

TEACHING ENGLISH THROUGH ARTS:
A NARRATIVE STUDY ABOUT TEACHERS' IDENTITIES OF ARTS TEACHERS
WHO TEACH ENGLISH AS FOREIGN LANGUAGE.

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UNIVERSIDAD PEDAGÓGICA NACIONAL
FACULTAD DE HUMANIDADES
MAESTRÍA EN ENSEÑANZA DE LENGUAS EXTRANJERAS
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Abstract

The document below contains the final report of a narrative study carried out with the participation of five arts teachers from various educational settings in Bogotá, who teach their artistic subjects in English, and in some cases even teach the subject of English itself. First, different conceptions from various authors about the phenomenon of identity were compiled, based on understanding what is meant by the teaching identity of interdisciplinary arts and English teachers. Narrative interviews were carried out to collect data. Those materials were recorded, transcribed, translated, and interpreted to explore the professional identity of these teachers, based on their authentic voices in their narratives. Those narratives are part of a specific population that has been ignored in the immediate academic context, until this study. In this research it was possible to recognize some particularities of these teachers' working conditions, and some teaching practices that contribute to the development of their professional identity. Their knowledge in certain areas of arts, their aesthetic references, and the activities they develop with their students make them teach with an unrepeatable style. Finally, this exploratory research is also an invitation for future studies to delve into identities of interdisciplinary teachers who also accompany students' English learning in various educative contexts of Bogotá, but on whom the academic community has not yet focused its gaze.

Key Words: Identity-in-discourse, professional identity, teacher's identity, narrative inquiry, AEFL teachers (Arts and English as Foreign Language teachers).

Resumen

El documento que se presenta a continuación contiene el reporte final del estudio narrativo realizado con la participación de cinco profesores de artes de diversos escenarios educativos en Bogotá, que enseñan en inglés sus materias artísticas, y en algunos casos incluso enseñan la materia de inglés. En un primer momento, se recopilaron diferentes concepciones de diversos autores sobre el fenómeno de la identidad, en función de comprender que se entiende por la identidad docente de los profesores interdisciplinarios de artes e inglés. Se llevaron a cabo entrevistas narrativas para recolectar datos. Esos materiales fueron grabados, transcritos, traducidos e interpretados para explorar la identidad profesional de estos docentes, a partir de las voces auténticas de sus narrativas. Esas narrativas hacen parte de una población específica que ha sido ignorada en el contexto académico inmediato, hasta este estudio.

En esta investigación fue posible reconocer particularidades tanto en sus condiciones laborales, como algunas prácticas docentes que contribuyen al desarrollo de su identidad profesional. Tanto sus conocimientos en determinadas áreas de las artes, sus referentes estéticos y las actividades que desarrollan con sus estudiantes los hacen profesores con un estilo irrepetible. Finalmente, esta investigación exploratoria es también una invitación para que futuros estudios profundicen en las identidades de los profesores interdisciplinarios que también acompañan el aprendizaje del inglés de los estudiantes en diferentes escenarios educativos de Bogotá, pero en los cuales la comunidad académica aún no ha centrado su mirada.

Palabras clave: Identidad en discurso, identidad profesional, identidad docente, investigación narrativa, profesores AEFL (Artes e inglés como lengua extranjera, siglas en inglés).

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Chapter 1

Origins and purposes of this study. Introduction, research question, objectives and rational.

1.1 Introduction

How many of you know teachers who teach English without having been professionally prepared to do so?

Since I¹ have been working professionally as a teacher, I have noticed that English teaching is a task that not only language graduates undertake in Bogotá. Those who have prepared exclusively for this task, are not the only professionals who accept this challenge. Some professionals from different knowledge fields assume the role of foreign language teachers at schools, universities, academies, private lessons, among other teaching scenarios around the city, in which I have had the opportunity to participate as teacher or as an apprentice.

It has been common to me to find job offers in which it is not enough to be a teacher of mathematics, biology, or arts, between other knowledge fields. In addition, in some of these educative contexts that are looking for teachers, it is a main requirement to be internationally certified on English knowledge and know how to teach it.

Some of these required teachers are art teachers or artists from different aesthetic languages (dance, drama, literature, music, visual arts) who occasionally accept the task of

¹ Due to the nature of this research, which was motivated by deep personal questions, and following Micán's research line, that intertwines with that of this study, it is pertinent to quote him: " (...) given my epistemological, pedagogical, axiological, and discursive positions" (Micán, 2019) the enunciation in first person will be also a common place in this study. Owing to the importance and use of narratives, and the heavy personal roots that stories represent to me, this project moves away from research objectivist pretensions to recognize the voice of five different individuals, that day-by-day aspect of the teaching job challenges that are often invisible in academic investigations.

being arts teachers that teach in English, or English in some cases. This is the case of various other professionals who teach English, as documented in the research of Xiong, T. & Xiuzhen, X. (2017), or in the study of Pérez, S. & Leganés, E. (2012).

This research was born with the main intention of understanding and contributing to the identity construction of arts teachers who have assumed processes of teaching English as a foreign language in different educative scenarios across Bogotá.

If we want to know how these arts' teachers understand their own professional identity, it is essential to listen to their stories, to their experiences as teachers of a distant knowledge from their original artistic and pedagogic formation, or as arts teachers that have an extra requirement to undertake their tasks in English as a mediator in their classrooms. It is necessary to listen to their conceptions about their professions, their motivations, their expectations, their teaching resources, and their feelings towards the teaching activity that, intentionally or incidentally, they perform². All those life and professional experiences have the potential of being means 'to have a clearer sense of who they are; the professional, cultural, political, and individual identities which they claim, or which are assigned to them'" Varghese et al (2005, p22).

These teachers' experiences could contribute to the understanding of the status that society, as well as themselves, gives to those experiences, their function as interdisciplinary teachers of arts and English, the importance of their works, the challenges, and difficulties that can arise while they perform their foreign language teaching activity.

²As a drama actor, and as a scenic arts teacher, I consider that the teaching act is also a performance because it shares most elements with it. Those include features as the management of the space and time, the structure of the narration and the discourse, and even aesthetic aspects that promote the teaching-learning processes that are involved.

In a context, where there is an increasing notion about the benefits of arts activities to teach and learn English (Pérez, S. & Leganés, E. 2012), it is necessary to listen to the narratives of the professional unfolding of these arts teachers that teach in English, or teach English as a subject, by chance or vocation, to have a glimpse at the myths and diverse realities of this kind of beliefs.

Based on my experience, and the interaction with my fellow arts teachers who teach EFL, I have noticed that some arts teachers accept the calling of teaching English without having had a preparation to do it so. There are other cases in which arts teachers decide to prepare themselves to carry out this task as well as possible (Pérez, S. & Leganés, E. 2012). I belong to this last population.

I have my own narrative as an arts teacher that teaches EFL in Bogotá. I am a performing arts teacher, and drama professor, proud of my vocation. I have assumed the social responsibility entrusted to me with passion, however, I have decided to improve my skills in foreign language teaching to carry out as better as possible my tasks as an arts and English professor.

Being a teacher in Colombia is not an easy path. We must face the decisions made by our rulers in terms of policies in education, state inefficiency, private sector exploitation, and lack of resources in the classrooms, in addition to the lags that war, corruption, and the social crisis that is reflected in the lives of our students, their families, and in our own.

Additionally, becoming an arts teacher is an additional challenge. The elites' disparagement of popular art, and the place grudgingly given to artistic knowledge in school contexts, is usually limited to presentations at established events, overlooking the educational, expressive, communicative, creative, holistic, and critical of artistic education. In summary, frequently arts are not fundamental subjects in the school education of

Colombians. The work conditions of the arts teachers usually have been very harsh, with the ability to discourage anyone who does not have a true teaching vocation. I clarify that this affirmation comes from my experience as an arts and English teacher, and the contrast that I can do daily from both viewpoints.

The story of my project begins with a professional crisis that was the result of all these circumstances that made me doubt my professional identity. Suddenly, I had the need to reflect on the experience of my colleagues that, more or less prepared than me, found themselves in a similar situation as mine, and possibly, in a crisis alike.

Then, in narratives I realized a possibility to find in my colleagues' experiences "(...) a robust way of integrating past experience into meaningful learning, locating oneself and others in the account, and foreshadowing the future" (McAlpine, 2016). These experiences could be useful for colleagues that are unaware of the challenges and difficulties this interdisciplinary profession may face.

With the aforementioned in mind, what is my identity as an English as a Foreign Language (from now on referred as EFL) teacher, having prepared myself as a performing arts teacher in my professional formation? What motivated me to pursue this life mission as a bilingual arts and English teacher? Why did I choose to study this master's instead of delving into the knowledge of arts teaching? In my circle of acquaintances, some arts teachers are in a similar professional situation as mine, in which they must develop new knowledge every day about English as a subject and teaching to fulfil the demands of the educative settings in which we work.

Who am I? I am a storyteller, a drama actor, a role game player, a reader of stories, a history lover. I like to tell stories, as much as I like to listen to them. Therefore, I have the need to listen and reflect myself in the narratives of other arts teachers that teach English in my native

city. Essentially, this is the reason why this reflective-descriptive study uses the narrative-data-collection method, and its analysis to feed the “theoretical overview of the concept of the teacher identity” (Barkhuizen, 2016) of arts teachers that teach English as a foreign language in Bogotá, or that teach their art subject using English as mediating language.

1.2 Statement of the problem

It is a common practice in academy, the division by fields of knowledge. This division, and the desired specificity of the subjects have resulted in a gap in research of interdisciplinary fields that exist between them. For example, in a private school where I used to work, as well as in my current work at a public one, this division of subjects have been a general rule. This does not mean that transversality in the fields of knowledges does not happen, since that already depends on the pedagogical proposals of those responsible for each educational scenario.

Nowadays, in Bogotá, and across Colombia, there is an increasing need for processes that support the acquisition and learning of English as foreign language at the first stages of development of students, as well as the learning of EFL at the subsequent ones. This is not only because current Colombian legislation requires it, but because foreign languages, particularly English, have become a primary need in official and non-official education. This is due to the fact that it is believed that speaking a foreign language enables studying, working, and therefore achieving economic opportunities for those who have a proficiency in English.

Arts teachers that teach EFL is a specific topic that in the Colombian academic context has been ignored until now. Not many investigations about art teachers’ identities can be found in a local setting (Alfonso, M., 2012), besides it is possible to find some studies about EFL teachers’ identities (Micán, F., 2019., Gómez-Vásquez, L., & Guerrero Nieto, C.,

2018). There is a lack of investigations that delve into the arts teachers' identity, but studies about art teachers who teach in English or who teach EFL identities are to my knowledge non-existent. This represents a huge gap about the central topic of this study, and that is the main contribution of this research.

Due to the lack of investigations that revolve around such a specific topic as the identity of this transdisciplinary population, it is noticeable the non-existence of free access texts in the academic field about Arts and EFL teachers (from now on referred as AEFL teachers) and their identity construction as interdisciplinary professionals that assume this challenging role at Bogotá's educative scenarios.

Due to the demand that I have been witnessing of arts teachers who teach their subjects in English, or who teach English as a subject (presumably due to the lack of English teachers) in a Spanish-speaking city, it is necessary to explore how AEFL teachers' identities are understood by those teachers, how they constitute and develop them, and how their identities do change through the professional performance they experience. Thus, a beginning to set the foundations for this in-between field of knowledge is to formulate the research question of the present study.

1.3 Research question

What do narratives from five different teachers inform about their teachers' identities³ as AEFL teachers in different educative scenarios in Bogotá?

³ It is important to notice the difference between identity as a complex concept that is hard to define, and identities in subjects. If we agree that 'identities are plural, multiple, flexible and fragmented' as Micán (2019) pinpoints, it is understandable why he and many other investigators that research teachers' identities, find logical the conception of a multiplicity of identities in everyone.

1.4 Research objectives

1.4.1 General Objective

To explore how teachers' identities are conceived by five AEFL teachers, when narrating some experiences at diverse educative contexts of Bogotá.

1.4.2 Specific Objectives

To describe features of five different AEFL teachers' identities based on their narrations derived from their experiences as teachers in Bogotá.

1.5 Rationale

It is important to point that this research is going to contribute to AEFL teachers' new understandings about our professional role and how we perceive our own teacher's identities since it is necessary to become aware of and to understand our teacher's professional identities. Doing so has implications for our practices, according to Barkhuizen (2016).

To reflect on the experiences of AEFL teachers can share their understanding about our actions in the classrooms, about some of those features that may describe us as AEFL teachers, as well as lead us to consider some experiences that five AEFL teachers reflect into their narrated experiences.

Chapter 2: Literature review and state of the art

In this section, I introduce the literature review and the state of the art, mainly those investigations that give account of the key theoretical concepts that are akin to this research. First, it is necessary to delve into and delimitate some historical conceptions about identity and its plural form, identities, in recent years. Second, it is necessary to share some

conceptions from the literature that talk about teachers' identity (since now TI) in a wide scope. Then it is important to explore the most recent TI of EFL understandings, and it is necessary to do the same with the construct of arts TI as well.

Third, I present some commonalities and differences in the identities' conceptions between these two kinds of teachers from different specific knowledge fields, and the possible synchrony between those delineations at AEFL teachers' identities conception, and of course, the peculiarities that are exclusive of their own. Finally, I characterize the key concept of narratives, its significance for AEFL teachers' identity construction studies, and its purpose for this research project.

2.1 About identities

Bearing in mind the next definitions of identity from two different renowned dictionaries, one in English, and another in Spanish, it is possible to make a parallel between the conceptions, definitions in common, and particularities of those referents:

“Identity: A phenomenological sense of oneself as a separate individual being with a distinctive personality and a ‘true self’ persisting over time; a self-image (...) the social particulars of an identifiable individual.” Oxford University Press (2023).

“Identity: 1. Quality of identical. 2. Set of traits characteristics of an individual or a community that characterize them compared to others. 3. Awareness that a person has of being themselves and different from others. 4. Fact of being someone or something the same as what is supposed or sought.” Diccionario esencial de la lengua española RAE (2006)⁴.

A good beginning is to notice the frequent use of the term “self”, the sense of oneself, true self, self-image, and self-conscience. In the English dictionary, the regularity of *self* is

⁴ Free translation from Spanish.

higher, and it is the main word to distinguish identity, including the use as a suffix or a prefix in composite concepts.

The use of *self* in the Spanish dictionary has only one use, and it is not in the main entrance to define identity. The Spanish dictionary definition give us another complementary conception that is not presented in the English dictionary: the identity as a set of characteristics not only of individuals but those features of a collective or a community that characterize them.

One of the objectives of this research is precisely to identify some of those traits that AEFL teachers, may have in common in their occupation. However, this semantic clarification will be further expanded throughout this chapter.

Nevertheless, the fact that this study uses the key concept of identity to achieve the proposed objectives does not make it any easier, because “Identity is a notoriously difficult concept to define. One reason is that theoretical perspectives have changed over time reflecting changing philosophical trends in the social and human sciences (...) researchers working in different disciplines (e.g., education, second language acquisition, psychology) have varying ideas about how identity should be conceptualized and operationalized in their work” (Barkhuizen, 2016:29).

This is why the first chapter will underscore most of those changes found in the literature review phase, that the conception of identity has had from modernity to the present, as it will be conceptualized for uses of this project, while in the last part of this chapter, I will clarify how identity is going to be observed using narratives to achieve the goals proposed in this study.

The discussion about identity and its relevance when we talk about the conception of the self, has a long history, and is traceable to European modernity in an academic context, so

it is necessary to delve further in this chapter into this concept to delimitate what is understood as identity for this study.

The word 'feature' is found more often in the Spanish dictionary, in the counterpart of 'phenomenological sense' and 'distinctive personality' ideas used by the English dictionary to explain what identity is.

The word 'individual' is used almost the same number of times to explain identity in both cases (two times), but only the Spanish definition talks about identity as something not only individuals, but social groups have. However, in the English dictionary, there is a recognition of the social particularities of an identifiable individual as an explanation of identity. This conception approaches the social constructivist scope about the key concept under discussion, which is going to be expanded later in this chapter.

It is important to notice that identity understanding has changed noticeably through time, and to understand those variations is more significant for this research than to define the identity notion itself since many of the peculiarities enclosed by this intricate concept are still in discussion and are far from reaching a conclusion that satisfy the whole academic community.

Meanwhile, understanding the diversity of interpretations identity has had through the years, may spread some light on the possible interpretations that identity could have. Also, in recent years it is common to read in social science research about identities, when applied to the factual world, and identity, in singular form, is relegated as a theoretical concept, which when is studied in pragmatic situations, must be understood as an amalgamation of identities, in its plural manner, or in other words there is not a unit called 'identity'. "What we encounter in everyday relationships, and at different places, is a multiplicity of identities discursively portrayed, constructed and deconstructed through time and space. While people

interact in different settings, diverse identities emerge and are entwined thanks to the narratives or stories individuals tell” (Micán, 2019:37).

Why is important to notice this change in identity in social science research? It is crucial to highlight this, because when we try to understand this intricate concept, as it was said above, is not enough to only review some dictionary definitions to encompass the complexity of a vast concept such identity (but it can be a good beginning, of course), so it is necessary to trace the transformation that this key concept has had through time.

According to Alfonso (2012), we can realize that “the concept of identity has been a matter of reflection from different angles, ranging from the metaphysical vision that places it as a fundamental principle of being”⁵ (pg.8), to totally opposite visions that focus on the facts of the material world that allow us to understand identities.

I presume that when we talk about identity, it is not enough to consider just one point of view, because if we talk about the metaphysical scope, is possible to talk about a materialistic point of view too, for example, so it is relevant to contemplate other sources different than those given by the pedagogical perspectives, thus we can nurture this social construct from a wider perspective.

Nowadays it is popularly believed that identity is reduced to nationality, gender, name, family, and ID number, between other given factors that are ‘stable’. To modern philosophers, the identity lacks reflective capability, and it was also a ‘stable’ condition of individuals. To Locke (referenced by Alfonso, 2012), identity is a matter of consciousness, memory, and self-recognition or in any case, is reduced to an issue of the self or about the individual.

⁵ Free translation from the Spanish article done by me.

In this modern conception, aspects such as language, activities, behaviors, emotions, cultural and social influence, and the identity layers of beings, among other main details are not considered when they talk about it. So, according to Alfonso (2012), it was located as a personal and internal development, without the active participation of external agents, such as environmental surroundings, or social contexts.

It was not until the XX century, that there was a large leap in identity studies. At that instance, new studies start to recognize the active, collective, and communal construction of identity, and begin to take distance from the unchanging, and stable old conception of identity. With the overcoming of the old paradigm of modernism and the landing and development of new social sciences knowledge, this anachronic conception of identity starts being questioned and refuted.

In modernity, the identity discussion was a matter exclusive of philosophers, but today we still shall consider those antique conceptions if we are trying to comprehend the variation through time of the identity concept, but it is necessary to look at the perspectives from the education field, the second language acquisition and learning areas, psychological theories, the arts' standpoint as well, as conceptions that feed into the idea of identity.

Some of the main findings around the discussion about identity happened without having the intention of participating in this debate. One of the most notable coincidences was the advance in this topic made by Vygotsky's socio-constructivist theory, where identity was not a concept that was directly examined (Salinas, & Ayala, 2018), but in fact, the concept made a huge leap thanks to Vygotsky's theory.

The social constructivist scope of Vygotsky, and other later theorists who are practitioners of Vygotsky's theories, give a main role in the development of individuals, societies, and cultures to collective work and the construction of meaning, in which language

is involved. Still, social constructivist theory has in its concerns, the development of individuals into, and thanks to, a society and a culture in which they unfold. This theory talks about high-order mental functions as the mediation, internalization, and symbols that are frequently related to an individual's personal behavior, emotions, reactions, memory control, problem-solving, interpreting, and self-control.

These abilities are acquired through a third party, and social interaction, and are related to the discussion about identity (Salinas, & Ayala, 2018) due to the development that individuals experience in their inner self when they interact with cultural institutions, political ideologies, beliefs, and other symbols that shape their identities through time and experiences. The social environment is essential in the construction and configuration of the self, so identity cannot be separated from the social and cultural setting in which it develops (Erikson, 1983). In fact, there is a need for the others to start understanding who we are, and how we act. The others' teachings, their advice, opinions, and critics about us, our behavior, and our working skills give us clues to understand ourselves, and our position in society.

Understanding identity as a social construction involves the co-participation of a community that surrounds the subjects (Lave & Wenger, 1991) that is, that identity construction, and deconstruction, cannot be studied without an understanding of the social, cultural, and historical context where it happens. Effectively, all these changes throughout time made the definition of identity, even elusive, and attached to societies, cultures, languages, professions, and of course, the scope of the discipline through which we try to understand it.

In this study the limits are inside the Bogotá's society, culture, and history, which is directly related to the Colombian and Latin-American context. So, identity is not just a birth essence, it is a social process that is in constant development, by given circumstances and

through those situations, choices and interactions made by the individuals. Identities are constructed through social interactions, and they are shaped by a continuous unfolding of subjects in social and cultural practices. This development is explained by Alfonso (2012), referencing James (1989), as is quoted next:

Culture, in this context, contributes to the determination of this subject, and is the substratum of personal identities. In consequence, it is important to think that what the individual does, what it produces, and even what belongs to it, as well as the environment (full of objects and cultural meaning), influence the person. Hence, education, as part of cultural creation constitutes a way of configuring modes of acting, being, signifying, appropriating, consuming, recreating, feeling, and interacting with others and with the world. (p.8)⁶

Then, the constant coming and going between individuals, the cultural objects with which they create and interact, and the culture that in exchange, enables the identity construction of the subjects that inhabit it. Contextual circumstances are related to the identity development of individuals, but the persons are not passive entities in this identity construction. The fact that choices interactions, actions, and the meaning they give to symbols that they are going to internalize using the mental function process, play a key role in the construction and development of identities as Panuel & Wertsch (1995) notice, quoted by Salinas & Ayala (2018).

However, if the sociocultural context is an external factor that determines identities, it is not a totalizing factor in the construction of identities. Individuals are not inactive beings in this process of identity construction, because beyond contextual factors, there are internal circumstances at individuals, such as inner convictions, aesthetic sensitivity, personal styles, between other expressions involved in this process. Those have an enormous impact on the transformation and uniqueness of identities.

⁶ Free translation from the Spanish article.

Hence, identity is not a tangible object, it is not possible to glance at it through simple sight. As Xiong & Xiuzhen (2017) stated “(...) it is difficult to conceptualize this concept and there is no unified single definition of identity” (p.102) that is accepted by the researchers. But there are some commonalities between scholars and this conception of identity as an everchanging process.

Regarding the already noted difference between the concept of identity, and the identities contemporary conception, it is pertinent to consider the postulate of Danielewicz (2001) about the blurry nature of identities because “(...) an identity is never fully or finally achieved: we are always actively being and becoming” (p.35). This statement likewise supports the understanding of identity as an everchanging phenomena.

Adding to the last idea the definition of Rodgers & Scott (2008), quoted by Micán (2019), affirms: “Identity is dependent upon and formed within multiple contexts which bring social, cultural, political and historical forces to bear upon that formation; (...) is formed in relationship with others and involves emotions: (...) is shifting, unstable and multiple; and (...) involves the construction and the reconstruction of meaning through stories over time.” (p.733)

There is not just an identity in a subject because it is going to depend on the persons who s/he interacts with, the situations, and the ever-changing setting in which the individual unfolds. Additionally, as Beauchamp & Thomas (2009) noted, identities are individual and collective shifting processes that keep their changing and multiple nature throughout their existence. These identities cannot exist only by themselves, they develop in relation to others communal and personal identities that surround them.

I can assert is that these changes over time and within the disciplines reflect the changes in “philosophical trends in social and human sciences” (Barkhuizen, 2016), thus I

move from a modern conception of identity as an unchangeable, definable, and stable concept, to a concept where society and culture gives a setting from which identities cannot be separated, towards an everchanging and multiple concept where personality, interactions, choices, and emotions of individuals and collectives, are determinant factors in identities development.

Bearing in mind that “(...) understanding identity and the issues related to it can be a challenging endeavour” (Beauchamp & Thomas 2009) makes me aware of some difficulties that are commonplace among identity’s researchers. The blurred borders, and the high complexity of this intricated concept, are settings that are going to condition the analysis of the data gathered for this research.

Beauchamp & Thomas (2009) also found other common issues that emerged when the literature overview was analysed. For example: “The problem of defining the concept, the place of the self, and related issues of agency, emotions, narrative, and discourse; the role of reflection, and the influence of contextual factors.” (Beauchamp & Thomas 2009:175). They expand their understanding of these issues as follows:

One must struggle to comprehend the close connection between identity and the self, the role of emotion in shaping identity, the power of stories and discourse in understanding identity, the role of reflection in shaping identity, the link between identity and agency, the contextual factors that promote or hinder the construction of identity, and ultimately the responsibility of teacher education programs to create opportunities for exploration of new and developing teachers identities. (Beauchamp & Thomas 2009:176).

Some of these topics were mentioned earlier, and others, as the TI construct, are going to be developed later, however some, as agency, are beyond the reach of this research.

One of the purposes of this project is to encourage future research to explore those topics where this work cannot delve. The foundation of this project is narratives, and what

AEFL teachers' narratives can tell us about how they conceive their TI, as Beauchamp & Thomas (2009) notice in their literature review, another problem when we talk about this blurry topic, is the difficulty to delineate the difference of one issue from another.

Narratives are a wide form of communication because they can enclose discourses, reflections, emotions, and stories shaped by experience and contextual settings, so these fuzzy borders are going to be explored when we try to understand how narratives give account of the constant reshaping of AEFL TI.

Despite the difficulty to delimitate and define identity, there has been made several classifications by some authors about identity types. For example, according to Day & Kingston (2008) referenced by Xiong, & Xiuzhen, (2017), dimensions of identity may include personal identity, situated, or socially located identity, and professional identity. This last kind of identity, that is related to TI, is the focus of this investigation.

These dimensions were understood differently by Xun, Sun & Peng (2014), quoted by Xiong, & Xiuzhen, (2017), as four different sorts of identity: Career identity, major identity, personal identity, and situated identity. In both classifications, the kind of identity depends directly on the context in which the subjects unfold and interact. In terms of the present work, career identity and professional identity are going to be understood as synonyms of TI.

Bearing in mind that this project is inquiring about a population cluster that is among two fields of knowledge such as the teaching of AEFL teaching-learning process, this study needs to outline what those features of TI identified in academic research, to then make a parallel between the conception of EFL teachers' identities in contrast with those studies that explore the identities of art teachers, to finally suggest a frame of reference that helps understand the identity construct in AEFL teachers in Bogotá.

It is important to recognize that, despite the classifications and separations made by some of the referenced authors, “ (...) professional identities are intertwined with personal identities, subsequently (...) identity may be affected by professional life phases, job commitment, personal resilience, and effectiveness” Day, (2011) referred by Xiong & Xiuzhen (2017). This correlational dynamic between identities, demands not to forget or relegate personal identities. Instead, it is necessary to be careful at the analysis stage to highlight those elements that give a reason for AEFL teacher's identities, then is also important to know that is not the aim of this study to explore personal identity features of the AEFL teachers if these features do not feed the AEFL TI construct.

According to Barkhuizen (2016) and Norton's (2013) descriptive summary of post-structuralist thought, has similarities with narrative interpretations, and considering that identities are constructed and that narrative investigations like this one build identity, it is necessary to carry them out to discover identities that are there, but that at first sight are unseen to the academy, as is the case of AEFL TI.

Norton (2013) understands identity somewhat differently than what is explained by the dictionaries consulted. He uses the term identity to expose how a person understands his relationship with the world, how that relationship is grounded in time and space, and how the person understands her possibilities, and the consequences of her decisions are worth adding, in the future.

In addition, the same author highlights the role of language as a constituent, and in turn constituted, by the identity of the language learner. That through language a person negotiates the meaning or the image of himself, in different places, and at different points in time.

Barkhuizen (2016) adds in this regard that the SLA (second language acquisition) theory needs to develop “ (...) a conception of identity that is understood with reference to larger, and frequently inequitable, social structures which are reproduced in day-to-day social interaction.” (p.29-30)

The definition of identity by Norton (2013) and the conception shared by Barkhuizen (2016) will have a great incidence on this study's development, since this understanding of the relationship that AEFL teachers have with ourselves, with the languages through which we interact with social structures, and the relationship that this has with the possibilities and with the decision-making that in the short or long term can have a different meaning in AEFL teachers' lives, as in that of their students.

2.1.1. Why does this study talk about identities and not subjectivities?

Even though studies and definitions of identity can easily be more than two centuries old in the academic sphere, the concept of subjectivities has entered the academic arena in the last forty years, which, although it has some aspects in common with the conception of individual identity, cannot be understood as some cross-cutting qualities of a specific human cluster such as AEFL teachers, a reflective quality that studies of identities that do not focus exclusively on the subjects, but rather who can also understand common aspects in the identity of certain communities. However, both concepts have several aspects in common that, when considered, make it necessary to explain why the present study Favors the use of one concept, over the other.

Within some common aspects between identities and subjectivities, there is the quality of being multiple, fluid, and having multiple manifestations (Greenwalk, 2008; Kelly, 2013; Wright, Cranny-Francis, & Winser, 1992 referenced by Gómez & Guerrero, 2018). Both concepts consider different social, cultural, and historical factors that make them

variable, since “subjects are not a flat and constant surface” (Muñoz, 2007, quoted by Gómez-Vásquez & Guerrero Nieto, 2018). In both cases, the environment plays a role that cannot be unnoticed. Both concepts are understood as multiple, dynamic, complex, and constantly reconfigured in a process where change is the constant of this endless process (Huergo, 2004; Meguins & Carneiro, 2015, quoted by Gómez-Vásquez & Guerrero Nieto 2018).

Both identities and subjectivities are restructured from the knowledge and reflection made by individuals, and these reflections are the articulations between identities, subjectivities, and practices of individuals. Both concepts, therefore, are conceived externally and internally simultaneously, that is, they are mediated by the relationship of individuals or subjects with the knowledge and power of social structures (Foucault, 1996, referenced by Gómez & Guerrero, 2018).

Subjectivities also have a meeting place with identities, which according to Barkhuizen (2016) need to be investigated since they have an inherent relationship with the power structures that largely define them, but which in turn can individual identities, subjectivities, and collective identities, guide the changes that these structures constantly undergo in the course of history.

Weedon, quoted by Calhoun (2012) and, who is referenced by Gómez & Guerrero (2018), understands the subjectivities as “the conscious and unconscious thoughts and emotions of the individual, her sense of herself, and her ways of understanding her relation to the world” (p. 32). This means that identities as well as subjectivities also share the condition of being constructed both consciously and unconsciously by individuals.

Although subjectivities, as a post-structuralist construction, make it possible to account for the complexities of the deep and multiple nature of human beings who relate to

the world (Gómez & Guerrero, 2018) and, like identities, have a public manifestation, be it in family, school, local settings such as the neighbourhood or town, or even in national settings, and although the power that subjects have to change their context is highlighted, and at the same time to be changed by these, Gómez & Guerrero (2018) consider that subjectivities are mostly built from the inside out, leaving in the background what happens outside but has an influence on what happens inside individuals.

On the contrary, identities are not limited exclusively to the relationship that, according to Foucault (1999) quoted by Gómez & Guerrero (2018), subjects have with knowledge, power, and the subjectivities themselves. I believe that research on the identity of AEFL teachers enables searches that go beyond the three dimensions conceived by Foucault, and that can range from how teachers interact with the fields of knowledge that they must teach in the educational settings, the relationship that these have with the cultural objects that are introduced into the classroom, how teachers and students integrate a range of external influences, tensions and contradictions in their teaching actions, beliefs, values, abilities, feelings, motivations, thoughts (Olsen, 2008), and identities are, in turn, more than instruments that can describe, explain, justify, or clarify (McLure , 1993) the professional actions of AEFL teachers.

2.2 Teachers' Identities (TI)

Now, I can make a definition of identity that encompasses those elements presented in the previous section and allows me to understand and analyse the data gathered for this research. Identity is a phenomenon of individuals and communities. It is a fundamental principle of human beings, their societies, and cultures. It is related to the construction of self-meaning, self-understanding, self-control, the sense of the true self, the self-image, the inner self, and the development of self-conscience.

Identities cannot be understood without understanding the social, cultural, and historical environment (context) in which they develop, and how these interact with the world. Identities are in continuous change in a cycle where external (contextual) factors are significant but not totalizing, since internal factors, such as feelings, decisions, reflections, and actions, have a determining force in the process of identity development. Individual and collective identities are multiple, changing, stable in some features, but unstable in others.

Now it is possible to go beyond to understand what that specific construct known as TI is, that is related to the notion of professional or career identity, however, is focused on the labour and self-understanding of teachers' profession. TI is a concept that academic discussions had fed most of all since the last three decades. The relevance of this concept is because TI can be a frame of reference or an analytic lens through which it is possible to explore features of teaching, for example: How students and teachers integrate a range of influences, the necessary confronting of tensions and contradictions in their careers (Olsen, 2008, referenced by Beauchamp & Thomas 2009) and the demonstrated capability to reflect into their own teaching experiences to improve the teaching-learning process of students and teachers.

Additionally, and as Beauchamp & Thomas (2009, p.175) stated, "literature on teacher education highlights the importance of identity in teacher development". Identity can be an organizing component in teachers' professional lives, a supply that may describe, explain, justify, or clarify themselves concerning others, and to the world at large scale (MacLure, 1993, p. 311).

This understanding of the professional inner self of teachers relays in the need that many of them must understand their motivations, their feelings about their jobs, the importance that they give to their knowledge fields, the constant need to reflect and rethink

their way of proceeding in and out the classrooms, and their way of relating to their students, coworkers, and institutions.

This way of relating with the context is a primary stage to explore how teachers understand their TI since they are part of a larger educative community with their guidelines, ethic parameters, behaviour rules, and particular settings that make the teachers' surroundings a unique place that will influence their TI, since “Identity development for teachers involves an understanding of the self and a notion of that self within an outside context, such as a classroom or a school” (Beauchamp & Thomas, 2009).

These scenarios, as classrooms and schools, are frequented by other teachers of diverse knowledge fields, students, coordinators, and administrative staff among other subjects who participate in the educational settings, and who directly or indirectly participate in the formation of personal TI of teachers. Following this idea, and under what was stated by Mead (1934) and quoted by Beauchamp & Thomas (2009, p.178) “A teacher’s identity is shaped and reshaped in interaction with others in a professional context”. This implies that external factors are essential, so it is necessary to consider them when we try to comprehend how TI are conceived by AEFL teachers, and how the situational and institutional surroundings of teachers determine how their TI are shaped in and by the educative scenarios they deal with.

There is an understanding among numerous TI researchers about this topic. Many of them agreed with the fact that TI development happens in a sociocultural process and is conditioned by social and personal factors as well (Salinas, & Ayala, 2018). This condition, which is going to be accepted by the most of investigations consulted about TI, is that additional identity shifts are going to happen during a teacher’s career, because of interactions within educative scenarios and larger communities (Beauchamp & Thomas,

2009). Of course, TI is not the exception to this ever-changing condition. All these features mentioned, correspond to external factors that are going to influence the internal aspects of the self that also shape TI, and that are going to be determiners in this TI construction process.

The understanding of TI can be seen from a sociocultural viewpoint. As Olsen (2008) and Sfard & Prusak (2005), quoted by Beauchamp & Thomas (2009) suggest, it is necessary to view TI as a goal and as a process simultaneously, because it is a consequence of external influences on the teacher and it is in a constant ongoing interaction inside teachers' development:

I view identity as a label, really, for the collection of influences and effects from immediate contexts, prior constructs of self, social positioning, and meaning systems (each itself a fluid influence and all together an ever-changing construct) that become intertwined inside the flow of activity as a teacher simultaneously reacts to and negotiates given contexts and human relationships at given moments. (Olsen, 2008, p. 139).

This same dynamic is found as well in terms of narrative and discourse. Identity is usually associated with how collective narratives and discourses shape personal spheres and how individual voices combine into "the voice of a community" (Sfard & Prusak, 2005, p. 15 cited by Beauchamp & Thomas, 2009). This community voice is a characteristic that goes beyond subjectivities or individual identities, to configure a communal identity of individuals that share a profession, tasks, and goals as educators of a society, and that can be helpful for those that integrate this guild, regardless of their seniority, or their previous experience. It will always be useful to think and reflect TI, whether for newbies or the most seasoned in this labour:

Teacher professional identity then stands at the core of the teaching profession. It provides a framework for teachers to construct their own ideas of 'how to be', 'how to act' and 'how to

understand' their work and their place in society. Importantly, teacher identity is not something that is fixed nor is it imposed; rather it is negotiated through experience and the sense that is made of that experience. (Sachs, 2005, p.15)

Following Vygotsky's social constructivism scope, we can discover in Leontiev's (1981) research (cited by Alfonso, M. 2012) an idea that reinforces the duality and correlation between the internal and external factors of identity constructs, and some of the elements that support this affirmation are: the instrumental and cultural objects teachers use also influence TI shaping, the sociohistorical context in which they unfold, the interaction they have with the diverse people at their professional surroundings, and the environment in general terms.

So, as we can see, an agreement between many of the academics consulted at the literature review about TI, is that these changes have a strong connection to the settings and the communities that constitute them, but these changes are not exclusive of external factors only. For example, the internal factors such as the semiotic mediation made by teachers, and the activities teachers do in and out of the classroom are going to be tremendously important in TI development.

Then, taking into account that those surroundings are the mostly given external settings where teachers' adaptation is the rule, and the power of choice of teachers is limited to the borders of those social institutions' situations and expectations, it is the intention of this research to highlight most of all those internal settings of TI that are, in fact, in reach of teachers' choices, and that mostly depend on their inner professional and personal convictions.

Teachers' teachings, the activities proposed in and outside the classrooms, their professional behaviours, teachers' manners, values, and decisions they take, among other actions, knowledge, and contents mobilized in the classroom, will depend directly on the given settings as culture, language, population, location, political, religious, and ideological

context, between other factors that can influence the educative scenario. In the end, it is teachers who regulate which contents, and how they are presented to the students with whom they interact.

The notion of identity as a dynamic circumstance is agreed on by most of the sources referred, since the “teacher’s identity shift over time under the influence of a range of factors both internal to the individual, such as emotions and external to the individual such as job and life experiences in particular contexts” (Beauchamp & Thomas, 2009, quoting Rodgers & Scott, 2008; Van Veen & Slegers, 2006; Zembylas, 2003; Flores & Day, 2006; Sachs, 2005).

Barkhuizen (2016) also agrees that identities are built between human social relationships, however, he broadens this notion by highlighting the incidence of people's attitudes, beliefs, expectations, and assumptions of local and global communities. It also emphasizes the influence of face-to-face interactions such as the storytelling with which we come into contact every day since we are born, as well as the stories shared by the global media. This constant interaction with discourses and stories also transforms group and individual identities. Barkhuizen (2016) also emphasizes that we are not only relating to people in our interaction with the world but that we are also in a constant relationship with social structures that take the form of politics, cultural practices, laws, and institutions, among others.

Then, teachers are not only in contact with members of the educational community but are in constant relationship with educational policies and laws, cultural practices inside and outside the school with which the teacher, her students, their colleagues, among other members of the educational community, undertake on a day-to-day basis. Likewise, entities such as the Ministry of Education, local education secretaries, and educational institutions of

formal or non-formal education have an impact on the training and development of their TI, since " How people understand their relationship to these people and structures shapes their identities" Barkhuizen (2016).

However, Barkhuizen (2016) asserts that teachers are not submissive entities to these social structures since we also have agency and incidence in the changes that they undergo over time, and these changes occur mainly through their own discourses and storytelling, and those of others. The discourses and narrations build and deconstruct us every day as individuals and as a guild.

That is to say that teachers are not people who carry out a teaching activity without constantly reflecting on it. This is why Borg (2006) cited by Barkhuizen (2016) states:

The study of language teaching and teacher education has acknowledged this, and the current focus on teacher cognition: their thinking, beliefs, attitudes, and decision-making.

Teachers are not only cognitive beings, they are also social beings (...) they interact with their learners. They develop relationships with them, and together they construct sociocultural worlds in which they live together. (p.27)

For both authors, we teachers are not simply implementing a curriculum or a syllabus, we are not just technicians who teach without thinking or questioning the artistic, scientific, or language skills that we are promoting inside the classrooms. We are beings who think, feel, make mistakes, reflect, debate with our peers, with our students, and change our practices in the educational settings for which we are responsible, that is, we are in constant transformation both in our personal and professional sphere, and we are people who have the power to promote changes of anachronic or unfair social structures.

However, Barkhuizen (2016) goes further, and decides not to settle for the ever-changing conception of identity. He sees identity as a fluid that changes shape, that adapts to the given circumstances:

(...) the idea that identities are constructed across time and space implies that they are fluid and changeable. People's identities are constructed in relationship to the world at different times (including their histories and imagined futures) and in different spaces (both real and imagined, including physical locations and metaphorical spaces) (...) the times and places can be experienced on both micro and macro scales. (p.30)

This reaffirms the idea of identities as a phenomenon that is built from the individuality of people, but this does not deny or diminish the incidence that communities and contexts have on identity construction. He also emphasizes the multiplicity of identities that persons or social groups may have, and that depend on the different contexts (real or imaginary) in which they unfold:

What we have here, then, is a complex, ongoing (re)arranging of the dimensions of time and space – which is the world that people relate to when constructing their identity, or more accurately identities, *since* within these dynamic temporal and spatial arrangements people inevitably have multiple identities. (Barkhuizen 2016:30).

