous artists as the main source for teaching, which is not only meaningful, but it motivates, provokes and sensitizes the learner.

The painting, pictorial image, serves as the main input that can teach not only linguistic skills but also the culture of the language they are learning. Students can describe, name the objects in the painting, the colors, classify, link their experiences to new things they are learning through the painting. Students can also describe what they believe the characters are saying in order to create conversations with their peers. These conversations can then be act out in front of the other classmates to bring to life the characters and events pictured in the paintings.

The more students learn about the art and the artist, the more they are equipped to make connections between the target and the native culture and language. The professor can build units based on the needs of the learners and use the paintings as the main didactic source to develop linguistics, socio-cultural, semantic, and phonological skills necessary to become proficient in a language.

Some researchers [Schmitt & McCarthy, 1997] believe that PWIM can be useful for English Language learners to learn new vocabulary. It is also more productive in terms of retention, for ELL to associate a new word with a picture, rather than matching it with a definition. Other scholars [Kipstein &Roshal, 1954] have arrived at the same conclusions with Indonesian English language learners. They argued that it is more pedagogically sound to pair words with pictures than first language words or definitions.

THE ACTFL, 5 C GOALS FOR FOREIGN LANGUAGE LEARNING

As part of this eclectic approach, we will incorporate the 5 C's suggested by ACTFL, which are briefly explained below:

1. Communication in the target language: Once students can produce sentences in the target language, they can further communicate and describe to other in the class what they see in the picture.
2. Cultural Understanding: The picture itself tells a story about a place and time in history. Students can learn about the target culture by studying who the painter is, where is he/she from, what was happening in the country when the picture was painted, what is the message he/she wants to convey. The degree of difficulty will depend largely on the level of proficiency of the learners.

3. Make connections with other subject areas. Students will use the language to learn about history and the culture of the language they are learning.
4. Comparisons: students will also be allowed to compare their own culture with the target culture. They can see how different or similar the two cultures are, draw their conclusions. Studying culture can also be another way to motivate students.
5. Communities: This last step can be a trip to a museum, which can be done in person, or online. Students can do a few hours of service learning within Hispanic communities through local organizations that serve those communities. Attending festivals or events that celebrate the Hispanic culture. For instance, Hispanic Heritage Month, is a good opportunity to have students attend the activities that take place in their communities, or on university campuses. Additionally, the communities goal can be achieved by assigning students to interview Spanish speaking residents and to interact with them. Inviting guest speakers to talk about their countries of origin and their culture is another way to bring the target culture to the classroom.

In Appendix B, there is a sample exercise to do in class. It develops the acquisition of the Spanish language through art and sustainability. The proposed eclectic method facilitates language acquisition and pronunciation, and then, students can move to put words in a sentence and paragraphs. The language tasks are accomplished based on a picture that serves as the connection and reference at the same, to what is being taught in class. The instructor can put the words next to elements in the picture, so that it also serves as picture dictionary.

FINAL THOUGHTS

Art can be an excellent authentic and meaningful input that can improve students' vocabulary acquisition and at the same time, be a main source to learn about various linguistics aspects of the language, culture, and even main events in history. It is a way to support reading, speaking, listening comprehension and cultural skills in the target language. Some of the benefits of the model we proposed, are presented in the following section.

1. It focusses on providing meaningful, authentic input so that learning takes place.
2. There is a lot of importance placed on the authenticity of the input given, which are the paintings of famous artist from the Spanish speaking world.
3. The paintings provide visuals as the main input so the learner can acquire vocabulary, grammar and develop sociocultural skills.
4. The PWIM allows for repetition of words, putting emphasis on the phonology of the language. This is especially helpful to students with some learning needs, which may need the extra practice in pronunciation.
5. The learning is inductive, which makes the approach student-centered, as opposed to teacher-centered.
6. The use of the internet to visit visual art exhibits and to listen to interviews of some of the artists and their socio-cultural aspects reflected at the time and place when it was painted offer opportunities for authentic input in the classroom Students at more advanced levels can do some research on the cultural aspect and used the language to communicate and share with his/her peers.
7. The use of technology nowadays is unavoidable in an era where globalization has made the world smaller than ever before. Furthermore, we can capitalize on the use of technology in the classroom to lower anxiety, fear, distraction, which sometimes are experienced by

students with learning challenges. The use of art can increase internal motivation that is relevant to students. If students are motivated, attendance to class will also be improved. Some studies have indicated positive emotions generally are supported through uses of digital technologies. For example, Chen and Sun [2012] in their study explored the uses of different digital media with learners identified as visualizers and verbalizers, and found video-based materials supported learning outcomes and positive emotions for verbalizers, while visualizers worked better with video and animation [Passey 139].