He seeks to elucidate identity with three words: *Sometimes* refers to the changing situation tied to the temporary condition of identity, which, as we could realize, is inseparable from the construction of identities in the macro and micro spheres of societies. *Situation* indicates the spatiotemporal contexts in which individual, group or national identities are built and negotiated. *Negotiating* is necessary when situations of inequality arise in any of these spatiotemporal situations (Barkhuizen, 2016).

The explanation of Paulenko & Blackledge (2004), referred by Barkhuizen (2014), on the negotiation of identity, first delves into the concept of *negotiation*, which takes place between individuals, majority groups, minority groups, institutions, those who hold power, and by those who are supposed to serve the powerful. This aspect of the negotiation would not be necessary if situations of *inequity* did not arise, in which people, groups, and institutions can be involved due to the unequal distribution of power, and the discontent that this can cause in those who have less power. The latter can result in the *confrontational* character that exposes the conflictive nature of the negotiation of identities in each society where unequal power relations are more notable.

These aspects directly influence the construction of the professional identity of teachers, since we as educators interact with power structures within the classroom, with the hierarchies established in educational institutions that in turn are related to more powerful and ineffable social structures, such as the policies and laws of a city or a country. So, we are not oblivious to the power structures that directly or indirectly affect our TI, and the educational practices that result from it.

Then, there is a close relationship between language (discourse, narratives), identity, and the exercise of power. TI is no stranger to this relationship, which is not always evident, but underlies the social practices in which we are immersed. According to Bordieu (1977:652), cited by Barkhuizen (2016), language is worth what those who use it are worth. That is, our identities are inevitably linked to the languages we know and use. In this case, we must consider the prestige that the English language has in Bogotá society, and if this language knowledge effectively modifies the value that society places on AEFL teachers contrasted to art teachers who do not teach English, or in it.

This value that Bordieu refers to is not something that individuals determine, or that we determine ourselves (as can be the case of subjectivities), since for him both the value and the power of each person depend on the discursive interactions between people and institutions, and how power relations become evident with the use of language as a social practice, leading into the negotiation of identity. Then, its value, arise directly from these interactions between institutions, and the individuals that constitute them, or that interact with them. According to Barkhuizen (2016) Bamberg, 1997 refers to people positioning themselves during social interaction. Bucholtz and Hall (2005) see the identification process as performance. Rugen (2013) suggests that it is through narrative, through the co-telling of stories that identities are constructed.

So, how AEFL teachers position themselves in social interactions with the institutions with which they relate? The identification process occurs from the storytelling process that happened in the narrative interviews done by this study, and they relate to the performance that AEFL teachers consulted carry out in their professional life within educational institutions, because " our identities are negotiated and constructed during the process of both living in the story world and the telling in the discourse world." (Barkhuizen, 2016). This research is an opportunity to understand how AEFL teachers understand this negotiation and this TI construction based on some stories from their professional work, and how these enable their development as interdisciplinary teachers of arts and English.

Although, for Kanno & Norton (2003), referenced by Barkhuizen (2016), how people imagine their future is related to who they are in the present, this study will focus on how these teachers remember and report experiences already occurred in their AEFL classrooms, which also relate to their present professional identity. This happens due to two factors: first, by not addressing this study on the formation of the identity of teachers in training, a situation in which this exercise of imagination about the future is frequently as Pavlenko (2003) did,

referred by Barkhuizen (2016), this research will prioritize the experience already acquired by AEFL teachers, and how this experience affects their TI; Second, considering the limitation of resources and time, the decision was made to prioritize what was mentioned in the first place. However, one of the purposes of this study is to serve as a basis for promoting future research, either narrative or not, that delves into the particularities of the interdisciplinary teaching practices of AEFL teachers. Therefore, future research on expectations of AEFL teachers and how these also account for their TI, it is more than possible, even necessary, but it will not be the focus of this study.

Considering the stated by Barkhuizen (2016) “The *stories* we tell about our lives do not only tell of past experiences, but they also locate ourselves and our identities in imagined ⁷communities.” These stories about past experiences that AEFL teachers experienced in their teaching practice also allow to reflect on different ways of proceeding in their teaching practice to promote the learning of their apprentices.

Then, what is the role of language in this exercise of TI recognition? Barkhuizen (2016) affirms that from the post-structuralist approach, the direct relationship that discursive acts (such as storytelling) have with the construction of the identity of human beings is exposed. It is something we do in interaction with others in certain social contexts, as conceived by the constructivists mentioned earlier. Although this language interaction includes, in addition to spoken or written language, body and facial gestures, interaction with cultural objects (books, films, paintings, etc.) and the relationship with digital technology.

⁷ Barkhuizen (2016) uses the term *imaginary*, to emphasize that the understanding that individuals have about our communities is partial, and that it is subject to points of view that are not totalizing, therefore, what we can do are partial images. or imaginations of the communities with which we interact. This term will also be used for the stories that the teachers narrate, since they are only a partial view of a situation in which other points of view were involved, and therefore they may have a divergent notion from that of other actors who participated in the same situation they may have.

This means that what was expressed by Norton (2013) and later reiterated by Barkhuizen (2016) has a great influence on the understanding of TI by this project:

(...) the inequitable social structures that people are involved in are reproduced in day-to-day discursive interaction, including storytelling; ie they are embedded in the story co-construction and therefore have an influence on the trajectory and identity outcomes of the interaction. It is clear, therefore, that when we talk about identity, we mean *doing* identity (it is relational) rather than *being* or *having* an identity (it is interior and fixed, or something we possess). (p.32)

This conception of identity as a phenomenon that is not a thing that somebody has, but actions people do, explains why this exercise of reflective self-recognition is valuable for us teachers, regardless of the field of knowledge that we teach. because more than teaching a subject, we enable students in different ways to understand, relate to the world, and act with wider awareness in it.

One of the main studies that gave an understanding of what TI is, is the bibliographical review on TI made by Beauchamp & Thomas (2009) in which they identify some action words that reflect the active, dynamic nature of and fluent construction of identity. Among the words found in this review are development, construction, formation, negotiation, identity-making, shaping, creating, and building. The authors of the study emphasize that regardless of which action verb is used in the texts reviewed by them, the process they describe only occurs when people engage in a social interaction, as Barkhuizen (2016) and the social constructivist have also affirmed.

Both proposes language as a constitutive factor of identity, while identity constitutes language in a direct correlation between one and the other. Norton's (2013) definition of identity, cited by Barkhuizen (2013), also emphasizes the strong relationship between the construction of identity and the exercise of language that exists in their relationship with society. It is here where the idea of the value that individuals have when relating to the social

world is returned to, and how they negotiate their value as subjects in relation to the society they inhabit.

If identities are built in relation to others, and with social structures, such as the family, school, union, university, laws, politics, (Barkhuizen, 2016) it is necessary to consider that they are in many cases unfair, or at least inequitable, because there are indeed people and social structures that are given more worth and power than others. Bourdieu (1995) and Norton (2013), both referenced by Barkhuizen (2016), develop the *investment* concept, declaring that “if learners invest in a second language, they do so with the understanding that they will acquire a wider range of symbolic and material resources, which will in turn increase the value of their cultural capital” (1995: 17).

Then when an art teacher learns a foreign language, do they increase their value as a professional? And if, in addition to this, they acquire tools to teach it to others from their artistic-teaching practices, does their value at the social level would increase even more? For Weedon (cited by Norton Peirce, 1995, p.15) it is in language where we locate this sense of ourselves, where our subjectivity is built, and where Barkhuizen (2016) adds, that storytelling plays a main role in this identity construction. To this, we add the comment by Watson (2006:510) (quoted by Barkhuizen, 2016) “There is a link between professional identity and professional action “. (p. 36)

As we can attest, this relationship reiterated by several authors between the value of individuals based on the negotiation process with an inequitable society, the role that their knowledge and their use of language based on storytelling and discourse is a main idea adopted by this study, which aims to compile experiences of a specific teachers population to understand and analyse how these AEFL teachers understand their own TI, which, like what has been explained so far, is related to social structures that condition their employment situation, between other circumstances.

Then, it is possible to assume as a general agreement in the academic community that “identities are negotiated and renegotiated in social situations and contexts of which social organizations such as schools, cultural products, language, and knowledge are part” (Trent, 2012; referenced by Xiong, & Xiuzhen, 2017). It is also important to consider the internal negotiations that we carry with us, and that is the result of a constant and unfinished process of professional reflection in the dialogue with students, colleagues, and peers, as in the constant evolving monologue of our conscience, because “(...) TI construction involves agency, emotions, meaning systems, and the self.” (Beauchamp & Thomas, 2009; Beijaard, Meijer, & Verloop, 2004 quoted by Salinas, D. & Ayala, M. 2018). If identity is dynamic, then “teacher’s identity shifts over time under the influence of a range of factors both internal to the individual, such as emotions, and external to the individual, such as job and life experiences in particular circumstances (Beauchamp & Thomas, 2009).

Starting from this principle of indivisibility between the subjects and their social environments, and from the fact of the personal development of individuals, it will be possible to explore the strange phenomenon of TI development, where the personal and professional self are correlated, being this a circumstance that must be explored in this study, to understand how the AEFL teachers understand their TI as interdisciplinary educators of arts and EFL, and the relation between their core identity, their TI and how this results into the singular way we AEFL teachers proceed in our lessons.

Next, and summing up some of the uses that have been attributed to the studies on TI, it is essential to keep in mind the objectives proposed in section one of this research, related to the intention of glimpsing some of the possibilities proposed by previous studies about TI, that can contribute to answer the question that guides this research. For example, to Olsen (2008) referenced by Beauchamp & Thomas (2009) TI “can be used as a frame or an analytic lens through which to examine aspects of teaching: how students (teachers in training)

integrate a range of influences, the necessary confronting of tensions and contradictions in their careers”. This statement has as its central axis the importance of paradigms, approaches, and theories that deliberate permanently between them, and how they are related to the shaping of TI that is in a constant developing process.

TI “can also be seen as an organizing element in teachers’ professional lives (...) a resource that people use to explain, justify and make sense of themselves concerning others, and the world in large” (MacLure, 1993, p.311, quoted by Beauchamp & Thomas, 2009). This highlights one of the utilities of TI understanding, and how TI is related to the meaning construction that teachers do concerning their contexts, and how they understand and negotiate their place in the society they are part of.

Finally, and adding to the last two ideas of TI importance and uses, is the conception of this reflecting process as a way of “gaining a more complete understanding of identity generally and teacher identity in particular could enhance how teacher education programs are conceived” (Beauchamp & Thomas, 2009). This last understanding of the importance of TI goes beyond individuals and draws attention to how TI reflection can support and feed the planning and development of courses that support teachers’ professional development and enhancement.

Among the various uses and the importance of the reflective act that implies the construction of a TI, it is possible to find the conception of it as a frame of reference through which it is possible to analyse aspects related to paradigms, theories, referents, and other cultural objects that are involved in the formation of professional and individual identities of teachers. Second, it can be understood as a tool for reflection that can explain, justify, and give meaning to the feelings, motivations, thoughts, actions, and behaviours of teachers in, and out of their teaching contexts, bearing in mind those individuals that constitute these

surroundings. Third, it is a reflective exercise on the experience gained in the teaching profession, through which the education programs for teachers of diverse subjects can be rethought, fed, and improved. Fourth, it is an exercise through which teachers can reflect on their place in society and the value they perceive that society gives them as educators and as teachers of one or various fields of human knowledge.

In **appendix A**, you will find a summary frame of the most frequent notions found in literature, about the utility of TI reflection, considering a common notion in the literature review about TI, that describes it as “an ongoing process (...) dynamic rather than stable, a constantly evolving phenomenon. It involves both a person and a context: within a context, teachers learn professional characteristics that are adopted by individuals in unique ways. Within a teacher’s professional identity are sub-identities, which may be more or less central to the overall identity and must be balanced to avoid conflict across it.” (Beauchamp & Thomas, 2009) It is conceivable to affirm that this TI process is done consciously or unconsciously by those involved in the teaching and educational field, but there is a clear advantage for those who undertake this task aware of themselves, the negotiations they must do between their sub-identities and the social structures that embrace them, looking for a balance that helps them to maintain their teaching motivations, to keep learning and improving their professional conduct in benefit of their students learning, that are the central characters of the teaching-learning process, together with the professors, and are the most affected by the actions and behaviours that we AEFL teachers may have.

In summary, TI refers to the exercise of recognizing the characteristics, beliefs, values, and experiences that shape a teacher's understanding of their role as an educator and their interactions with students, colleagues, and the broader educational community. It encompasses a teacher's personal and professional attributes, including their teaching style, pedagogical approaches they use, subject matter expertise, cultural background, and

personality traits. The TI influences their teaching practices, classroom management strategies, and relationships with students, as well as their career choices, professional development goals, and contributions to the broad landscape of the field of education.

2.3 Identities of ESL teachers

In language teaching education the identity field has been explored since the beginning of the TI discussion, and for that reason, it is possible to find information on academic papers and research about this topic, most of all those related to the pre-service ESL teachers in training. Kanno & Stuart (2011) tell us that “few studies have followed novice L2 teachers’ development over time, and still fewer have focused specifically on TI development.” This study aims to support research that deals with TI development of EFL teachers, specifically those who are arts teachers who teach EFL (AEFL teachers).

“(…) identity can be represented in multiple ways and has a dynamic, shifting nature, the language used to describe the dynamism that shifts in identity can vary (…) contains references to the ‘development’ of identity, to the ‘construction’ of identity, to identity ‘formation’, to ‘identity-making’, to ‘creating’ an identity, to ‘shaping’ an identity, to ‘building’ identity, and even ‘architecture’ of teacher’s professional identities (Beauchamp & Thomas, 2009:178).

This last quote provides clues about the multiplicity of concepts used in several investigations that address the issue of TI of EFL teachers. Despite the variety of words that can provide insight into this phenomenon, these words denote the constant change that identities undergo over time.

Whether understood as shaping, construction, building, development, formation, or identity-making, all these concepts are related to the ever-changing principle of the TI. For example, for Beijjaard, Meijer, & Verloop (2004) referred by Xiong, & Xiuzhen, (2017:100)

“Professional identity is a gradually Changing and ongoing process of combination of the personal and professional sides of becoming and being a teacher”. In terms of this research, this quality of constant change is going to be assumed as a condition of the TI of EFL teachers, art teachers, and finally, AEFL teachers.

All these concepts that express changes, existing in both external and internal factors, must be considered when we try to understand TI, regardless of the field of knowledge, because the nature of teachers’ profession is similar in many aspects, but never the same, that is the reason why it is necessary to inquire further, considering the specialties and field of knowledge in which teachers unfold, to understand particularities in their practices that shape their TI, those that are tied and related to their subjects and in a later case, in their transdisciplinary setting.

“The foreign language teachers’ identity issue (...) is an important key to ensuring the teachers’ commitment to their work and adherence to the professional norm (...) teacher professional identity helps the EFL teachers to shape their view about ‘how to act’, ‘how to be’ and ‘how to understand’ their job and role in both school and society” Xiong, & Xiuzhen, (2017) referencing Hammerness, Darling-Hammond & Bransford (2005) work, and Beauchamp & Thomas (2009) investigation.

The usefulness of reflecting on the TI exposed by Xiong, & Xiuzhen, (2017) and carried out by a wide variety of authors, combines with some of the applications shared in section two of this chapter, and that will be transversal to the identity exercise of EFL teachers, of arts and, therefore, it is transferable to the understanding of the identity of interdisciplinary AEFL teachers. Despite the fields of knowledge may be distant from each other, there are several common factors both in negotiation and in the reflective exercise of TI, regardless of the context in which they unfold.

Kano & Stuart (2011) also highlight the importance of teaching practice, and how this practice is essential in the learning of EFL teachers, as well as in the formation of their TI. This means a direct relationship between the identity of EFL teachers and the changes that occur in their teaching practice within the classrooms in which they teach. At the same time, class practices nurture the identities of EFL teachers, in a cycle where this reciprocal relationship, which works in both senses, will be assumed in this study as a condition for the formation of EFL, arts, and AEFL TI.

In the study made by Farrell (2001) and Johnson (1996), both cited by Kanno & Stuart (2011), it is stated that EFL teachers, at least those who are new or still in training, feel a shock from the gap between their idealized images of teaching and the realities in the classroom. This is comparable with the Bogotá context, where there is still some precariousness in different educational contexts. Some of those are overcrowded classrooms, poor payment for teachers, situations of violence, threats, and students' family issues of all kinds, among other circumstances for which we are not prepared in universities, and which we effectively only learn to address in the teaching exercise.

Talking about novice teachers, Johnson (1994) and Numrich (1996) quoted by Kanno & Stuart (2011), tell us that many times we are so concerned with how we teach our subjects, which often leaves little attention to perceive what students are learning. Numrich affirms that it is only through teaching practice that we become aware of the lack of commitment that we can have to the learning needs of our students. Additionally, Nunan (1992) referenced by Kanno & Stuart (2011) affirms that usually the class decisions of first-time teachers are related to class management, while those more experienced EFL teachers are more focused on the learning problems of the second language of the learners. In this case, it is worth contrasting at this study's analysis, the narrated experiences of the most experienced teachers

as AEFL teachers with those of the first-time AEFL teachers, and thus observe if this statement made by Nunan is also true for this population.

Varghese et al. (2005) referenced by Kanno & Stuart (2011) make a distinction that is also pertinent to consider, and it is the difference between what he calls “identity-in-discourse” and “identity-in-practice” (p.39). That is, it distinguishes between the identity that is discursively constructed, such as those that are going to be studied in this project, based on the narrative of some AEFL teachers, from that identity that is built and is evidenced in teaching practices. In other words, as stated by Cross (2010) and cited by Kanno & Stuart (2011). I consider it to be a relevant categorization, and therefore this study will also consider the separation between thought (discourse) and behaviour (practice).

It is important to know that the present work, following its initial purposes, will focus on identity-in-discourse that can be recognized in the analysis of the narrative interviews carried out to understand what elements of the identity of the AEFL teachers can be found in such narratives. On the other hand, although some of these narratives can provide information about some practices of AEFL teachers in their educational contexts, it is important to mention that identity-in-practice can be studied in observations of AEFL teachers' lessons. This research is a precedent that can support and encourage future research that focuses on the behaviour of AEFL teachers regarding their actions in class, rather than on their speeches, narratives, or thoughts, which will be the main input of the analysis that is intended to be carried out. Another valuable distinction found in the work of Kanno & Stuart (2011), is that made by Britzman (1994) between role and identity. For this author, role is a public function usually assigned by external factors, while identity requires an internal commitment from the subjects. Kanno & Stuart (2011) expand this idea by referencing Danielewicz (2001) who stated that “becoming a teacher means that an individual must adopt an identity as such. I take this strong position—insisting on identity—because the process of teaching, at once so

complicated and deep, involves the self” (p. 9). Then, becoming a teacher includes, among its conditions, the transformation of identity.

This means that, for these authors, being an EFL, arts, or AEFL teacher requires a commitment to oneself, and that it is not enough to just assume a role in the classroom. Furthermore, the experience of teaching is what allows us to make the transition from pretending to be a teacher, to being one (Kanno & Stuart, 2011). That is to say that to be a teacher, in fact, and as obvious it may seem, you must teach constantly. And even so, it is possible that there are teachers who practice their profession, without being aware of their TI, mainly because they have not developed the introspective exercise that is required.

Going back to the link between language and identity development, language enables and is, at the same time, the result of learning, which is understood as a "fundamentally social phenomenon" (Wenger, 1998, p.3, referenced by Kanno & Stuart, 2011). All of them, language, learning, and identity can fit in the category of 'social phenomena'. These phenomena are closely related to each other, and each one is the cause and result of the others.

To Lave & Wenger (Lave, 1996; Lave & Wenger, 1991; Wenger, 1998, referenced by Kanno & Stuart, 2011) situated learning theory is a useful frame of reference to explore the transformation of the identity of novice teachers in the exercise of teaching practice in the classroom. In other words, it has an applicability to understanding identity-in-practice, however, it also contributes an element of analysis to identity-in-discourse, when the discourses or narratives that give an account of TI are situated in the experiences that occurred in the educational scenarios. Like other sociocultural theorists influenced by Vygotsky's ideas, Lave & Wenger affirm that the beginning of learning depends on the social interaction between people, rather than what happens inside the minds of individuals.

There are two aspects of situated learning theory to consider: the first is the concept of identity-in-practice (Lave, 1996, p.157; Wenger, 1998, p. 215, quoted by Kanno & Stuart 2011) The second aspect is the so-called learning-in-practice (Lave, 1996, p. 155, referenced by Kanno & Stuart 2011). Novice teachers commit to learning not so much because of their free will, but rather because of the need to participate and function in the community to which they wish to belong, that is, to the teachers' community of the specific field of knowledge that is of their interest. For us teachers, identity is not something that we possess or brings with us, nor is it something that emerges because of learning skills or knowledge related to labour. Instead, for Wenger and Lave, identity development is the main project that a learner engages in while developing a social practice. Forging identities is a social process, and committing to learning more knowledge and skills for a particular job is only one aspect of engaging in social practice. (Lave, 1996, p. 157, original emphasis referenced by Kanno & Stuart 2011).

Even though Kanno & Stuart (2011), place a special emphasis on teachers in training, it is important to bear in mind the aspects mentioned here, since they are also transversal to teachers in the exercise of their profession, as was noted before, the condition of constant identity transformation also applies to more experienced AEFL teachers too. Teachers are sometimes teachers but are always learners, then it is important to recognize that TI development is something that is not possible to "finish", so it is not unfamiliar to teachers with more experience in the classroom.

2.4 Identities of Arts Teachers

Arts TI is the professional identity that a person develops when teaching art subjects such as plastic arts, music, dance, literature, or drama. This TI includes the teacher's beliefs, behaviours, values, and practices, but it embraces a special connection to the art form they

teach and the cultural objects that influence art teachers' practices as well as their styles and personalities.

When searching for research that explores art teachers TI, it was possible to notice two problems. At the national level, only one article has been published that addresses this issue (Alfonso, 2012). This publication focused on the construction of the identity of Drama teachers. Around the TI of teachers of other arts, it was not possible to find studies that gave an account of this topic. Regarding the article by Alfonso (2012), it is important to mention that it consists of a documentary review around the concept of identity, accompanied by the interpretative analysis of the author, however, it lacks data collection instruments that account for the voices of drama teachers (identity-in-discourse) or that explore their lesson practices from *in situ* samples (identity-in-practice). The paper is limited to the voice of the researcher in discussion with multiple definitions of identity that are both understood from the sociocultural perspective of Vygotsky, among other authors who endorse his pedagogical theories, and from the clinical methodology of didactic analysis, which has been widely explored in recent years in the field of artistic education at the local context.

The second problem on this topic arises when carrying out the documentary review on the TI of arts teachers in international situations because although it was possible to find at least four articles that talk about TI of music, plastic arts, or art teachers in general, all articles have restricted access to those who can afford them for few days of access. Due to the limited resources to perform this study, it was not possible to consult them in depth. Despite this, it is possible to affirm that there are few studies at a national and international level that address the issue of TI for art teachers, so there is a lack of research on this topic in contrast to the diversity of research that explores TI of EFL teachers, and yet, those are perceived by some researchers as few. Although the intention of this project is not to feed directly into the art

teachers' concept of TI, studying the TI of AEFL teachers will inevitably contribute to this issue as well.

Arts teachers usually prioritize the development of creative expression, collaboration, experimentation, and critical thinking skills. They often encourage their students to think outside of the box, this means that an arts TI is more closely intertwined with their art form and the creative processes that come with it. In the Colombian case, art teachers evaluate the process of the students, more than the result, since it is not an exact science, or a field of knowledge subject with iron standards in the curricular guidelines of the MEN (Ministerio de Educación Nacional) as English subject has. This allows art teachers to focus their gaze on the students' progress, rather than predetermined or previously expected results. This will be a main difference when it comes to understanding the difference between arts TI, and that of EFL teachers.

Despite this variance in terms of evaluation, other factors as constant transformation, negotiation, the importance of the relationship with social structures, with students, the role of language and learning in the construction of TI, the concepts of identity-in-discourse and identity-in-practice, social interaction are some transversal aspects that are also valid to understand TI of arts teachers.

Plastic and visual arts, drama, dance, music, and literature are languages in themselves, and therefore they will collaborate in the development of the TI of art teachers directly. Just as English as a second language impacts the professional training of EFL teachers, it will in turn impact the identity of AEFL teachers, except that in the latter case, the artistic language(s) will be determined in TI shaping of them.

2.5 About the Identities of AESL Teachers

When looking for information on the TI of AEFL teachers the findings were null in platforms as Google Scholar, Microsoft Academic Research, ERIC, among others that were within my reach. Neither in the local nor in the international context was it possible to find articles, research, or academic dissertations of any kind on such a specific topic. Only one international article could provide any useful information for this project, however, the article refers to a larger population group that, although it may include AEFL teachers, also includes teachers in all other areas of knowledge who in turn teach EFL.

The study made by Xiong & Xiuzhen (2017) reflects on the perception of TI by EFL teachers in primary schools in China while contrasting it with the perception of TI by *Zhuangan teachers*. The teachers *Zhuangan* (the literal translation of this word is “transferring post”) is the name in China for those teachers of subjects other than English, who teach EFL, due to the shortage of EFL teachers professionally prepared to undertake this educational challenge there.

After contextualizing and explaining the growing demand for *Zhuangan teachers* in China, Xiong & Xiuzhen (2017) proceeded to carry out a quantitative investigation that aimed to account for the demographic profile of EFL *Zhuangan teachers*, to determine the differences between the perception of TI among *Zhuangan teachers* and *non- Zhuangan teachers* (denomination for EFL teachers who prepared professionally to teach English), and try to explain the reason of the differences found in terms of the perception of their TI between these two population groups.

As in Colombia, in China, public education policies have also been promoted to standardize and regulate the teaching of English in the country's formal education schools. In Colombia, these norms are known as the *National Bilingualism Program* (Programa Nacional de Bilingüismo), while in China these standards are consigned to *The Guidance to Promote*

the Initiation of English Teaching in Primary Schools. In summary, there are three notable differences between these two state education policies. The first is that while in Colombia we call a text that in principle seeks exclusively to promote the learning of English the national plan for bilingualism, in China it is clearly announced that it is a document that focuses exclusively on the teaching of this language.

The second notable difference is that while the Colombian case seeks to institutionalize English as a required knowledge in the last three school years, and the universities, in the Chinese case the teaching of English is mandatory since primary school.

Regarding the third difference, in China's case, it is contemplated that those teachers of other subjects, who want to participate in the teaching of English in schools, must participate in an English training program, obtain a state certificate that gives an account of his expertise in English, before begin teaching EFL at schools.

The National Bilingualism Plan prioritizes the hiring of teachers who are native English speakers, and as for interdisciplinary compatriot teachers of other subjects and English, it grants educational institutions a certain independence in terms of the academic demands that these teachers must comply to work in these institutions as EFL teachers without this being their primary field of knowledge. Then, in contrast with the requirements demanded to *Zhuangang* teachers in China, in Colombia these requirements are an option for those interdisciplinary teachers who intend to teach EFL.

Regarding the similarities between the two regulations, in the justification of both texts, the arguments of a globalized world in which economic performance depends largely on the knowledge of English by its citizens are present since this would allow more active participation in the world market. This conception impacts directly the worth societies give to TI of those teachers who know and teach EFL.

The methodology used in the research by Xiong & Xiuzhen (2017), resorted to a survey and a questionnaire that was carried out by three hundred primary EFL teachers in a Chinese province. From the survey results, the authors perform a demographic profile of the research participants. From the questionnaire, they were able to identify several differences regarding the conception of TI among the teachers consulted. For example, teachers who trained exclusively to teach EFL professionally felt more comfortable presenting themselves as English teachers. They also cared more about the perception that others had about English. As for the *Zhuangang teachers*, there was a perception that it was not so important to know a lot about the culture of English-speaking countries to be able to teach English. Likewise, they did not take as much into account the characteristics of their students at the time of carrying out their teaching practice, as did professionally prepared EFL teachers. *Zhuangang* teachers reported feeling less confident when communicating or teaching ESL than their counterparts. In short, the affection felt by the *Zhuangang teachers* for the English language was less than the affection expressed by EFL teachers.

Some of the conclusions of the referred study are going to be useful to contrast them with those of the analysis of this project to determine which of these statements are compatible with the features of Colombian AEFL TI, and which ones are distant to this population, bearing in mind that there are two variables we should consider for later studies: art teachers who teach in English without being prepared to do so and art teachers without a pedagogical background who also teach in English.

It is clear that the characteristics of this research are also different from that done by Xiong & Xiuzhen (2017) most of all because this research is qualitative, and will use tools from narrative studies to be able to hear the voice of those AEFL teachers, moving away from the objectivistic paradigm proposed in the Chinese research, to approach recent studies that have given an academic value to the individual voices of the subjects, which otherwise

would be reduced to numerical data, to focus on the stories and discourses that can provide other information to understand how AEFL teachers conceive their TI, because “It is impossible to be aware of their identities without opening scenarios for examining and carefully looking at them .” (Micán, 2019:24). This demand to listen and recognize teachers’ voices as a source of knowledge.

This need to listen to AEFL teachers’ narratives is based on the statement made by Micán (2019) who reminds us that teachers are a population that has important stories to share and that their importance lies in the impact they can have in the teaching practice of both the teachers who tell the stories and those who listen carefully.

Teachers do not become teachers after getting a Bachelor certificate; they follow a process of education and self-formation which is closely related to the micropolitics / system (...) It is about giving voice to individuals and their selves and understanding the world, for a moment, all the way around. (p. 24)

This recognition of TI is not limited to the university degree given by an academic institution, and on the other hand, emphasizes the power and incidence that practical experience in an occupation that on some occasions is not possible to define or delimit with established standards by social structures that regulate the educative policies.

This is the case of AEFL teachers, who, despite being institutionally recognized as professionals, go beyond what is supposed to be expected of them as art teachers. This implies a process of self-training in a labour field where there are still no clear or unified standards in Bogotá, nor a wider Colombian landscape.

Personally, I consider that unified standards are not applicable in AEFL teaching, however, certain curricular guidelines focused on this intersection of knowledge would be of great help, especially for those who are beginning their professional journey as AEFL teachers.

If “studying identities can help to understand the different situations, practices, and discourses that occur within specific educational contexts” (Micán, 2019:24), there is a notable gap in the field of interdisciplinary teacher identity research in general, and specifically in AEFL TI. This is why this study allows us to plant an initial seed for this research field that can be approached from multiple methodologies, however, bearing in mind its exploratory nature, is necessary to listen to the voices of AEFL teachers, since these voices have been historically ignored by the academy, today can come out of concealment, and thus can set a precedent in identity studies, which are also necessary and pertinent in these grey areas that exist between one field of knowledge and another.

Then, if “identities could experience processes of construction and deconstruction because of numerous factors that influence it, such as the place where subjects are, the kind of relationships they establish, and the way they position themselves” (Micán, 2019:25), is the present study an opportunity to understand some of these processes, factors and relations involved specifically in the formation of TI of some teachers belonging to the growing population of AEFL teachers in Bogotá.

It is important to mention that this project intends to understand and problematize the research gap that exists around the construction of TI of AEFL teachers. As well as Micán (2019) project, this research does not intend to provide a solution to a problem as much as it aims to provide some understanding of how a group of AEFL teachers conceive, negotiate, narrate, and portray their TI, as interdisciplinary teachers of arts and EFL, and how I as researcher and an AEFL teacher, contrast those insights of the interviewed teachers, with the experience acquired as an interdisciplinary teacher, and with the theoretical concepts found in this chapter.

2.6 Narratives

'There is no human experience that cannot be expressed in the form of a narrative'

Roland Barthes quoted by Jovchelovitch and Bauer (2007).

In this last section of the current chapter, an explanation of narratives is made to understand the incidence of them in TI of AEFL teachers. For this, a contrast of different definitions of this key concept is going to be made, to clarify what I understand by narratives, and why the narratives can explain some features of TI of AEFL teachers. Additionally, in chapter three I will explain how narrative inquiry methodology contributes to TI of AEFL teachers understanding. To start this exploration, is essential to refer to Roland Barthes words, quoted by Jovchelovitch and Bauer (2007):

Narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting, stained-glass windows, cinema, comics, news items, conversation. Moreover, under this almost infinite diversity of forms, the narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative. (p.2)

Indeed, narratives are much more than literary genres, they are the foundation of all artistic languages, verbal or non-verbal, giving them the quality of being almost infinite in their possible forms. Barthes attributes a kind of omnipresent quality to them, being in all times and places where human societies exist, therefore, they are tied to the very existence of human beings. So, narratives are an inevitable part of the human condition.

Telling stories is a necessity that we all have, and listening to them is an art that we must continue cultivating. Narratives have been part of our existence since before we first see light, and they will accompany us until our last breath, but not before turning our existence through this earth in a family memory, or perhaps some story with a greater social impact, which will be related by our descendants, who will have the possibility of continuing learning

from our successes and mistakes, as we have done for countless generations, by remembering stories that remain in the collective memory of our societies:

'(...) narrative is international, transhistorical, transcultural: it is simply there, like life itself. (...) narratives are infinite in their variety, and we find them everywhere. There seems to be in all forms of human life a need to tell; Storytelling is an elementary form of human communication and, independently of stratified language performance, it is a universal competence (Jovchelovitch and Bauer, 2007:2).

This universal competence mentioned by Jovchelovitch & Bauer (2007) coincides with Barthes' conception, of the omnipresent quality in human societies. Likewise, they are granted the condition of being infinite in their forms and being, therefore, one of the most common and elementary ways of human communication and learning.

Aristotle's poetics, which Jovchelovitch & Bauer (2007) refers to, relates to the "increasing awareness of the role story-telling plays in shaping social phenomena." (p.2) Additionally, Aristotle's poetics also tells us about how drama, among other narrative arts, can provide a moral education to those who participate as authors and as spectators of them. That is to say that, to Aristoteles, narratives are not an element with which we simply distract ourselves in our leisure time, but, in effect, they are fundamental for the cultural and moral education of communities. This renewed interest in narratives by the academic community has transformed them into a widely spread research method in studies of social sciences and humanities in recent years. But this discussion around narratives goes beyond them as a research method for this study, since:

Narrative as a discursive form, narratives as history, and narratives as life stories and societal stories have been approached by cultural and literary theorists, linguists, philosophers of history, psychologists, and anthropologists.' Jovchelovitch and Bauer (2007:2).

Therefore, narratives have multiple ways of manifesting themselves, either in the stories narrated by AEFL teachers, either in the understanding of the history of identity and its direct

relationship with narratives, or as a method of analysis. Narratives are one of the main concepts of this research, especially for the ability they have to reveal the understanding that the persons who narrate their experiences have about their identities and the identities with which they relate. Consequently, I, like Philpott (2011, p.1) cited by Said (2014) also adopt the “experiential approach to TI development where Narratives are seen as cultural tools that are used to organize and learn from experience” (p.38)

The notion of Bruner (1991, p. 4) which is also quoted by Said (2014) and which has in common with those previously exposed by Barthes, and renewed by Jovchelovitch & Bauer (2007) the conception of narratives as one of the main ways of organizing our experience and our memory of our own and other people's human events, taking the form of stories, fables, speeches, among other narrative forms that give us reasons to act or not act in certain ways in determined settings in which we are immerse.

Said (2014) feeds this notion about narratives with the addition made by Georgakopoulou (2011), in which “storytelling may include a variety of characteristics from imagery to paralinguistic devices, and repetition in its various shapes, the common denominator to these attributes of the narrative event is the emphasis on the experimental nature of storytelling” (p. 197).

For him, narratives go far beyond the speech act or the oral production because the gestures and paralinguistic action tell us information that also maintains the narrative act. On the other hand, even if storytellers do not tell their experiences as they happened but as they remember those events, the natural experience of narration will be present anyway, and, therefore, what is told and how it is told also shows some aspects of their identity as storytellers and teachers. Far from seeking a single truth, narratives, even if they are fictional, can externalize, at least partially, the identity of those who assume the role of storytellers. Far from telling facts as they happened (bearing in mind that multiple points of view are interrelated in

educative scenarios, so facts can have multiple expressions too), the experiences narrated in the form of a story reveal aspects of the personality, and therefore of the identity of those who tell them.

Then to Said (2014), a strong link is attributed between the narratives of personal experience (lacking objectivity, and, on the contrary, brimming with the subjectivity of individuals or even a wider scope, but still limited, of social structures) and the identity of those who express the narratives of experiences. Several narrative investigations have emphasized this connection and understanding of narratives as “a window into the intricate processes of teacher identity formation.” Said (2014):

When teachers reflect on their practice through language and engage in vocalizing their professional experiences, they are “induced into culturally specific forms of narrative making as part of their process of both learning from experience and learning to become teachers” (Philpott, 2011, p. 2). This “socialization through the narrative mode” enables teachers to construct “coherent and culturally tellable narratives” (Georgakopoulou, 2011, p. 191, referenced by Said, 2014).

This exercise of reflecting on professional experiences, using the story, the anecdote, the discursive act, the opinions, and ultimately, that concept that in terms of this research encompasses all of this, narratives, that can explain how a group of AEFL teachers from Bogotá understand some features of their TI, because “narratives serve to make a coherent assessment of their lived professional experiences”. Said (2014). By asking AEFL teachers to share their narratives, these will allow them to carry out a whole mental and oral production exercise that in the same act allows them to narrate and reflect on their professional teaching practice.

It is important to understand that 'the identity of a teacher is also defined and constructed in personal or private places/spaces and not only institutional ones. Is a fact that TI is not only practiced in institutions but is acknowledged, and there is also an exercise of TI

in other aspects of teachers' lives, whether of a personal nature such as the family environment or in educational settings of non-formal education that are invisible to regulatory entities' gaze, but that influence the educational practices of AEFL teachers.

The narratives of AEFL teachers who have professional studies in diverse artistic fields, and who carry out their activity as teachers of AEFL, after obtaining a bachelor's degree, are useful, since "teachers can only really make feel of theoretical or abstract knowledge once they are engaged in concrete and meaningful teaching acts and situations." (Said, 2014) and it is this implementation after the training carried out in academy, which will allow us to witness how teachers integrate this theoretical knowledge into their practices, and how the transformation of this knowledge in the classroom, has an impact on the development of the TI of AEFL teachers. One of the reasons for carrying out this study is to contribute to the theoretical overview of the concept of T I (Barkhuizen, 2016) of AEFL teachers, which, as we have seen, is a phenomenon that has not been studied as if it has occurred with the TI of EFL teachers, and to a much lesser extent, the TI of art teachers.

The qualities attributed to studies of TI based on narratives are founded on post-structuralist conceptions of identity, which Barkhuizen (2016) has explored in his narrative studies, and which have been widely adopted at a worldwide level to understand what narratives are, and how they can be used in support of narrative studies that allow us to be increasingly aware that the understanding of TI has implications for our teaching practices.

Barkhuizen's post-structuralist approach (2016) recognizes that "the complex relationship between identity, language, and power (...) narrative approach (helps us to) understanding this interrelationship. (p.26)" The analysis of this study will allow us to witness whether this relationship between identity, language, and power structures is clear or diffuse for AESL teachers, and how they are related to them. Then these narratives will allow us to understand how some aspects of AEFL teachers, such as their ideologies for example, relate to

their teaching practice, how they use language in their classes, what kind of people they are, how they are perceived by others and themselves, and how this affects their TI and “their understanding of the power relationships that exists among themselves, their learners and members of the wide community .” Barkhuizen (2016:28). When narrating their experiences of what has already happened, AEFL teachers will organize their memories sequentially, thus finding possible explanations for their behaviour in the educational contexts in which they interact with their students and other members of the educational community, this reflective narrative exercise is essential to understand how these events shape our professional, social, and individual lives.

Jovchelovitch and Bauer (2007) say that “storytelling involves intentional states that alleviate, or at least make familiar, events and feelings that confront ordinary everyday life.” (p. 2). Then the narrative production can reflect AEFL teachers’ feelings, motivations, beliefs, or ideologies, since allowing them to order and rethink the experiences that have already occurred, allows them to recognize errors as successes that otherwise would have gone unnoticed. The narrative exercise can effectively promote changes in the practices we have with our students, going beyond where theory cannot, because “knowledge building is validated and enhanced through practice” (Johnson, 2009; Kiely and Askham, 2012. Referenced by Said, 2014: p.43). Far from detracting from pedagogical theory, Said (2014) reminds us that the value of teachers' narratives lies precisely in that interwoven relationship between theory and practice that is found in the behaviour of teachers, that is, that the “experience is (...) inseparable from theoretical knowledge and these two crucial elements feed into one another.” (Said, 2014).

The focus of this study is on the narrated experiences of AEFL teachers, since indeed these experiences are valid to nourish the theoretical knowledge of identity-in-discourse of AEFL teachers, and it can provide them a better understanding of their professional

behaviour and their own TI development. It also can contribute to the entire academic community in general, to know the particularities of TI of a growing population as interdisciplinary AEFL teachers who work in a variety of educational scenarios, and to whom the academic community has not considered, until the present study.

These experiences told by AEFL teachers can expose their goals and intentions, how they carry out their teaching action, how they relate the events of their lives, and how they relate these to their professional practice in the classroom, as well as can show “the influence of the passage of time and counts the personal meaning of the experience” (Coulter & Smith, 2009 referenced by McAlpine, 2016:33). All narratives have basic components such as temporality, social contexts, complex events, and a conclusion in the form of an evaluation, a moral, or a teaching that results in a coherent story that deserves to be told, and therefore, heard. Elliot (2005) cited by McAlpine (2016) reminds us that another aspect to consider in this narrative exercise is that the narrator, who is also the protagonist, has an active role in the story, in telling it, and in the reflection that is generated around it.

Thus, narratives are a tool that enables the construction of identity, since by telling these stories repeatedly, the narrators reform and give new meaning to what they have been, what they are, and what they aspire to be in the future (Riessman, 2008 referenced by McAlpine, 2016). This happens mainly because narratives “can continue to influence how the narrator views himself/herself and makes decisions to act”. (Holley & Colyar, 2009, quoted by McAlpine, 2016:33). Narratives are more than a story that is shared with others since they do indeed have the potential to influence and impact the behaviour of AESL teachers in their classes. In addition, “narratives, when told to others, may also influence how others see the storyteller.” McAlpine (2016:34).

This notion that others may have about us as AEFL teachers, is in turn determining how we perceive ourselves, considering that TI is a mediation, or if preferred, a negotiation

between us and the others. This negotiation will influence how our students perceive us, and, therefore, how they learn the knowledge that we are about to teach them. So far, here are the main aspects to consider when we talk about narratives as a key concept for this project.

Finally, I clarify that my conception of narratives for this project understands them as narrated experiences (Said, 2014). I will focus on those that can be seen as narrative experiences. Stories are a complex construct that requires the conception of different details that will not be considered here, due to the length of that task. The opinions of AEFL teachers regarding several topics relevant to our profession are going to describe experiences that the participants may have about their jobs and the role they play in the educative settings.

Chapter 3: Research methodology

This chapter will explain the details of narratives as a research methodology, the reasons why this methodology will be implemented in this research, as well as the epistemic postulates in which this project methodology is framed. In the last part of this chapter, the theoretical references of the data collection instrument to be used are going to be presented: the narrative survey and the narrative interview.

3.1 Narrative research methodology

In recent decades, the notable increase in research around narratives as a central topic in the pedagogical field has drawn the attention of several scholars in the humanities and social sciences fields. Many researchers around the world have configured the foundations of narrative inquiry as a flexible and reliable method for the construction of academic knowledge. This largely occurs because “research on Narratives attests to how they have increasingly become an effective way of organizing and recounting experience.” (Said 2014: p. 38).

This research approach moves away from positivist research paradigms that seek to find objective knowledge in a world made up of billions of partial and subjective points of view. Although this does not disavow the rigorous scientific method used by positivist research, it is important to note that for many decades the individual voices of people involved in social phenomena have been undervalued in academic research. Positivists often studied social phenomena exclusively to find norms that explain the behaviour of human societies. However, the contingent condition of human beings makes it difficult, if not impossible, to find behavior patterns that can make human conduct predictable. Narrative research is then an option that validates the individual and collective voices of several actors in different social phenomena, as necessary inputs to build knowledge that explains what

positivist research has not yet been able to describe: the particularities of social phenomena as TI features of AEFL teachers.

Shkedi (2004) remembers that for Bruner (1985,1996) “there are two broad fundamental ways of knowing and thinking in which human beings organize and manage their perception of the world: the positivistic (or in Bruner's terminology the “paradigmatic” or “logical-scientific”) and the narrative modes of thought.” (p.89). In effect, Bruner validates narratives as a fundamental form of knowledge that allows organizing and understanding the experiences of different social actors.

For Shkedi (2004) each of these modes, both positivist and narrative, let us perceive the world, order experiences, and their subsequent representation in memory, therefore, both modes proposed by Bruner contribute to the construction of realities. Trying to support one mode of inquiry over another, then, would lead to failure in trying to understand the variety of ways in which people can know about, describe, and interpret the events around them (Bruner, 1985). So, the uses of one of these modes described by Bruner depend on the phenomena that we want to know. In this case, narrative inquiry is necessary since “(...) the narrative mode (which could also be referred to as ‘constructivist’ or ‘interpretive’) assumes that the rich and complicated phenomena of life and experience are better represented in stories or narratives” (Lieblich, Tuval-Mashiach, & Zilber, 1998 quoted by Shkedi, 2004:89).

To understand how AEFL teachers develop and understand their professional identity, the use of narratives and stories is unavoidable, because these help us organize and explain life experiences, without falling into generalizations that would prevent recognizing the particularities of each of the cases to be analysed. Far from assuming as true or false the narratives of AEFL teachers are, we must consider those linguistic/discursive elements of narratives not only account for stories or experiences narrated. Additionally, the narrative

analysis will allow us to understand “how individuals use language to make sense of and shape their experiences” (Vásquez, 2011, p. 543 quoted by Said, 2014).

How can narratives be a key concept, while being simultaneously used as a methodology for data collection and analysis? According to Creswell (2007), referenced by Gómez & Guerrero (2018), “narratives can be both a phenomenon to be studied and a method to collect and analyse data”. Therefore, this project focus on the study of narratives of AEFL teachers as a phenomenon, as a method of data collection, and as an analysis process, aligning with what has been renowned as *narrative inquiry*. Barkhuizen and Wette (2008) quoted by Gómez-Vásquez & Guerrero Nieto (2018) stated that the narrative inquiry allows us to “understand the experiences of teachers in the particular contexts in which they teach” (p. 55). From this study, we will be able to recognize the experiences of AEFL teachers located in a variety of educational settings in Bogotá. The stories that are going to be narrated by AEFL teachers are going to express their voices, and through these narrated experiences, I will be also able to interpret and reflect on how AEFL teachers understand and develop their TI. A greater understanding of the act of teaching-learning that AEFL teachers are related to the epistemological bases of their teaching practice, that is, why do they teach what they teach? Why do they teach it that way and not another? how do they teach their interdisciplinary knowledge?

To carry out the analysis of the AEFL teachers' narratives, it is important to understand that the interpretation of the analyser is not equivalent to the narratives of the participants, since these narratives are simultaneously analysis made by the AEFL teachers about their professional experiences. Precisely Hayes (2013) cited by Barkhuizen et al., (2014) “points out that an interest in narrative has been linked to a turn towards the idea that research should both involve and empower the people whose experiences are the subject of research. Narrative

inquiry expands the range of voices that are heard in research reports, often highlighting the experiences of marginalized groups.”

It is the concern of the analysis of this study to highlight some professional experiences of AEFL teachers, who are, for this research, the marginalized group to be studied, due to their exclusion from academic research that, as we saw in the theoretical framework, has not approached from any research methodology. Then, the characteristics, features, problems, and virtues that are exclusive to interdisciplinary teachers of arts and English in any national or international educational context have been ignored by the academic community, since now. It is necessary to consider that the “experiences become narratives when we tell them to an audience and narratives become part of narrative inquiry when they are examined for research purposes or generated to report the findings of an inquiry.” (Barkhuizen, 2016: p.28).

Because the experiences narrated by AEFL teachers will be examined. it is proposed to generate a narrative report based on the findings of the collected data. Then, this research is framed within the methodologies of narrative inquiry, which recognizes “(...) the importance of paying attention to how language teachers and learners use stories to make sense of their experience. Researchers learn about these experiences from the participants' perspectives.” Barkhuizen (2016).

It is important to learn to think narratively (Connelly and Clandinin, 2006, quoted by Gómez-Vásquez & Guerrero Nieto, 2018). According to the authors previously cited “Narratives are developed in an ongoing life space with three main dimensions:

- Temporal: Narratives go back into the past and span into the future.
- Personal-social: Narratives happen because individuals interact with society and with the environment.

- Place: People change their subjectivities as they move from one place to another.”

I acknowledge these three factors of narratives in the analysis to be made in chapter four of this study. It is also important to consider the function of the researcher who intends to carry out a narrative inquiry. For Jovchelovitch and Bauer (2007) “(...) the task of the social researcher is to listen to the narrative in a disinterested way and render it with as much detail and consideration as possible. High fidelity in the rendering of narratives is one of the quality indicators of the narrative interview.” (p.12)

This implies that the transcription to be made of narratives shared by the AEFL teachers must be done as accurate as possible since these narratives veracity will be essential to achieve the objectives of the study, but they may also be used by other researchers that are interested in the narratives collected for this project, either to analyse them from the narrative inquiry approach or to implement another analysis methodology.

Regarding the interpretation of the narratives based on the analysis, I share the notion of Jovchelovitch and Bauer (2007) who, referring to the interpretation of non-fictional narratives made by Eco (1992,43) declares that “if there is something to be interpreted, the interpretation must speak of something which must be found somewhere and, in some way, respected. “(p.12). This means that the interpretations given to narratives must be carried out without diverting what the interviewees wanted to communicate, respecting their points of view, their opinions, their beliefs, and, therefore, the values underlying the narration of their experiences⁸. To make this interpretative exercise respecting the collected narratives, Jovchelovitch and Bauer (2007) share some features of narratives to consider when the analysis of the narrative inquiry is made:

⁸ Regarding this, we must remember that we, as researchers, are also negotiating our identities and views while working with colleagues. We are somehow, affected by them.

- Narratives privilege the reality of what is experienced by storytellers: the reality of a narrative refers to what is real to the storyteller.
- Narratives do not copy the reality of the world outside themselves: they propose representations/interpretations of the world.
- Narratives are not open to proof and cannot simply be judged as true or false: they express the truth from the point of view, of a specific location in space and time.
- Narratives are always embedded in the socio historical. The voice in a narrative can only be understood concerning a larger context: no narrative can be formulated without such a system of referents.

This study accepts these features as necessary understandings to develop a coherent analysis with the purposes of this study as a narrative inquiry that respects what is expressed by AEFL teachers. The data collection instruments used to fulfil the objectives of this research were the narrative survey and the narrative interview, which were employed in trying to fully integrate these traits. Regarding trailing, both instruments were improved with an AEFL teacher's help, who played the role of the pilot subject in both cases and was asked to share his opinion on both instruments once they were implemented with him. These instruments were modified based on the guidance provided by the pilot subject.

3.2 About the qualitative research, its interpretative nature, and the descriptive-reflective analysis method

The diversification of the recognized approaches to constructing academic knowledge has favoured the elaboration of diverse methodologies that recognize the importance of not excluding the subjectivities of investigative practices. It is this standpoint "grounded in the post-structuralist paradigm which rejects the conception of order, deconstructs the universal idea of truth, understands the complexities and multilayered building of life, and gives

account about one of the many stories that could be told” (Baxter, 2008; Hatch, 2002 referenced by Gómez-Vásquez & Guerrero Nieto 2018). Is this perspective that this research assumes. Based on this, I undertake this study that seeks to set a foundation in the interdisciplinary studies of AEFL teachers, collecting and analysing from the narrative inquiry methodology some of these stories that otherwise could not be listened to, and that contribute to the comprehension of TI of AEFL teachers.

When I talk about narrative inquiry, I am talking about a qualitative investigation, which takes distance “from the assumption that psychological, social and educational phenomena should be investigated in much the same way that scientists investigate natural phenomena.” (Barkhuizen, 2016). Then, this research does not seek general laws of the social nature of human beings, but on the contrary, centre its look on the features of AEFL TI that can be identified, described, interpreted, and reflected.

Narrative inquiry comes hand in hand with the post-structuralist paradigm, which moves away from the idea of "truth" since it recognizes that the complexity of life and social structures are made up of multiple truths, and therefore validates subjective stories of individuals, as a true source of information that allows building knowledge that is impossible to achieve with a quantitative study that follows the structuralist and positivist paradigms.

Furthermore, a postmodern approach permeates this investigation, since “interest in narratives reflects postmodern concerns with the self, identity, and individuality, signaling a turn away from the quest for general social theories that would enable social scientists to predict human behaviour.” (Barkhuizen, 2016: p.29).

This one is a descriptive-reflective investigation since the method of the narrative inquiry, like “many educational research methods are descriptive; that is, they set out to describe and to interpret *what is* “. (Cohen, Manion, & Morrison, 2005: p.169). Certainly, from this project I seek to describe specific aspects of the TI and teaching practices of AEFL

teachers with as many details as possible, considering that " such studies look at individuals, groups, institutions, methods, and materials to describe, compare, contrast, classify, analyse and interpret the entities and the events that constitute their various fields of inquiry." (Cohen, Manion, & Morrison, 2005:169).

To achieve the proposed objectives of this project from the narrative inquiry methodology, it is important to recognize "conditions or relationships that exist; practices that prevail; Beliefs, point of views, or attitudes that are held; processes that are going on; effects that are being felt; or trends that are developing." (Best, 1970, referenced by Cohen, Manion & Morrison, 2005:169). The descriptive exercise will be carried out around the relationships, beliefs, values, points of view, attitudes, and teaching practices that AEFL teachers express through the narrative instruments, and their professional experiences.

Often, descriptive research is interested in the outcome of some event that precedes what is and exists in the present (Best, 1970, referenced by Cohen, Manion & Morrison, 2005). In this project, the preceding event is the demand increase for AEFL teachers in private, public, formal, and non-formal educational settings in recent years at Bogotá. What is intended to describe what exists in the present are the understandings that some AEFL teachers have about their TI and practices.

It is from this description of the features present in narratives of the AEFL teachers, that gives an account of their TI, which will be propitiators of the subsequent reflection that will be constructed as a narrative report, since I consider it important to reflect on the teaching practices narrated by its protagonists, at different stages of their professional careers, to discover "who they think they are" (Farrell, 2015, referenced by Barkhuizen , 2016:28). I consider that this reflection fosters necessary introspections in the intricate process of developing the professional identity of AEFL teachers, since in addition to providing " an

emerging and future- oriented process (Kiely and Askham , 2012, quoted by Said, 2014) where the teacher projects still imagined identity based on his understanding of the (teaching-learning process) dynamics ” (Said, 2014:46), enables other AEFL teachers in their various stages of training and professional practice, to approach to work experiences similar to theirs, which may reflect problems, strategies, beliefs, values and particularities that may contribute in their interaction with students with whom they share the classroom, since “ the reflections are a resource that people use to explain , justify , and make sense of themselves in relation to others, and to the world .” (Maclure, 1998: 311, quoted by Barkhuizen, 2016:28) and therefore “teachers must be reflective practitioners to improve their professional lives. The purpose of these reflective and research activities is for teachers to explore and to understand their ongoing identity (re)construction at all stages of their careers.” (Barkhuizen, 2016:28).

Mainly, this narrative inquiry will follow the route traced by Barkhuizen regarding the comprehension of the narratives to understand the complex relationship between identity, language, and power. Also, I share the notion that “the narrative approach helps us to understand this interrelationship (...) Teacher reflection and teacher research through (auto)biographical methodologies such as written teacher journals, digital storytelling, and narrative frames (Barkhuizen, 2014) are ideal ways of unravelling and exposing these complex relations of power.” (Barkhuizen, 2016:32).

It is intended to provide a flexible and adaptable procedure for research with its particularities related to the population and its contexts in those where they develop their identity. It is because of this that Barkhuizen (2016) “suggested teacher identity-related topics for further research” (p.40). Within these multiple topics that he proposes, there are five that align with the expectations of this research and therefore will be primary. These themes suggested by Barkhuizen (2016) that are transversal to this research are:

- a) Identity in relation to aspects of professional development.
- b) Identity in relation to aspects of classroom practice.
- c) Language and power in the school context
- d) Teacher identity and teacher-learner relationships.
- e) Teachers' perceptions of learners' (or a learner's) identities.

Although other topics can find an echo in the narratives of AEFL teachers, the interest of this project will be mainly limited to these five aspects that can provide specific information on the aspects of TI of interdisciplinary AEFL teachers. The topics proposed by Barkhuizen (2016) that will be subsidiary factors of analysis are:

- a) Imagined teacher identities.
- b) Teacher identities in relation to broader language-in-education policy or curriculum development discourses.
- c) Language, identity, and power in materials used in the classroom.
- d) Teacher identity in (social) media, e.g. newspaper reports, blogs, Facebook, and fictional literature.

Concerning the narrative survey and the narrative interview, these topics were considered for the elaboration of the questions.

3.3 Data collection tools.

When talking about data collection instruments for purposes of narrative research, it is important to consider that “narrative research varies considerably in its methodological approaches to investigating language teaching and learning; from broad thematic analyses of extensive written data (e.g., teacher journals) to detailed conversation analyses of short excerpts of interview data” (Barkhuizen, 2014:13). Distinguishing this wide range of possibilities to approach the problem of this research, it is important to recognize the

available resources, the nonexistence as a condition of the AEFL teachers' union in the local context, as well as the availability of time that they may have to collaborate with the research in course. This dispersion and lack of communication among the members of this relatively new guild are factors that determine the choice of tools to be shaped for data collection.

Limited temporary availability of AEFL teachers is expected since one of the conditions to be considered as a subject of this research is that they shall currently work as AEFL teachers in Bogotá.

Then it was necessary to make two phases of data collection that were interrelated. The narrative survey had the initial purpose of calling the population that participated in the study, while the narrative interview allowed us to delve deeper into the narrated experiences of AEFL teachers. Considering the workload of teachers, the first instrument, corresponding to the first phase of data collection, will be implemented remotely, with a duration of approximately twenty minutes, while the second instrument, which will be implemented in the second phase will be applied in person, and will last approximately one hour.

Since this project studies a particular population that has not been previously investigated, I consider the use of a narrative survey and the narrative interview since, in the first instance, it is necessary to convene and outline a professional profile of AEFL teachers that are interested in contributing with their stories in the narrative interview that will be carried out later, and which can be analysed in greater depth than the narrative survey allows. Both tools are narratives because "stories represent the meanings storytellers make of their experiences. In telling stories people make sense of the events in the lives they have lived, or they imagine living. In the re-telling, they shape and re-shape those experiences." (Barkhuizen, 2014:13).

The primary parameters of this first phase were given by Asher 's theoretical and methodological postulates for a narrative survey, referenced by Shkedi (2004), which allowed me, via Google form, to make a first contact with some AEFL teachers that work at Bogotá. This study's narrative survey is divided into two main parts. The first one permitted me to collect some basic information that outlined a general professional profile of teachers surveyed, regarding their artistic knowledge, their technical, professional, and postgraduate studies, places of work, years of experience in the AEFL teaching field, as well as their email addresses and their names for further contact. The second part of the narrative survey consisted of twelve open-ended questions that let to glimpse some of the characteristics, beliefs, values, and professional experiences of the professors-collaborators in this study. At the end of the narrative survey, the collaborators were asked about their interest in participating in the second phase of data collection: the narrative interview.

For the second phase of data collection, four survey participants, besides the pilot subject, who express interest in continuing the process were randomly selected among the participants of the first phase. The selected collaborators were called to make an individual narrative interview, following the parameters set by Jovchelovitch and Bauer (2000), which were recorded and later analysed, together with the data collected in the first phase, to identify how some AEFL conceive their TI. Since this study is a qualitative one, its interpretative nature is unavoidable, so it is important to mention that my descriptive-reflexive analysis is just one of “many possible readings and interpretations of the data”. (Said, 2014:40).

3.3.1 Narrative survey

To begin the survey design, it was important to bear in mind that “three prerequisites to the design of any survey are: the specification of the exact purpose of the inquiry; the

population on which it is to focus; and the resources that are available.” (Cohen, Manion & Morrison, 2005:172), prerequisites that will be clarified next.

Usually, the survey is used when there is a need to “gather data at a particular point in time to describe the nature of existing conditions, or identifying standards against which existing conditions can be compared, or determining the relationships that exist between specific events (...) Surveys may be further differentiated in terms of their scope.” (Cohen, Manion & Morrison, 2005:169).

Although the main objective of the survey in this project is to convene and outline a professional experience of the surveyed collaborators, entries will be included that allow them to express some short stories, conceptions, and comments on AEFL practices that can be contrasted among themselves, and with other data obtained by the narrative interview.

The survey can be adapted to different research approaches and methods, providing a degree of versatility appropriate for this narrative study. Likewise, a survey is an appropriate instrument when it is intended “to scan a wide field of issues, populations, programs, etc. to measure and describe any generalized features.” (Cohen, Manion & Morrison, 2005:171). It is precisely this description of general features of the TI of AEFL teachers, that mainly motivates the choice of this exploratory instrument, however, it has other qualities, attributed by Cohen, Manion & Morrison, (2005) that make it an excellent option for data collection for this research. These qualities are:

- Gathers data on a one-shot basis and hence is economical and efficient. A Google form in the narrative survey case.
- Provides descriptive, inferential, and explanatory information.
- Gathers standardized information, while it uses the same instruments and questions for all participants.
- Presents material that is uncluttered by specific contextual factors.

- Generates accurate instruments through their piloting and review.

Indeed, limited economic resources condition this project, a fact that adds to the list of reasons why the survey was chosen as the first instrument to implement. To design an instrument that collects the necessary data for the proposed objectives, an AEFL teacher from Bogotá was asked to collaborate as a pilot subject⁹. of the narrative survey, and that collaborated with the subsequent review of the final narrative survey format to be applied to the other teachers interested in taking part in this academic exercise.

According to Cohen, Manion & Morrison, (2005), “A survey's general purpose must be translated into a specific central aim (...) specified the primary objective of the survey, the second phase of the planning involves the identification and itemizing of subsidiary topics that relate to its central purpose (...) The third phase follows the identification and itemizing of subsidiary topics that relate to its central purpose.” (p. 172). These observations are based on those made by Rosier (1997) and are a synthesis of more extensive parameters that appeal to the generalities of the surveys, regardless of whether they are applied for qualitative or quantitative research purposes.

Initially, some of the stages to carry out a survey proposed by Rosier (1997, p.154-62) and referenced by Cohen, Manion & Morrison (2005) are considered, however, not all stages are used since, in principle, they are designed for all types of surveys, even quantitative ones. Since the survey to be carried out has a narrative approach, where most of the answers will be open-ended, promoting a wide range of different unique answers, and therefore, not adaptable to some of these exclusive parameters for other types of surveys, I am going to use just those

⁹Daniel is a plastic arts teacher at a private bilingual formal education school in Bogotá. He, as co-investigator of this study, assumed the role of pilot subject of the survey, and of the narrative interview, contributing with his testimony, and with his observations on the implementation of both instruments, thus collaborating in the construction of the final versions of these tools.

stages that are pertinent in the narrative inquiry frame. Some of the stages used to conduct a survey proposed by Rosier are:

- The research question to which answers need to be provided, and that are at the research question chapter.
- The conceptual framework of the survey, specifying in precise terms the concepts that will be used and explored. In this case, some of those concepts are Identity, TI, TI of EFL, TI of arts teachers, TI of AEFL, narratives, interdisciplinarity between arts and EFL.
- Defining the instruments to be used for data collection. This study employed narrative survey and narrative interview.
- Sampling strategies and subgroups within the sample. In the first phase, the narrative survey via Google form called the scatter population. One AEFL teacher for each art language were finally interviewed, then there were five different interviews, counting the pilot subject)
- Piloting the survey with coinvestigator Daniel.
- Data collection practicalities and conduct, such as permissions, funding, ethical considerations, and response rates. Please refer to the informed consent in the appendices section.
- Data preparation. Please look for the comparative matrix of survey answers and the transcription of narrative interviews in the appendices section.
- Data analysis from a descriptive-interpretative reflection of information collected.
- Reporting the findings and answering the research question in the narrative reports of both data collection tools.

Now, bearing in mind that this is a qualitative, descriptive-reflective study, the survey to be carried out is a survey that responds to the needs of this research, therefore the narrative survey model of Shkedi (2004) is used, which does not deny Rosier's stages , but it does not consider all those parameters that are relevant for quantitative surveys, and that would prevent collecting the necessary data from the perspective of narrative studies, since when resorting to the narratives of AESL teachers from an open-ended response survey, it is recognized that:

'The richness of human events and thought cannot be expressed in definitions, statements of fact, or abstract propositions. It can only be demonstrated or evoked through story (Carter, 1993). Narratives are interpretive tools that constitute a practical, but also highly selective, perspective with which we look at the world around us and give it purpose. Narratives help us to interpret the world (Gudmundsdottir, 1995). People usually encode their experiences in narrative form and they characteristically use stories to explain and justify their thinking and actions. When we think of life as a whole, we tend to think narratively (Clandinin , & Connelly, 2000; Connelly & Clandinin , 1990; Gudmundsdottir, 1995). Thus, if we seek narrative understandings in relation to many people we need to develop a narrative-constructivist alternative (...) the narrative survey ' (Shkedi, 2004:90).

As it is evident, all the aspects mentioned about the relevance of the use of narratives to understand how individuals relate to each other, and therefore how we understand our place in the world, justify narrative studies from a poststructuralist perspective, which validates individual knowledge and beliefs as valid sources of academic knowledge in the humanities and social sciences, specifically in the field of education research.

However, although it is recognized that the “narrative survey is a qualitative research strategy which offers a method for surveying large populations.” (Shkedi, 2004:87), maybe the people convoked are not enough to be renowned as a large population, however, it is not

the initial intention of this survey to build hypotheses or theories around the answers provided by them. On the other hand, and considering both the dispersed condition of AEFL teachers, and the limited time, and resources of this study, it was expected that this instrument attracted more AEFL teachers with the diffusion that social networks fostered. There was no maximum number of teachers who were expected to respond to the instrument. Four AEFL teachers that meet the requirements, respond to the call, besides the pilot subject, so this was the number of teachers who were interviewed later.

Therefore, the survey to be developed does not seek to collect quantitative data, nor seeks to build knowledge from generalities inferred from significant samples of large population groups. Following the approach of narrative inquiry, which seeks a qualitative understanding based on the testimony of several AEFL teachers, it is important to understand that to find an exceptional narrative in the testimony shared by AEFL teachers, it is necessary to develop “a narrative-constructivist alternative” to the traditional survey” (Shkedi, 2004:87) bearing in mind that “the narrative-constructivist approach, uses mainly narrative methods of data collection and analysis, and produces a final narrative report.” As Shkedi (2004:87) proposes from the narrative-constructivist approach, it is necessary to develop surveys different from those traditionally used, which cannot promote unique narratives that account for the voice of each participant, and therefore do not obscure those answers with the cloak of anonymity or the generalizations necessary to fulfil the expectations of the positivist approach. Regarding this narrative-constructivist approach, Shkedi (2004) declares that:

'This associational view thus helps the researcher to identify broad patterns across a wide variety of narrative cases. I have called this strategy a “narrative survey” to stress its narrative-constructivist assumptions (Guba & Lincoln, 1998) and in order to distinguish it clearly from traditional surveys. Its survey characteristics are very different from those of the conventional quantitative type. It could be argued that in many respects, it is not a “real” survey. However, I

use the term “survey” because this strategy, unlike other qualitative research varieties, focuses on the study of a large number of informants.' (p.91).

It is necessary to resort to this instrument since I am not able to predict the number of AEFL teachers willing to interact with the Google form-narrative survey, then, it is necessary to propose a strategy that allows collecting narratives from many participants who may be encouraged to accept the call of this study.

As you can see, the use of the narrative survey is a decision widely justified due to the nature of this narrative study, since “(...) the basis for data collection in narrative survey is the assumption that the data we seek to collect is narrative-constructivist by its nature” (Bruner, 1996; Clandinin and Connelly, 2000, quoted by Shkedi, 2004:92). Precisely this narrative-constructivist information is the focus of this instrument since it is from these data were possible to describe and analyse the conceptions that AEFL teachers may have of their TI as a population that has been marginalized from education studies at Bogotá, and at the international academic panorama as well.

Therefore, the narrative survey collected data from AEFL teachers and their professional stories, which were the main focus in both instruments to be implemented, their explanations of their teaching procedure, the meaning they give to the educational phenomenon they are committed to, their opinions and beliefs around the experience of being AEFL teachers, their motivations, among other factors that can contribute to the understanding of the TI of these educators:

The narrative-constructivist paradigm is most appropriate for accessing and presenting this type of data. One of the major concerns of this type of analysis is to understand the informants' world within their context. This type of analysis must be carried out in relation to a cultural setting because the people being studied take their meaning from their culture. Narrative-constructivist analysis is the process of creating categories from an interpretation of the data. Narrative

categorization requires the analyst to create or adapt concepts from and relevant to the data rather than to establish groupings according to a pre-established set of rules and categories” (Charmaz, 1995, 2000; Strauss & Corbin, 1990, 1994 quoted by Shkedi, 2004:92).

For the subsequent analysis of the data collected by the narrative survey, it is necessary to create or adapt concepts that can account for what was expressed by the respondents. In addition to the concepts presented in the theoretical framework, those that arise in this chapter will be considered, given that they may contribute to a deep analysis of the information synthesized by this narrative instrument made.

Despite recognizing the individuality and particularities of each AEFL teacher surveyed, it is important to mention that in the analysis they were not considered isolated cases, since “the purpose of the report of the narrative survey is not to represent each narrative separately, but to bring to light characteristics that emerged from a comparison between a number of narrative cases” (Shkedi, 2004:92). So, in the case of the narrative survey, the narrative report to be carried out must account for a contrast exercise between the narratives collected, thus enabling the emergence of common traits or characteristics of AEFL teachers that participate in the narrative survey, and that can be contemplated in the subsequent analysis of the narrative interviews made.

Regarding the analysis of the narrative surveys, Strauss and Corbin (1990), referenced by Shkedi (2004), propose three approaches to analyzing qualitative data that are helpful for researchers and readers of qualitative-narrative research:

(...) The first approach, which they compare to the work of a journalist, is that taken by the researcher who intends to present the data with almost no analysis. The second approach is a more accurate descriptive work, and the purpose of the researcher is to present a focused description. The third approach is concerned with building theory (p.92).

The analysis of the narrative surveys, and the narrative interview as well, are going to focus on the first and second approaches, most of all in the descriptive exercise suggested by the second approach, but the third one was not held into account, because the sample size probably was not enough to support a whole new theory, and is not the purpose of an exploratory research as this, to build one. The objective of this research is to describe how AEFL teachers understand their TI.

In summary, the narrative survey is necessary for this project, due to the possibility it offers of exploring a topic unexplored to date, contacting different AEFL teachers who work professionally at Bogotá, while allowing me to understand the diverse professional profiles of the teachers participants, as well as collecting short stories and information with less depth than that intended to be achieved with the narrative interview in the second phase of data collection, and will still allow me to glimpse categories applicable to the analysis of both instruments. Additionally, it will enable the necessary contact to assemble AEFL teachers who are willing to be interviewed in the second phase of the collection. In **Appendix C** of this study are the items to answer in the narrative survey that was applied with the help of AEFL teachers using Google Forms.

It is important to clarify that this is the final version of the survey to be applied, once a first version was made that was implemented with the help of the AEFL professor who participated in this research as a pilot subject. Some of his observations for the modification of the first version, thus making this final version possible, are gathered in **Appendix B** of this document.

3.3.2 Narrative Interview.

To access the authentic voices of AEFL teachers is the main function of the narrative interview, because unlike the surveys “The use of interview in research marks a move away

from seeing human subjects as simply manipulable and data as somehow external to individuals, and towards regarding knowledge as generated between humans, often through conversations,” Kvale (1996:11) referenced by Cohen, Manion & Morrison, (2005:267).

One of the concerns of this research has been how to preserve the legitimate voice of the interviewees, since only then it is possible to recognize how these interviewed teachers conceive their TI concerning the social structures in which they are immersed, and which therefore determine their practices. To achieve this, the interview was made with several participants, since in this diversity of narrative data, contrast, comparison, and conciliation between the variety of perspectives of AEFL teachers allow “an interchange of views between two or more people on a topic of mutual interest, sees the centrality of human interaction for knowledge production, and emphasizes the social situatedness of research data” Kvale (1996:11) referenced by Cohen, Manion & Morrison, (2005:267).

It is this diversity of data coming from the experiences narrated by different AEFL teachers, that allowed us to glimpse the social situation of teachers in the institutions with which they interact, the relationships and the power factors that intervene in them, their teaching work, the diversity of values, beliefs, and emotions that are transversal to the teaching-learning situation that occurs in the educational settings in which they unfold, among other elements that may arise as the data are collected, and analysed from the narrative inquiry approach.

It is also important to understand that, according to Cohen, Manion & Morrison, (2005) " the interview is not exclusively either subjective or objective, it is intersubjective” because in addition to intervening the testimony of the interviewees, it is influenced by the fact that the design of the instrument in question brings together the theoretical references mentioned in this project. Additionally, my perspective as an educator-researcher, as well as

that of the pilot subject, also influences the final design of the instruments, therefore, the personal manifestation of the understanding of one's own TI as an AEFL teacher through the interview will also be mediated by the factors previously explained. Therefore, I agree with the statement that describes the interview as an intersubjective performance between the interviewer, interviewees, and pilot subject and the theoretical scope adopted by this research.

There are as many viewpoints as there are individuals in the world. In other words, this study, as a qualitative one, investigates many interpretations that AEFL teachers may have about realities in which they operate as teachers, and how this has shaped the development of their TI in these educational settings, understanding that these interpretations are multiple and as diverse as the AEFL teachers that will share their narratives to this study.

It is then the interview a required tool for this study, since the "interviews enable participants to discuss their interpretations of the world in which they live, and to express how they regard situations from their point of view (...) interview is not concerned with collecting data about life: it is part of life itself, its human embeddedness is inescapable." (Cohen, Manion & Morrison, 2005:267).

Thus, through the interview, which is part of life itself because it is not abstracted from this, we were able to understand the self-conception that some AEFL teachers have about their TI. For this, it is necessary to identify, describe and analyse the thoughts, emotions, feelings, beliefs, and values that arise from the narration of appreciation and experiences of their teaching labour as AEFL teachers. Therefore, I adopt the interview as the main instrument for data collection bearing in mind that "The interview is best understood in terms of a theory of motivation which recognizes a range of non-rational factors governing human behavior, like emotions, unconscious needs, and interpersonal influences" (Kitwood, quoted by Cohen, Manion & Morrison, 2005:277).

The possibilities of interviews are multiple and depend on the purpose for which they are designed. Because of the multiplicity of forms that it can take, it is important before delving into the specificities of narrative interviews, to consider other several common elements that every interview as an investigative tool has, which are presented in **Appendix D**.

Although there are more qualities and characteristics attributable to the interview as a method of collecting information for academic research, it is important to note that those qualities listed in **Appendix D** are the relevant features to consider in the final design of the narrative interview made. Although I will not limit myself to these parameters alone, since those specific to the design of the narrative interview still need to be mentioned, this study requires a solid basis to clarify both the intention and the procedure of the interview, therefore, these shared general characteristics are a basis to understand why the interview is an adequate collection tool for this study, and also allow me to draw a framework of possibilities and limitations of the interview as a facilitator and collector of relevant data for this research.

Structured Interviews are mainly used in quantitative research due to the rigidity derived from the search for standards and the intended uniformity during the different interview sessions. They usually use closed questions, although in some cases they may use open questions to obtain more details in a particular section of the interview. Due to the high degree of standardization, their lack of flexibility, as well as their approach in which the data need to be abstracted from individuals, to objectify the information, nullifying the interviewees' voice, it does not correspond to the goals of this study, so this kind of interviews is not going to be used.

The interviews that are going to be the resources of the analysis are in a stage between the semi-structured and “less formal interviews in which the interviewer is free to modify the sequence of questions, change the wording, explain them or add to them” (Cohen, Manion & Morrison, 2005:268), and the non-structured or “completely informal interview where the interviewer may have several key issues which she raises in conversational style.” (Cohen, Manion & Morrison, 2005:269).

This is contemplated considering the need to adopt an instrument that promotes narratives that respond in greater depth than that provided by the narrative survey since to respond to the questioning that is asked around the problem raised, in which the understanding, construction, and the development of TI of AEFL teachers are the central axis, it was necessary to resort to the proposed model of narrative interviews, which was between the range of semi-structured and unstructured, which allow open responses, in which the authentic voice of the interviewees could be recorded both in audiovisual material and in a literal transcription of the interviews that were made; being able to expand or reformulate questions *in situ*, as well as it allows to contemplate the gestures and the intention of the voices that narrate their experiences, unlike the narrative survey, which only allows interacting with written texts.

I am seeking to understand how AEFL teachers reflect aspects of their TI in their narratives, then, there is a need to recognize the voice of each AEFL teacher who agrees to participate in this project, as unique and therefore, capable of providing this study with understandings about the development of their TI in a teaching activity that has been slightly studied. Therefore, the narrative interview is seen as an instrument capable of providing the information to respond to the objectives here projected. Next, we can read some items from the narrative interview, as exposed by Jovchelovitch and Bauer (2007):

The narrative interview is classified as a qualitative research method (Lamnek, 1989; Hatch and Wisniewski, 1995; Riesman, 1993; Flick, 1998). It is considered a form of unstructured, in-depth interview with specific features. Conceptually, the idea of narrative interviewing is motivated by a critique of the question-response schema of most interviews. In the question-response mode the interviewer is imposing structures in a three-fold -sense: (a) by selecting the theme and the topics, (b) by ordering the questions and (c) by wording the questions in his or her language (p.4).

Regarding semi-structured and unstructured interviews, these are usually located within the range of possibilities when designing an instrument that allows obtaining qualitative information from an investigation. However, the narrative interview is understood as an unstructured or in-depth interview, which is an almost daily conversation that arises from a specific purpose: to encourage narratives while preserving the authentic voice of the interviewees, where the sincerity of the response fostered by trust-friendly relationship established between the interviewer and the interviewees, takes priority over the need to obtain statistically measurable answers. Unstructured interviews usually have few non-planned questions, since the idea is to promote a “normal” conversation about a specific topic that encompasses the conversation. Due to this, these interviews are usually more time-consuming when carried out, since they do not have an established time, and since they are not standardized or semi-structured.

Additionally, by not having a set of unified questions and indications, the reliability of unstructured interviews can usually be debated or questioned. Considering this is necessary to have the help of an experienced interviewer to carry out this kind of in-depth interview because without an experienced one, the interview can result in the ethical parameters of the research being exceeded, detracting from the validity of the information collected and therefore, damaging the analysis process. So, it is important to have the help of an expert interviewer if I decide to fulfil the parameters of the narrative interview proposed by Jovchelovitch and Bauer (2007).

The semi-structured interview offers a wide margin of manoeuvre when interviewing the participants while maintaining the basic structure of the interview, without losing the flexibility that characterizes it, and that has allowed it to adapt to different types of investigative purposes, even those of interest to narrative inquiry. For example, Said (2014) uses the semi-structured interview to investigate TI-related topics, seeking to understand their TI based on questions that involve the beliefs that teachers who were interviewed had about education in general, to some more specific questions that allowed to glimpse details of their teaching styles, their interactions with their colleagues and mentors, their satisfaction with their teaching work, as well as some that allowed significant anecdotes, comments and stories that happened in educational settings of those interviewed.

The advantage of the semi-structured interview is that it has a flexible structure that allows the interviewer to follow any idea that is of interest to the research and can be creative during the interview. That is, although there is a base structure, it is allowed to “play” with this structure based on obtaining reliable data regarding specific topics that need to be addressed from a qualitative perspective.

To fulfil the requirement of the base structure of the semi-structured interview, the questions must be prepared in detail in advance, which allows the researcher to design and analyse the questions that are going to be asked of the interviewees. The semi-structured interview allows questions to be formulated in any format, unlike structured interviews. Qualitative data collected by semi-structured interviews usually have a higher degree of reliability than that which may result from unstructured interviews due to the previous planification of the questions and the structured features that allow it to follow a path similar in all interviews to be made.

Among the disadvantages of semi-structured interviews is the distrust that the use of this type of instrument may generate in interviewees due to its flexibility, and the lack of a bond of trust, which is more often found in in-depth interviews. Another notable disadvantage is the difficulty that can arise when comparing two responses from different participants to the same question since the interviewees can understand and answer the questions from distant perspectives.

The design of the interview made encouraged the emergence of narratives, stories, opinions, and other textual elements that allow to distinguish the narratives and discourses of the AEFL teachers that exposed the greatest possible number of professional features of their TI. Before making the final determination regarding the exact type of interview made with AEFL teachers in this narrative research, it was important considering some of the parameters proposed around this methodological construct that is called narrative interview, and which is synthesized by Jovchelovitch and Bauer (2007):

The narrative interview (henceforth, NI) envisages a setting that encourages and stimulates an interviewee (who in NI is called an 'informant') to tell a story about some significant event in their life and social context. The technique derives its label from the Latin word *narrare*, to report, to tell a story. In an unpublished manuscript, Schütze (1977) has suggested a systematization of this technique. Its basic idea is to reconstruct social events from the perspective of informants as directly as possible (p.3).