8. In addition, this holistic approach meets the learning needs and accommodates to the various learning styles. For instance, the painting is an aid for those who are visual learners, the questions asked by the professor, the repetition of words and sentences can greatly help the auditory learner [see Appendix A]. By using a painting and try to imagine a conversation based on what they see, write it out and act it out, can help those who are kinesthetic learners. They can also see and touch the paintings. It is approach that can accommodate students' diverse learning styles.

APPENDIX A

MODIFIED STEPS OF THE PWIM
1. Show students the Painting
2. Ask students to name the objects or elements in the artwork. This activity enhances memory by having students make semantic associations. The vocabulary is taken from a meaningful culturally rich context about sustainability [see exercise Appendix B], from which the associations are made.
3. The Professor labels the objects and ask students to repeat the words.
4. Students can classify the words and concepts by topics of environment and sustainability
5. Descriptive adjectives with the grammatical structures and verbs introduced in the lesson are used.
6. Students think about other concepts that apply to describe what is happening in the picture in connection with the topic of the lesson: "Environment".
7, Students can even think another title for the artwork.
8. Students write three paragraphs about the topic; they use the words they have learned, and they practice the grammar structures. In the last step, students share their opinions with their peers.
9. This approach is used to prepare students for the in-class composition [see Appendix C].
10. In every exercise we are indeed focusing on the four skills, listening, speaking, reading and writing, as well as culture.
11. Students, based on the artwork, can play roles. This step will be at more advanced levels.
12. This approach can be used at the beginner or more advance levels. The syllabus for the beginner levels is mostly geared towards vocabulary acquisition and grammar.

APPENDIX B

Ejemplo – lección nivel 300
Preparación para la composición en clase
[example lesson 300 level. For the in-class composition]

Nombre: _____ Fecha: 00/00/0000 NOTA: ____/100%

I. **DE NATURALEZA HUMANA:**



Obra / Artwork: Sharing
Artista: Maria Elena Arias-Zelidón
Serie: De naturaleza humana / Of Human Nature.

I. Lectura comparada: Texto e Imagen visual.
Escucha y **toma nota** del *statement* de la artista sobra su obra "*Sharing*".

_____

_____

Contesta la pregunta: ¿Crees que es obvio el mensaje de la artista? ¿Por qué?

_____

_____

Abre tu libro en la página 000 y **lee** el artículo sobre las selvas tropicales en Latinoamérica.

Toma notas de los conceptos y problemas del medio ambiente provocados el hombre.

_____

_____

Escribe tus comentarios sobre el dibujo usando el vocabulario de la lectura.

_____

_____

Observa el dibujo y **describe** detalladamente lo que ves

_____

Cuál es la idea central [*main idea*] de esta obra titulada "*Sharing*"?

_____

_____

II. **<u>Usa</u>** las estructuras gramaticales, las expresiones y el vocabulario que hemos estudiado en clase para c**ontestar las siguientes preguntas:**

1) ¿Qué opinas sobre los problemas medioambientales?
2) ¿Cuáles son las posibles soluciones?
3) Los problemas del medio ambiente, ¿son un reto [*challenge*] importante para tu generación?
4) ¿Los medios de comunicación concientizan [*raising awareness*] al público?

III. **<u>Escribe al menos 150 palabras que incluyan</u>...**

1) Una introducción.
2) Un desarrollo o cuerpo del texto.
3) Una conclusión o cierre.

IV. Ahora escoge una pregunta, **habla** de tu respuesta para debatir y/o compartir en clase.

Título:

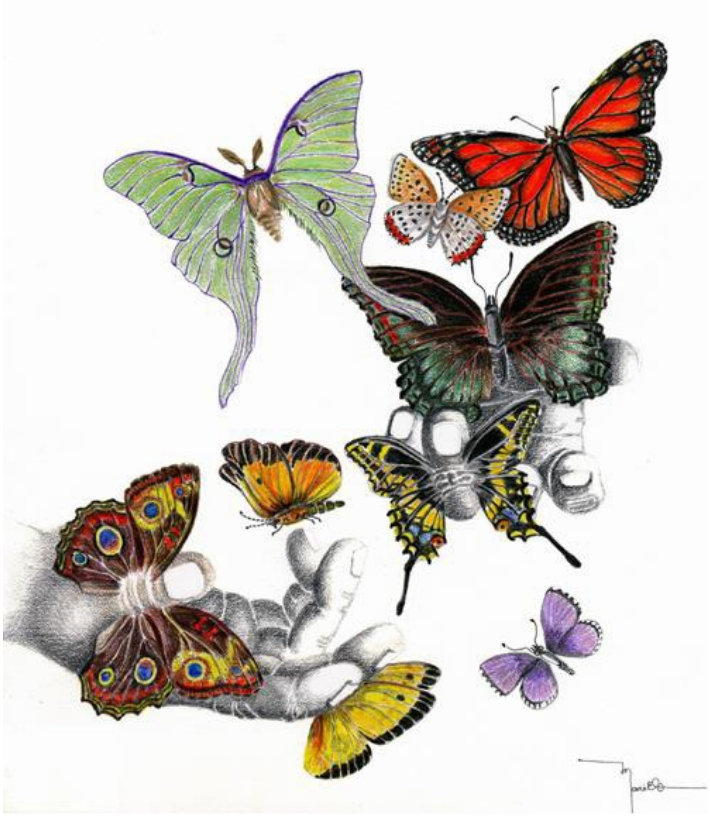
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

APPENDIX C

EJEMPLO – LECCIÓN NIVEL 300
EXAMEN DE COMPOSICIÓN EN CASA
[Example Lesson 300 level. At home composition]

Nombre: _____ Fecha: 00/00/0000 NOTA: ___/100%

DE NATURALEZA HUMANA:



Artwork: *Awakening*
Artist: Maria Elena Arias-Zelidón
Serie: *De naturaleza humana / Of Human Nature.*

I. **Lectura comparada: Texto e Imagen visual.** [10 puntos].
El medio ambiente es un tema de actualidad en el mundo. Estudiamos en clase que la deforestación está reduciendo las selvas tropicales. Esta es una situación que está poniendo en peligro las especies animales y vegetales. También aprendimos cómo algunos artistas están llamando nuestra atención a través del arte visual
1] **Observa** el dibujo y **describe** detalladamente lo que ves [2 puntos]

_____
_____
_____
_____

2] ¿Cuál es la idea central [*main idea]* de esta obra titulada "*Awakening"*? [2 puntos]

_____
_____

3] ¿Crees que es obvio el mensaje de la artista? **¿Por qué?** [3 puntos]

_____
_____

II. <u>Compara</u> "*Sharing*" y "*Awakening*", ¿cuál es la diferencia del mensaje de las obras? [3 puntos]

_____
_____
_____
_____

III. ¿Qué piensas tú de los problemas asociados con el medio ambiente? Escoge **<u>tres</u>** problemas para escribir tu composición. Usa **<u>subjuntivo</u>** o el **<u>condicional</u>** dar algunas **<u>posibles soluciones</u>**.

- depender del petróleo [*oil*]
- usar el océano como basurero [*use the ocean as a garbage dump*]
- la destrucción de las selvas tropicales
- la contaminación del aire [*the air pollution*]
- la contaminación del agua [*the wáter pollution*]
- la destrucción de la capa de ozono
- las especies en peligro de extinción
- Transporte público, por ejemplo: el tren vs. El carro.
- Programas de reciclaje, ¿son efectivos?

IV. Yo creo que… [90 puntos]
<u>Escribe</u> una composición **<u>de 300 palabras</u>** para expresar tus opiniones de los tópicos anteriores. **<u>Usa</u>** palabras del **<u>vocabulario</u>** para completar tus ideas. Es necesario que uses el tiempo del verbo correcto según el contexto de cada oración y puedas expresar tus ideas:

- el **<u>subjuntivo</u>** o el **<u>indicativo</u>**;
- el **<u>pretérito</u>** o el **<u>imperfecto</u>**;
- el **<u>condicional;</u>**

Documento final: ¿Cómo elaboro mi documento?
<u>Escribe</u>…

1) Una introducción.
2) Un desarrollo o cuerpo del texto.
3) Una conclusión o cierre.

II. Introducción:
Cuál es tu idea central de la composición, por ejemplo:

- te identificas con… y críticas que…
- cómo evalúas la situación y las posibles soluciones.

III. **Cuerpo**:

- El cuerpo deberá contener los párrafos que **proporcionan el apoyo a tu tesis**.
- Cada párrafo deberá contener una idea principal y otras ideas o hechos que la apoyen. La oración principal de cada párrafo deberá apoyar tu argumento.
- La oración final de cada párrafo deberá conducir al siguiente párrafo.