Encouraging the interviewee (since now informant) to tell their stories about significant events in their work context is something that can be achieved with both the in-depth interview paradigm and the semi-structured interview. Although the unstructured proposes the economy of questions to provide more time for the expression of the interviewee, the semi-structured can propose an order to follow that helps the coherence of the story, thus simplifying the descriptive-reflective process of analysis, and therefore, the preparation of the final narrative report. However, the perspective of Jovchelovitch and Bauer (2007), unlike that used by Said

(2014) in his research on the TI, contemplates principles that, according to the authors, every narrative interview must consider in the design. prior, and in the subsequent application of this:

The NI goes further than any other interview method in avoiding pre-structuring the interview. It is the most notable attempt to go beyond the question-answer type of interview. It uses a specific type of everyday communication, namely story-telling and listening, to achieve this objective.

The narration schema substitutes the question-answer schema that defines most interview situations. The underlying presupposition is that the perspective of the interviewee is best revealed in stories where the informant is using his or her spontaneous language in the narration of events (...) A narrative is formally structured (...) narration follows a self-generating schema. Whoever tells a good story complies with the basic rules of story-telling. Here the paradox of narration arises: it is the constraints of the tacit rules that liberate the story-telling (Jovchelovitch and Bauer, 2007:4).

Unlike what was previously suggested, Said (2014) pre-structured the interview with several direct questions that allowed him to investigate specific topics such as teachers' beliefs about the educational system, their teaching style, their relationship with their peers, with students, and with their mentors, their satisfaction with their job, as well as anecdotes, comments, opinions, and stories that were important to them, which were significant for them, in their teaching development.

It was necessary to observe too, those phases attributed to the narrative interview, and what irreconcilable differences or points in common it may have with the semi-structured interview structure used by Said (2014). The basic phases of a narrative interview exposed by Jovchelovitch and Bauer (2007) are presented in **Appendix E**.

The phases proposed include many resources that can ensure that the authenticity of the informants' narratives is preserved. The non-interruption, the frequent use of *and what happened next?* not expressing emotions, opinions, or any other verbal or gestural interaction that could alter the result of the interview, and not asking why questions. They may seem to

be simple conditions to implement, but the performance of the interview can complicate data collection since those are essential conditions that ensure the natural development of the informants, and by not counting on an experienced interviewer who can elaborate on the topics, the visual supports, the questions that are barely allowed, who knows how to contain her comments, all this to achieve a reliable narrative, can be a cause of error, even failure, in the conduct of the narrative interview especially in the implementation of parameters as crucial and specific as those set forth by Jovchelovitch and Bauer (2007).

Despite these challenging parameters of the narrative interview, it is important to remember that “the function of these rules is not so much to encourage blind adherence but to offer guidance and orientation for the interviewer to elicit rich narration on a topic of interest, and to avoid the pitfalls of the question-answer schema of interviewing. Following these rules is likely to lead to a non-threatening situation and maintains the informant's willingness to tell a story about significant events.” (Jovchelovitch and Bauer, 2007:5). Then, the plasticity of narrative interviews as a form of unstructured interview shares the flexible feature of semi-structured interviews as a practice open to adjustments and changes that each investigative design may require. This is a sign that a narrative interview can adopt elements of the semi-structured interview, and vice versa. Therefore, the principles suggested by Jovchelovitch and Bauer do not negate the semi-structured design used by Said, since both share the intention of encouraging narratives. around topics of interest, and to preserve the genuine voice of informants.

Although an in-depth interview moves away from the typical question/answer scheme of most interviews to generate an environment of trust, and the willingness of the narrator to continue with his story, the adaptability of a semi-structured interview added to its meticulous preparation of questions to be asked result in more accurate tool that can streamline the analysis of the information, as well as provide greater confidence in the information gathered

through the instrument, considering my lack of expertise as an interviewer. The exploratory intention of this study around AEFL teachers leads me, like Said (2014), to carry out a semi-structured interview that integrates, the objectives of the unstructured narrative interview of Jovchelovitch and Bauer (2007), being aware of the limitation of this instrument to collect information regarding identity-in-discourse, and the impossibility of collecting corroborative information that contributes to the understanding of identity-in-practice, since for this it would be necessary do another kind of research.

Considering the methodology of narrative inquiry and data collection instruments proposed, it was only possible for me to gather some narrated experiences that constitute the discourses of AEFL teachers, and which, therefore, can provide specific information on the identity-in-discourse of teachers. In the search on the preparation of interviews to collect information that allows us to observe the features of TI of a scattered group of AEFL teachers in Bogotá, I was able to understand that it is necessary to resort to narratives since they are an authentic way to preserve the voice of the informants who are going to share their appreciations and stories, and whose support lies in their pedagogical experiences, in their feelings towards the profession, considering the understanding that they have about their interdisciplinary TI. Through a Semi-structured Narrative Interview (since now SNI), knowledge regarding the particularities of their profession, to those who may require examples or advice regarding to AEFL teaching-learning situations.

Then, I resort to my model of SNI, inspired by Said's (2014) semi-structured interview model, which occurs within the framework of a narrative study that precisely investigates the teaching identity of some EFL teachers. and which consists of open questions meticulously planned and rehearsed, thus allowing for a reduction of the margin of error in the interpretation of the answers, moving them away from answers based on " an imagined conceptualization of teachers' roles, or what Weber and Mitchell refer to as 'Cumulative

cultural texts of a teacher ‘ (1995) are strongly appreciated against the practical realities of classroom situations (referenced by Said, 2014:40).

In the design used by Said, there is also the use of metaphors made by interviewed teachers around topics that concern their profession. One of the advantages of the semi-structured interview is the possibility of resorting to the elaboration of metaphors since these “are ‘windows’ into realities of teachers lived experiences” (Said, 2014) and therefore, provided information regarding what AEFL teachers know (knowledge or information), what they like or dislike (values and preferences), and what they think (attitudes and beliefs) (Tuckman, 1972, referenced by Cohen, Manion & Morrison,2005). However, both phases proposed by Jovchelovitch and Bauer (2007) will be considered in carrying out a narrative interview, as long as I share their objectives of preserving and encouraging narratives of AEFL teachers from Bogotá. In **Appendix F** are the questions asked at the narrative interview made with the pilot subject on July 5, 2023¹⁰.

From the second question to the fourth, the pilot AEFL teacher was asked about those elements that provide information about the technical-professional training that they have, since this allows the informants, to expand the information shared at first in the narrative survey referring to the same topic. Although this conventional information with which the identity of the subjects is most often identified is not going to provide us with deep information regarding the complex construct of identity elaborated in the theoretical framework, it does help to

¹⁰It is important to remember that the semi-structured narrative interviews of this study were designed in Spanish, and were also carried out in that language, since it is the mother tongue of all the participants in this study, and in order to obtain the most complete and authentic responses possible, in which the professional voice of each of those involved was effectively reflected, thus giving an account of their TI as AESL teachers, it was decided to maintain the Spanish language. However, I decided to translate both the design of the interview questions and their transcription into English, since I consider it important that there be a linguistic unit in the document presented here for easy understanding by English speakers who may be interested in the topic of this project. Therefore, the English translations of the interviews will be presented at the annexes, as well as the transcriptions in the original language, and the links to the videos of the semi-structured narrative interviews conducted in Spanish.

understand an academic and work career that will be decisive for the detailed understanding of TI of AEFL teachers.

The fifth question was developed thinking in the need of listening some beliefs that they may have regarding the impact that the interdisciplinary condition in which they are immersed may have on their professional identity. The sixth one consists of an explanation of the resources and elements that the AEFL teacher uses to coherently relate both fields of knowledge that intervene in their TI, and in the lessons directed by them. The seventh entry inquires about the practices that they have carried out, are carrying out, or plan to carry out for the qualification in their knowledge of teaching AEFL to integrate them into a single subject that contributes to the English learning process of the students aesthetically.

The eighth inquires into the teachers' evaluation criteria, based on the effectiveness of the students' EFL learning and the artistic process that happens in AEFL lessons. The ninth and tenth question AEFL teachers about specific experiences that occurred in the educational settings where they have worked as AEFL teachers in Bogotá. The eleventh question once again alludes to the field of AEFL teachers' beliefs, and their conception of the real function that AEFL teaching has in the education of Bogotá citizens.

Finally, the development of metaphors that allude to the craft of AEFL teaching was the activity of the twelfth to the fifteenth and last question. Considering that metaphors are a fundamental part of the semi-structured interview model proposed by Said (2014) as well as are essential in both poetics and performance of arts, I consider them to be a possible action that allows AEFL teachers to reflect with elements close to their fields of artistic and linguistic knowledge. It is expected that these metaphors will be a source of information on the knowledge, beliefs, expectations, conditions, and experiences of AEFL teachers.

Once the interview was carried out with Professor Daniel, the pilot subject of the instruments of this research, he shared with me some observations that led to modifications to

the SNI question format, you may find them in **Appendix B**. In **Appendix G** you will find the definitive questions of the SNI that aims to collect data on features of TI of the AEFL teachers of Bogotá.

The main changes occurred in the way in which some questions were presented that in the pilot subject's opinion were confusing. Also added was a definition of some acronyms used in the initial design, which were not defined in that time. Likewise, questions are added that also ask about experiences that AEFL teachers considered uncomfortable or unsuccessful.

Regarding the fifteen questions initially modelled in the interview carried out with the pilot subject, the final SNI have six more questions, thus giving a total of twenty-one unnumbered questions. A question is added that indicates possible moments of professional crisis, to identify common or specific difficulties of AEFL teachers. Another added question seeks the motivations of AEFL teachers. Following the suggestion of the pilot subject, a question that inquires into the professional opinion that AEFL teachers may have of their colleagues was included. A new question involved is that that refers to both the beliefs and values of the AEFL teachers who provide information to this study, by inquiring into the qualities that they believe are the most important for AEFL teachers to be able to successfully carry out their work.

An average time of forty minutes to one hour per interview is calculated, which is intended to be recorded with a digital camera. For this, an informed consent is also prepared, which will be shared and completed by the co-researchers of this study, who will assume the role of informants of the SNI. In **Appendix H** you can find the informed consent format¹¹ in Spanish and its translation into English as well.

¹¹The original informed consent that was completed by the AESL teachers who shared their testimony with me was shared with them in Spanish and is consigned at **appendix I**.

Chapter 4: Data gathering, analysis, and findings.

In this chapter, the analysis results of the information collected by the instruments are presented. The first section compiles the analysis of the information collected through the narrative survey, using a comparative table (**appendix J**) that contrast the answers given by the AEFL teachers surveyed allowing to visualize similarities, differences, and singularities of their texts. Seeking to keep the sample as unaltered as possible also will be added to the appendices the original samples of the surveys and the above-mentioned, comparative table of answers translated to English. The analysis of the narrative survey data is presented in a narrative report regarding the findings, interpretations, and reflections that the information collected there may raise.

As announced throughout this document, the method for data collection consisted of a narrative survey that was developed in Google Forms, tested with a pilot subject, and restructured based on their comments. This survey went online in June of 2023, and was shared in several social media groups that I thought AEFL teachers from Bogotá might frequent. The narrative survey was initially created and piloted with the objective of collecting general information that would serve to sketch a professional profile of AEFL teachers, as well as some opinions and experiences briefly narrated, of those teachers who voluntarily decided to participate in the research.

A second intention of the narrative survey, which turned out to be the main function, was to convene those AEFL teachers from the city of Bogotá who were willing to participate in a face-to-face SNI, where they later shared with me some information in form of narrations

from their professional experience, which would provide greater depth in their answers than that made possible in the narrative survey.

The initial intention was to randomly choose three individuals who met the profile requested by the research, among the seven people who participated in the narrative survey (not counting the pilot subject) that is, who would work at the time of answering the survey and the SNI as AEFL teachers in any formal or non-formal educational setting in Bogotá, who also had some professional study in arts, or in arts teaching, and who expressed at the survey, their interest in participating in the interview.

In a first review of the results of the completed narrative surveys, two teachers were discarded as they did not meet the requirements to be the subject of the SNI, since Professor YenLalita is a modern languages teacher, and considers herself a *charango* apprentice, in addition to affirming that she was not interested in taking part in the SNI, and Professor Susana, who in effect worked as an AEFL teacher in the past, but at the time of answering the survey, was no longer working as an AEFL teacher, but as a drama teacher in Spanish.

By making a simple random sample with the remaining five people who answered the narrative survey instrument, Ana María, María Fernando and Angie were selected. The first two teachers met the requirements specified in the theoretical framework of the research, however, Angie, who is effectively an AEFL teacher, no longer lives nor works in Bogotá, being this the reason why she did not meet the requested conditions by this study.

Due to the concern of not being able to collect the necessary data for the analysis, I decided to contact the two remaining professors who answered and filled the requirements of the survey and expressed their desire to participate in the semi-structured narrative interview: Nicolás and Luis.

As it happens, both AEFL teachers agreed to take part in the SNI, which is why four AEFL teachers were finally interviewed. Another of the reasons that led me to make this decision, was that each one belonged to a different branch of arts including a representative per artistic language.

This is important to notice because the nature of each artistic language requires the development of different skills, and the use of diverse referents, therefore the activities made by a literature teacher may vary considerably from those made by a teacher of fine arts, for example.

Table 1. *Professional profile of AEFL teachers interviewed.*

Daniel	Pilot subject , bachelor in plastic arts, English fine arts teacher of elementary students at a private bilingual school. His main artistic languages are drawing, painting and sculpture. He has Seven years of experience as AEFL teacher. SNI conducted on July 5 th of 2023, lasted 46 minutes.
Ana María	Bachelor in performing arts teaching, TESOL certificate. EFL and drama teacher at an acting academy in Bogotá. Her main artistic language is Drama. She has six years of experience as EFL teacher, and one year and a half of experience as AEFL teacher. SNI conducted on July 14 th of 2023, 57 minutes.
María	Bachelor in performing arts teaching. Dance and Arts teacher in
Fernanda	English in Art for Bilingualism program, of a compensation fund complementary school day in several public schools in Bogotá. Her main artistic languages trained are drama and dancing. She has Less than a year of experience as AEFL teacher. SNI conducted on July 15 th of 2023, with a length of 59 minutes.

Nicolás	Music bachelor. Music teacher in English at a Home School project. His main artistic fields are music and plastic arts. He has two years of experience as AEFL teacher. SNI conducted on July 19 th of 2023, lasted one hour and four minutes.
Luis	Professional in literary studies, professor of literature in English at private bilingual school at Bogota. His main artistic language is literature. He has sixteen years of experience as AEFL teacher. SNI conducted on July 22 nd of 2023, lasted 56 minutes.

The mentioned length of each interview is the time recorded on video (see **appendix K**), however, and following the Jovchelovitch and Bauer (2007) narrative interview phases, a presentation was made before the recording of each interview, accompanied by an explanation of the project, and the collection instruments. At the end there was also a co-operative reflection with the informants, which was not left on camera either.

Next, the information regarding the narrative survey will be presented. Only the information provided by the AEFL teachers that fill the requirements set out in the previous chapters, will be presented. At **appendix I** you can find the informed consent signed by the AEFL teachers that participated as informants.

4.1 Narrative report of the narrative survey responses provided by five AESL teachers from Bogotá.

At **appendix J** is possible to find a link that will lead anyone that may be interested, to the Excel file that keeps the original answers of AEFL teachers that responded the survey, as well as a comparative table of the narrative survey answers, translated to English.

4.1.1 Narrative report of the answers given by AEFL teachers in the narrative survey.

The information gathered by both tools is extensive, and for that reason I only considered some narrations and metaphors (Said, 2014) regarding their AEFL class experiences for the interpretative exercise to be carried out.

The narrations are themselves reflections of their experiences. These narrations could be understood under the approach of other authors as beliefs, knowledges, ideas among other concepts more specific to refer about the experiences of AEFL teachers. However, and considering both the exploratory nature of this research and available resources, in this analysis they will be generalized as narrations of the experiences they shared through the data collection tools, considering that “researchers learn about these experiences from the participants' own perspectives.” Barkhuizen (2016). Meanwhile, metaphors are understood as ways to explore the meaning that AEFL teachers may give to their professional experiences (Said 2014).

The data was provided by the same teachers introduced in the last section. The women participating have a university career in teaching performing arts, so they have pedagogical and didactical preparation. Additionally, Ana María is TESOL certified. Regarding additional training for AEFL teachers, María Fernanda has a technical-professional degree in contemporary dance. Only Ana María stated that she has a study related to teaching EFL, since she is TESOL (Teachers of English to Speakers of Other Languages) certified.

Then it is not a constant in the group of AEFL teachers surveyed to have specific studies in EFL teaching, while just one of the five AEFL teachers manifested a related study, which leads me to think that the majority learned English in contexts other than the academy, and that in addition, most of them only rely on their experience in their different workplaces as AEFL teachers as preparation to contribute to their students' EFL learning. This is the

opposite situation to the one revealed by Xiong & Xiuzhen (2017) in China, where the AEFL teachers, as well as other teachers of diverse subject that teach EFL, must participate in an English training program, and obtain a statal certificate before developing their teaching activities at official schools. This can result in an implementation of teaching English through the arts in a more intuitive way, rather than informed by expert sources on the subject. It is also noticeable that the professional studies that these five AEFL teachers have refer to quite broad artistic fields, but usually their knowledge is more specific than those announced by their professional studies.

For example, Daniel, who is a professional in fine arts, claims to handle the artistic languages of sculpture, painting, and drawing. However, fine arts can cover another range of artistic languages that the professor did not mention on the video, such as performance, happening, installation, among others. Nicolás claims to have experience in plastic arts, in addition to his training in music, María Fernanda work in two specific languages of the performing arts: drama and dance. Both Luís and Ana María stated that they each operate in an artistic language, Luis with literature, and Ana María with Drama (see at **appendix J**, the answers of the second non-numbered question).

Added to this is the fact that there are different techniques in a single language, such as in painting, we can find expressionism, surrealism, pointillism, minimalism, among other artistic currents that can influence the techniques involved in painting lessons. Due to this, in the design of the SNI I decided to use the metaphor construction exercise proposed by Said (2014), in part, to know some aesthetic references that can provide some information about specificities of the teaching style perceived or wanted by each informant.

Most of the AEFL teachers surveyed work in school environments (third non-numbered question at the comparative table at **appendix J**), either from formal, or non-

formal complementary education that takes place in several school settings of public education. Only Ana María works as an AEFL teacher in an acting academy for adults and in an international company that teaches English virtually around the world. Then, the other four teachers interviewed will share experiences related to formal education school contexts, since María Fernanda, who is the only one who works in non-formal education through a compensation found complementary school day, does so in formal education spaces in public schools that have an agreement with that compensation fund. That is, on paper she is a non-formal education teacher, but in practice she is a teacher in a formal environment, with dynamics typical of formal school education in public schools of Bogotá. Daniel, Luis and Nicolás work in formal private school education environments, with Nicolás being the only one of those interviewed who works in a virtual homeschool.

The length of experience as AEFL teachers that the respondents have ranges from less than one year to 16 years of experience, with the average being 6.4 years of experience as AEFL teachers. It is worth clarifying that the years that AEFL teachers claim to have of experience is the time they have worked as AEFL teachers after obtaining their professional title. This corroborates my expectation of finding AEFL teachers of diverse experience time.

4.1.2 About the worth and value given to the informants' work by educative institutions.

As for what motivated them to become AEFL teachers (**appendix J**, question number 1), the vast majority refers to the job opportunities that were presented to them at Bogotá. Professor Daniel recognizes that he sees better economic prospects in AEFL teaching than in the profession of arts teaching. Ana María expresses the difficulty of finding work as a performing arts teacher once she finished her professional studies, and that this led her to

accept a job as a teacher at an English academy. This decision would be decisive in the job opportunities that later appeared as an AEFL teacher. Luis briefly comments that he began his work as an AEFL teacher due to the job opportunities that were presented to him, and that, therefore, his affection for teaching English came after job opportunities showed him his place as an AEFL teacher. Both Nicolás and María Fernanda refer to the same situation of available job opportunities, but they also appeal to their taste and interest in teaching EFL.

I deduct from the responses of the AEFL teachers surveyed that the status given to arts teachers is not the same given to AEFL teachers (Barkhuizen, 2016) and their value is perceived different in Bogotá society, giving more worth to the work of AEFL teachers than that of the teachers who focus exclusively on artistic work. This can tell us that 1) knowledge of English and its teaching is more valued, and therefore requested, than that of the arts, and 2) there is a general lack of knowledge in Bogotá regarding the social function that artistic education fulfills in the formation of values, as well as in the conservation of knowledge recorded in different cultural objects from diverse aesthetic expressions that are part of the humanity heritage. Although I cannot confirm this because this survey is not a representative sample of AEFL teachers at Bogotá, this may be an indication, that between values of Bogotá society, the ambition to learn English prevails because this can be related with better economic income, and this prevails over the axiological, spiritual, and historical work that arts teachers are carrying out.

These reasons presented by the AEFL teachers surveyed, show some aspects of the relationship that they have with a defined power structure, the educational institutions, and how they give value and determine the worth of the work made by teachers they hire. This discussion taken up by Barkhuizen (2016) fuels the questions regarding the educational contexts in which the AEFL teachers surveyed work. For this reason, I consider important to delve into the conditions, as well as job expectations of the teachers to be interviewed later.

4.1.3 Challenges and difficulties that informant AEFL teachers face up in educative settings (Appendix J, comparative matrix, question 2).

When asked about the challenges they face as AEFL teachers in their educational settings, the most common challenge that arises is the *disparity in their students' English skills*. Daniel sees this as an advantage, because for him “children are resourceful, and their understanding depends largely on the understanding of their peers”, therefore, this difference between their levels of English represents for him, an opportunity to involve co-regulation situations, collaborative learning, occasionally transferring the teaching role to their students.

To code the data collected I used a thematic analysis, finding common topics between the narratives gathered. Those themes found was the basis to use a narrative analysis on the fragments of the stories that had common themes that could be contrasted with the theoretical postulates found in the literature review, as well as they were contrasted with the others informants' answers.

The thematic analysis used in this narrative analysis is a “A stepwise procedure of qualitative text reduction is recommended (see, for example, Mayring, 1983). Text units are progressively reduced in two or three rounds of serial paraphrasing. First, whole passages or paragraphs are paraphrased into summary sentences. These sentences are further paraphrased into a few keywords. Both reductions operate with generalization and condensation of meaning. In practice the text is arranged in three columns: the first column contains the transcript, the second column contains the first reduction, and the third column only contains keywords.” Jovchelovitch and Bauer (2007:11).

However, this thematic analysis procedure of AEFL teachers' narratives was not carried out in the conventional way which resembles the analysis of some qualitative studies,

since the narrative analysis lacked from matrices or the oversimplification of categories, in exchange for an interpretative thematic analysis where I had a direct dialogue with the narratives provided by the informant teachers.

Ana María also mentions this disparity regarding the English level of her students. It must be considered that Ana María works with an adult population in an acting academy, and part of the problem related to this asymmetry in English knowledge is integrating activities typical of the performing arts that require interaction between students. So, for her, part of the challenge is precisely to integrate the knowledge of drama with that of EFL in an appropriate way. Add to this the limitation of semester time, and the speed with which you must socialize topics related to the English language and drama. In particular, she feels that the limited time “does not allow us to fully cover some essential skills for learning another language.”

Luis expresses a difficulty that is related to “*The limited interest people in general have in art, aesthetics, poetry, as practical tools for the acquisition of the second language. By not fully understanding them in Spanish, their use in English is even more restricted.*” In this case, the difficulty is directly related to the artistic contents rather than to those of EFL, although it does indirectly allude to the limitation that English represents for accessing certain cultural objects.

For Nicolás, the challenge he has found is in “*raising students' awareness about the advantages of learning a second language in a globalized world.* Another great challenge is to *empower young people* to share their ideas in different languages.” In this case, the AEFL teacher refers to the advantage that English can represent in today's world. Let us remember that the value given to AEFL teachers by the different social structures concerning to arts teachers, as the academy or the school, may reflect what Nicolás proposed. The second

challenge posed by Nicolás integrates the communicative and expressive component transversal to arts and EFL.

For María Fernanda, the challenges related to AEFL teaching lie in the shortcomings. Specifically, she mentions “The lack of knowledge of EFL in terms of content and therefore, the poor relationship with it. Lack of contextualization of the need to adopt English as a foreign language (...) lack of opportunities for students to access resources in English.” It is evident that, for her, the challenges are exclusively linked to EFL.

The challenges for AEFL teachers are diverse, and although it may be that the priority given by social structures is the EFL contents, the artistic contents are no less important for the majority of the AEFL teachers interviewed, being the effective integration of knowledge symmetrically, one of the most difficult challenges that AEFL teachers must take on. In summary, some challenges, and difficulties AEFL teachers may find in Colombian classrooms are:

- ✓ Disparity in students’ knowledge of English
- ✓ To purpose arts activities that truly promote the learning of EFL and arts skills of students.
- ✓ The time management while teaching through interdisciplinarity.
- ✓ The little interest that some students have in a certain art.

4.1.4 Regarding the use and modification of artistic activities, strategies, and resources in their lessons to overcome the language barriers with students (Appendix J, comparative matrix, question 3).

AEFL teachers Daniel and Ana María stated that they use visual resources that could help their students understand the meaning of what is said to them in English when providing instructions or keywords.

Ana María also uses her body gestures as part of the visual support, since, by exaggerating them a little, she can make her students understand what she is expressing in English. Although the fine arts usually focus in the use of the image, the performing arts use both the image and the body gesture and the word to express the artistic message. In the case of Daniel and Ana María, there is a clear influence of the artistic language they represent in AEFL classes, since they are closely linked to the artistic experience, and this aesthetic approach influences their identities, therefore, their practices. That is, since the purpose is not only to teach English. The use of the image, the sound or the gesture can stimulate aesthetic and poetic learning of the foreign language.

Luis, Nicolas, and María Fernanda refer to the need to characterize the population, knowledge, and context, to modify, adapt, update, or change the content based on previous knowledge and other characteristics of the population to which that they teach. The AESL teachers interviewed use resources such visual supports, gestures, sounds to different extents. They also use strategies such as characterizing the context and the population with which they work, or adapting the activities based on students' prior knowledge. Due to the lack of detail in some of the answers given in the survey, it is necessary to design questions that provide greater depth regarding this topic.

4.1.5 Some experiences they have around the benefits of incorporating the arts in EFL teaching. (Appendix J, comparative matrix, question 4)

Daniel comments on the ease with which meaningful learning can be achieved from the arts, without saying that traditional EFL teaching cannot achieve this, but he attributes the quality to the expressive contents of the arts, to stimulate those communicative contents of EFL with which its students may have difficulty. According to this AEFL professor, one of the main challenges in this regard is the “disconnection of a large part of the Colombian

population with the study of their second language remains present, making it difficult to find schools with well-developed bilingualism projects.” In other words, the difficulty encountered in the bilingualism curricula of the schools in which he has worked occurs largely due to the disinterest of a large part of the Colombian population, which may include other members of the school communities, who must make decisions in this regard, but due to lack of knowledge of the cause, they can make mistakes when planning an institutional project that includes EFL learning as the main objective.

For Ana María, the main advantage of the arts integrated into EFL teaching also consists of the possibility of generating significant learning in her students through specific performing arts activities, such as “games, improvisations, dynamics and scenes, students generate a completely different relationship with these new words they are learning, which facilitates long-term understanding and memorization.” How real this is can only be verified with a methodology that observes the classes of AEFL teachers, which is why other researchers interested in the topic of AEFL are invited to carry out other investigations where these types of statements can be corroborated or denied. For now, it is possible to affirm that, for two of the respondents, it is easier to achieve meaningful learning in EFL through aesthetic experience.

Ana María adds another benefit of using the repetition of the text necessary in drama, in terms of learning a dialogue or a monologue, in the effective learning of grammatical structures and new vocabulary. For Luis, one of the advantages of including aesthetic experience in learning EFL “is to express freely and give opinions simply because the interpretation and discussion of aesthetics are material for free understanding, open opinions, and above all taste.” Therefore, the search for correct or incorrect answers is abstracted from it since that notion is foreign to the search for the arts' own voice. For Nicolás, the benefit is that both the arts and EFL learning seek to communicate and express points of view. For both

Luis and Nicolás, part of the challenge consists of the little interest that students may have in both subjects.

For María Fernanda, the challenges are directly related to the state of development of the population with whom she works as an AEFL teacher, since they are first-grade children who are just beginning their literacy process, and, therefore, it limits the use of skills to speaking and listening. Because she must do without writing and reading, integrating English grammar or phrases that do not have a literal translation in Spanish, make her process with her students difficult. Among the benefits, she recognizes that the arts force individuals to think outside the box, thus contributing to neuronal development, as well as to the development of individuals' subjectivity.

In summary, some views expressed by those surveyed regarding AEFL teaching include:

- ✓ The opinion that artistic activities can promote meaningful learning frequently.
- ✓ That the repetition implicit in some artistic activities is conducive to learning EFL.
- ✓ That the AEFL class allows students to freely express their voice, share their points of view, interpret, and interact with poetic nuances of the foreign language.

4.1.6 Regarding question 6 (appendix J), which asks about the confluence of arts and EFL teaching, and whether these align with the objectives of the second language.

Almost all teachers express that they do indeed align, but that this does not happen simply because we introduce art into English classes, or vice versa, since the responsibility and influence of the teacher is also considered. That is, in their opinion, it does not depend exclusively on the fields of knowledge that are intended to be integrated, but on the behaviour of the AEFL teacher who oversees the process.

Daniel attributes the quality to the arts of being able to put into context the learning that is intended to be promoted in EFL, since the times that he has taught English exclusively, the fictional situations proposed to his students have not been as significant as when he has used virtual tools that allowed him to visit museums or historical places for the arts with his students. By teaching art history, he has found ways in which the vocabulary learned in the virtual tours can be put into practice, when raising a debate around the topics of the arts that they have seen in class.

Ana María believes that it ultimately depends on how the teacher integrates both subjects, and for this it is important to understand if the arts are a means or an end for learning AEFL. This contradicts what was previously mentioned by other AEFL teachers who, unlike Ana, seek to ensure that the knowledge of both subjects is symmetrical in the importance given to them in their classrooms. She sees that there is a danger in integrating both subjects without prior preparation and they are “irrelevant content may be proposed or the path to achieving the objectives may be made unnecessarily longer.” Considering the concern mentioned by her regarding the lack of time, it makes sense that for her the arts are

not the quintessence for language teaching, since it depends more on the preparation that AEFL teachers give to the topics than on the artistic activities.

Luís' response follows a similar line, where it depends mainly on who teaches the class, rather than the subjects themselves, and that in terms of teaching EFL, “art will serve or be an excuse or a minor exemplification of topics that, through more practical and less abstract elements, will lead to the understanding of a concept.” This conception is not far from the one shared by Daniel in his response, and in which the arts can provide experiences that are closer to reality in terms of learning English.

Nicolás has a notion like that of Luis and Daniel, because although in his experience, “when these areas are articulated, better results are obtained”, when teaching English from the arts “we can teach the language in a practical and playful way.” That is, by recognizing that the arts and EFL can be articulated to a greater or lesser extent, it implicitly recognizes that said articulation also depends more on the teacher than on the subjects. In a somewhat divergent conception, María Fernanda simply responds that the arts are transversal to any field of knowledge, and therefore can be adapted to the teaching objectives of any of the other fields of knowledge. Regarding the role that the arts play in improving the acquisition and learning of EFL, teachers provided diverse responses that do not necessarily conflict with each other.

Table 2. *Responses regarding successful experiences.*

Daniel	“Art allows us to connect emotionally with our students. “We have qualitative discussions where they acquire confidence in the way they express their feelings, desires and emotions, skills that are difficult to acquire from a theoretical classroom.”
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Ana	“The teaching process is more dynamic, more personalized (since, starting from creation, students pose their own challenges and develop topics of interest) and most importantly, fun.”
María	
Luis	“(…) the explosion of creativity that this entails, are opportunities that can be adapted to be learning and production tools in the second language. This is achieved since its main objective is to generate interest from the innate aesthetic enjoyment that the student has with art.”
Nicolás	“Art allows us to connect the communicative part of the brain with the emotional part, this promotes meaningful learning in students.”
María	“It is not essential, there are countless ways to learn and teach, however, I believe that as a learning experience it is much more exciting, striking, and seductive for a student, due to the pure nature of the arts (...). “It is important to highlight the communicative and expressive qualities of art, which provide a certain freedom in your work.”
Fernanda	

Some additional qualities attributed to AEFL teaching by the participants include:

- ✓ The ability they possess to put the foreign language into practice in real situations that require from the students to use the knowledge they have of English.
- ✓ The class guided by AEFL teachers depends on the teaching objectives. It is different if the objective is to give balanced lessons between the knowledges of arts and English, or if is one of the fields of knowledge used to teach the other.
- ✓ Arts are transversal to other fields of knowledge; and therefore, are adaptable to any teaching purpose. Added to this, Arts activities are attractive to students because they are fun and playful.

- ✓ From arts it is easier to create bonds of trust with students, since it is knowledge that encourages free expression, allowing them to interact in a genuinely.

Below, a table will condense examples that AEFL teachers provided through their responses at question 9 (**appendix J**) regarding successful experiences they have had in AEFL classrooms.

Table 3. *Successful experiences they have had in AEFL classrooms.*

Daniel	The best example is when I take students on virtual visits to museums such as the Sistine Chapel or Salvador Dalí museum. It is in these spaces where my students practice their second language the most and establish discussions with their peers within a truthful and highly artistic context.
Ana María	The character creation project in English I. They learn the basic topics of English while applying them to describe and interpret their characters.
Luis	<ul style="list-style-type: none"> - Dramatizations of court cases that lead to the use of grammatical structure of reported speech. - Creation of radio programs that use the history of telecommunications to promote the use of mixed past tenses. - Analysis of musical themes in English to relate the song to the listener, explain its relevance, and talk about its history, in the framework for writing reflective essays.

Nicolás	I have managed to generate successful experiences teaching songs in English, in which body movement is linked through simple choreographies. I have also implemented the plastic arts, explaining step by step in English. The vocabulary of body parts is worked on through warm-up routines, which must be present in all arts.
María	What has obviously worked the most has been the appropriation of
Fernanda	the contents by connecting personal experience with the activity (drawing not a house, but my house) and, on the other hand, implementing the verbalization of the need in English (There is something you want to do, but you need to know how to communicate it in English).

In most cases, except for María Fernanda, those activities that they perceive as successful in terms of the objectives of the AEFL classes, are activities that are closely linked to the artistic languages in which they trained professionally. Daniel goes on virtual visits to museums or places that represent great importance for the plastic arts. Ana María goes to the creation of characters, taking advantage of this drama activity so that her students put into practice vocabulary that allows them to describe them in the second language.

Luis resorts to writing essays, analysing lyrics in English, creating radio programs, or dramatizing court cases that allow his students to produce language in English. Although the last two activities can be understood as activities of the performing arts, we must recognize the closeness between literature and drama, since theatrical dramaturgy is a literary genre. Nicolás goes to teach songs in English, which are supported with simple choreographies that can help his students remember the meaning of the songs. Although it states that it uses

resources from the plastic arts, it does not exemplify the activities used from this artistic language. Finally, he makes explicit the importance of teaching students the vocabulary related to the parts of the body, since for him these are important in all the arts.

María Fernanda does not make a specific allusion to an activity derived from the arts, but rather refers to the importance of connecting what is seen in class with personal experiences. So, for her, what is important is the association that students can make between objective knowledge and the experiences of their daily lives. She gives us an example (drawing not a house, but my house) where she highlights the importance of relating experiences and knowledge, but it is not possible to determine if the example of the house is something that happened in one of her AEFL classes, or if it is simply an example from which he expresses his point of view. Once again, an element emerges that is worth contrasting with the answers given by the AEFL teachers in the interviews carried out with them.

When asked in the survey regarding examples of activities that had to be reevaluated once they were implemented in their AEFL classes, the respondents provided diverse answers that have something in common, apparently the problem was not so much with the activities, but with of the selection of the material introduced to the classroom, or the adaptation that the teacher made of it to promote certain elements of EFL, which ultimately did not occur as planned. Ana María refers to an expression that she considers to be an error in the second language. Specifically, she does not say that the activity should have been reconsidered, but this activity did reveal a generalized grammatical error that some students in his class were making, and that, according to his words, it took them almost two months to correct it.

The activity that Luis had to rethink was the creation of stories. He had to rethink it due to the length of the activity as opposed to class time. That is, the activity should have

been adjusted based on time management, but not because it was not effective in promoting learning in the second language. Nicolás had to change the songs he was using for his listening activities, as he considered them to be too complicated for the students, he was sharing them with. Once again, the teacher does not negatively evaluate the proposed activity, but rather negatively evaluates the selection of cultural objects close to the classroom.

María Fernanda did negatively evaluate an activity in which students had to colour drawings that showed daily routines such as brushing their teeth, showering, etc. For her, the exercise was simply a colouring activity, as there was a great distance between her students and the use of the vocabulary they were being taught. It is worth asking if this is due to the activity or the actions of the AEFL teacher. We can hardly be able to determine this from the study of narratives and speeches. It is because of situations like these that it is necessary to develop studies around the same topic, but that use different methodologies that allow us to study the identity-in-practice of AEFL teachers, since identity-in-discourse barely allows us to glimpse the situation, because this does not provide sufficient elements to evaluate it thoroughly.

Regarding question 11, which inquiries about prejudices that they have had to face as AEFL teachers, there were no satisfactory answers regarding what was being investigated, since for the most part, the AEFL teachers shared complex situations such as the lack of interest of the students, their families, and educational institutions in the arts, or the difficult coexistence that some groups, learning difficulties or disabilities may present. Although these responses can provide information about some prejudices that have been present in the various classrooms in which the respondents work, they do not account for social prejudices that they, as AEFL teachers, have had to face due to their status as arts teachers or EFL ones. This leads me to conclude that the question was not well formulated, and therefore was not well understood by the teachers surveyed.

Finally, in question 12 (**appendix J**) they are asked to share advice with other AEFL teachers who are taking on this challenge for the first time. Due to the richness of their answers, and the variety of these, I share them below as they shared them with me, this with the aim of not altering the meaning of their valuable advice, which more than being useful for new AEFL teachers, they allow us to glimpse the most important qualities that, for them, an AEFL teacher should have.

Table 4. *Qualities that AEFL teachers should have.*

Daniel	I recommend taking English out of the classroom from time to time. Show them through example that the use of a second language is easier when it is done daily. Invite our student population to lose the fear of accents and mistakes when learning another language and to integrate artistic language within internal and external dynamics in the same way.
Ana María	Learn the language very well and plan the sessions very well. Precisely due to this creative component, it is difficult to accurately predict some phrases or situations that arise, and the ideal is always to teach students ways of real and effective communication. And finally, there are hundreds of online activities and resources that we can use and enhance with our artistic knowledge.
Luis	You must know how to perceive to give in. My interests and passions are not those of today's students, but by being a careful observer and an unpretentious listener, more is achieved by the comprehensive education of students than what I can achieve by covering academic content or using material that I find interesting.

Nicolás	The most important advice for teachers is to strive to foster learning environments where students feel safe and happy. Empower your children to share their ideas through the arts and the second language.
María	Be very receptive, very self-critical, and flexible with the proposals that are implemented, versus the results that are expected to be obtained.
Fernanda	Evaluate the impact of each activity very well and try to personalize the experiences with each student (as far as possible), considering their subjectivities and interests.

Although the narrative survey did not have the initial intention of revealing in-depth opinions of narrated experiences of AEFL teachers, it shares several important traits that must be considered in the analysis of the interviews. With the analysis of the interviews, we will see how many of these traits are reaffirmed, and which of these can be reconsidered by obtaining answers in which the teachers can operate more naturally than in the survey, and therefore can provide new interpretations, or contradict some stated here. This narrative report of the survey is therefore a first exercise that must be contrasted with the information that we can find in the analysis of the semi-structured narrative interviews.

It is worth clarifying once again that this reflective analysis only contemplates one of the multiple interpretations that the answers provided by the AEFL teachers surveyed here may have. The more we reflect as an academic community on this topic, the more details we will be able to find in this unfinished puzzle that represents the TI of AEFL teachers.

4.2 Narrative report of the Semi-structured narrative interviews made to five AEFL teachers at Bogotá.

The SNI, which enables informants to express their interpretation of the work they are doing (Cohen, Manion & Morrison, 2005), were recorded and transcribed later. The transcription is the first of the two-stage analysis presented here since it responds to the descriptive intentions of this project. It is important to inform readers that the transcripts of the semi-structured narrative interviews along with their translations into English, as well as the links to the recordings of these can be consulted in the appendices section of this document.

In **appendix K** you will find the YouTube links that will lead you to the videos of the semi structured narrative interviews made to the AEFL teachers that contributed with their testimonies to this study. At **appendix L**, you will find the transcript in Spanish of the pilot semi-structured narrative interview made on July 5th, 2023, to Professor Daniel. I decided to split these appendices for each SNI of the AEFL teachers to preserve their individual voices, as well as to facilitate the location of these in case any reader wishes to refer and explore in detail each of these SNI.

In **appendix M**, you will find the transcript in Spanish of the semi-structured narrative interview made on July 14th, 2023, to Professor Ana María.

In **appendix N**, you will find the transcript in Spanish of the semi-structured narrative interview made on July 15th, 2023, to Professor María Fernanda.

In **appendix O**, you will find the transcript in Spanish of the semi-structured narrative interview made on July 19th, 2023, to Professor Nicolás.

In **appendix P** you will find the transcript in Spanish of the semi-structured narrative interview made on July 22nd, 2023, to Professor Luis.

To prepare the report in a way that is not wasteful, the experiences collected that are found repeatedly in the narrations of the asked teachers, or that for any reason are considered experiences of interest to understand the features of the teaching identity of AEFL teachers, were included.

At first and considering both the exploratory and descriptive nature of this study, the transcriptions of the interviews are made in the original language in which they were carried out, trying to preserve the own voice of the informants.

Seeking to maintain a linguistic unity in the document, which encourages fluent reading by English-speaking readers who may find topics of interest in this study, in a second moment the translations of the original transcriptions were made.

Finally, to carry out the interpretative reflection of this study, some repetitive notions, or at least similar ones, that the informants may have about the central theme of this research were considered too. Although these notions will mainly be commented on, those that may not have been so reiterated in the teachers' testimonies, but that can still contribute to the discussion around the teaching identity of AEFL teachers in Bogotá, were also considered.

To preserve what was expressed by the AEFL teachers who contributed their voice to this study, and who, due to their objectives in seeking to reflect on teacher identity, will use the names of the teachers, who agreed to be identified in this analysis process.

Considering the extent of the information obtained, and the need to synthesize it to specify the conclusions of this study, the responses of the informants were grouped into specific themes that account for the particularities of the various AEFL teaching identities that participated to the development of this project. The categories developed based on the references presented in both the theoretical and methodological framework of this study, as well as some recurring themes evidenced in the narrative survey report. These categories that

account for features of the teaching identity of AEFL teachers are divided between contextual and internal factors of the TI of AEFL teachers. To these categories is added a category that accounts for the professional development of AEFL teachers, and another for the opinions and beliefs of AEFL teachers. I conclude with the metaphors constructed by the AEFL teachers in the interviews, either in the proposed exercise of constructing the metaphors, or whether they are metaphors that emerged occasionally during the interview. Therefore, the categories are subdivided as follows:

Table 5. *Categories.*

Narrations of contextual factors.	About the institutions where AEFL teachers work with, about AEFL lessons, about AEFL students, and some difficulties that AEFL teachers must assume in institutional contexts.
Narrations of internal factors.	Motivators and some meaningful experiences as AEFL teachers in the classroom, and a bout AEFL TI.
Narrations of professional development.	About studies of AEFL teachers after the professional degree, about learning strategies to improve their AEFL lessons, art resources to teach EFL, and some fragments about the evaluation of the effectiveness of AEFL activities.
Other judgements.	How is the work of AEFL teachers by them and by others, some qualities that AEFL teachers must have, and advice of AEFL teachers to their colleagues.
Metaphors	About the AEFL classrooms, about their teaching style, about AEFL lessons, about the learning process of AEFL students. Finally, the conventions of the colours of the texts that will be analysed in an interpretive-reflexive manner are presented, and which are taken from the transcription of the SNI provided by the AEFL teachers. These transcriptions correspond to the descriptive nature of this research, and which I suggest referring to carry out any type of interpretive exercise that a reader wants to make to contrast the interpretation that I will make here, and which is only one of the

infinite ones that could occur with the information compiled by this research.

Due to the length of the narrative report carried out, it is attached as an appendix to this study. That report was made considering the opinions the informants have of their narrated experiences (Said, 2014) as AEFL in the SNI exercise carried out.

To approach to the detailed narrative report made with the information provided by the SNI, proceed to **appendix V**.

I understand that narratives are the foundation of this investigation, however due to the length of the report, I have decided to place them in the appendices section.

Chapter 5: research conclusions

Indeed, the reflection around our TI as AEFL teachers have taken me to unexpected places that now leave more questions than answers.

The research question that I purposed at the beginning of this document sought to understand how experiences of some AEFL teachers provided information about their TI. To achieve this, the general objective was to explore how their TI are understood by them. Then it was necessary to describe, based on their narratives, the experiences they have had as AEFL teachers in different educational settings in the city. Below I share with you the results of this exploration and description of some traits identified from this narrative inquiry.

In principle, I carried out this research to find common and differential experiences that give an account of TI of AEFL teachers, those that want to explain our work circumstances, the difficulties we encounter in our working contexts, the relationships we have with the institutions with which we interact, our motivations, our teaching resources, or our beliefs regarding our task.

Although the expected information was not as much as what was finally achieved with the testimony generously provided by the group of AEFL teachers who participated in this research as informants and coresearchers, this unexpected length sustains the exploratory and descriptive nature of this project. Both the responses to the narrative surveys and the SNI raw information gathered, are open to the interpretation and analysis of anyone who wants to contribute to the discussion proposed in this study.

Next, the information given by the AEFL teachers who collaborated in the development of the survey (including the pilot subject) the same that in turn contributed with their testimony as informants in the SNI will be presented. The opinions presented here are

those that were recurrent in the application of both instruments and ordered by the topics proposed by Barkhuizen (2016):

5.1 Identity in relation to aspects of classroom practice

5.1.1 Language and power in the school context.

The estimation that artistic activities can promote meaningful learning frequently. That the repetition implicit in some artistic activities is conducive to learning EFL. That the work of AEFL teachers is perceived as more useful than that carried out by arts teachers. This opinion is strongly based on the number of job offers and the difference between the payment they receive compared to the one that art teachers can expect at Bogotá.

5.1.2 Teacher identity and teacher-learner relationships.

The class guided by AEFL teachers depends on the teaching objectives. It is different if the objective is to give balanced lessons between the knowledge of arts and English, or if is one of the fields of knowledge used to teach the other.

5.1.3 Teachers' insights of learners' (or a learner's) identities.

the AEFL class allows students to freely express their voice, share their points of view, interpret, and interact with poetic nuances of the foreign language.

The ability AEFL lessons possess to put the foreign language into practice in real situations that require the students to use the knowledge they already have of English.

Arts are transversal to other fields of knowledge and therefore are adaptable to any teaching purpose. Added to this, Arts activities are attractive to students because they are fun and playful.

From arts it is easier to create bonds of trust with students since it is knowledge that encourages free expression, allowing them to interact genuinely.

Below are some questions that arise from the interpretation of the information provided by both instruments.

Why is happiness so valued by AEFL teachers in their lessons?

I want to note the discussion that arises around the notions of enjoyment, joy, and happiness that, according to some teachers, should be presented in the AEFL classroom. Although it is understood that this can be a motivating element, it is important to keep in mind that discipline, perseverance, and the boredom that may result from these practices are values that are necessary both in the arts and in language learning. Despite this, it is important to recognize that this seems to be a common trait among the AEFL teachers interviewed, and that, therefore, it is necessary to delve deeper into further studies.

Regarding the negotiation process exposed by Barkhuizen (2016), what is the real value given to AEFL teachers?

It is not the same, evidently, to teach English through arts and teach arts in English. Regarding the negotiation of the value of the identity of AEFL teachers, in fact, some of the informants stated that socially greater value is attributed to AEFL teachers than to art teachers who focus on teaching their artistic field, but less value in comparison to EFL teachers' status. This is evidenced by the greater number of jobs offered for AEFL teachers than there are for art teachers in the Bogota context. It is also evidenced by the higher salary recognition for the work of AEFL teachers compared to the salary recognition of arts teachers. This is the case of the complementary school day at a compensation fund where there is a difference of at least two hundred thousand Colombian pesos between the salary of AEFL teachers and art teachers. On the other hand, the experience of some AEFL teachers in

English institutes in Bogotá, tells us that they are paid less than those EFL teachers who are professionally prepared to do so.

AEFL teachers does not limit themselves to the frontiers of the artistic languages in which they are experts.

Since, in their need to bring English as a second language closer to their students, they usually resort to knowledge from other arts fields, different from the area of knowledge to which were professionally prepared. This holistic quality of the arts allows the integration of diverse knowledge, depending on the teaching-learning situation of AEFL teachers and their students.

- Who guides or advises the actions of AEFL teachers in their educational contexts?

Unlike EFL teachers and art teachers, we AEFL teachers do not have curricular guidelines to guide our performance inside the classroom which is an advantage and a disadvantage. Disadvantage because there is no type of agreement or unified criteria regarding the succession of activities to be carried out to meet our teaching objectives. The main advantage is the creative freedom that allows us to design our teaching objectives, as well as the activities to develop with the students. This allows us to conduct lessons exclusively focused on the interests and needs of our students.

Another common feature in the resources used by AEFL teachers, regardless of their disciplinary branch is games. Both artistic games and language games are frequently used in the classrooms of the teachers interviewed. These games are exponents of the didactic quality of artistic activities that stand out for their practical, communicative, and expressive nature, this being essential in the EFL teaching-learning process, according to the AEFL teachers consulted. Both play, gamification, and didactic studies have here an unexplored

source of research that can enrich the repertoire of EFL teachers as well as that of AEFL teachers.

Is the training of AEFL teachers a common offer within the institutions that educate teachers?

There is no specific educational offer regarding our profession. This seems to lead teachers down the path of autonomous learning, and in less common cases, learning to teach EFL. Much of this lies in the little communication we have among our union, as well as the lack of academic studies that investigate the specific topic of interdisciplinary AEFL teachers. Our work may be similar in several aspects to teaching arts, or EFL teaching, but it is not identical to either of these two, since it involves conditions and objectives that differentiate it from both subjects, due to the integrative nature of both knowledge.

What are those features found that may make AEFL teachers different from EFL teachers?

Skill Set: In general, an EFL teacher's skill usually set focuses on language learning, language acquisition, and teaching methods that help students develop language skills. On the other hand, an AEFL teacher's skill usually set includes teaching art-related subjects along with EFL in an integrated way.

Curriculum: The EFL teachers' curriculum frequently focuses on language skills such as reading, writing, speaking, listening, grammar, and other competences in which their professional training emphasized. Meanwhile the AEFL teacher's curriculum includes teaching art-related skills, such as drawing, painting, sculpture, acting, creative writing and music, along with some language skills.

Classroom style: EFL classrooms tend to be more structured and focused on language learning, while AEFL classrooms tend to be more open-ended and flexible, allowing for creativity and artistic exploration.

Goals: Although the goals of EFL teachers can be multiple, a goal that characterizes an EFL teacher is to assist students learning and improvement of their English language skills. The goal of an AEFL teacher is to support students' foreign language learning through the teaching of artistic related skills.

Overall, and talking from my experience, another important difference between ESL teachers' identity and AEFL TI is *the integration of art-related subjects and second language skills into the classroom*. While both types of teachers focus on language learning and acquisition, AEFL teachers aim to teach language skills in an integrated way that promotes situated experience, creativity, and artistic exploration.

Considering that the reflections shared by me here are the result of the interpretation exercise that I make of the information gathered, it is worth remembering once again that these are a few of the many that this material could have.

It is indeed important to explore the teaching practices of AEFL teachers to recognize an identity-in-practice in action. For this, this study serves as a precedent for subsequent research that uses the method of case studies or pedagogical action research, for example, so that data on the identity-in-practice of AEFL teachers could be collected and contrasted with the information on the identity-in-discourse of the AEFL teachers that may result from this study. Additionally, I am aware that this is only one view that narrative inquiry may have of identity-in-discourse, the reason why I invite others to research this topic through the Stories of Barkhuizen (2014), for example, as well as from other perspectives that can provide information about the TI development of AEFL teachers.

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Appendix A: TI uses frame.

	<p>It can be understood as a tool for reflection that can explain, justify, and give meaning to the feelings, motivations, thoughts, actions, and behaviours of teachers in, and out of their teaching contexts. (Olsen 2008)</p>

<p>Teachers’ Identity (TI) reflection applications</p>	<p>It is related to paradigms, approaches and theories that discuss each other, referents and other cultural objects that are involved in the formation of professional and individual identities of teachers and how they are related to the shaping of professional identities that are in a developing process.</p>
	<p>It is a reflective exercise on the experience gained in the teaching profession, through which the education programs for teachers of diverse subjects can be rethought, fed, and improved. (Beauchamp & Thomas, 2009).</p>
	<p>TI is an organizing component in teachers’ professional lives, an instrument that may describe, explain, justify, or clarify their professional actions in relation to others, and to the world at large scale (MacLure, 1993)</p>
	<p>TI is a tool that allows us to understand the process between teachers and the social structures with which they relate. From this negotiation process, teachers can comprehend the value that society gives them, the inequalities and injustices that occur in the contexts in which they work, inequalities and injustices they can stop or reproduce, as well as those that are beyond their reach, and the relationship with the power of social structures, as well as the</p>

	understanding of power they hold as teachers. Paulenko & Blackledge (2004) quoted by Barkhuizen (2014).
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Appendix B: observations about the design of the narrative survey, and the SNI made by the pilot subject.

To improve the narrative survey, I start first with the most obvious, which is the form and wording of the text and the questions (the form came out with questions cut by lines where sometimes a word or connector appeared only in one line, and the rest of the phrase in a separate line later)

Also, in question #2 I think it needs an adjustment where it says that arts be taught to "English" students (be careful there because it is not understood if it is referring to the teachers who teach the language or if it ignores who teach arts IN English)

Also, the first time the acronyms to be used are mentioned, the concepts must be clarified (nowhere is it explained what EFL means, I think. Or I didn't see it)

In terms of questions, it would be worth including strategies that work in this context, but also the question of which ones have had to be re-evaluated. This would allow you to understand a little about the limitations or difficulties that teachers may have identified in the process.

Although there is a question about the difficulties and strategies to address them, I do think it would be good for you to ask us about the prejudices and challenges that we

have overcome in this context since, like students, teachers must be always open to constant change.

Comments on the SNI made by AEFL teacher Daniel Silva:

After the interview I can see that there is a need to talk about the context in which the interviewed teacher works. That it is necessary to know about the image that the interviewee has of his institution or work context, given that not all schools in Bogotá have an artistic education or a homogeneous bilingual experience and this does condition the teaching experience.

It seems pertinent to include a question about the image that teachers have of their peers, their profession, or the teams in which they work. We can talk about the profile of art teachers from the experiences that teachers have had with our peers and the impression we have of them or their development in contrast to teachers in other areas.

For the interview, I also recommend asking about experiences or classes that have had to be adjusted due to their difficult execution or lack of meaningful experiences acquired.

There are classes and teachers that I have seen that are very different from me in my work, which have led me to rethink my work both as an artist and as a teacher.

Appendix C: Narrative survey final format.

The following is a narrative survey consisting of twelve questions that serves as one of the instruments for collecting data from the project. Teaching English Through

Arts from the master's in foreign language teaching with an emphasis on English from the Universidad Pedagógica Nacional of Colombia.

It is especially aimed at arts teachers who teach English as a second language, or who teach their artistic knowledge in English in different educational settings in the city of Bogotá. The purpose of the research is to understand how interdisciplinary teachers in these areas conceive their professional identity based on some thoughts, ideas, narratives, opinions, and comments from their experiences as teachers.

To achieve this, I share below a narrative survey format that consists in the first part, a requesting of some personal data that allows us to outline the professional profile of the participants. In a second moment, twelve questions are shared with you that will allow us to glimpse some of the characteristics, beliefs, values, and professional experiences of the teacher-collaborators of this study. Please, if you decide to participate, it is important that you read the texts of the form carefully so that you can honestly answer all the questions and boxes of this data collection instrument.

The information collected will be handled exclusively to meet the previously mentioned objectives. They will be used with the discretion and ethical parameters that the investigative-narrative exercise demands.

Considering that the instrument shared here is aimed at interdisciplinary teachers of arts and English in a Spanish-speaking city such as Bogotá, the questions will be shared in Spanish.

The acronym EFL is the abbreviation of English as Foreign Language or, in Spanish, Inglés como lengua extranjera.

In advance, I thank the people who decide to collaborate by answering the narrative report and who can contribute to the purpose of feeding the meaning of my experience as an interdisciplinary teacher, based on the contrasts or coincidences of work and professional experiences like mine that you generously want to share with me.

Cordially

Diego Silva

Lic. Performing Arts UPN

Candidate to master's in foreign language teaching UPN

FIRST PART

Questions which answer allow an understanding of a general professional profile of the research collaborator.

- Email: _
- Write here your name, with or without last name, or a pseudonym by which you would like to be identified in this research:
- Names of the technical, professional, or postgraduate degrees you have:

- What are the artistic languages in which you work? (e.g., dance, literature, music, drama, circus, plastic, and visual arts)
- In which educational settings do you currently work as an EFL (English as Foreign Language) teacher? or arts in English? (Name of the educational institution/setting in which you work)
- How many years have you been working as an EFL teacher or an English arts teacher?
- What motivated you to become an arts teacher who teaches English as a second language or teaches English through the languages of art?
- What are the challenges you face when teaching EFL students through arts education?
- How do you modify your teaching techniques, strategies, and resources to adjust to the language barriers of EFL students?
- In your experience, can you name some challenges and benefits of incorporating the arts into EFL teaching?
- How do you address the challenges you have mentioned?
- Do you think incorporating the arts into EFL teaching aligns with the goals and objectives of language learning? Why or why not?
- From your perspective, what role does art play in improving your students' acquisition and learning of English?
- How do you evaluate the effectiveness of your repertoire of arts teaching activities for English language learners in your art classes or EFL lessons?
- Can you give some examples of how you have successfully integrated English language learning through artistic activities?
- Can you give some examples of an art activity that had to be reevaluated once you implemented it in some of your EFL or English arts classes?

- Can you share with me some experiences of challenges and prejudices that you have had to face, or that you have overcome in your work as an English arts teacher, or as an EFL teacher?

What tips would you like to share with other art teachers teaching English as a second language or teaching English through art for the first time?

- Is it of interest to you to be the subject of a narrative interview that will be captured on video regarding the research topic Teaching English Through Arts?
- If your answer to the previous question was yes, please share a cell phone number and/or WhatsApp with which we can communicate:

Special thanks to those who made it this far.

Thank you very much for your interest and collaboration. Once the research document rests on the servers of the National Pedagogical University of Colombia, the download link will be shared to the email address you wrote at the beginning of this form.

Appendix D: Some general characteristics of interviews as a data collection instrument.

It can be understood 'as an encounter necessarily sharing many of the features of everyday life (...) according to this view, is not a technique for dealing with bias, but a theory of everyday life that takes account of the relevant features of interviews.' Kitwood, quoted by Cohen, Manion & Morrison, (2005).

'(...) the interview is a particular medium for enacting or displaying people's knowledge of cultural forms, as questions, far from being neutral, are couched in the cultural repertoires of all participants, indicating how people make sense of their social world and of each other' Barker and Johnson (1998:230) quoted by Cohen, Manion & Morrison, (2005).

'(...) it might be used to follow up unexpected results (...) to validate other methods, or to go deeper into the motivations of respondents and their reasons for responding as they do.' Kerlinger (1970) quoted by Cohen, Manion & Morrison, (2005).

The interviews are used in many research projects as 'the main means of gathering information having direct bearing on the research objectives. 'By providing access to what is “inside a person's head”, [it] makes it possible to measure what a person knows (knowledge or information), what a person likes or dislikes (values and preferences), and what a person thinks (attitudes and beliefs)' Tuckman (1972), referenced by Cohen, Manion & Morrison, (2005).

'The research interview has been defined as “two-person conversation initiated by the interviewer for the specific purpose of obtaining research-relevant information and focused on content specified by research objectives of systematic description, prediction, or explanation” (Cannell and Fhan, 1968:527, cited by Cohen, Manion & Morrison, 2005).

“It involves the gathering of data through direct verbal interaction between individuals (...) The interviewer is able to answer questions concerning both the purpose of the interview and any misunderstanding experienced by the interviewee (...) The direct interaction of the interview is the source of both its advantages and disadvantages as a research technique “Cohen, Manion & Morrison, (2005). “As one of its most renowned advantages is the fact that 'it allows for greater depth than is the case with other methods of data, but it has the danger of being' prone to subjectivity and bias on the part of the interviewer.” (Borg, 1963 quoted by Cohen, Manion & Morrison, 2005).

Openheim (1992:81-2) quoted by Cohen, Manion & Morrison, (2005) 'suggest that interviews have a higher response' than the survey and other data collection methods 'because respondents become more involved and, hence, motivated (...) and they are better for handling more difficult and open-ended questions' Cohen, Manion & Morrison, (2005)

Appendix E: Basic phases of the narrative interview

Phase Rules

Preparation Exploring the field.

Formulating exmanent questions.

1. Initiation Formulating initial topic for narration

Using visual aids

2. Main narration No interruptions

Only non-verbal encouragement to continue storytelling.

Wait for the code.

3. Questioning phase Only 'What happens then?'

No opinion and attitude questions

No arguing on contradictions

No why-questions

Exmanent into immanent questions

4. Concluding talk Stop recording

Why-questions allowed.

Memory protocol immediately after interview

Appendix F: Questions asked at semi-structured narrative interview to pilot subject, on July 5th, 2023.

- For the purposes of this research, how do you prefer to be identified?
- Can you please introduce yourself with the elements, titles, and characteristics that you consider necessary so that I can get an idea of your professional profile as an arts teacher who teaches EFL?
- Can you tell me about your background and experience as an arts teacher who also teaches English as a Foreign Language (EFL)?
- In what educational settings have you worked as an arts teacher who teaches in English or as an EFL teacher?
- How do you think being an interdisciplinary teacher impacts your professional identity?
- What specific techniques or strategies do you use to connect the arts and the language learning process?

- How do you continue to develop your skills to integrate the arts and EFL effectively?
- How do you measure the effectiveness of your arts based EFL teaching approach?
- . Can you tell me about a specific project or lesson that exemplifies your approach to interdisciplinary arts and EFL teaching?
- Can you share with me some significant experiences that you, as an arts teacher teaching in English, or EFL, have had in the classroom?
- In your opinion, what role do interdisciplinary teachers play in shaping the educational landscape?
- If your classroom were a color, what would it be? Why?
- If your teaching style were a work of art, what work would it be? Why?
- Could you construct a metaphor that describes the craft of the arts teacher who teaches in English or EFL?
- Can you share with me a metaphor that describes the process of students sharing the AEFL classroom with you?

Appendix G: Definitive questions for the AESL teachers of Bogotá, subjects of the semi-structured narrative interview.

- For the purposes of this research, how do you prefer to be identified?
- Can you please introduce yourself with the elements, titles, and characteristics that you consider necessary so that I can get an idea of your professional profile as an arts teacher who teaches EFL?
- Can you tell me about your background and experience as an arts teacher who also teaches English as a Foreign Language (EFL)?

- How do you think being an interdisciplinary teacher impacts your professional identity?
- What specific techniques or strategies do you use to connect the arts and your students' language learning process?
- How do you continue to develop your skills to integrate the arts and EFL effectively?
- How do you measure the effectiveness of your arts based EFL teaching approach?
- Can you tell me about a specific project or lesson that exemplifies your approach to interdisciplinary arts and EFL teaching?
- Can you share with me some meaningful experiences that you, as an arts teacher teaching in English, or EFL, have had in the classroom?
- Can you mention some experiences of lessons that have had to be adjusted due to difficult execution or lack of significant experiences acquired?
- In your opinion, what role do interdisciplinary teachers play in shaping the educational landscape in the city of Bogotá?
- Have you had any period of professional crisis as an AEFL teacher?
- What motivated you to follow the path of being an AEFL teacher instead of delving deeper into your artistic knowledge?
- What activities do you undertake to improve your knowledge of English, and the teaching of this second language?
- What is the image that you have of the other AEFL that you have met in your professional experience?
- What is the most important quality of an AEFL teacher?
- If your classroom were a color, what would it be? Why?

- If your teaching style were a work of art, what work would it be? why?
- If your classroom were a book, what would it be? why?
- Could you construct a metaphor that describes the craft of the arts teacher who teaches in English or EFL?
- Can you share with me a metaphor that describes the process of students that participate at the AEFL classroom with you?

Appendix H: Informed consent format in Spanish and its translation into English.

Yo _____ i
 identificado/a con la cédula de ciudadanía _____ de
 _____ declaro que he sido informado e invitado a
 participar en la investigación *Teaching English Through Arts*, proyecto
 adscrito a la maestría de enseñanza de lenguas extranjeras, énfasis en inglés,
 de la Universidad Pedagógica Nacional de Colombia.

Entiendo que este estudio busca recopilar a partir de narrativas, las creencias,
 valores, opiniones experiencias y consejos de un grupo de profesores de arte
 que enseñan en inglés su materia, o que enseñan el inglés como una segunda
 lengua.

Por lo tanto, manifiesto que he aceptado participar en calidad de
 coinvestigador/a al ser parte de una entrevista narrativa con mi testimonio en
 calidad de entrevistado/a. Dicha entrevista se llevará a cabo en
 _____, el día ____ del mes ____ del 2023, en el horario de
 _____ a _____ y tendrá una duración de treinta minutos a una hora.

Me han explicado que la información obtenida será de uso exclusivo del proyecto que se mencionó en la primera parte de este documento, y que los nombres sin apellidos, o seudónimos de los entrevistados serán mencionados con el consentimiento de quien firma este documento.

Estoy en conocimiento que una vez el documento de la investigación figure en el repositorio institucional de la UPN, el autor de la investigación compartirá el enlace por correo electrónico con los coinvestigadores y colaboradores del estudio. Se que no habrá retribución por la participación en este estudio, que esta información podrá beneficiar de manera indirecta a terceros y por lo tanto tiene un beneficio para la sociedad dada la investigación que se está llevando a cabo. Asimismo, sé que puedo negar la participación o retirarme en cualquier etapa de la investigación, sin expresión de causa ni consecuencias negativas para mí. Sí. Acepto voluntariamente participar en este estudio y he recibido una copia del presente documento.

Firma participante:

Fecha:

Cualquier duda, comunicarse a dfsilvas@upn.edu.co o a teachingenglishthrougharts@gmail.com

Informed consent format in English.

I _____
_____, identified with the citizenship card _____ of
_____, declare that I have been informed and invited
to participate in the *Teaching English Through research Arts* , project assigned
to the master's degree in teaching foreign languages, emphasis in English,
from the Universidad Pedagógica Nacional of Colombia.

I understand that this study seeks to compile, from narratives, the beliefs,
values, opinions, experiences, and advice of a group of art teachers who teach
their subject in English, or who teach English as a second language.

Therefore, I declare that I have agreed to participate as a co-researcher by
being part of a narrative interview with my testimony as an interviewee. Said
interview will take place on _____, on the ____ day of the
month ____ of 2023, from _____ to _____ and will last from thirty
minutes to one hour.

They have explained to me that the information obtained will be for the
exclusive use of the project that was mentioned in the first part of this
document, and that the names without surnames, or pseudonyms of the
interviewees will be mentioned with the consent of the person signing this
document.

I am aware that once the research document appears in the UPN institutional
repository, the author of the research will share the link by email with the co-
investigators and collaborators of the study. I know that there will be no
remuneration for participation in this study, that this information may
indirectly benefit third parties and therefore has a benefit for society given the

research that is being carried out. Likewise, I know that I can refuse participation or withdraw at any stage of the research, without giving cause or negative consequences for me. Yes. I voluntarily agree to participate in this study and have received a copy of this document.

Participating signature:

Date:

If you have any questions, contact dfsilvas@upn.edu.co or teachingenglishthrougharts@gmail.com

Appendix I: Informant consent signed by the AEFL teachers that participate as informants in this study.

Below is the informed consent model completed by the informants. I preserve the originals, since it is necessary to protect the personal data of the participants of this research.

Consentimiento Informado

Yo _____ identificado/a con la cédula de ciudadanía _____ de _____ declaro que he sido informado e invitado a participar en la investigación *Teaching English Through Arts*, proyecto adscrito a la maestría de enseñanza de lenguas extranjeras, énfasis en inglés, de la Universidad Pedagógica Nacional de Colombia.

Entiendo que este estudio busca recopilar a partir de narrativas, las creencias, valores, opiniones experiencias y consejos de un grupo de profesores de arte que enseñan en inglés su materia, o que enseñan el inglés como una segunda lengua.

Por lo tanto, manifiesto que he aceptado participar en calidad de coinvestigador/a al ser parte de una entrevista narrativa con mi testimonio en calidad de entrevistado/a. Dicha entrevista se llevará a cabo en _____, el día ____ del mes ____ del 2023, en el horario de _____ a _____ y tendrá una duración de treinta minutos a una hora.

Me han explicado que la información obtenida será de uso exclusivo del proyecto que se mencionó en la primera parte de este documento, y que los nombres sin apellidos, o seudónimos de los entrevistados serán mencionados con el consentimiento de quien firma este documento.

Estoy en conocimiento que una vez el documento de la investigación figure en el repositorio institucional de la UPN, el autor de la investigación compartirá el enlace por correo electrónico con los coinvestigadores y colaboradores del estudio. Se que no habrá retribución por la participación en este estudio, que esta información podrá beneficiar de manera indirecta a terceros y por lo tanto tiene un beneficio para la sociedad dada la investigación que se está llevando a cabo. Asimismo, sé que puedo negar la participación o retirarme en cualquier etapa de la investigación, sin expresión de causa ni consecuencias negativas para mí. Sí. Acepto voluntariamente participar en este estudio y he recibido una copia del presente documento.

Appendix J: Link of the Excel file that contains the answers of the narrative survey in Spanish, and the comparative table of the narrative survey responses translation provided by five AEFL teachers from Bogotá.

Link of the Excel file that contains the answers of the narrative survey in Spanish :

https://docs.google.com/spreadsheets/d/14dcChhbqknIPEH-4pgc5m020KJRCl_rmOIMExX_h3i8/edit?usp=drive_link

Comparative table of the narrative survey responses translation provided by five AESL teachers from Bogotá¹²:

Names of the technical, professional, or postgraduate titles you have.	<i>*Daniel</i> : bachelor in plastic arts
	<i>Ana María</i> : Graduate in Performing Arts teaching- TESOL (Teachers of English to Speakers of Other Languages).
	<i>Luis</i> : Literary Studies
	<i>Nicolas</i> : Bachelor in musical arts.
	<i>María Fernanda</i> : Professional Technician in Contemporary Dance, Graduate in Performing Arts teaching.

What are the artistic languages in which you work? (e.g., dance, literature, music, drama, circus, plastic, and visual arts)	<i>*Daniel</i> : Drawing, painting, sculpture
	<i>Ana María</i> : Drama
	<i>Luis</i> : Literature
	<i>Nicolas</i> : Music/plastic arts.
	<i>María Fernanda</i> : Dance, drama.

	<i>*Daniel</i> : School
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¹²The symbol * accompanies the answers provided by the pilot subject.

<p>In which educational settings do you currently work as an EFL (English as Foreign Language) or English arts teacher? (Name of the educational institution/setting in which you work)</p>	<p><i>Ana María:</i> I work in an international company teaching English as a second language to students around the world. I also work at ActorStudio, an acting and audiovisual media academy, teaching the subjects English I and English II.</p>
	<p><i>Luis:</i> ESL / EFL - Montessori British School</p>
	<p><i>Nicolas:</i> Monterrosales Home School</p>
	<p><i>Maria Fernanda:</i> Art for Bilingualism, project of the SED and Colsubsidio.</p>

<p>How many years have you been working as an EFL teacher or an English arts teacher?</p>	<p><i>*Daniel:</i> 7</p>
	<p><i>Ana María:</i> As an ESL teacher, I have six years of experience. As a drama teacher in English at ActorStudio, a year and a half.</p>
	<p><i>Luis:</i> 16 years.</p>
	<p><i>Nicolas:</i> 2 years.</p>
	<p><i>Maria Fernanda:</i> Less than a year.</p>

<p>1. What motivated you to become an arts teacher who teaches English as</p>	<p><i>*Daniel:</i> I have a vocation to work with children. I like to make a living from drawing. Teaching my art knowledge in a second language allows me to improve my economic prospects.</p>
	<p><i>Ana María:</i> The reason why I ended up working as an English teacher was because after completing my university studies, I</p>

<p>a Foreign language or teaches English through the languages of art?</p>	<p>couldn't find a job as a drama teacher. After three months of searching, I was offered the possibility of teaching English since I had advanced knowledge of the language and knowledge in pedagogy.</p>
	<p><i>Luis:</i> Initially the same career and job opportunities led me to take this path, the reasons and affection, for me, came later.</p>
	<p><i>Nicolas:</i> In 2019 I had a job opportunity in the Colsubsidio Art for Bilingualism program, this program aims to teach English through interdisciplinary artistic exploration. I liked the vision of the program, so I accepted the challenge and joined the working group. From then on it has been a learning process for me, very rewarding, since I have obtained good results with the processes that I have led.</p>
	<p><i>Maria Fernanda:</i> Personal interest in both areas (English and arts) and the job opportunity to exercise, in the same setting, both fields of knowledge.</p>

<p>2. What are the challenges you face when teaching EFL students</p>	<p><i>*Daniel:</i> Depending on the context, I have encountered uneven levels of second language understanding. Each school is therefore a particular challenge. At an individual level I have found differences in English levels from student to student, but children are resourceful, and their understanding depends largely on the understanding of their peers in the established context.</p>
	<p><i>Ana María:</i> I will answer the following questions based on my experience in ActorStudio since these subjects aim to learn the topics corresponding to</p>

<p>through arts education?</p>	<p>the A1 level of English, through theatrical creation projects. The biggest challenge I have found is the difference in levels between students. Students are not grouped by their level of knowledge in the language, so it is difficult, especially in English I, to generate interaction between them and activities that involve role-playing games or improvisation, for example.</p> <p>The second challenge I find is that the time of the subject does not allow us to fully cover some essential skills for learning another language such as listening, phonetics, or intonation. I must set real objectives during the semester, which is why I focus on speaking and writing skills, and on basic grammar and vocabulary. Likewise, something very similar happens with theatrical content. At this institution, students take these subjects in the third and fourth semester. For some students at this point in their training, the concepts of dramatic conflict, action - activity, planting, given circumstances, verisimilitude, among others, are not entirely clear. Or even though they know them and can name them, they do not always manage to apply them successfully in their scenes. What I have tried is that in the first level they can differentiate between action and activity, and get closer to character creation; and that, at the second level, they work on the dramatic conflict and the given circumstances. But, even so, there is necessary content that begins to appear (such as space management, projection, rhythm) that cannot be worked on due to lack of time since there are objectives for both language and creation.</p> <p><i>Luis:</i> The limited interest people in general have in art, aesthetics, poetry, as practical tools for the acquisition of the second language. By not fully understanding them in Spanish, their use in English is even more restricted.</p>
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	<p><i>Nicolas:</i> We have several challenges as arts and English teachers, one of which is raising students' awareness about the advantages of learning a second language in a globalized world. Another great challenge is to empower our young people to share their ideas in different languages (target language and artistic language). In this way they can broaden their horizon, identifying different opportunities for their lives as local and global citizens.</p>
	<p><i>Maria Fernanda:</i> The lack of knowledge of EFL in terms of content and therefore, the poor relationship with it.</p> <p>Lack of contextualization of the need to adopt English as a second language. Lack of opportunities for students to access resources in English.</p>

<p>3. How do you modify your teaching techniques, strategies, and resources to adjust to the language barriers of EFL students?</p>	<p><i>*Daniel:</i> I constantly train in bilingual teaching courses for teachers who have English as their second language. I rely on my students' peers (I allow them to explain to each other quietly in their native language). I use visual and written strategies to convey the instructions of the exercises.</p>
	<p><i>Ana María:</i> To teach a lesson to students at the most basic levels, I always have visual support. Both to give instructions (keywords, list, or even verbatim transcription) and for activities: e.g., describe an image with the vocabulary or grammar learned. I never propose such free exercises since they lack the elements to execute them and can easily become frustrated. Also, I am much more gestural when speaking to them, since it is proposed that communication be % 100 in</p>

	<p>English. So, I tend to represent the instructions and corrections with my body and my hands.</p>
	<p><i>Luis:</i> Making the context, exemplification, and topics to be discussed, without leaving aside the curricular content, adapt to the daily lives of the students, reference models, and experiences. That is, updating a topic to its most relevant current variant.</p>
	<p><i>Nicolas:</i> I think that the characterization of the group is very important when modifying teaching resources, since these must be implemented according to the tastes and interests of the students, likewise, factors such as age must be considered, and the context too.</p>
	<p><i>Maria Fernanda:</i> Often reviewing the impact of each activity on the students, whether there was really a real approach to the contents or not, to that extent, tools close to the initial proposal are explored to find more effective learning routes. In other words, I seek to make the content more familiar to students.</p>

<p>4. In your experience, can you name some challenges and benefits of incorporating the arts into EFL teaching?</p>	<p><i>*Daniel:</i> The arts I teach are very visual. A great support for students who learn more easily through this type of stimulation. The vocabulary used allows the individual's communicative abilities to be expanded in everyday and artistic contexts. Meaningful experiences can be easily achieved through art, which allows the student to easily connect to classes despite the difficulty they encounter in the communicative aspect. As a challenge, the disconnection of a large part of the Colombian population with the study of their second</p>
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	<p>language remains present, making it difficult to find schools with well-developed bilingualism projects.</p>
	<p><i>Ana María:</i> I think I have described the challenges in the second question. Now, the benefits are quite a few. The first one that comes to mind is generating a meaningful learning experience. By playing the second benefit is that repetition is achieved without it being so obvious to the student. It is no secret to anyone that at an initial level of learning it is necessary to repeat the same input many times to apply it correctly. Now, in the middle of a game or scene the student can easily repeat the same word or structure five/six times, without having to repetitively write sentences or sit in a corner thinking "tree, mmm, tree. Table..., table".</p>
	<p><i>Luis:</i> Without a doubt, the interest. Then, the complexity and rigor that the arts demand. The most common approach to this topic, without saying that it is wrong, is to express freely and give opinions simply because the interpretation and discussion of aesthetics are material for free understanding, open opinions, and above all taste.</p>
	<p><i>Nicolas:</i> Teaching the arts is closely related to teaching a second language, since both are languages. They have their differences, but both the arts and the dialect have the objective of communicating. To interact with a person in another language we must have the ability to listen to each other if we want the message to be transmitted clearly. The same thing happens when we want to present a musical work or any other artistic creation. The main challenge is to generate interest in students in artistic languages and foreign languages.</p>

	<p><i>Maria Fernanda:</i></p> <p>Challenges: Teach EFL to children who cannot read or write. Achieve optimal results in terms of vocabulary memorization. Transmit the particularities of the pronunciation of phonemes in English to large groups. Link English grammar, but beyond that, phrases or expressions that do not have a literal translation.</p> <p>Benefits: Challenges students in their neurological development, to get out of their comfort zone. Allow them to approach the content from the subjectivity of artistic expressions. Establishes significant emotional relationships with the content. Diversifies the dynamics in the classroom. Simultaneously activates different areas of the brain.</p>
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<p>5. How do you address the challenges you have mentioned?</p>	<p><i>*Daniel:</i> Much of my professional career, initially I was looking for employers that had a well-developed school bilingualism project where I could contribute from my experience. Traveling, studying, and doing language exchanges have allowed me to improve my communication skills in English</p>
	<p><i>Ana María:</i> In question 2, I also described my strategies so far.</p>
	<p><i>Luis:</i> There are no single answers.</p>
	<p><i>Nicolas:</i> Mainly, identifying the tastes and interests of my students. We all have cultural baggage that is imprinted through our family. Likewise, all people have different abilities, this must be considered when implementing an arts lesson in English.</p>

	<p><i>Maria Fernanda:</i> Looking for different tools each time.</p> <p>Trial and error. Overcoming frustration and starting over (from new approaches).</p>
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<p>6. Do you believe that incorporating the arts into EFL teaching aligns with the goals and objectives of language learning? Why or why not?</p>	<p><i>*Daniel:</i> Absolutely. Teaching languages in an applied context will always allow the student to acquire specialized vocabulary in a real context. When I have taught languages (not from arts) to my students, the fictional examples and contexts are not as significant as when we visit museums, exhibitions or attend to artistic explanations in English</p>
	<p><i>Ana María:</i> Since the work is carried out consciously, yes. It is very important to understand, depending on the academic space, whether the arts are there as a means or as an end. Otherwise, irrelevant content may be proposed or the path to achieving the objectives may be made unnecessarily longer.</p>
	<p><i>Luis:</i> Yes, but it is relative and highly dependent on who is dictating it. If the teacher in charge of teaching EFL does not have an affinity with various art forms, the curricular content will not be aligned so that the arts achieve a common goal. By far, art will serve or be an excuse or a minor exemplification of topics that, through more practical and less abstract elements, will lead to the understanding of a concept.</p>
	<p><i>Nicolas:</i> I consider that if it is possible to articulate both areas of knowledge, through experience, I have realized that when these areas are articulated, better results are obtained. By teaching English through arts, we can teach the language in a practical and playful way. If we work on the</p>

	<p>plastic and visual arts, we can associate an image with a new word in the foreign language. If we work on music we can develop listening, pronunciation, and textual creation skills.</p>
	<p><i>Maria Fernanda:</i> Yes, in fact, I think it aligns with the goals and objectives of any disciplinary field. The arts have the quality of transversality.</p>
<p>7. From your perspective, what role does art play in improving your students' acquisition and learning of English?</p>	<p><i>*Daniel:</i> Art allows us to connect emotionally with our students. We have qualitative discussions where they acquire confidence in the way they express their feelings, desires and emotions, skills that are difficult to acquire from a theoretical classroom and necessary if we consider that teaching a second language involves the development of communication skills that encompass more than academic aspects in the development of the person.</p> <p><i>Ana María:</i> That the teaching process is more dynamic, more personalized (since, starting from creation, students pose their own challenges and develop topics of interest) and most importantly, fun.</p> <p><i>Luis:</i> The most practical and obvious example at this point is music. If not for mass media, video and music platforms, the need to understand and replicate the songs with which the student has an affinity, and the explosion of creativity that this entails, are opportunities that can be adapted to be learning and production tools in the second language. This is achieved since its main objective is to generate interest from the innate aesthetic enjoyment that the student has with art.</p> <p><i>Nicolas:</i> Art allows us to connect the communicative part of the brain with the emotional part, this promotes meaningful learning in students. When you learn this way, knowledge is internalized in an easier way.</p>

	<p><i>Maria Fernanda:</i> It is not essential, there are countless ways to learn and teach, however, I believe that as a learning experience it is much more exciting, striking, and seductive for a student, due to the pure nature of the arts. In that sense, real learning is more likely to occur when the student establishes that relationship of interest and pleasure in what he or she is experiencing while learning. It is important to highlight the communicative and expressive qualities of art, which provide a certain freedom in your work.</p>
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<p>8. How do you evaluate the effectiveness of your repertoire of arts teaching activities for English language learners in your art classes or EFL</p>	<p><i>*Daniel:</i> I calculate that the effectiveness is high to the extent that children learn to express themselves more confidently. Of course, part of their success is also due to the practice of the second language in contexts outside the classroom, since constantly speaking with them in English has made the dynamics within the classroom easier for me.</p>
	<p><i>Ana María:</i> Opportunity and production. If the activity does allow several opportunities to use the English content; and if when developing the activity, the student manages to produce logical and precise examples.</p>
	<p><i>Luis:</i> It is relative to the promotion that is being taught (not all generations have the same interest), to the level of sensitivity and participation, and to the level of curiosity and creativity. In general, I would say that the impact and effectiveness of the curriculum fluctuates between 70 to 80% learning and improves if you have enough time, hours of work, and interest to implement and learn content related to aesthetics.</p>

lessons?	<i>Nicolas:</i> I have had the opportunity to evaluate the effectiveness of the activities through tests of knowledge of the foreign language. But I can also evaluate their progress through the vocabulary they learn and use daily through routines, for example, to greet in English, request class materials in English, socialize their work in English, among others.
	<i>Maria Fernanda:</i> Not so effective. Although from what was mentioned above, one might think so, the real circumstances of classroom practice are crossed by many factors that make the implementation of "ideal" proposals difficult. Socioeconomic and bureaucratic factors, among others, hinder the achievement of objectives.