IV. **Conclusión**[es]:

La conclusión puede ser:

- Una nueva exposición de lo redactado a lo largo del texto.
- Un comentario que engloba tu reacción total.
- Una predicción de los efectos de tu argumento principal.

A. <u>Usa</u> el siguiente vocabulario:

El porvenir	El desarrollo	Consumismo [*consumerism*]
Consumo de energía	El desinterés	la deforestación
El porvenir	La erosión	El turismo ecológico
Los recursos	La sequía	La biodiversidad
El smog	Dañino/a	Tóxico/a

B. <u>Usa</u> al menos **6 expresiones** de la lista para **opinar**:

1. Yo pienso que…	4. Yo veo que….	7. Yo siento que….
2. La idea central es…	5. Sin embargo…	8. Por consiguiente…
3. Además de…	6. Por ejemplo…	9. Finalmente…
10. Parece que…	11. Por otra parte…	12. En conclusion…

C. <u>Usa</u> al menos **12 verbos** de la lista para **expresar** tus ideas:

Acercarse [a]	Convertirse [en]	Fijarse [en]	Atreverse [a]	Sorprenderse [de]
Arrepentirse [de]	Darse cuenta [de]	Morirse [de]	Quejarse [de]	Preocuparse [por]
Enterarse [de]	Olvidarse [de]	Vigilar	Ayudar	Destruir
Agotar	Conservar	Prevenir	Resolver	Dañar
Amenazar	Contaminar	Proteger	Respirar	Recuperar

Título:

_____
_____
_____
_____
_____
_____
_____

References

Arias-Zelidón, María Elena. “Awakening”. Of Human Nature Series. 2004. Color pencil on paper. Collection of the artist. “Sharing”. Of Human Nature Series. 2004. Color pencil on paper. Collection of the artist.

C. A. Curran, C. A. Religious Values in Counseling and Psychotherapy. New York: Sheed & Ward.

Calhoun, Emily. Preface. Teaching Beginning Reading and Writing with the Picture Word Inductive Model. Alexandria, VA: Association for Supervision and Curriculum Development, 2010. v-vii. Print.

Card, J. [2012]. Talking Pictures: Exploiting the Potential of Visual Sources to Generate

Eisner, E. [2009]. The Lowenfeld Lecture 2008: What Education Can Learn from theArts. Art Education, 62[2], 6–9.

Farokhi, M., Hashemi, M. [2011]. The impact/s of using art in English language learning classes. Procedia -Social and Behavioral Sciences 31. www.sciencedirect.com

Handbook of Research in Second Language Teaching and Learning [vol 2, pp.

Jordan, Robert M. and DiCicco, Michael [2012] "Seeing the Value: Why the Visual Arts Have a Place in the English Language Arts Classroom," Language Arts Journal of Michigan: Vol. 28: Iss. 1, Article 7. https://doi.org/10.9707/2168-149X.1928

Knestric, Jennifer [November 27, 2012] The zone of proximal Development [ZPD] and why it matters for early childhood learning. Early learning. Teach. Learn. Grow. The education blog. https://www.nwea.org/blog/2012/the-zone-of-proximal-development-zpd-and-why-it-matters-for-early-childhood-learning/

Lyster, R. [2011]. Content-based second language teaching. In E. Hinkel [Ed.], Vol. 2, pp. [611-630]. New York: Routledge.

Miquel, L. [1997], “Lengua y cultura desde una perspectiva pragmática, algunos ejemplos aplicados al español”. En: Frecuencia L, 5, pp. 3-14.

Moss, David M., and Terry A. Osborn. Beyond the Boundaries: A Transdisciplinary Approach to Learning and Teaching. Ed. Douglas Kaufman. Westport, CT: Praeger, 2003. Print.

Passey, Don. Inclusive Technology Enhanced Learning: Overcoming Cognitive, Physical, Emotional, and Geographic Challenges. New York: Routledge, 2014. Print.

Productive Pupil Talk. Teaching History, 148, 40-46

Swan, M. "A Critical Look at the Communicative Approach [1]." ELT Journal 39.

Tejada Molina, Gabriel Tejada, María Luisa Pérez Cañado, and Gloria Luque Agulló. "Chapter IV: Current Approaches and Teaching Methods. Bilingual Programmes." TEFL in Secondary Education. Granada: Editorial Universidad De Granada, 2005. N. pag. Web 28 Apr. 2016.

The New York State Education Department Office of Bilingual Education and Foreign Languages Studies [2010]. Art as a tool for teachers of English language learners. The University of the State of New York. Albany, NY 12234.