9. Can you give some examples of how you have successfully integrated English language learning through artistic activities?	<i>*Daniel:</i> The best example is when I take students on virtual visits to museums such as the Sistine Chapel or Salvador Dalí museum. It is in these spaces where my students practice their second language the most and establish discussions with their peers within a truthful and highly artistic context.
	<i>Ana María:</i> The character creation project in English I. They learn the basic topics of English while applying them to describe and interpret their characters.
	<i>Luis:</i> - Dramatizations of court cases that lead to the use of grammatical structure of reported speech. - Creation of radio programs that use the history of telecommunications to promote the use of mixed past tenses.

	<p>- Analysis of musical themes in English to relate the song to the listener, explain its relevance, and talk about its history, in the framework for writing reflective essays.</p>
	<p><i>Nicolas:</i> I have managed to generate successful experiences teaching songs in English, in which body movement is linked through simple choreographies. I have also implemented the plastic arts, explaining step by step in English. The vocabulary of body parts is worked on through warm-up routines, which must be present in all arts.</p>
	<p><i>Maria Fernanda:</i> What has obviously worked the most has been the appropriation of the contents by connecting personal experience with the activity (drawing not a house, but my house) and, on the other hand, implementing the verbalization of the need in English (There is something you want to do, but you need to know how to communicate it in English).</p>

<p>10. Can you give some examples of an arts activity that had to be reevaluated once you implemented it in some of</p>	<p><i>*Daniel:</i> N/A</p> <p><i>Ana María:</i> The English II students had to prepare a short warm-up, whether vocal or physical, and develop it with their classmates. By then they already knew the vocabulary about the body, verbs of physical actions and imperatives. I thought that would be enough. Part to reevaluate: Provide specific phrases for giving instructions in a guide that everyone has access during the semester; as well as technical vocabulary of a warm-up to avoid the same mistake over and over again with different students, for example many said in their warm-ups "Walk through the space/classroom..." when it should be "Walk around the space/classroom. "This error lasted almost two</p>
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your EFL or English arts classes?	months, correcting it in all warm-ups, even though it was mentioned from day one. That's just a few, but I identified around ten key concepts that, if mentioned from the beginning, would facilitate this process.
	<i>Luis:</i> The writing of stories was subjected to changes due to the extent of the material that had to be covered, the effectiveness of creating a story that met the creation of an atmosphere and a narrating voice, and the interest of the students in assuming a role more serious narrative.
	<i>Nicolas:</i> I have had to reevaluate listening exercises with songs that can be very complex for the students' level of English. That is why it is important to consider the age and context of each group of students.
	<i>Maria Fernanda:</i> Daily routines, such as bathing, brushing teeth, etc. It was proposed through drawings that they had to colour, with their written description ("take a shower"), it was also done through different body games, but in the end a very large distance was evident between the students and the use of the contents. , which was perceived in a certain abstract way for them, leading to confusion and/or non-appropriation of the vocabulary.

11. Can you share with me some experiences	<i>*Daniel:</i> N/A
	<i>Ana María:</i> Although it didn't happen to me at ActorStudio, it was a few years ago teaching at an English academy in the city. I don't know if it is a prejudice <i>per se</i> , it is more a hypothesis that I had which was refuted in experience. I had always thought that without conscious knowledge about

<p>of challenges and prejudices that you have had to face, or that you have overcome in your work as an</p>	<p>the mother tongue, learning a foreign language would be very difficult. I saw it many times: people who did not have good spelling in Spanish, who did not read or write as usual, it was too difficult for them to learn the rules of English, memorize words, change structures. Anyway, I had a student who was very good at learning English, in the two-three months that I was in his process he made incredible progress, and he had only done up to fifth grade, it was very difficult for him to write in both languages, he wrote the letters with very little familiarity, his knowledge of spelling was scarce, to the point of asking if 'house' was with an 's' or a 'z', but when he spoke English he was far above his classmates, he memorized structures that were very easy , and well, I was on an excellent path in both speaking and listening.</p>
<p>English arts teacher, or as an EFL teacher?</p>	<p><i>Luis:</i> Interest in literature, reading, and writing are the responsibility of the teacher; Neither the family is interested nor the school cares much about this (unless there is a complaint). This being so, how is love for literary aesthetics fostered in a world that turns its back on letters, in favour of simplistic productions? This fight is constant and requires dedication and commitment.</p>
	<p><i>Nicolas:</i> The most complex challenge is working with groups that do not have adequate coexistence, in which students physically or verbally attack each other. Since these students are not willing to listen to their peers, and without this willingness, progress in English or arts cannot be generated.</p>
	<p><i>Maria Fernanda:</i></p>

	Challenges: children with learning difficulties or some type of disability or disorder. At many times, as a teacher, I have been left without a way out regarding how to approach content with children in this situation.
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12. What advice would you like to share with other art teachers teaching English as a foreign language or teaching English through art for the first time?	<p><i>*Daniel:</i> I recommend taking English out of the classroom from time to time. Show them through example that the use of a second language is easier when it is done daily. Invite our student population to lose the fear of accents and mistakes when learning another language and to integrate artistic language within internal and external dynamics in the same way.</p> <p><i>Ana María:</i> Learn the language very well and plan the sessions very well. Precisely due to this creative component, it is difficult to accurately predict some phrases or situations that arise, and the ideal is always to teach students ways of real and effective communication. And finally, there are hundreds of online activities and resources that we can use and enhance with our artistic knowledge.</p> <p><i>Luis:</i> You must know how to perceive to give in. My interests and passions are not those of today's students, but by being a careful observer and an unpretentious listener, more is achieved by the comprehensive education of students than what I can achieve by covering academic content or use material that I find interesting.</p> <p><i>Nicolas:</i> The most important advice for teachers is to strive to foster learning environments where students feel safe and happy. Empower your children to share their ideas through the arts and the second language.</p>
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	<p><i>Maria Fernanda:</i> Be very receptive, very self-critical, and flexible with the proposals that are implemented, versus the results that are expected to be obtained. Evaluate the impact of each activity very well and try to personalize the experiences with each student (as far as possible), considering their subjectivities and interests.</p>
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Appendix K: YouTube video links of the semi structured interviews made to informants.

- Semi structured narrative interview to subject pilot, Daniel, July fifth of 2023:
<https://youtu.be/KaGyjk9EaGs>
- Semi structured narrative interview Ana María, July 14th of 2023:
<https://youtu.be/WetwQWmZvgs>
- Semi structured narrative interview, María Fernanda, July 15th of 2023:
<https://youtu.be/8r78GmtO9w0>
- Semi structured narrative interview Nicolás, July 19th of 2023:
<https://youtu.be/PN74UOE524o>
- Semi structured narrative interview Luis, July 22nd of 2023:
<https://youtu.be/1FFduvxCmoY>

Appendix L: Transcripción de la entrevista narrativa semiestructurada piloto realizada con el profesor Daniel el 5 de julio 2023.

E. Como prefiere usted ser identificado o nombrado o reconocido.

D. Profesor Daniel Silva

E. Profesor Daniel Silva usted podría presentarse con los elementos, títulos, características que usted considere sean necesarios para que yo pueda tener una idea de su perfil profesional como docente de artes que enseña en inglés o enseña el inglés como una segunda lengua

D. Claro que sí. Yo soy Daniel Silva tengo 40 años, yo soy egresado de la Universidad Nacional de Colombia, de profesión...y yo soy maestro en artes plásticas, aunque antes yo había estudiado artes plásticas y había hecho mi carrera laboral toda hacía el lado de las artes, entonces soy primeramente un artista que se ha dedicado a la docencia, ya llevo más o menos unos diez años de experiencia en alrededor de unos siete colegios distintos aquí en Bogotá y la mayoría ... la mayoría en Bogotá yyy bueno soy profesor que enseña artes desde el inglés desde hace más o menos unos cinco años ya de corrido, entonces en breve esa sería pues mi introducción.

E. Perfecto pues. Relacionando con la anterior pregunta y conectando con la respuesta que usted nos da al final ee ¿Usted nos podría contar, me podría contar a mi sobre sus antecedentes y experiencias como profesor de artes que también enseña inglés como segundo idioma? Antecedentes me refiero trabajo de dos años en x colegio, trabajé tres años en determinada.

D. ¿Únicamente en los colegios que enseñe inglés?

E. O haya enseñado artes en inglés, su experiencia como profesor de artes en inglés... mejor dicho.

D. Pues e yo termine mi carrera, yo tenía bastante progreso en el estudio de la lengua y empecé a trabajar yo primero como profesor, aunque en un comienzo no enseñe en inglés. Yo antes (dudando) fue antes del 2015 – 16 que tuve mi primera oportunidad en

colegios que precisaban la ayuda de artistas que enseñaran la materia y que intentaran utilizar como lengua de instrucción el inglés, después tuve un viaje fuera del país donde yo pude vivir en un país que me permitió practicar el inglés como segundo idioma y llegué aquí a Bogotá de regreso en el año 2018. De ahí para acá llevan 5 años seguidos que estoy trabajando exclusivamente con instituciones que utilizan el inglés. En principio trabajé con el The Victoria School que es un colegio AB del International Bachoralet, entonces ellos necesitaban que todos los docentes hablaran el idioma de instrucción que ellos querían enseñar. De ahí yo pasé para un colegio bilingüe aquí en la localidad de Kennedy, el único que está registrado, que es el Santo Domingo Bilingüe; también fue otra experiencia, pues era otra población, era una población que precisaba esta ayuda, pero que no tenía las mismas facilidades económicas, pues que una familia aquí en Colombia se puede permitir para pagar un colegio bilingüe y de ahí para acá entré en el colegio Angloamericano. Ya llevo 3 años en el Angloamericano, desde hace 3 años estoy allá y pues la experiencia que yo más o menos tuve en las anteriores instituciones me permitió pasar los filtros y adaptarme a un colegio que menos mal y por suerte da que la forma como ellos esperan que como yo dicte la materia y la forma como ellos han recibido el trabajo que yo he hecho por ellos, pues me ha permitido llegar hasta acá con muy buena relación con ellos y con una (no se entiende 5'40'') satisfacción por ambas partes.

E. Entendido. Ahora e dentro de esos escenarios educativos en los que usted se ha desempeñado ¿Exclusivamente usted se ha desempeñado dentro de colegios de educación formal o hay algún otro escenario diferente al que usted haya... en el que usted haya compartido su experiencia como profesor de artes que enseña en inglés o como profesor de inglés como segunda lengua?

D. Sí, no han sido muchas las experiencias, pero sí, siempre que yo me encuentro en lapsos donde digamos estoy sin un contrato, por ejemplo, suelo yo trabajar con colegios privados y con contrato a término de un año, suelo yo moverme con clientes independientes. Aquí en Colombia tuve un par de estudiantes que querían que yo les enseñara artes e inglés y utilizamos la materia pues como una excusa para practicar el inglés mmm. También el tiempo que yo estuve viviendo por fuera del país, allá se me dio la oportunidad de enseñar lo que yo había aprendido aquí con estudiantes y con amigos que les interesaba aprender un poco más de artes y yo practicar también el inglés, pues igual también yo llegaba al país donde el inglés no era la primera lengua. Yo viví fue en Alemania, entonces allá la gente hablaba alemán y la gente con que más me relacionaba también español, pero en principio algunos estaban estudiando inglés y eso era un motivo también para conocer y hacer amigos como establecer relaciones un poco más cercanas y obviamente pues practicar la lengua, hacer un intercambio de idiomas a través de temas que nos interesaban porque pues, siempre enseñar digamos que clases de inglés en un salón tiene unas características pero hacerlo en un museo (¿? 7'33") también tiene otras mmm.

E. ¿Cómo cree usted que ser un docente interdisciplinario de artes y del inglés como una segunda lengua e impacta su identidad profesional?

D. Pues uff! (¿Una pregunta difícil?) Yo creo que el impacto más inmediato es en la imagen, ¿si? Cuando la gente sabe que uno es profesional en una rama y que además de eso puede hacerlo en varios idiomas, pues eso eso sin duda alguna le abre puertas y eso sin duda alguna a uno también lo define como una persona que le gusta el estudio. Por ejemplo, una persona que siempre está e procurando su formación, aunque ya haya logrado sus sus principales logros académicos, una persona que es curiosa, que está en constante preparación, una persona que le gusta viajar, que asume riesgos, entonces yo

pienso que en principio los artistas o los profesores de arte que nos dedicamos a esto e solemos venir de como historias muy interesantes para contar mmm y eso la gente la percibe porque no es una carrera sencilla, no es una carrera del *main stream* (8'52"), hay personas que todavía no les gusta que las personas o que sus hijos, que su núcleo familiar se acerquen a las artes pues por la inestabilidad económica que muchas veces conlleva y todo, pero en la misma medida el saber que una persona está estructurando su lenguaje y todo eso, eso le abre a uno las puertas y sin duda alguna a uno también...digamos, (frunce el cejo como haciendo un esfuerzo para pensar). Desde el punto de vista de mis estudiantes, desde la perspectiva de ellos, yo siento que eso le ayuda a uno a establecer mucha autoridad a uno en el salón de clases, porque sin duda la personalidad que uno se forma con todas esas experiencias, es la de una persona que vale la pena ser escuchada.

E. ¿Podría usted contarnos, compartir con nosotros algunas técnicas o estrategias específicas que usted utilice para conectar las artes y el proceso de aprendizaje del idioma?

D. Si, uff! Yo estuve pensando eso y de hecho ahora que no vivimos en pandemia y me estuve dando cuenta de hecho lo sencillo que es dar la clase cuando ya no toca utilizar el tapabocas, cuando los estudiantes ya pueden ver mis gestos. Sii en un principio yo estaba era intentando adaptar las técnicas de los profesores, de los licenciados a las cosas que yo siempre sabía hacer ¿no?, pues para evitar entrar en conflicto con las personas a las que yo les enseñaba, evitar gritarlos y poder establecer una especie de respeto, una especie de presencia fuerte en el salón, sin tener que llegar al extremo... o sea enseñar un segundo idioma es un poco más complicado, sobre todo si los niños no le pueden a uno leer los labios, sino le pueden ver a uno las expresiones en los ojos y todo. Lo mismo pasa con el resto de ahí en adelante, con el resto de actividades, yo a ellos les tengo que mostrar si yo les voy a mostrar con una figura geométrica, es muy importante que yo con mis manos se

las pueda mostrar, se las pueda dibujar, gesticular bastante, es algo que a nosotros nos permite crear esa conexión, que les permite a ellos adquirir el vocabulario mucho más rápido. De ahí para acá la verdad es que yo todo lo que hago en artes, es todo un vocabulario que a ellos les va a servir, es todo un vocabulario que a la gente le va a interesar. Nosotros hablamos de características cualitativas, nosotros estamos hablando constantemente de sentimientos, estamos hablando de las características de las cosas formales como también metafóricas. Entonces yo creo que eso en sí, el poder comunicarme con ellos a través de los gestos, de mi rostro, de mis manos y del ¡dibujo! Eso nos ha permitido, pienso yo, creo que me ha permitido a mí, por lo menos, abrirme un campo de la comunicación para lo que yo estoy necesitando, si, expresar.

E. ¿Cómo continuó usted el desarrollo de sus habilidades para integrar las artes y la enseñanza del inglés como segunda lengua de manera efectiva?

D. Mmm esa pregunta está un poco compleja.

E. Desea que la vuelva a reformular? ¿Cómo continuó usted desarrollando sus habilidades para integrar las artes y la enseñanza del inglés como segunda lengua de manera efectiva?

D. Ah OK, la mejor manera es hacer como un costal de aprendizaje, no conformarse con las dinámicas que yo tengo. Intento por ejemplo todos los años, que el colegio me lo permite, reestructurar el plan de estudios para que las actividades que yo voy a hacer el siguiente año no sean las mismas que se hicieron el año anterior y que los chicos no se acostumbren a las mismas dinámicas, sino que hago cambios. Entonces pues en primera medida es seguir capacitándose. Aparte porque pues de lo que me piden que yo enseñe, los chicos van a querer saber y que preguntan. Yo no enseñé solamente allá a dibujar y a comunicarme, sino que también voy a tener que dar clases de historia del arte, tengo que

darle a los chicos también clases de teoría del arte y del color, entonces pues en todo eso es algo que yo tengo que estar en constante aprendizaje pues hay temas que a veces a uno se le escapan del conocimiento. Si, que me pidan a mí en el pensum de un colegio hablar sobre una forma artística de la cual casi todos desconocemos, como lo que son aquí las culturas precolombinas, eso le exige a uno tener que ir al museo, tener que investigar, aprender cual es idioma y cuáles son los términos técnicos en inglés de lo que uno va a querer decir y todo eso. Entonces es un constante, es una constante como revolución y una constante, un constante aprendizaje. Lo mismo pasa con el Origami, estar aprendiendo nuevos modelos, unos nuevos tutoriales y todo eso, eso le permite a uno pues estar al día en cuanto pueda cambiar en el idioma.

E. Listo. Siguiendo como ese esa misma línea de la pregunta es ¿Qué actividades emprende usted para mejorar su conocimiento sobre el inglés?

D. Sii, eso es lo más interesante porque como yo no estudie idioma precisamente, entonces a mi si me ha tocado hacer de una manera muy holística mm, e todas las formas de comunicación son válidas a mi parecer. Por supuesto yo me exijo si estar hablando con los estudiantes e en el contexto académico, en el contexto escolar e todo el tiempo en inglés, todo el tiempo: si me van a pedir permisos, si necesitan información, inclusive si en los descansos quieren hablar conmigo, yo intento mucho motivarlos para que ellos se metan en el problema e intenten lo que tengan que decir, en inglés, mm. Eso es con respecto a la relación entre profesor y alumno, porque a nivel personal yo intento hacer lo mismo, pero a mi vida privada. Tengo contacto con el inglés a diario: veo películas en inglés, escucho música en inglés, escribo textos en inglés, noticias ¿mm? Entonces pues eso me permite a mi estar todos los días ese repertorio, viendo todos los días lo que está cambiando pues inclusive el idioma cambia, las expresiones que ahorita se utilizan no

son las mismas con las que yo aprendí. Entonces en pocas palabras, siendo un profesor que no es un licenciado en idiomas, el truco es estar en contacto con el mismo.

E. Listo. Yo quisiera preguntarle también cómo usted evalúa sus actividades, sus técnicas de enseñanza del inglés como segunda lengua que están basadas en las artes.

D. Divertidas (risa). Yo las evalúo como que son momentos que nosotros podemos jugar a... con todas las figuras que están alrededor del idioma, en esos espacios. O sea, en mis clases es donde yo puedo por ejemplo jugar a hacer acentos, jugar a imitar a las personas, como es que ellos hablan mmm en la medida que eso a mí me permite también conectarme y conectarlos a ellos con lo que nosotros estamos sintiendo y con que queremos expresar ¿sí? Si e digamos pues las instrucciones como te decía, todo lo que yo les doy de de de en cuanto al contacto que puedan tener con el profesor lo intento hacer en inglés, pero pues en general. Si es como utilizar el idioma y y hacerlo de una manera creativa, hacer una forma ya que me valgo es de mis expresiones y en mi mi manera de como yo me trato con ellos, más allá que de la gramática en el tablero, entonces es muy importante a ellos hacerlos sentir seguros de la forma como se hace, entonces contarles chistes, de pronto de vez en cuando explicarles con sinónimos distintos sino si es el hecho, en el último de los casos en español, pero hacerlo de una forma entretenida, tratando de generar un aprendizaje significativo para cada lección que yo me da la oportunidad que les puedo dar.

E. Listo. Hablando de experiencias significativas, ¿Usted podría contarme sobre algún proyecto, alguna lección, alguna clase que haya sido significativa para usted y que ejemplifique su enfoque de la enseñanza interdisciplinaria de las artes y del inglés como segunda lengua?

D. Sí, hay unos muy bonitos, hay ejemplos muy chéveres porque como te digo pues aquí en este colegio hemos establecido relaciones muy buenas entonces me han abierto espacios para mostrar lo que los niños hacen. Desde que yo llegue al colegio se han abierto espacios también, como la galería de arte que ahora tenemos que que antes no se encontraba y todo esto viene con dinámicas con las cuales vamos a poner a prueba los niños y la forma como ellos están recibiendo la clase. Entonces díganos cada izada de bandera, cada evento especial a nosotros nos piden que llevemos nuestros muchachos y ponerlos a ellos a hablar de lo que han hecho, y es muy chévere porque uno les intenta enseñar a ellos la simplicidad de lo que es el asunto, o sea, puede ser una situación muy solemne, pueden ser ellos el centro del espectáculo, que ellos estén al lado de su pintura, de su dibujo y estén ellos empezando a hablar del mismo, pero hacer una forma asertiva, es lo que los invitamos a hacer. Cuando yo llevo mis niños allá y exponen esos trabajos al frente de todo el colegio diciéndoles las técnicas e los materiales utilizados, diciendo las intenciones, lo que quería presentar, inclusive describiendo lo que está ahí, ya eso es un logro bastante significativo pienso yo. Eso es lo que a ellos se les queda. Primero porque se hace en público, todo eso les va a causar un impacto, enfrentarse a tantas personas ahí en sus explicaciones; pero segundo, porque uno les enseña que ellos pueden ser, en el momento se dan cuenta ellos de lo mucho que saben, solamente al explicarles a los demás como es que se dice carboncillo, como es que se dice proporciones o como es que se dice figura humana, usando todo el lenguaje que nosotros hemos visto en todas las clases, ellos terminan hablando. Y ahí mismo se dan cuenta que efectivamente si han aprendido porque están hablando de materias y de técnicas que no todos sus compañeros están viendo. Allá los estudiantes pueden escoger que quieren, que materia artística estudiar, entonces ellos están adquiriendo un vocabulario en dibujo y en pintura y en escultura que, es ajeno a los chicos que estudian música o que es ajeno a los chicos que

estudian drama, entonces en ese momento cuando todos se reúnen en esos shows de talento que todos hacemos y todos nos miramos a la cara y vemos todo lo que hacemos y los unos a los otros, pese a que son compañeros del mismo salón, ellos se dividen en las artes y después llegan y tienen que mostrar y compartir con los compañeros la experiencia y eso si es muy gratificante, porque inclusive las directivas y mis superiores en el colegio se han dado cuenta pues del progreso de los muchachos al respecto.

E. Siguiendo esa línea de aquellas experiencias significativas ¿Podría compartir conmigo una experiencia que para usted como docente de artes que enseña inglés o que enseña inglés como segunda lengua, haya sido significativa en el aula de clases? Una experiencia.

D. Sii (risas) a mí me gustan las de origami porque me dan mucha libertad de cátedra, y me da risa cuando preguntamos con cosas significativas, porque yo todo lo significativo lo tengo que decir, tiene que ver con situaciones que efectivamente, uno que nos sacó una carcajada o nos sacó una expresión de asombró o algo así, entonces yo en algún ejercicio que íbamos a hacer de *action painting* les estaba enseñando a hacer bombas de agua pues para que llegaran con pintura y las tiráramos a los lienzos y toda esa cuestión y, solamente la clase de hacer la bomba y llenarla con agua y ver ellos...ellos no lo podían hacer, pues eran 25 bombas, vieron como yo fui y la llene con agua y que la tiré al techo y estalló, eso se les quedó a ellos por siempre. Después uno les ve uno en el descanso jugando todos con la bomba de agua y enseñándosela a todo el mundo, pero de por sí todo eso parece que es una experiencia que ellos se van a llevar porque es algo que ellos no esperan de un profesor, es una medida extrema intentar sacarlos a ellos de la rutina. Entonces en últimas, como que las clases de uno con el tiempo se empiezan a convertir como una obra ¿Sí? Y es en ese performance que uno logra la atención de los chicos. Algunos con mejor impacto que otros, hay unos que han tenido un impacto muy

fuerte, no voy a decir que negativos, pero por ejemplo cuando me piden hablar de historia del arte e teniendo que tocar temas tan controversiales, cosas tan tristes como Van Gogh y uno intenta hablar con los niños de Tercero, intentándoles explicar el caso de él y lo que fue la pobreza y todo eso... Hay tipos de impactos mejor dicho, es a lo que yo me refiero, les impacta mucho, aprenden mucho vocabulario y se llenan de preguntas ¿Si? Pero no es la misma significación que le dan, algunos es porque lo asombran, porque los mueve, lo conmueve en su cotidianidad y en otras porque los impacta, les abre preguntas y cuestionamientos y criticismo ante la realidad de los artistas.

E. Listo. Esta es una pregunta, más que una pregunta, le voy a pedir una opinión y es ¿En su opinión qué papel juegan los docentes de artes interdisciplinarios e inglés, del inglés como una segunda lengua, en la configuración del panorama educativo, ese rol que ellos juegan, que rol juegan los profesores como usted que manejan estos dos saberes y tratan de integrarlos en un aula de clase? ¿Cuál es el rol y el papel que usted tiene y que tienen los profesores como usted en el panorama educativo nacional?

D. Eso puede ser determinante, incluso en la (no es claro que es lo que quiere decir 23'40'') del segundo idioma. Superdeterminante porque esa es la aplicación de lo que yo he visto allá en el salón de inglés, a nivel teórico, con juegos, con papeles, palabras y conceptos lo lleve a usted a aplicar en un contexto real. Uno se pone a pensar y a la mayoría de mis estudiantes lo que más trabajo les cuesta superar, es precisamente la vergüenza a hablar, de pensar que van a sonar chistosos, de que van a tener un acento y todo eso. Eso es porque no han tenido de pronto, no se han sentido en un contexto donde ellos tienen esa libertad de cometer ese error, donde ellos tienen la libertad de aprender y de adquirir ese idioma. Yo te lo pongo a ti con un ejemplo: cuando yo viví por allá fuera del país, yo también era profesor de español y yo le enseñaba español a algunas de mis estudiantes y en ese caso fue cuando yo me encontré con ese problema, cuando yo le

pregunte a una de mis estudiantes, bueno, le pedía que hiciéramos ejemplos, ejemplos teóricos de lo que íbamos a hacer, decirle a, bueno fue en Alemania, decirle a una alemana que me dijera entonces, yo quiero ir al parque a jugar pelota sin que sea eso lo que ella desea, es extraño, ¿si entiende? Entonces, siempre quería hacer los mismos ejemplos y ella me contestaba la misma rutina que ella tenía todos los días: hoy, yo fui a montar caballo, porque ella estudiaba equitación e hoy yo fui al colegio, la próxima semana voy a ir a una fiesta de cumpleaños y, el idioma era muy limitado, limitado en su realidad, en su experiencia, llegando así al punto de para que yo, para yo lograr que ella adquiriera más vocabulario, me tocaba decirle literalmente, pedirle que me dijera mentiras: dime que mañana iba a la piscina, dime que mañana vas a ir a saltar en paracaídas ¿sí? No es lo que ella iba a hacer y es muy difícil además para una persona que tiene un sistema educativo tan cuadrículado ¿sí? Con tan poco espacio para salirse de esos conceptos... (difícil de entender lo que sigue 26'55'') sin embargo eso lo ignoro. Sin embargo, era muy difícil para ella tener esas situaciones teóricas que no eran ciertas ¿sí? Cuando empieza a hablar desde los sonidos, desde las experiencias sensoriales, los colores, los espacios ¿sí? Y uno empieza a utilizar el lenguaje en ese contexto, yo me doy cuenta de que es mucho más fácil poder hablar a nivel real ¿sí? De las cosas que se quieren y comunicar ideas sin tener que llegar tan a ese nivel tan teórico con el que nosotros tendemos a aprender idiomas, que es intentar hablar de experiencias o intentar rebuscarse uno mismo los ejemplos, yo no entiendo porque la realidad no nos da. Entonces precisamente las artes consisten en salir de esa realidad, de esa cotidianidad, del drama y todo eso. Ahí es cuando nosotros por lo menos, estamos viviendo la mentira ¿sí? Y estamos... (confuso, no se entiende 26'50'') cuando estamos interpretando y ahí si es cuando ella empieza, ahí si a jugar, ella entiende a qué tipo de mentira es al que yo me refiero, le deja de dar pena de inventarse esos ejemplos porque ya los estamos

poniendo en un contexto mmm yo creo que todos los profesores de arte servirían para lo mismo, inclusive si se aprendiera inglés desde otros contextos, desde la matemática , desde eso, eso va a llevar a que los chicos integren el idioma a diferentes realidades y esa es, la forma de aprender un idioma pienso yo.

E. Perfecto. Eee yo quería preguntarle a usted, si en algún momento ha tenido un periodo de crisis profesional, de pronto en la que usted haya pensado dejar de dedicarse a ser profesor de artes que enseña en inglés o que enseñe inglés como segunda lengua y si es así, quisiera preguntarle, ¿Por qué? Si ha tenido algún periodo de crisis profesional.

D. Es en contextos, difíciles. Menos mal gracias a Dios por mi vocación, nunca, nunca he llegado yo a pensar que podría estar más feliz haciendo otra cosa. De hecho, yo tuve experiencias en la publicidad y otras carreras antes de venir aquí yo a la licenciatura y eso fue amor a primera vista prácticamente. Entonces no, por vocación no, yo siento que, si aquí en este colegio no doy, yo busco otro y sigo haciendo lo que me gusta. Pero si hay contextos más difíciles que otros. Hay contextos donde el colegio no estructura bien el programa de bilingüismo desde las bases y eso aquí pasa mucho en Colombia. Aquí en Colombia piensan que vender un colegio bilingüe, muchas veces se reduce a preparar a los chicos que están en décimo y once para presentarse a examen mmm y certificar un B1 – B2, y no adquirir el idioma desde los años que es más propicio para hacerlo, que es preescolar y primaria. Entonces los colegios que estructuran el bilingüismo al revés, los que empiezan desde arriba para abajo, son los contextos más difíciles, ahí es cuando yo siento que los niños en su entendimiento se pierden el 50% del contenido sino mucho más, dependiendo del estudiante, claro. Pero cuando uno viene trabajando con niños que tienen el proceso de bilingüismo desde los niveles inferiores ¡Uf! esos chicos vuelan. Van al salón a aprender, porque es que lo que uno les diga ya de por sí lo entienden; ellos si tienen otro tipo de contexto, por así decirlo. Entonces, sí, hay dificultades y hay

contextos más difíciles que otros y mucho suele que ver con la visión y la misión de como el proyecto está estructurado, pero menos mal de lo otro, de la vocación no tengo quejas, yo pienso que estoy haciendo lo que me gusta.

E. Listo. Hablando de esa motivación, de eso que a uno lo lleva a hacer lo que a uno le gusta le quisiera realizarle una última pregunta antes de pasar pues a la construcción de las metáforas y es ¿Qué lo motivo a usted para seguir el camino del profesor de artes que enseña en inglés o que enseña el inglés como una segunda lengua, en vez de profundizar en su saber artístico? ¿Porque enseñar lo que usted enseña y porque aprender lo que usted enseña como profesor de artes en inglés, en vez de pronto en enfocarse en profundizar en una o varias técnicas artísticas y dedicarse exclusivamente a las artes? ¿Por qué usted escogió este camino y no el del profesor que profundiza en el saber artístico?

D. Es curioso, es curioso que lo menciones porque yo en ningún momento he sentido que, que trabajar como docente sea un impedimento para que yo siga desarrollando mis proyectos artísticos. Emm si pienso que de pronto a nivel profesional, la estabilidad económica que me da esto y también el contacto con la gente es algo muy positivo, porque si algo que no disfruto mucho de trabajar como pintor, es solo en un taller o estar allá aislado, sin escuchar los conceptos de las persona o mm y pues eso es una forma. Cambiára yo mi forma de construir las artes y lo sacara de un contexto y lo ponía en un público o algo así, o simplemente hacia yo una obra distinta en un salón de clases. Como te digo, para mí, mis clases son mi obra. Yo todavía me enfrente o yo pienso que esa es la idea de lo que yo he venido creando. Entonces, a decir verdad, es curioso que me lo preguntes y yo ahorita estoy en un punto de la carrera donde sé que es lo que quiero trabajar, que es ser docente, me gusta trabajar con niños además, me gusta dar la educación en la primaria y secundaria y pero no me interesa seguir estudiando

licenciatura. De hecho, quiero seguir estudiando creación artística. Me parece que es valioso si yo aprendo cosas que después puedo aplicar a mis clases y que también puedo compartir con mis estudiantes, más allá que seguir estudiando y, esa es la metacognición de lo que es mi labor de todos los días. Es una redundancia, yo todos los días lo hago, todos los días lo tengo que analizar, todos los días también allá en el colegio me están pidiendo a mí, que reestructure y que yo esté haciendo la conexión constantemente de lo que está pasando, entonces pues para mí de hecho seguir estudiando artes, es una liberación que me complementa ¿sí? lo que yo hago; de pronto ha sido por eso, es lo que tenemos todos los artistas, de pronto en la universidad hacia algo muy parecido, tenía dos trabajos con dos objetivos distintos que podían confluir en algún punto. Yo intentaba crear una gran obra y mostrarla, sustentando ambas intenciones. De pronto algo así está funcionando en mi carrera, no considero que lo uno sea un impedimento para lo otro, todo lo contrario, me gustaría seguir estudiando creación para seguir aplicando en la licenciatura. Pero sí, dar clase es mi vida y es mi sustento, entonces pues...

E. Entendemos que hay una diferencia entre el profesor que se especializa en la enseñanza de una técnica artística o de un lenguaje artístico ¿no cierto? y que es diferente a un profesor que utiliza determinados lenguajes artísticos, para enseñar o para apoyar el proceso de la adquisición de una segunda lengua, en este caso el inglés ¿no es cierto? La pregunta la vuelvo a formular ¿Qué le motivo a usted a seguir el camino de ser profesor de artes que enseña en inglés y no el del profesor que enseña la técnica? O sea que se especializa solo en la enseñanza de la técnica.

D. A ver, pues de pronto no me hice entender la primera respuesta, pero eso mismo es lo que yo estoy haciendo. Yo enseño la técnica ¿sí? lo hago desde el inglés y es verdad ¿sí? pero lo que yo le estoy enseñando a los chicos allá es a dibujar y a pintar ¿sí? y a visitar museos y a discutir al respecto ¿mm? Lo hacemos en un segundo idioma. Yo entiendo

también que el segundo idioma es un impedimento y por eso te digo: hay contextos donde yo lo puedo hacer más fácil que en otros ¿mm? Pero yo lo que estoy haciendo es una clase de artes, para un público que habla inglés. Eso es también lo que yo digo que es importante desde el bilingüismo, desde los niveles inferiores y por eso es que yo no me atrevo a incluir a preescolar en la experiencia en la cual yo tengo más pericia. Yo sé que enseñar el idioma ahí es enseñar efectivamente el idioma, enseñar manualidades, son otras técnicas, pero yo intento de hecho a los niños introducirle mucho el contenido de lo que yo aprendí en la universidad, no solo a nivel de historia y de teoría del arte, sino pues la forma de realizar las técnicas, de dibujar ¿sí? Claro, si la cuestión es porque yo ya no me motive a seguir especializándome en la educación artística, ya por un nivel de trabajar con adultos y todo eso, yo creo que eso depende también del público para el cual uno esté dado. Me parece para mí que yo me la llevo..., para mí es más fácil relacionarme con infantes que con adultos. Siento que yo a ellos puedo llegarles con ejemplos y con metáforas y con imaginaciones complejas que para un adulto ya no le causa tanta gracia ¿sí? Entonces sería extraño. Pero lo que te digo, yo enseño es dibujo, yo enseño la técnica, lo hago en inglés, y por eso es más fácil en algunos colegios y en algunos contextos que en otros. Pero yo a los chicos les estoy enseñando es arte y les estoy enseñando a hablar del arte y principio ¿sí?

E. Listo, clarísimo, clarísimo. Una pregunta más, solo para cerrar esta fase, ya la otra es un poco más corta ¿Cuál es el valor o cualidad más importante que para usted debe tener un profesor de artes que enseña el inglés como segunda lengua, que enseña su materia artística como es su caso, en inglés?

D. Uno tiene que hacer la la... en su puesta esencia, en su presencia, la buena actitud ¿sí? Eso de sonreír antes de entrar a un salón de clases. Yo le escuche alguna vez una frase inspirada (risas) ¿Sería inspiracional, inspirada, inspirativa?

E. Inspiracional

D. Inspiracional para los profesores. Pero no, realmente en el contexto donde yo trabajo, no es necesario. Si uno llega de malas, los niños son muy sensibles, ellos sienten todo, ellos sienten cuando uno llega de afán, ellos sienten cuando se le olvida al profesor alguna dinámica o cuando sienten que uno no está bien preparado, ellos lo sienten inmediatamente. Lo mismo si una persona llega estresada, llega a gritar, el cerebro de ellos se cierra ¿mm? no te reciben instrucciones y si uno se desespera, ve que un niño ha recibido instrucciones y si el niño no la entiende, uno comete el error de entrar en un círculo donde no van a salir ni el estudiante ni él, porque entre uno más se desespera el más se va a cerrar e, en su seguridad. Entonces por el contexto donde yo enseño, yo trabajo con niños, la actitud es fundamental. Si uno llega proyectando una energía de proactividad, una energía de que tengo algo interesante que decir y todo eso, ellos lo van a sentir, ellos lo sienten e inmediatamente lo van a seguir. Obviamente que no el cien por ciento, también depende de cada niño, depende de en qué circunstancias se encuentra, pero van a poner de su parte y van a estar con una muy buena conexión.

E. Listo. E ahora en este momento yo le voy a pedir que usted haga ciertas asociaciones y de pues usted ciertas explicaciones libres frente a algunos ejercicios metafóricos que vamos a realizar o analógicos ¿Listo? La idea es pues que tal vez tiene la posibilidad, tienen la posibilidad de reflexionarlo, de pensarlo, sin embargo, apelo mucho a su sinceridad para que responda e de la forma más verdadera posible ¿Listo?

La primera solo para calibrar motores. ¿Sí su salón de clases fuera un color ¿Qué color sería?

D. Amarillo

E. ¿Por qué?

D. Es alegría, es iluminación

E. Si su estilo de enseñanza fuera una obra de arte ¿Cuál sería?

D. Outside the City Limits de Philip Guston

E. ¿Por qué?

D. Es un cuadro de un pintor norteamericano de la segunda mitad del siglo XX, que es un pintor que tiene la visión bastante ya influida por todos los cartoons y todos los dibujos que se hicieron desde 1940, desde la primera mitad del siglo XX en Estados Unidos. Entonces ya es un pintor que ya no habla de realismo, ni habla de del expresionismo, no, ya es el precursor del arte pop.

E. Si su clase fuera un libro ¿Cuál sería?

D. ¡Ufff! (pausa larga) Interesante. Tengo dos (risas). Sería El Mundo Sofía o sería como El Arte de La Guerra. Una de las dos porque en ambas yo intento enfocar a los chicos en sus labores como si se trataran de retos, como si se tratara problemas a solucionar. Yo no soy el profesor que les pide a ellos que copien, no son esas mis características, yo necesito es que creen y eso implica un proceso de metacognición, eso implica un proceso de introspección ¿mm? E implica también ser ellos honestos consigo mismos.

E. Muy bien, muy bien, interesante. ¿Podría usted compartir con nosotros, una metáfora que describa el oficio de ser profesor de artes que enseña en inglés?

D. (Risas) Sería chévere como un ping pong (risas). Yo siempre hago ese chiste con ellos. Una metáfora...una metáfora. Sii pues no, que diría yo. Nosotros somos los que queremos dimensiones y en eso de la clase es otra dimensión, entonces pueess, de metáforas se me ocurren muchas (risas) muchísimas

E. ¿Cuál es la primera que viene a su cabeza?

D. Eso, que estamos pensando que estamos cocinando un postre, en que estamos haciendo algo que nos va a gustar al final, pero que estamos disfrutando en el proceso también

E. Siguiendo ese mismo, como esa misma lógica de compartir metáforas, de comparar un oficio con otro, de comparar una persona con otra ¿Podría usted construir una metáfora que describa el proceso de los estudiantes que componen, que constituyen el aula de clases en inglés que usted dirige?

D. Sí, ellos son mis astronautas (risas), ellos los mando a volar y depende de cada uno que tan lejos va a llegar. Pero yo todo se los planteo, es como si fuera una aventura, como si fuera todo desconocido. Les doy ejemplos como te digo ¿sí? Pero en últimas cuando yo les pido que me resuelvan, son ellos los que empiezan a abrir sus universos y eso me ha permitido también conocerlos mucho su parte también personal: que es lo que le gusta a cada uno, que me hablen de sus preferencias y toda esa cuestión. Entonces yo digo es que ... (no se entiende 42'48'') Para empezar a nivel escolar donde yo enseñé el arte, no todos los estudiantes son artistas, pero también te van a mostrar a ti todas las habilidades que ellos tienen para resolver los problemas. Entonces yo digo que son astronautas porque ahí uno conoce el que tiene talento para el dibujo, el que tiene talento para los números, el que tiene talento para la escritura y todos te van a sorprender a ti con cosas que uno no se imagina, todo lo que ellos son capaces cuando uno les da libertad para que ellos puedan construir.

E. Listo. Para finalizar ¿Hay algo que usted de pronto quisiera agregar a, de pronto a lo que usted considera en alguna de las preguntas que se le ha realizado, en alguno de los ejercicios de construcción metafórica que se le ha planteado, ¿Que de pronto quisiera complementar? o ¿Qué quiera aclarar?

D. Pues en miras a lo que es el objetivo del estudio ¿no? Pues de pronto preguntarles a los profesores ¿Qué es lo que consideran que enmarca la personalidad del profesor? Así, directamente ¿no? Hablar de los prejuicios que uno tenga. Porque así sobradamente (¿? 44'00'´) a mí me dicen, lo que yo he visto con mis colegas que como te digo, en mi colegio tenemos 4 formas de arte y todos ellos enseñan en inglés y todo eso, yo veo que son chicos que por ejemplo son espontáneos ¿mm? Que son los que más fácil se relacionan con el equipo de trabajo e, da la casualidad de que son los que más se la pasan cuando hay fiestas de la institución o algo así de la empresa, son los encargados de levantar el ánimo de los demás, los que más fácil se relacionan entre sus pares. Yo conozco si acaso dos o tres profesores de las otras materias que yo pueda (gesticulando con las manos) decir que los conozco, que yo pueda decir que hemos establecido amistades, pero yo creo que en las otras materias preguntan por los de artes y todos nos conocen, porque de alguna forma todos están pendientes de hablar, de comunicar, de crear una comunión ahí. Somos más sensibles, entonces eso nos impulsa a nosotros a estar buscando un lugar amable para trabajar y en eso está en saludar bien, en tratar bien a todo mundo y en eso como que yo le veo mucho al equipo de artes creo, no es más, eso es como prejuicios que yo tengo.

E. Listo, bueno, muchas gracias por su tiempo y pues y un gusto que haga parte de este equipo de trabajo que se propone investigar sobre como los profesores de arte que enseñan inglés o que enseñan el inglés como segunda lengua, entienden su propia identidad docente. Entonces, con esta entrevista que acaba usted de regalarme pues va a permitirme develar ciertas características que de pronto puedan ser puestas en contraste o que se puedan encontrar en semejanza con lo que otros participantes del estudio, puedan concebir lo que es su oficio y lo que es su identidad. Entonces no siendo más, le agradezco mucho y pues nada, nos veremos en una próxima ocasión.

Appendix M: Transcripción de la entrevista narrativa semiestructurada realizada con Ana María 14 de julio de 2023.

E. Para términos de esta investigación ¿Cómo prefieres ser identificada?

A. Ana María (¿? 0'20'')

E. ¿Te podrías presentar por favor con los títulos, elementos o características que tu consideres sean necesarios saber para que yo me pueda hacer una idea de tu perfil profesional como docente de artes que enseña inglés?

A. Soy licenciada en Artes Escénicas de la Universidad Pedagógica Nacional. Algunos meses después de esa titulación tuve la oportunidad de hacer una ex..(¿? 0'45'') que certificó mis conocimientos en inglés. En ese momento arrojó todos los niveles y algunos años después, tuve la oportunidad de hacer el Tsol con la Universidad estatal de Arizona e online, un curso de un año online. Este Tsol me certifica para enseñar inglés a hablantes de otras lenguas.

E. Perfecto. ¿En qué escenarios educativos has trabajado como profesora de artes que enseña su materia en inglés o como profesora que enseña inglés?

A. Sii, he trabajado en 5 diferentes institutos que se dedican a enseñar inglés eem, los 4 primeros en los que estuve fueron a nivel a nivel nacional y enseñan cursos libres, yo no sabría cómo denominarlo exactamente, pero a diferentes niveles, a diferentes poblaciones: niños, adolescentes, incluso adultos. Actualmente llevo un año trabajando en una institución eem, en una multinacional y es más inglés de negocios y llevo un año y medio trabajando en una academia de actuación que se llama Actor Estudio. Allí si enseñé la materia de inglés, pero enfocada hacia actores, entonces hacemos un proyecto creativo en inglés.

E. Perfecto. ¿Cómo crees tú que ser docente interdisciplinar impacta tu identidad profesional?

A. Mmm, sí la impacta de muchas maneras porque a veces es difícil encontrar o muchas veces es difícil encontrar un piso desde el cual empezar a enseñar. Me explico: como mi enseñanza profesional empezó en institutos de inglés, yo era la única artista en esos espacios y a pesar de que tenía un nivel muy avanzado en inglés, notaba al inicio, que yo hablaba el idioma, pero no sabía porque y a veces me hacían preguntas los estudiantes y yo los corregía yyy yo sabía que eso estaba mal, pero no sabían porque o (¿sabía?), entonces desde ese primer momento me tocó empezar a estudiar el inglés desde otras formas. Empezar a estudiar no las reglas del inglés sino, cómo enseñar inglés porque ¡yo no lo sabía! Mis compañeros, la mayoría eran licenciados de la Pedagógica o de la Distrital, ellos tenían herramientas didácticas y la didáctica muy clara, cosa que yo ¡no! al inicio. Entonces esos fueron meses de mucho trabajo autónomo para poder entender porque el idioma funcionaba de la manera que lo hacía, ya que yo no aprendí en una academia, sino yo lo aprendí sola. Si tuve unos cursos como cuando tuve 11 años y aprendí lo que corresponde al nivel A1, pero posterior a eso fue todo aprendizaje autónomo entonces, yo aprendía a hablar, pero no sabía cómo hablaba (risas). Entonces ese primer choque fue un poco difícil hacia mi identidad pues porque ¡no sé qué estoy haciendo y necesito hacerlo bien! La respuesta no puede ser porque sí, no se... Me recuerdo mucho ese momento cuando me di cuenta, cómo esta frase cuando dicen... a ver un ejemplo: *I am good and thinking* cierto, y un estudiante me dice - *I am good and think* y yo le digo - No, es *think* - ¿Por qué? – No sé, pero es así. Luego, horas después fui a mi casa, investigo, ¡ah! es que hay una regla: las preposiciones siempre están seguidas de gerundios. Obviamente *I'm thinking of going*... Entonces, ese primer momento de (estremecimiento) descubrimientos de la lengua, fue difícil para mi identidad, pues porque

es como... que estoy haciendo y necesito hacerlo bien, quiero hacerlo bien. Eso, por una parte, que era como mi parte débil, pero, por otro lado, la otra cara de la moneda, al tener otra información que mis compañeros no tenían, me di cuenta de que tenía muchas herramientas para lograr que los estudiantes tuvieran más fluidez al hablar, tuvieran confianza, le perdieran el miedo a hablar en público, juegos para la memoria. Muchas de las herramientas que aplicamos, que aprendemos en la carrera son improvisación, sobre juegos de atención, que los números, que los colores, todas estas herramientas que tenía como parte de mi formación, me ayudaron en ese primer gran choque (risas) a sacarle lo mejor y a darme cuenta de que ¡uy! aquí hay un puente que, si lo logro enfocar, va a funcionar muy bien. Entonces eso es como el primer momento de mi identidad profesional, de profesora interdisciplinar pues digámoslo así. ¿Sabes? no lo había pensado así en ese momento, creo que nunca lo hubiera denominado con ese concepto, pero ahora que lo mencionamos, bueno sí. Y bueno ahí comenzó como esa tarea porque entonces ahí encontré como un momento. Bien, a todos nos gusta hacer juegos con los estudiantes y que se rían y que se diviertan, que la pasen bien, pero a veces el contenido no está claro y se van y la pasamos muy bueno ¿Que aprendimos? Mmm aprendí sí que mesa se decía *table* pero no me quedo nada más. Eso pasaba mucho, lo veía en mis compañeros y lo veía en mí. Entonces tenemos que enfocar esta emoción, esta posibilidad a que el contenido se trabaje efectivamente y que haya un verdadero momento de producción que le permita al estudiante decir ¡Ah! OK esto lo puedo llevar a otro espacio y no solo a pasarla bien por pasarla bien, si, que ayuda, pero pues también llevarlo como más allá, entonces como la segunda faceta, entonces listo, ya sé que está este puente, que lo puedo utilizar, pero ¿cómo lo hago lo más efectivo posible para que se pueda aprovechar lo más que se pueda el tiempo de clase, como un segundo momento? Y ahí, en ese camino fue que resulté haciendo el TESOL, para clarificar conceptos sobre la planeación de una clase en inglés,

lo cual estaba mucho más claro para mí en una clase de teatro porque es lo que hacemos en la licenciatura (risas) lo que hacemos en prácticas dos años, pero que en inglés me di cuenta, mis contenidos eran muy grandes (gesticulando con las manos) y los objetivos eran muy muy grandes que, dependiendo del nivel, no siempre son posibles. Entonces es como esa segunda faceta, llegó el TESOL y empecé a clarificar muchas cosas, me di cuenta también mucho de la importancia en ese momento de la fonética, de la entonación, contenidos que antes ignoraba, pues porque nunca los aprendí formalmente y bueno y ya avanzando un poquito en el tiempo diría que el tercer momento de mi identidad profesional, es cuando empecé a trabajar en el Actor Estudio porque fue el momento en el que fue digamos, el primer gran escenario para ser profe de teatro. Claro cuando los ponía a hacer improvisaciones o escenas en estos institutos, hacían cosas muy divertidas, yo les hacía sugerencias, pero mi retroalimentación nunca iba dirigida hacia el uso de la voz o el contacto visual, no, porque no es relevante, ninguno de ellos estaba ahí para nada de eso...de pronto que tenían como objetivo ser jefes o pasar una entrevista profesional, uno les hacía algunas recomendaciones; de pronto algunas posturas más seguras, porque uno sabía que era para su objetivo, pero de por si las clases no iban dirigidas para eso, para nada. Entonces este primer escenario en el que logro de verdad hacer retroalimentaciones y preparar contenidos en ambas materias, es una gran revelación porque era algo que sabía que era posible, porque lo había visto pero pues no era el espacio y que de hecho en la carrera lo hice alguna vez en una materia de pedagogía, entonces lo tenía ahí, tenía muchas teorías y fue el gran momento de ponerlo en práctica. Y bueno, ahí estoy todavía en ese trabajo, es algo muy extenso porque preciso en esta materia no es que esté enseñando... como el objetivo es que sea inglés y las artes sean el puente que me lleva ahí, como lo estaba haciendo en los otros sitios, sino que ambas cosas son objetivos, yo tengo que hacer ahí dos cosas: que ellos aprendan inglés pero que ellos hagan también su proyecto

creativo, porque desde las directivas esa es la intención, como que lo hablamos, es un programa muy nuevo y yo soy la primera profesora de inglés de ese programa. Ellos están buscando formalizarse y entonces para formalizar el proyecto les dicen pues, todas las universidades tienen que enseñar inglés pues como un requisito para graduarse vamos a tener inglés y entonces yo soy la primera profesora que llega y entonces, como que estamos diseñando esto tan nuevo con ellos y como que desde el inicio dijimos como no puede ser una clase de inglés como las normales de *I am – you are* y vamos a ver pasado, no puede ser así, tenemos que utilizar todas nuestras habilidades que los chicos tienen para crear un proyecto que sea pilar. Entonces claro, ahí están como esos dos objetivos y desde ahí estoy (risas)... Hay muchas cosas para elaborar un poco más, pero mmm.

E. Listo. Ya algo me has adelantado de la siguiente pregunta y ya me hablaste de que utilizas algunos elementos de juegos escénicos y que utilizas elementos de improvisación. Igual te voy a hacer la pregunta, de pronto puedas ampliarla un poco más y es ¿Qué técnicas u estrategias específicas utilizas para conectar las artes y el proceso de aprendizaje del idioma de tus estudiantes?

A. Mj técnicas (risas) Mmm OK un momento me voy a tomar un minuto para recopilar.

E. Tranquila tómate el tiempo.

A. La primera que ya mencioné, empecemos por la primera que ya mencioné, si un poco de la improvisación ayuda mucho a crear situaciones, ya voy a entrar un poco más en detalle, si por ejemplo estamos aprendiendo frases sobre restaurantes: quiero ir al restaurante y pedir comida y los contables y los no contables, planteo una situación: tú vas a llegar y a pedir algo y el mesero te va a traer el plato incorrecto y vamos a ver como se soluciona eso y pasan cosas maravillosas (risas) y también a los estudiantes en ese momento, hablo de los del Instituto digamos a los que no son actores, a los no actores, los

pone en aprietos porque les cuesta más resolverlo, también se dan cuenta que necesito esta palabra, necesito como digo esto, como puedo transformar eso que ya sé para este contexto, entonces eso por poner un ejemplo y se adapta a todo: el hospital, el aeropuerto, a la familia. Segundo, con ellos también he divisado la escritura creativa, tengo muchas formas como: vas a escribir una palabra, un color, una emoción y luego vas a escribir una historia corta, entonces ahí puede haber un objetivo específico como el pasado simple, entonces va a ser una historia en pasado, entonces va a ayudar mucho. De eso hay muchas variaciones ¿no? también hay una como de escribe una frase, continua... (13'05'' no se entiende) o a veces si lo que quiero es que trabajen la producción oral, eso existe para niveles más avanzados, lo hacemos uno a uno y de pronto es que estamos hablando sobre.... Claro en los niveles avanzados se toman temas más grandes como decisiones difíciles o *regrets*, entonces vamos a contar una historia sobre *regrets: I wish, I were, I wish I habe been there*. Es esa segunda como la denominaría técnica. Mmm que más así... Se me ocurren esos dos ahí por el momento y pues con los chicos actores si pues uno pues todo y ahí sí todo porque sí, hacemos hasta calentamientos mmm, no todo, todo lo que corresponde a una clase de teatro ¿no?, para preparar un personaje y esas cosas.

E. Muy bien, pues acabas de ampliar un montón ee puedo inferir que ee tu utilizas esas situaciones ficcionales que, pues es algo que utilizamos siempre en teatro, precisamente para promover laaa, no solo la creatividad de tus estudiantes, sino también como tú lo dijiste la producción o lo que nosotros llamamos el *output* en la lengua ¿no es cierto?

La siguiente pregunta también en parte ya tú me la respondiste en en la pregunta, no en la anterior, sino en en la en la tercera que te hice, pero también quisiera volverlo a preguntar para ver si de pronto, así como ocurrió con la pregunta anterior, que lograste ampliar un montón la información e igual te lo voy a hacer. Si, ya algo me habías mencionado el TESOL del *ielts* que tú también eres pues de alguna manera como se dice vulgarmente,

autodidacta para el aprendizaje de la lengua, sin embargo, yo te quiero preguntar ¿Si tú sigues o si tu continúas desarrollando tus habilidades para integrar las artes y la enseñanza del inglés como una segunda lengua o como tu continúas ese desarrollo, como tu continúas cultivando tu estabilidad tanto como artista como profesora de artes y como profesora de inglés? ¿sí? ¿Cómo tú lo haces?

A. ¿Actualmente? ¿En qué va ese proceso de formación? En este último año y como como comenté anteriormente, en cuanto a mi trabajo de solo profesora de inglés, estoy ahora de manera virtual, porque es una multinacional, son personas de muchas partes del mundo y siento que, en ese ámbito, eso se ha congelado un poco, se ha congelado porque las clases solo son de a uno, *one to one*, entonces y me he dado cuenta como que todo este tipo de actividades creativas y todas estas herramientas funcionan ¡mucho más!, presencial y en grupo. Eso siento que se ha congelado un poco. Claro, los juegos de rol los sigo implementado y siempre me dicen – Es que tú te tomas muy en serio estos ejercicios (risas), cuando los juegos son así laborales como: le vas a pedir un aumento a tu jefe, como lo vas a hacer, y entonces -Tú te lo tomas muy en serio, me dicen algunos estudiantes, pero bueno, más intento como esas... y sigo trabajando, lo que he estado trabajado mucho ahí es como... Las clases ahí son en su gran mayoría de media hora, son fracciones muy cortas porque son personas que trabajan todo el día, entonces es su hora de almuerzo, entonces son muy cortas de lo que trabaja ahí, de lo que he intentado ¿Cómo logro esto? Ser muy muy muy específica. Entonces, sí ... y claro aquí no nos enfocamos... a pesar de que, si vemos gramática, no tanto, sino nos enfocamos en *functions*, en las funciones, es como participar en una entrevista de trabajo, pedir un aumento, decir que no, como decir que no, en diferentes ...Entonces es como como crea una situación que aplique para ese estudiante ¡aquí! Porque hay todo tipo de trabajadores o sea en niveles impresionantes porque tengo estudiantes de Asia, deee latinos que están en Estados

Unidos, europeos, italianos. Unos trabajan en Amazon, otros son gerentes de bancos, otros trabajan en pigmentación de textiles, otros trabajan en electricidad. Son muchos muchos muchos contextos que son muy difícil de manejar y que ¡no puedo planear! Ellos llegan, es como en este momento, tengo una franja, me voy a conectar a mi plataforma de inglés y ¡ya! Ahí está Ana María (risas). Entonces es como en los cinco primeros minutos mi tarea es averiguar lo suficiente del trabajo y del rol para en el momento de la práctica, de ese rol que me gusta plantearles, sea lo más lógica y lo más cercana a su realidad, porque pues si no le puedo pedir al gerente que ahí le vas a pedir un aumento ¡ah no! pues porque él es el gerente, no hay nadie más arriba de él, o al pues que es más el empleado raso, el *Green collar* como le dicen emmm pues tal vez no le interesa hablar sobre cosas de *managment* ni de gestión o de la bolsa, no sé. Entonces ahí, en cuanto al inglés y en cuanto a estas situaciones que intento y me ha funcionado mucho...(18'26" un poco confuso, tal vez Me siento en...) libertad allí de lo que pueda hacer en esa media hora y siento que ese es como mi fuerte, como... situaciones de error que ellos puedan trabajar y practicar, ahí está esa tarea.

En mi otra faceta, como profesora de actores, ahí me he chocado mucho, hablando como de la identidad del profesional y es porque después de la pandemia yo no he podido volver al teatro, pues me quede sin grupo, la pandemia mató un poco de mucha... Digo mató, porque soy un poco dramática, pero... (19'00" no se entiende). Entonces no he podido volver a la escena, y un choque que sentí el año pasado es como como les enseñó a ellos lo que yo no estoy haciendo. Uno se empieza a enfriar y empieza a sentir como...el ¡claro! y por la experiencia de uno pues logras ser y ver muchas cosas, pero si como lo he empezado lo he empezado a sentir y lo que llevo haciendo en este año y medio a falta de un buen teatro, es aprender técnica vocal mmm de voz cantada más que hablada para

cómo seguir ampliando mis habilidades teatrales, porque de alguna forma nuestra carrera es más como voz hablada y teatro, como ampliar esa parte y (risas) ahí voy.

E. Listo. Esta es una pregunta de orden pedagógico y si en algún momento sientes que alguna pregunta no está clara, recuerda que puedes pedirme que la replanteemos, no hay ningún lio. ¿Cómo mides tú la efectividad de tu enfoque de enseñanza del inglés como segunda lengua basado en las artes?

A. ¿Cómo sé si una actividad es efectiva?

E. ¿Cómo la mides tú?

A. Eee pues siempre una clase tiene tres momentos, a veces no pasan con el mismo orden ni con la misma longitud, pero es el momento de presentación, el momento de práctica, el momento de producción. Entonces el momento en que se presentan los contenidos que se van a trabajar, las frases, el momento de práctica y el momento ya en que podemos trabajar ya más abiertamente ese tema. Yo diría que es efectivo en tanto que, en ese momento de producción, en ese momento más libre, sin menos restricciones, el estudiante logra naturalmente utilizar eso que se presentó en la primera parte, en tanto logra hacerlo adecuadamente en ese momento, diría *perfectly*.

E. Perfecto. Ya estas son unas preguntas donde te voy a pedir que hagas un ejercicio de memoria y en lo posible, si tu deseas, que me compartas algo de tú experiencia e que me va alimentar a mi como profesional, pero también va a alimentar este proyecto de investigación. ¿Podrías contarme sobre un proyecto o alguna lección específica que ejemplifique tu enfoque de la enseñanza interdisciplinar de las artes y del inglés como segunda lengua?

A. ¿Cómo una experiencia específica en el que se vean esas dos cosas? Yo creo que el proyecto más claro es el Actor Estudio que se ven las dos, de pronto hay algunos detalles

sobre eso. Allí doy inglés uno e Inglés II, pero me voy a enfocar en lo que se hace en Inglés I, creo que es más claro para los propósitos de esta investigación (risas). Lo que hacemos en ese espacio es hacer un proyecto de creación de personaje durante todo el semestre. Al inicio del semestre ellos eligen... bueno, cada semestre la cambiaba: la primera vez una figura histórica, la segunda vez era un personaje de acuerdo a unos temas que ellos eligieron como el 9/11 y no me acuerdo había otros temas que... ¡Ah! artistas plásticos y no me acuerdo de que otra teoría. Bueno al inicio elegimos como una categoría y ellos eligieron un personaje en esa categoría y la idea es que ellos durante todo el semestre vayan haciendo la construcción de su personaje y a la par en esa misma línea, vamos viendo los contenidos correspondientes a un nuevo inglés, no completamente, pero entonces la idea es empezar a ver lo más básico, por ejemplo: *To be*, tiempo *present*, *posesives* y ya se va complejizando, entonces la descripción física, la descripción de vestuario. Cada cosa va yendo junta como la de mi personaje y vamos aprendiendo el tema en inglés, entonces van como dos hilos paralelos durante todo el semestre hasta que llegamos al momento pues de la puesta en escena.

E. Muy bien, eso era lo que estaba esperando (risas). Listo. Siguiendo esta misma línea de preguntas sobre en las cuales yo indago sobre tu experiencia ¿Podrías compartir conmigo una o varias experiencias significativas que tú como docente de artes que enseña en inglés o que enseña el inglés como una segunda lengua, hayas tenido en tu aula de clases?

A. Mmm experiencias significativas hay muchas, casi seis años, pero a ver...

E. Si quieres puedes pensar una que de pronto se te venga en este momento e o dos, no sé, pero que tu consideres te hayan conmovido, que te hayan interpelado en tu ser no solo a nivel profesional sino personal, no se...

A. Yo pienso en...es algo que, en varias, en diferentes maneras me lo han dicho los estudiantes, pero mmm me recuerda como un estudiante que me decía que le gustaba la clase conmigo porque yo le hacía ver el inglés fácil, porque eso tan difícil que a ella le había costado tanto toda la vida, lo ponía en términos tan sencillos – Y es que como usted lo explica tan facilito. Y cuando hacemos las actividades aquí, siento que puedo hacer como todo ¿sí? como eso me parece...y como diferentes formas me lo han dicho, pero...como un estudiante que un día me lo dijo, que lo hacía ver fácil, que cuando estaba ahí en el salón conmigo sentía que era muy fácil y que ya lo podía hacer. Pues creo que tiene que ver con todo esto que ya comentamos, con todas las herramientas que uno utiliza en la clase. Eso por una parte y hablando un poco como de este, un momento de que uno dice ¿cómo actor que puede uno enseñar y más si uno está ejerciendo como artista? Emm un estudiante también en otro momento el año pasado, me decía eso que sentía que le había enseñado mucho de actuación y que había sido, como que era satisfactorio en ese momento seguir aprendiendo, porque ellos ven esa clase como en tercer semestre, de alguna forma se asume que ya tienen un nivel actoral, pero me decía como – Aquí estamos viendo cosas de actuación que yo nunca había visto y siento, o sea, nunca espere que esta clase de inglés, (porque ella es muy buena en inglés pero esta clase no se la dejaron validar. Le dijeron como no, porque no va a ser una clase de inglés normal). Ella dijo como que venía en muy mala actitud – Que saber el verbo *to be* otra vez. Que se había sorprendido como de poder crecer como actriz y entonces uno dice ¡ah bueno! si tengo aliguito que enseñar (risas). No estoy tan oxidada. Si, tal vez, los dos que se me vienen a la cabeza.

E. Excelente, muy bien. Por el contrario, ¿Podrías mencionar alguna experiencia de clase que hayas tenido que ajustar debido a la difícil ejecución de esta o por la falta de experiencias significativas adquiridas en ella?

A. Mm si también. La primera, hay mmm en la gran mayoría de los institutos de inglés en los que trabajé anteriormente, siempre tienen una versión de club de conversación, inmersión, la llaman diferente a lo mismo, que es reunir a personas de muchos niveles en un aula a planear una actividad. Eso es una cosa que yo hasta la fecha encuentro difícil y siempre toca hacerle. Al inicio eso me costaba un montón y claro ese momento al inicio lo recuerdo muy bien, se me salió un poquito de las manos porque era difícil lograr nivelar estos niveles de inglés, entonces claro intentaba hacer de pronto, más como eran varias personas, era chévere como hacer grupos de conversación, grupos de discusión, equipos para hacer un juego y es un reto impresionante porque los que tienen un nivel intermedio pues hablan, hablan, se expresan, se sienten más seguros y en el 90% de los casos los que están empezando, los más básicos, en vez de sentirse como emocionados tututtu que hago aquí. Sobre todo, porque trabajo con adultos y los adultos no saben manejar la frustración, la gran mayoría de las personas no saben enfrentarse al “no sé” tututu, ellos aquí calladitos y los otros hablando bla bla...Depende mucho del grupo, de las personas y de la confianza que se tenga. ¿Se acaban de conocer? Mj muy difícil, pero creo que ahora lo lograría mejor (risas) pero es difícil.

E. Mm yo te quisiera preguntar una opinión, en este caso es una opinión o se ya vamos a salir un poco de tu experiencia y vamos a entrar a ese campo que está entre lo que llaman, entre la ignorancia y el conocimiento, que es la opinión ¿no? Yo te quiero preguntar, tú con la experiencia que tienes y con todo ese trasfondo, tanto académico como personal que tienes ¿Cual crees tú es el papel que juegan los docentes interdisciplinarios, puntualmente de artes e inglés, en la configuración del mapa educativo en la ciudad de Bogotá?

A. Yo creo que somos como una nueva alternativa, otra puerta para llegar al mismo lugar, porque sin lugar a dudas tenemos cierto conocimiento, cierta conciencia y creatividad para llegar a sitios al menos muy similares. ¡Si! creo que somos como una nueva alternativa y

yo noto mucho aquí, no sé, si es algo de la formación de los colegios, de la sociedad, pero la gran mayoría de adultos están muy frustrados con el inglés y tienen muy malas experiencias: se sienten estúpidos, se sienten ignorantes por no saber inglés a los 40 años o traen traumas como – Mi profesor de inglés era muy cuchito, no sé qué. Estos espacios creativos le ayudan a salirse de ese contexto traumático de – Estaba en once y todos me hicieron hablar en inglés y todos se burlaron de mí y yo soy un bruto. Entonces le ayuda a salirse de ese contexto, porque claro no se repiten los mismos patrones, el mismo espacio, la misma clase, llena de libros; sacarlos como de ese contexto familiar y traumático les ayuda a encontrar nuevas habilidades y de pronto pues dejarlo ir porque también esa...se nota ya mucho en cuanto en nuestro contexto y en los problemas que me tocaba trabajar para el tiempo pues que si eran adultos en su gran mayoría. Los adolescentes así adultos jóvenes que están más conectados a la cultura anglosajona, por las redes, por la música, por las películas, se sienten más cómodos en su gran mayoría, pero ya las personas mayores de 40 se sienten muy frustradas por estar empezando hasta ahora y además que si la formación bilingüe en nuestro país pues hasta ahora está empezando. Entonces estos espacios como más creativos, pues como afuera de la silla y la mesa les ayuda un poco a soltarse y creo que hay todo un camino también para nuevas formas de aprendizaje y enseñanza, no tan tradicionales porque no a todo mundo le funciona, definitivamente hay gente que tiene esa frustración, es porque lo han intentado mucho y nunca les ha salido bien a lo que ellos quieren.

E. Bueno. Dijiste algo que me llamó mucho la atención ¿no? que dices que somos como otra puerta para llegar al mismo lugar ¿no? u otro camino para llegar a la misma meta, no sabría cómo decirlo, me parece que es una metáfora como muy bonita. E sin embargo e yo entiendo que esta labor no es sencilla, ser profesor no es sencillo ni de inglés ni de artes, menos en un contexto como el puntualmente el bogotano y aun así somos conscientes

somos que aquí en Bogotá tenemos más facilidades que en otros lugares de este hermoso país a lo cual me lleva a tener una duda o a otra pregunta de índole personal y es si ¿Tú en algún momento de estos años que llevas como profesional de las artes que enseña inglés o que enseña su materia en inglés, haz tenido algún periodo de crisis profesional?

A. Uy si, total pues ju ju claro, pero más no tanto por la labor porque si, esto yo lo he vocalizado antes, yo nunca me he sentido mal trabajando ¡con todas las cosas que pasan en el aula! Aunque a que a veces es difícil, que uno se frustra, que los jefes, que las condiciones laborales. Algo que si me puso en un momento de crisis, fue el salario, los salarios son muy bajos y ¿Qué hace uno en un momento así? Por ejemplo, cuando la pandemia a mí me echaron de mi trabajo de profesora de inglés ¿Qué más hacia? Vamos al *call center*, pues a ¿Donde más vamos a hablar inglés? Pues resultamos allá y es un momento que es muy terrible, porque a mí no me gustaba el *call center*, a mí me gusta enseñar inglés, pero no podía en ese momento, igual duré muy poco porque no me gusta, a mí me gusta estar en un salón de clase. Pero lo llamaría digamos como un momento de crisis y es como ¿Qué hago? me gano el mínimo haciendo lo que me gusta, enseñando y además aportando a todas estas cosas, porque de eso si soy muy consciente porque trae uno todo un bagaje, toda una formación para ganarse el mínimo, un poco más del mínimo, eso me ganaba antes como profesora de inglés emm porque no nos pagan lo mismo, porque no somos licenciados en inglés, entonces todos estos institutos porque no tenemos el título de licenciados en inglés, nos pagan mucho menos o sea todas mis compañeras, ellas se ganaban un millón, un millón y medio más que yo. En ese momento y luego viene la pandemia, vamos al *call center* y entonces ¿Qué hago? ¿Vuelvo a ganar el mínimo, un poco más del mínimo o me gano dos mínimos en el *call center*? ¡Ay! Uno toma malas decisiones económicas pero buenas decisiones para el alma, al igual ya en este momento pues me estoy ganando el mínimo y eso ayuda un montón, pero sí creo que este momento

es como (palmoteo en las rodillas) bueno...el *call center* ¿me sentó mal? ¡No! que me paguen menos no me sienta bien, solo eso, pero creo que nunca he dudado de que me gusta enseñar y me gusta enseñar inglés, le he cogido mucho el gusto.

E. Yo no tenía ni idea de que uno por no tener el título de licenciado en lenguas le pagaban menos.

A. Por hacer el mismo trabajo.

E. Por hacer el mismo trabajo. Eso no lo conocía pues por la razón de que yo nunca he trabajado en un instituto de lenguas.

A. En la gran mayoría, no en todos, pero si en la gran mayoría

E. Y eso me lleva, me abre como un camino para la siguiente pregunta que es muy interesante, sobre todo después de ese panorama que me pintas ¿Qué es lo que te ha motivado a ti a seguir el camino del profesor de artes que enseña inglés o que enseña artes en inglés, en vez de profundizar en tu saber pedagógico artístico? por ejemplo.

A. Mm a mí preguntaron eso como y yo creo que un año después de que salí de la carrera y a mí me gusta tanto el trabajo de enseñar inglés, es que ya planteo a mi futuro y yo intento ser profesora así de colegio, pero no, no ahí no era, no sé, hay algo como que hizo click, no sé, no sé, como que siento que funciona. Me gustan mucho los idiomas, no solo el inglés y no sé, me gusta acompañar este proceso de los estudiantes, es bonito ver como la gran mayoría tiene muchos sueños y de verdad de verdad les cambia la vida por saber inglés, como proyectos de salir del país o ascender en su trabajo y es muy gratificante ver eso, obvio hay muchas cosas que cuestionar sobre esta presión global de que la gente hable inglés, para tener un mínimo, pero eso es otra discusión, pero independiente de eso me gusta acompañar ese proceso y siento como eso como que algo hizo click y ahora pues

con esta experiencia en Actor Estudio ¡uy! como que yo aquí puedo aportar mucho, y ¡no!, ahí como que yo me siento bien, siento que estoy haciendo algo como que vale la pena.

E. Muy bien. Bueno esta ya te la he preguntado con otras palabras y sin embargo pues espero en esta ser un poco más certero ¿En tu diario vivir que actividades emprendes para mejorar tu conocimiento del inglés teniendo en cuenta que, pues nosotros hablamos español de nacimiento y aún así no lo hemos terminado de aprender, pues mucho menos el inglés que es nuestra segunda lengua y que actividades emprendes para mejorar la enseñanza del inglés?

A. Bueno mj mj Eso estábamos hablando otro día con otra profe de inglés y con una prima que hace interpretaciones sobre esto y es como uno de alguna forma se abandona el aprendizaje de inglés, una vez como que se coge confianza ¿no? y estamos planeando hacer un club de conversación y esperando como que se haga muy pronto, porque no si yo me di cuenta que uno abandona un poco claro... uno intenta si, yo escucho mucha música en inglés y cada vez que veo una palabra que no sé, voy y la busco. Tengo una listica, unas notitas porque todavía estoy descubriendo palabras, bueno en español también, entonces como unas notitas donde siempre estoy poniendo las nuevas palabras y las veo ¿no? como para intentar usarlas ¡si! en el momento, pero no si la verdad uno se descuida o sea no sé, en este momento quiero trabajar un poco más en mi *speaking* y la idea *es* hacer este club de conversación, porque nos dimos cuenta que uno solo habla inglés ¡trabajando!, nunca lo habla por fuera y eso hace que uno pierda ciertas habilidades de expresión. Bueno, es que uno trabajando siempre le está haciendo preguntas a los estudiantes pregunta, pregunta y de pronto es una opinión y ¡ya! pero uno nunca tiene que dar su opinión, entonces uno empieza a notar que se va quedando flojo o se le olvidan las palabras y ahí siento que necesito trabajar en mi *speaking*, espero como que este proyecto nos salga, como para seguirlo porque la verdad lo que hago es vocabulario nuevo y hablar con gente en *Twitter*

y en *Tinder* algo que me gusta y entonces ahí empiezo a interactuar escribiendo y como que intento hacer eso, pero no mucho. Y en cuanto a la enseñanza del inglés ¡noo! Todo el tiempo, entonces yo me la paso como enseñar tal cosa, que nueva actividad y en internet hay muchas muchas muchas cosas y entonces estoy viendo que otra actividad, que otro ejercicio puedo mirar, precisamente ahora que por la naturaleza de los estudiantes que tengo es muy amplia, son muchas muchas muchas empresas, muchas labores, muchas profesiones, muchas cosas culturales también, que uno vive como..., a veces uno se estrella como en cosas bobas como , no sé, como (risas) una vez le pregunte como a alguien es que no me acuerdo que religión es, hay una religión que ¿no celebran los cumpleaños? Pero yo que iba a saber que ese señor era de otra religión, yo creo que son los Testigos de Jehová y era pues de por allá, yo no sé dónde y yo como ¿Qué hiciste de cumpleaños?, porque salen por ahí muchos verbos, por ejemplo, -No, aquí no celebramos los cumpleaños (risas). Entonces siempre como buscar nuevas preguntas, porque uno como que ya tiene su lista de preguntas, entonces toca ir agregando cosas para tantos contextos y tantas cosas, entonces estoy mirando mucho eso.

E. Interesante no sabía que había una religión que no celebraba los cumpleaños

A. No no me acuerdo que religión era

E. Entonces toca preguntar antes ¿Ustedes celebran los cumpleaños?

A. Eso salen unos lugares

E. Es una buena lección

A. No me acuerdo bien exactamente

E. Asumo yo que tú has conocido otros profesores de arte que enseñan el inglés como segunda lengua ¿sí? Yo te quisiera preguntar ¿Cuál es la imagen o que opinión te valen los

demás profesores que tú has conocido, que enseñan artes en inglés o que son artistas de formación ya sea pedagogos o ya sean maestros en artes pero que enseñen su materia en inglés? ¿Tienes alguna opinión o qué imagen tienes tú de ellos? ¿Que hayas conocido en tu experiencia profesional? claro está.

A. O sea ¿Como opinión en referencia como a algo que hacen? ee estoy intentando pensar mm tu tu tu tu. Nosotros como comentaba, una de mis antiguas colegas (ella es de literatura y enseña inglés), pero pues siento que ella tiene unas claridades con las lenguas, superiores, pues porque los de literatura tienen que planear español y ellos si saben muy bien cosas de esas tácticas que uno ignora en español, entonces es como fácil y pues transportar al inglés eso, ella tiene muchas claridades en cuanto a eso y así mismo lo pone en sus actividades ¿no? Si, siento como que depende del arte que uno sepa pues así mismo va a tener otras herramientas. Pero qué más. Bueno estoy pensando en otro compañero que trabaja en el proyecto de Colsubsidio, pero siento que el trabajo ahí era diferente, pero ignoro muchas cosas para generar una opinión, porque me acuerdo que él me comentaba como algunas actividades que hacían y eran como más manuales ¿no? era mucho más manual, entonces yo me acuerdo alguna que él alguna vez me contó como del sí de las *physical apperance* y para él algo más plástico ¿sí? como de crear el personaje y eso pero ignoro muchas cosas de ese proyecto y de lo que él hacía, como para generar una opinión, pero la única opinión era ¡uy! que rico trabajar con (ininteligible 42'52''). No tengo una opinión

E. Perfecto ¿no? claro eso pasa ee eso si es una opinión personal mía, porque hacen falta lugares de encuentro entre los profesores que tienen el perfil como el tuyo, como el mío. Claro está que algo que tu acabas de decir y que acabas de notar y que es algo que yo he venido notando es, esa imagen o esa opinión también va a cambiar dependiendo del lenguaje artístico que tenga la persona: no es lo mismo un profesor de literatura, como tú

lo acabas de mencionar al profesor de danza que trabaja más sus capacidades motrices que sus habilidades de lengua, no lo sé, lo estoy suponiendo pero de pronto esa sea una de las razones por las cuales sea difícil hacernos una opinión de nuestros colegas. Vaya uno a ver, vamos a ver qué pasa con la investigación (risas). Pero igual, algo que si podemos hacer es imaginar y yo lo que quiero preguntarte es ¿Cuál crees tú que es la cualidad más importante del profesor de artes que enseña en inglés o que enseña inglés como segunda lengua?

A. Mm recapitulando todo lo que he dicho tal vez sea la versatilidad, como que logramos adaptarnos a diferentes contextos precisamente porque bueno, por nuestra labor de actores y actrices. Uno ¿Qué hace? Pasar por muchas vidas, por muchas épocas: la Segunda Guerra Mundial, el futuro, la guerra en Colombia, ¡no sé! Uno tiene la capacidad de adaptarse a muchos personajes y uno tiene que ponerse en los zapatos de ese personaje. Entonces eso lo estoy descubriendo hasta en este momento. Entonces, así mismo lograr como ponerse en los zapatos de ese estudiante y entender su contexto porque el mundo es infinito y los objetivos que ellos tienen son infinitos entonces diría eso, ¡la versatilidad!

E. Muy bien, listo, ya pasamos a la última parte de la entrevista en la cual ya no voy a ser preguntas de orden personal o de tu experiencia profesional como tal, sino pasamos a una parte que es la construcción de metáforas. La construcción de metáforas es un ejercicio validado por la comunidad educativa que investiga en función de tratar de entender que, a partir de estas metáforas, ciertos aspectos y cualidades que pueda tener ese profesor. Entonces lo más importante en estas preguntas que vienen es, como siempre la sinceridad e ojalá que también no lo pienses tanto, que sea un poco más natural la respuesta, para que sea lo más genuina posible o sea, tiene que ser genuina y sincera esta respuesta. Ya vamos a terminar, esta parte es la más corta. La primera pregunta es ¿Si tu salón de clases fuera un color, que color sería?

A. Amarillo (sonriendo)

E. ¿Por qué?

A. Mm porque es feliz pero también se siente tranquilo, como cuando uno sale y tiene mucho frío en la mañana y el sol lo toca y siente uno como ese calorcito y es amarillo, el sol es amarillo (risas), espero y quiero transmitir ese sentimiento, no sé si así lo sea, eso lo responderán los estudiantes, pero, puede ser

E. Si tu estilo de enseñanza fuera una obra de arte ¿Qué obra de arte sería?

A. ¿En cuanto a cómo estilos o medios? (risas)

E. ¿Qué entiendes tú como estilo?

A. No yo estoy pensando como vanguardias artísticas, realismo, ¿algo así? o más como no así.

E. Una obra de arte puede ser una obra de teatro, un cuadro

A. Uyy

E. Una película

A. Esa está difícil, espere pienso. Mi salón de clase

E. Más que tu salón de clase, ésta está enfocada a tu estilo de enseñanza. Tu estilo de enseñanza ¿qué obra de arte sería?

A. (Risas) Mmm tengo un ejemplo loco, pero fue lo primero que se me ocurrió mmm (risas). Había una película que aunque no es tan buena, no es tan buena, me gusta mucho por esto que se llama la *Socker punch*, es sobre unas muchachas ¡ay! como sea, ellas también se reúnen en un sanatorio pero, van creando su mundo imaginario y lo que uno vé es el mundo imaginario, pero el mundo imaginario también le da cuenta de lo que está

pasando en la vida real, esa película me encanta, entonces como este manejo de las dos realidades, la voy a denominar así, en esa película se manejan dos realidades todo el tiempo y siento que es como lo que pasa en mi estilo de enseñanza es estar aquí y allá ...va cambiando (ininteligible 48'07'').

E. Muy buen ejemplo, listo acá te lo voy a complicar un poco más ¿Si tu salón de clase fuera un libro cual sería?

A. Un libro, el salón de clase, el salón de clase otra vez mmm (risas) (ininteligible 48'35'')
¡ay! no sé no sé

E. (risa estruendosa)

A. Ayy no sé no sé eee haber un libro tutututu.. no sé la verdad se me ocurre, pero tal vez sea por esa pintura que hay (señalando un cuadro en la pared) como un castillito ahí como estaba pensando en Harry Potter que (risas) como que ellos generan como estas amistades, estos lugares de complicidad ¡pero de nuevo! espero poder generar, yo no estoy segura de que así sea, pero de pronto como ese lugar como de espacio de compañerismo, espero se pueda generar ahí (risas)

E. Mm muy bien, muy bien Harry Potter, pero además como que es un colegio mágico y hacen magia y...

A. ¡Ojalá! (risas)

E. Ojalá así se sienta, esa es tu intención, que tú aula de clase sea como Harry Potter ¿sí?

Listo, muy bien, no, está superbién.

A. Ese sentido de compañerismo y la magia

E. No, pero esta superbién, el sentido de compañerismo claro, claro. Ee en este orden de ideas ¿Podrías tú construir una metáfora que describa el oficio del profesor de artes que enseña en inglés o que enseña inglés como segunda lengua?

A. (Pensando) Siempre me he confundido entre una metáfora y una analogía

E. Pueden entenderse como sinónimos de hecho

A. ¿La de abrir la puerta? (Creí entender eso 50'10") Me acordé de una frase que una vez nos... en una actividad que nos hicieron de esos trabajos que nos pusieron unas frasecitas a cada una de acuerdo a nuestro estilo de enseñanza y decía sí, como que el profesor es aquel que hace ver lo difícil ¿qué? Ay como era yo no me acuerdo, no eso no es una metáfora. Sí mmm.

E. Te puedo dar un ejemplo, por ejemplo: el profesor de artes que enseña inglés es como el sol que ilumina los niños, por ejemplo. O podría ser: el profesor de artes es como el mar ¿Por qué? No sé (risas)

A. Lo averiguaré

E. Listo, pero algo así es como el juego de la metáfora y la analogía o sea que compares el oficio del profesor de artes con algo, algún objeto, algún elemento de la naturaleza, alguna situación que de pronto tú creas pueda describir lo que es la labor del profesor de artes que enseña en inglés o que enseña el inglés como segunda lengua

A. Mj (sonsonete)...bueno si tal vez pongámoslo así, no sé si funcione, pero imaginemos un huequito, un salto, como esa mano que te ayuda a saltar de un lado a otro, como ese impulso que uno a veces necesita para pasar al otro lado, como que uno siente ¡no puedo! ¡no puedo! ¡no puedo! y de pronto alguien le da la mano y logran saltar

E. O sea al profesor de artes que enseña en inglés o que enseña el inglés como una segunda lengua o es como aquella mano que te ayuda a

A. Saltar, atreverse a saltar

E. Pero a ¿saltar al vacío? o a ¿saltar al otro lado?

A. Al otro lado no, hay tierra firme en el otro lado

E. Nunca había pensado esa analogía y es una analogía bastante, bastante válida. Ya para finalizar, ya hicimos una metáfora que describe el oficio del profesor de artes, ahora vamos a hacer, te voy a pedir el favor, que trates de hacer una metáfora que describa el proceso de los estudiantes que comparten el aula de clase contigo. Te doy un ejemplo, la más usual, dicen: los niños son como los árboles, algunos dicen son como las bestias, algunos lo van a decir son como soldados. Este es un ejemplo muy corto, la idea es pues que tú elabores uno de pronto con un poco con más de profundidad

A. Mj (pensando) ya estoy llegando, algo se está formando mj (cantado) Voy a pensar un poco en voz alta a ver si me ayuda. Estaba pensando como en las estrellas del cielo como que están a diferentes distancias, se ven muy diferentes, pero no me gusta porque se ven iguales, no, no son iguales (risas), cada una tiene su brillo y no, algunas ni siquiera brillan, otras... Flores, es muy uniforme y non tan uniformes.

E. Pero la del cielo y las estrellas está muy bien porque ninguna, porque ninguna estrella es igual a la otra cuando las mira uno de cerca

A. Desde lejos se ven todas muy iguales. Puede ser (risas). Desde la tierra para el ojo ignorante se ven iguales

E. Pero no lo son. Muy buena metáfora, de hecho sí, lo que se me hubiese ocurrido y ahora que lo mencionas si es cierto uno cuando entra a una aula de clases uno ve a todos los

niños con, pues en mi caso que soy profesor de niños, con edades similares, con situaciones económicas muy similares, físicamente también son muy similares con la misma altura dos brazos, dos piernas, una cabeza, pero cuando uno comienza a hablar con cada uno de ellos y cuando uno comienza a observar con detenimiento el proceso de cada uno de ellos se da cuenta que están a diferentes distancias, son de distintos colores, que arden de una forma distinta, que hay algunos que se hacen notar más que otros, hay otros que de pronto prefieren es todo lo contrario, no hacerse notar. Considero que es una muy buena analogía y considero que todas las respuestas que me has dado van a ser un sustento bastante nutritivo, para para esta investigación ¡sí! Efectivamente, aunque los dos tenemos un perfil muy similar, somos personas diferentes como las estrellas del cielo ¿no?

Solo me queda agradecerte por haberte tomado este tiempo, sobre todo a estas altas horas de la noche para atenderme te agradezco tu participación, tu sinceridad y también tú buena actitud (risas) al momento de responder. No siendo más e esperemos pues que todo esto salga lo mejor posible no en pro de ti ni menos de mí para que yo me gradué ni mucho menos, sino para efectivamente para que acá podamos dar un precedente sobre la construcción identitaria de nosotros los profesores interdisciplinarios de artes en inglés e que en este momento nos encontramos en un limbo tanto en la academia, como en incluso en las bases legales que sustentan por ejemplo el Plan Nacional de Bilingüismo ¿sí? tú muy bien lo has dicho, el proceso acá de un bilingüismo apenas está comenzando y nosotros llegamos de alguna manera ya. Acá yo ya hablo desde mi punto de vista e a soportar o apoyar ese proceso, eso ¿sí? Tú lo dijiste muy muy chévere también, como somos otra puerta para llegar al mismo lado y yo lo miro más como que nosotros somos un soporte, no solo para los estudiantes sino también para los profesores regulares de inglés que de pronto no cuentan con esos elementos que nosotros contamos.

E bueno no siendo más no te quito más tiempo de verdad, ha sido muy agradable conversar contigo y conocer tu punto de vista, tus experiencias y pues nada espero que te sigas desempeñando así de bien, como la excelente profesional que eres y pues vamos a ver qué pasa en un futuro ¿listo?.

Appendix N: Transcripción de la entrevista narrativa semiestructurada realizada con María Fernanda 15 de julio del 2023.

E. Primera pregunta, para términos de esta investigación ¿Cómo prefieres tú ser nombrada, identificada en el documento?

M. ¿Por mi nombre?

E. Por María Fernanda, Mafe...

M. No es relevante

E. ¿Me podrías hacer un favor? ¿Te podrías presentar con los elementos, títulos y características que tú consideres sean necesarios, para que yo como entrevistador pueda hacerme una idea de tu perfil profesional como docente de artes que enseña en inglés?

M. Sí, voy a empezar con mi experiencia como... bueno, realmente el camino como artista empezó en el colegio, yo diría que a nivel personal empecé mi infancia en relación con la danza; posteriormente ya cuando tuve la oportunidad real y digo real, porque los espacios de formación artística dentro de la escuela, lo que es el aula de clase, eran en ese momento inexistentes a cualquier cosa entonces, ya realmente con acceso a formación real en artes que fue en bachillerato, me empecé a conectar con lo que era pararse en un escenario, ahí empieza el camino como bailarina puntualmente. Entonces salgo ya motivada como con esa experiencia, con el público con lo que es crear una puesta en escena, hacer ensayos, es decir

conectada con lo que significa ser bailarina, salgo a estudiar danza de una, desde que salgo del colegio inicio orientación no formal, algunos cursos, talleres libres, luego entro a hacer preparatorio en la Distrital, después entro a hacer el Técnico Profesional en Danza y termino el técnico y posteriormente entro a hacer la licenciatura en artes escénicas. En ese tiempo estuve más conectada con la danza, pero mientras hacía el técnico me conecte con el teatro físico, entonces ya ahí empiezo a tener una perspectiva más amplia de las artes escénicas desde lo que es el teatro, desde el cuerpo esencialmente, porque era teatro físico no trabajamos teatro contexto, yo no trabajé teatro contexto con ellos. En ese tiempo también tuve la oportunidad de pertenecer a un grupo profesional de teatro y en ese sentido tener pues ensayos, formación y funciones también a nivel profesional como con proyectos más grandes, de girar, entonces digamos que eso es lo que pues hizo fue contribuir con mi experiencia como artista puntualmente. Aunque también tenía un componente pedagógico pues muy muy informal y muy esporádico, también con los proyectos que se desarrollaron con el grupo entonces también teníamos que dar talleres, clases, pero muy esporádico, nada como a largo plazo, nada como de una continuidad importante. Y mientras estaba haciendo la licenciatura en artes escénicas empecé a ejercer como docente, entonces ya empezó a abrirse ya el espacio pedagógico, el aprendizaje como docente en mi vida, entonces pues llegó un momento en que empecé a aplicar ya lo que estaba estudiando, sin embargo, creo que fue mi real escuela, la práctica que estaba haciendo en mi trabajo mientras estudiaba. Eso como para para ilustrar que tengo experiencia como en teatro, en danza y como docente desde que estudiaba

E. Teatro físico ¿puntualmente?

M. Teatro físico

E. Excelente. ¿En qué escenarios educativos has trabajado como profesora de artes que enseña su materia en inglés o que enseña inglés?

M. Bueno mientras tuvimos la gira, digamos que, cronológicamente hablando, organizando las cosas, primero mientras estuve en Estados Unidos girando, teníamos el proyecto que le digo, el proyecto pedagógico que era esos pequeños talleres en clases con niños ¡allá! ¿no? Entonces uno era superinformal, supertranqui, sin ningún objetivo más allá que brindar una experiencia específicamente de ese acto escénico, de teatro físico y ya digamos a nivel más formal, en institución educativa, empiezo este año con el proyecto de arte para el bilingüismo de Colsubsidio y la Secretaría de Educación.

E. Muy bien. ¿Cómo crees tú que ser docente interdisciplinar entre artes y el inglés impacta tu identidad profesional?

M. Pues siento que amplía bastante la perspectiva de de pues de mi perspectiva profesional, es decir, mi lugar de como me paro en un aula, porque ya no simplemente, pues digamos que en este caso puedo hablar puntualmente de enseñar segunda lengua desde las artes. Ahora, cabe aclarar que es desde las artes en general y no simplemente desde un área de artes escénicas o danza puntualmente, sino es muy amplio entonces bueno, por una parte eso ya amplía el espectro bastante, no me limito a una rama de las artes y dos también me... digamos que me pone en un lugar de entender o de aplicar mi disciplina artística como herramienta, como medio para un objetivo distinto ¿sí? que eso ya me hace transitar un camino más largo para llegar al aula y no solamente prepararme para dar una clase en función de enseñar la disciplina artística, sino que tengo que atravesar por esas disciplinas para enseñar una segunda lengua, pues yo creería es que la amplía, simplemente que amplía un poco el horizonte de mi lugar y ya no tengo solo un lugar desde donde pararme ni un objetivo puntual, sino que me agranda un poco el camino y el fin.

E. Perfecto. ¿Qué técnicas o estrategias específicas utilizas tú, para conectar las artes y el proceso de aprendizaje del idioma de tus estudiantes de artes para el bilingüismo?

M. Bueno yo debo decir que algo que está constantemente permeando mi práctica profesional es el estudio que hice, la investigación que hice sobre la pedagogía para mi tesis de grado porque creo que es una de las experiencias significativas que he tenido en mi formación profesional. Entonces trato de emplear esos aprendizajes recogidos en esa investigación para conectarlos con esos contenidos, entonces a que voy, por ejemplo a usar asociación, mucha asociación entonces, aunque hay muchos casos sobre todo en donde en la segunda lengua se evita recurrir al Español, recurrir a ejemplificar o a conectar todo el tiempo significativo con significado, que significa esta palabra en inglés, en español y conectarlas a ver...bueno, yo uso mucho la asociación y entonces me parece más sencillo que si ya ví una experiencia en español y es mi lengua materna, pues es más fácil conectar esa experiencia que estoy viendo con el objeto e con el verbo, con la palabra que sea de mi experiencia con la palabra en otro idioma, en un segundo idioma. Entonces digamos que uso mucho la asociación mmm y en esa medida, busco involucrar a los estudiantes desde su experiencia misma con el contenido que se está trabajando, entonces tanto desde el pensar, el trasladarse en su memoria a otros lugares que estén asociados con el contenido como lo que están viviendo ahí mismo en el aula. Entonces como atravieso y me conecto con un objeto de ese color, con una acción que tenga que ver con eso pero la voy viendo en una segunda lengua ¿sí? sobre todo porque la población con la que trabajo e son muy chiquitos, entonces son chiquis de entre seis y ocho años, el más pequeño deberá tener seis y son pocos y el más grande tendrá ocho años, entonces igual sus procesos de lectoescritura todavía son muy escasos, entonces digamos que a través de la experiencia es lo que más empleo como la anécdota, la asociación...

E. Muy bien ¿Cómo continúas tú desarrollando tus habilidades para integrar las artes y el inglés como segunda lengua, la enseñanza del inglés como segunda lengua de manera efectiva?

M. ¿Mis habilidades? Bueno, uno diría que desde lo corporal ha sido como mi habilidad e desde mi experiencia como profesional, sin embargo creo que el hecho de poder vincular otras artes, me ha servido para como para cubrir esas necesidades que no son cubiertas únicamente en un espacio escénico, digamos en un espacio corporal, en un espacio de expresión corporal en donde se limita a eso, entonces a qué tienes: tu cuerpo, el espacio, la interacción con el otro, la voz, pero elementos como el manejo de objetos, el manejo y me refiero no solo a objetos pues porque el teatro también los tiene, pero el objeto es como un papel que puedas manipular y que puedas rayar, pintar, doblar ¿sí? todo eso que te brinda las artes plásticas por ejemplo e desde la voz pero como la voz: puedo cantar, cómo puedo cantar, que puedo hacer con una melodía, que puedo convertir en canción, es decir cómo hacer interacción con las otras artes, me ha permitido también ampliar también...cómo hacer que mis habilidades, es decir, darme cuenta de que puedo tener más apoyos, como más herramientas de apoyo para cumplir el objetivo. Siento que en este caso digamos desde lo corporal no ha sido mi primer lugar, a pesar de que sea en teoría pues mi fuerte pero no ha sido el primer lugar desde que me ubiqué para trabajar con ellos. Siento que he aprovechado la posibilidad de tener acceso a...a interactuar con otras a... ¡a valerme! de otras áreas artísticas para apoyar mi trabajo sobre todo con cosas, no sé, por ejemplo, em ¿Cómo entiendes que es con b y no con d? ¿Cómo te explico que la palabra se escribe diferente a como se pronuncia? ¿sí? tengo que recurrir a otras cosas que no son necesariamente corporales sino a cosas visuales y a cosas escritas; al color, ¿Cómo te represento un color con mi cuerpo?, tengo que pintarte el color para mostrarte el color. Siento que no ha sido el principal lugar desde que he trabajado segunda lengua.

E. Muy bien (risas) ¿Cómo haces tú para medir la efectividad de tu enfoque de enseñanza del inglés como segunda lengua basado en las artes?

M. Okeyyy de mi enfoque... bueno pues sí, finalmente soy yo la que está dando la clase ¿no? pero... creo que la interacción constante, busco espacios, busco posibilidades, oportunidades, ocasiones, para para medir a partir de la interacción casual, de una interacción casual, espontánea de que hablamos una cosa que sé que hemos visto o algo que puede remitirse a lo que ya hemos trabajado y cómo puedo saber ¡sí! (chasquido de manos) espontáneamente, si sabe o no sabe, si está funcionando o no. Claro que también hay que recurrir a la memoria necesariamente, al proceso de repetición, a la memorización e sin embargo claro, en el momento de verificar si sí está funcionando o no mm trato de hacerlo de la manera más espontánea posible, no... cero evaluación no -Saquen una hoja, vengan voy a evaluar ¡sí! a veces les digo que voy a evaluar, pero en realidad lo que hago es aprovechar también aprovechar, eso sí, las habilidades que dan las artes escénicas de ser más perceptivo con el lenguaje corporal, como que sé si está seguro o no está seguro de lo que me está diciendo, si está mirando al otro para ver quien le va a soplar, sí si ese tipo de... lee mucho el lenguaje corporal, para verificar si sí hay una asimilación y si no, hay que buscar alternativas pues porque si la mayoría de los chicos no maneja el concepto, pues evidentemente no funcionan, entonces...

E. Muy bien. ¿Podrías contarme sobre un proyecto, una lección o una clase que puedas recordar en este momento, que ejemplifique tu enfoque de la enseñanza interdisciplinar de las artes y del inglés como lengua extranjera?

M. Mmj (larga pausa) no sé, no sabría, te puedo hablar del ejercicio, o sea igual yo me pongo cómo específicamente enseñando segunda lengua e podría decirte como como he conectado no sé... tal vez lo más reciente que es lo que me viene a la cabeza, unos

contenidos e decir, bueno conque me he encontrado, aprovecho para decir que hay una necesidad de abarcar muchos contenidos en, pero no se tiene en cuenta las condiciones reales de... pues las condiciones reales de todo.

E. ¿Una necesidad de qué para abarcar tantos contenidos?

M. Desde los... digamos las entidades, instituciones que plantean los proyectos, claro entonces en esa necesidad de mostrar o de obtener resultados, entonces se pretenden abarcar muchas necesidades entre comillas de los estudiantes de segunda lengua, entonces deben aprender muchas palabras, aprenderse a comunicar desde varias frases y la cantidad, para una población que no ha tenido acceso a segunda lengua, clases en segunda lengua, que su contacto con el inglés es mínimo. Pues es muy complejo, entonces en ese sentido lo que trataba de hacer es conectar mucho, exageradamente, una sesión con otra, incluso volver atrás y repetir. Igual en esas en esas como indagaciones espontaneas, bregar a ver qué cosas si están que cosas faltan y volver y reforzar pero entonces más allá, porque lo que siento y eso, eso lo conecto con lo que te decía del proyecto de neuro pedagogía de la investigación y es que, si hay un contenido que está demasiado ajeno para mí, si lo meto acá en la moción (no estoy seguro 18'24") si lo meto acá, en absolutamente nada, allá se va a quedar, ¿sí? difícilmente veo que tengas una habilidad e increíble para memorizar, pues lo puedes retener, pero de resto seguramente se va a quedar ahí. Entonces como conecto una cosa con la otra para que tenga sentido para mí y, para que no sea simplemente una serie de palabras o de frases que tengo que aprenderme y ya y que seguramente no voy a aprender, entonces vuelvo y lo que dices, retomar y conectar una actividad con la otra, entonces hacemos un..., hicimos partes del cuerpo entonces ¿Cómo lo hicimos? estaba planteada, eso no fue idea mía, con títeres, entonces el títere para ir aprendiendo las partes del cuerpo, cada uno hizo su títere, listo, en varias sesiones no solo en una; luego espacios de la casa, entonces para para aprender rutinas, entonces espacios de la casa, vamos a hacer la casa del títere,

entonces diseñamos y cada uno hizo la casa de su títere, después entonces vamos a trabajar esas rutinas pero entonces porque lo intentamos desde lo corporal, desde la mímica, desde sí me acuesto, me levanto, me lavo los dientes, mi rutina diaria y no o sea es que son demasiadas palabras, muchas frases que para esa población no son nada, no significan nada, son una serie de fonemas sin sentido que yo repito porque la profesora lo está diciendo, pero no tienen ningún sentido. Entonces, cómo realmente comprendo entonces conectamos los títeres, luego van a su casa y tienen sus espacios que están denominados cada uno de una manera y en cada espacio yo hago una cosa diferente ¿Que hago en cada espacio? Entonces digamos que eso sería a lo que me podría remitir más cercano y pues que he conectado contenidos de muchas sesiones atrás, con el contenido reciente para retomar y para que tenga sentido para ellos, que este personaje va a hacer esto en este lugar y que la acción ¿sí? no se quede en una serie de palabras ahí, pues que tengo que aprender y que ni siquiera sé siquiera si voy a necesitar.

E. En ese ir y devenir de saberes que tú te devuelves, pues nosotros lo denominamos memoria didáctica, en ese ejercicio de memoria didáctica ¿Hay alguna exigencia por parte de la entidad con la que trabajas? o ¿eso es un recurso netamente tuyo?

M. Ahí digamos que...se sugiere que una sesión sea consecuente con la otra, digamos que haya una suerte de hilo conductor entre una sesión y otra, sin embargo, no es un requisito y en muchas de hecho se sale como (gesticulado con las manos) siguiente contenido y punto. Entonces como que he seguido esa línea que está planteada de bueno, se consecuente por lo menos con la sesión anterior, pero, pero ¡sí! he saltado mucho más de lo que está propuesto. Eso ha tenido como consecuencia que me demore más del tiempo que está establecido para cada sesión, por supuesto un repaso toma más de una sesión y entonces si nos demoramos más de una sesión haciendo el títere y más de una sesión, entonces eso ha pues sido como la consecuencia que he tenido, sin embargo no ha sido un inconveniente, no ha sido un

problema y pues igual tampoco se ha dado el espacio para hablar al respecto y pues si se diera pues esa sería la razón por la que sucede, pero sí, no está establecido de esa manera.

E. Perfecto. ¿Podrías compartir conmigo algunas experiencias o una experiencia, que tú consideres ha sido significativa para ti como docente de artes que enseña en inglés? ¿Qué hayas tenido en el aula de clase?

M. Estoy pensando, pero uich...no realmente no recuerdo en este momento...¿una experiencia significativa? No pues más allá de encontrar en esos... (¿manifestaciones? 22'45'') espontáneas, respuestas positivas de los estudiantes que ellos voluntaria y espontáneamente que salen con alguna palabra que les dijiste alguna vez, que se interesen por algo que paso en clase y vuelvan a retomarlo, pero no, realmente si la recuerdo te la menciono, pero en este momento no la recuerdo.

E. Muy bien. Vámonos al otro lado a ver si esta nos funciona un poco mejor (risas). ¿Podrías mencionar alguna experiencia o algunas experiencias de clase, en las que hayas tenido que ajustar los contenidos, debido a la difícil ejecución de éstos o a la falta de experiencia de...o a la falta de adquirir esas experiencias significativas?

M. Si, sobre todo en temas del proceso de lectoescritura...Digamos que aquí hay algo importante y es que el proceso digamos del que estoy hablando, el que me remite en esta experiencia puntual, digamos de esta entrevista que es donde me estoy centrando, las planeaciones ya están sugeridas, entonces no depende de mí, digamos que yo no formulo la planeación para cada clase. Entonces de acuerdo a esa planeación que ya está establecida, sí he tenido que hacer modificaciones: una en términos de cantidad de contenidos, que como te decía son muchas frases, mucho vocabulario que pues por hacer más se hace menos ¿sí? pues a mayor cantidad en un tiempo reducido en pocas sesiones a la semana, teniendo en cuenta que también hay inasistencia a las clases y que en ningún otro espacio se refuerza

dentro de su rutina, esos contenidos,, ese vocabulario nada de lo que se ve en esa clase. Pues sí, es reducido, recortado para centrarse en lo que considero más relevante que pueden emplear más y con el que se pueden asociar de manera más cercana en su cotidianidad porque puede ser más significativo para ellos, para que realmente sea un aprendizaje significativo precisamente.

Por otro lado, en lectoescritura ha sido... sí, ahí se sugiere en la planeación escribir frases, historias, completar, pero pues hay niños que no tienen ni idea de escribir una sola palabra, simplemente son las letras son todavía garabatos para ellos, pues entonces en ese sentido no ha sido fácil. ¿Qué más? De pronto de pronto en términos de pues conectar, de buscar conectarlos con una actividad, realmente hay veces por ejemplo se ha sugerido salir, en la planeación, pero encuentro que ellos les gusta más e por ejemplo dibujar, entonces tomo en cuenta que... bueno el momento también, es que depende de muchas variables porque no sé: puede ser que está lloviendo o que su estado de ánimo también está muy arriba o al contrario están como vienen de dibujar, sugieren que están dibujando o bueno no sé, tienen un interés particular por una actividad, entonces trato también de conectar con lo que creo que puede funcionar de acuerdo a lo que estoy leyendo en ese momento, también el contexto o a lo que sea de la actividad de lo que vienen, bueno como que nos conecta en ese momento. No todas las clases son iguales, no todos los días están iguales, entonces de acuerdo con eso trato también de modificar entonces las actividades propuestas de acuerdo a lo que creo que puede funcionar mejor para ellos.

E. Muy bien. Ahora pue voy a preguntarte ya no sobre tus experiencias, sino sobre tus opiniones (risa) Te voy a preguntar una opinión ¿Cuál es el papel que crees tú, juegan los docentes interdisciplinarios de artes e inglés en la configuración del panorama educativo de la ciudad de Bogotá?

M. ¿De la ciudad?

E. Mj

M. Guau es que el panorama de la ciudad es muy denso ¿no? pues bueno, yo creo que podría hablarse de cualquier ciudad, pero es sumamente diverso entonces claro por una lado te encuentras con espacios, bueno pues como ya no estamos hablando específicamente de esta experiencia, te encuentras con espacios en los que la segunda lengua es habitual, porque son niños pues que tienen familias, que vienen de otro país o un nivel socioeconómico que les permite acceder a clases de inglés, permanentemente están en contacto con la lengua y hay niños que nunca en la vida han tenido contacto. Entonces mm creo que desde las artes hay un interés y un aporte enorme a cualquier disciplina, entonces siento que independientemente que fuera para inglés o cualquier otra área, el hecho de tener la posibilidad de expresión y de comunicación que brindan las artes e ya nos pone como docentes en un valor más diferente y tener la posibilidad en la ciudad, en Bogotá, de tener acceso a...por ejemplo pues hablando de mi experiencia como estudiante, no tenía un profesor decente de artes ¿sí?, era la profesora que mejor hacía manualidades en el colegio y les daba cualquier cosa, era terrible, entonces el hecho de contar con profes de artes por un lado y por otro que como como ciudad también se haya globalizado más, pues también nos permite estar en contacto más con una segunda lengua desde siendo siendo capital del país ¿no? Pues creo que no sería lo mismo en una población más cercana, más pequeña, perdón mm o que no fuera capital, en donde pues tanto el acceso pues por ejemplo a recursos digitales, a películas, a salas de cine donde puedes entrar en contacto con otro idioma, a internet donde puedas ver videos en otro idioma, a extranjeros que puedas escuchar hablando en otro idioma, que dadas las circunstancias puedas interactuar en otro idioma, pues creo que si es diferente que en otros lugares ¿no? de Colombia. Pues eso sí nos pone en una ventaja y ¡ya!

E. Esta es una pregunta un poco personal ya sabes que si tu respuesta es no, no hay problema también está bien ¿sí?

M. Bueno vale

E. ¿Sí? En tú experiencia profesional, desde que tú te graduaste de la universidad, de la licenciatura en Artes Escénicas y que has ejercido como profesora ya con título digámoslo así ¿Has tenido algún periodo de crisis profesional?

M. Sí

E. ¿Me podrías contar?

M. Sí. Hay muchas cosas que son frustrantes entonces, por un lado, los intereses económicos y bueno de eso también se podrían derivar muchas otras... aspectos, campos, entonces voy a hablar de los intereses económicos de las instituciones educativas que priman sobre la ética profesional mm entonces importa más que el cliente tenga la razón, que en este caso son los padres de familia mm que son los que pagan la pensión de los estudiantes. En esa medida no importa si estas corrigiendo, educando, enseñando, formando a un ser humano, sino importa que ellos estén contentos, satisfechos y que sigan pagando y que no retiren al estudiante del colegio. Eso por un lado, la carga y la responsabilidad que tiene uno como docente: uno, con la empresa porque finalmente es una empresa que lo contrata a uno y dos y esa es la responsabilidad de tener menores de edad acá ¿sí? entonces es como un sándwich, digo yo, porque está la entidad y por otro lado que, pues que persigue unos resultados y por otro lado están los estudiantes que también tienen ciertas exigencias junto a sus padres de familia, entonces quedas como en un sándwich y por un lado pues que la carga es bastante fuerte a nivel laboral y psicológico y por otro lado siento que es cero retribuida, es decir económicamente, entonces siempre que dada la responsabilidad, los horarios, la carga que en muchas oportunidades tienes que llevar de trabajo a la casa. En

muchos otros trabajos: cierras la oficina, apagas el computador y te vas a la casa a ser ¡tú! y en este caso no, pues por lo general hay que llevarse a subir notas, a evaluar a en fin a infinidad de procesos que no alcanzan a desarrollar en la institución pero que tienen que llevarse a cabo, entonces eso tampoco se tiene en cuenta a nivel económico siendo que dentro de las de la oferta salarial en general digamos comparada con otras áreas profesionales, está muy por debajo del promedio, teniendo en cuenta pues que es un profesional, con una formación profesional, incluso con años de especialización, de maestrías, posgrados y contrariamente la remuneración económica no es correspondiente, entonces en ese sentido, si claro, o sea si hay muchos momentos como bueno, sí ni siquiera por el lado de mi aporte a la sociedad puedo hacer algo porque estoy contra la espada y la pared, porque pierdo mi trabajo si yo quiero formar realmente al estudiante y corregirlo, ¡si ¡no puedo hacer por ese lado, pero tampoco puedo en términos económicos decir bueno listo, pero es que estoy...al menos generando los recursos que me van a dar una estabilidad en mi presente y en mi futuro, entonces claro sí eso ha generado bastantes momentos de crisis.

E. Ok. Teniendo en cuenta esta respuesta que tú das y que has tenido tantos momentos de crisis en este oficio que sí, ya nos damos cuenta que no tienen un marco como tan constituido como lo tienen otras materias, como lo es enseñar solamente artes o enseñar solamente inglés, sino que es así digámoslo un marco un poco abstracto (risas) en algunos momentos ¿sí? pues hablando contigo y escuchándote acabo de caer en cuenta de eso y sí, eso sucede bastante en este oficio de ser profesor de artes que enseña inglés o que enseña el inglés, porque realmente no hay un consenso a nivel nacional o siquiera a nivel ciudad pues volvemos pues al punto como de esa carga adicional que tenemos nosotros de ser muy creativos tanto para adaptar como para buscar actividades, etc, etc. Yo te quisiera preguntar ¿Qué es lo que te ha motivado a seguir el camino de profesor de artes que enseña el inglés

como lengua extranjera o que utiliza el inglés como medio para enseñar las artes, en vez de seguir profundizando en tus saberes pedagógicos para enseñar exclusivamente las artes?

M. Ok, bueno como mencione anteriormente es, ha sido una experiencia nueva para mí, sin embargo, sigo... aplica para la pregunta porque pude haberla dejado a la semana, al mes y sigo ejerciendo, entonces mee.. creo que influye bastante bueno, pues porque lo estoy viviendo, bueno pues el hecho de trabajar con población vulnerable ¿sí? creo que no sé cómo sería con otro tipo de población, eso creo que es un factor que influye mucho porque sé que yo ¡claro! podría ser con otro profesional, pero en este caso como soy yo, sé que soy yo la que les está dando la posibilidad de conectarse con esa lengua. E hablaba con un chiquito esta semana y le dije, porque todavía estaba muy confundido con algunos conceptos y le dije – Pon videos, pon videos cuando estés en la casa para que lo recuerdes, para que... y me dijo – Es que yo no tengo internet ¿sí? Entonces eso me reafirma que en efecto (36´38´´ ¿?) porque no espero que los papás... sucede, pero en casos muy muy remotos que los papas tengan alguna preocupación por brindarles material o conectarlos con la segunda lengua, pero la mayoría ¡no! ¿sí? casi que es una certeza que eso no ocurre, entonces saber que yo soy esa conexión que tienen con esa segunda lengua y que no sé en el futuro cual vaya a ser, que mi presente y su presente es ese espacio de encuentro en donde podemos conectarnos con esa segunda lengua, es una motivación muy grande porque me gusta también, porque tengo un gusto personal por el idioma, entonces también es una oportunidad para yo conectarme e a nivel pues personal diría, porque porque finalmente soy una profesional que a la que le gusta ese idioma, a pesar a pesar de no haberse formado digamos como profesional en lenguas específicamente, pero si tengo un gusto por él, entonces disfruto el hecho de estar en contacto con la lengua e interactuar también desde una segunda lengua.

E. Muy bien. ¿Qué actividades emprendes tú en tu vida diaria para mejorar tu conocimiento del inglés y más importante aún, para mejorar tus métodos de enseñanza de la segunda lengua?

M. Buena pregunta. Sobre todo, el de los métodos de enseñanza. Emm yo bueno, voy a responder la primera parte y es que yo procuro ver contenido y escuchar contenido en segunda lengua e estudiar si se podría decir, pero no sé, no soy muy rigurosa con el sentarme a estudiar puntualmente, pero si busco maneras de conectarme a mi modo y y sí, sobre todo como estar en contacto con... entonces escuchar conferencias em eso es como lo que más me gusta, también escuchar escucho mucho podcast, escucho simplemente clases, clase en video en audio para memorizar vocabulario, para simplemente mejorar escucha. Eso es como lo que más hago y siento que pues yo podría decir que generalizar, atreverme a generalizar que nosotros como profes siempre estamos buscando herramientas ¿no? finalmente el mismo ejercicio lo demanda. Entonces, sí hay una herramienta desde la planeación que no está o si hay una herramienta que no es coherente con lo que para mí debería abordarse o de la manera en que debería abordarse ese contenido, no no completa realmente el objetivo de la clase, pues busco alternativas. Entonces en es esa búsqueda constante, porque en el trabajo hay varios espacios no necesariamente en inglés, pero creo esa misma búsqueda complementa porque a veces una herramienta así no sea para trabajar segunda lengua, puede adaptarse ¿no? a... para cubrir esos objetivos entonces permanentemente o sea cada semana tengo que buscar durante la semana en varias ocasiones material y recursos digitales sí, sobre todo que ahora es como la primera herramienta ¿no? googlearlo, yutubearlo y ver que que hay de nuevo también para también la interacción con los pares, como con otras profes que cuentan historias o que te botan un dato, te botan algún material chévere que utilizaron o le gustan a los chiquis, así no sean de la misma área pero también en esa interacción uno se nutre de materiales.

E. Muy bien. Voy a seguir preguntándote como tus opiniones (risa) al respecto. Yo quisiera saber ¿Cuál es la imagen o la opinión que te vale a ti o que tienes tú, de los demás profesores de artes que enseñan su materia en inglés o que enseña en inglés, que hayas tenido de pronto la posibilidad de conocer no sé y que hayas tenido la posibilidad de interactuar en tu experiencia profesional?

M. Mj... Bueno, de ahí es que... esencialmente... Bueno creo que hay diferencias y vuelvo otra vez a... lo que ya mencionaba de las diferencias abismales que hay acá ¿no? entonces también tuve compañeros hablando pues de de compañeros, así no fuera en el momento mi área, sino simplemente mi disciplina artística la que estaba enseñando, sí, tenía compañeros que enseñaban inglés y pues eran personas que habían tenido la posibilidad de vivir en el exterior, de interactuar cien por ciento en inglés, entonces con una experiencia y una fluidez verbal impresionante, en donde el nivel que exigían pues era ¡altísimo! ¿sí? el nivel a sus estudiantes y el nivel promedio digamos de la institución era muy alto. Ahora mm digamos ya puntualmente desde mi área, ya enseñando segunda lengua y viendo lo que sucede con pares específicamente en ese campo mm, siento que todavía es muy complejo entender el objetivo, de hecho desde la misma enunciación, todavía no se tienen claro el cómo ¿sí? porque, porque hay una necesidad de enseñar su arte pero no se entiende que es el arte como herramienta y no como fin ¿sí? y entonces como utilizo lo que yo sé y lo que puedo enseñarle a los niños para atravesar y transitar un contenido de segunda lengua puntualmente ¿sí? Entonces siento que ahí está todavía muy difusa la cosa y que todavía hay mucha duda y en ese sentido pues es duda que se ve reflejada en el aula ¿sí? Entonces (nos centramos 43'15" ¿?) en hacer un instrumento con materiales reciclados muy lindo y muy bien elaborado o hacer una canción que suene en los tiempos que son y con los tonos o, realmente estamos aprendiendo ese vocabulario, si hubo esa pronunciación, bueno, en fin. Entonces, siento que eso está todavía muy ...no está claro y que hay muchos profesores que:

uno, todavía defienden mucho su área artística, están muy preocupados porque se viva el área artística en su clase y, por otro lado, que... bueno porque quieren igual que sea así, por otro lado que no les importa mucho si los niños realmente aprenden o no ¿no? y pues yo no creo que sea una particularidad de los profes que enseñan inglés o que enseñan segunda lengua con artes sino en general ¿no? No importa mucho si el niño aprende mucho o no, si aprende bien y sino también porque igual yo cumplí con hacer todo el proceso, yo le di la clase, le di las herramientas, abordé los contenidos, ya si él aprende o no eso es otra historia, así lo veo yo. Sí.

E. Listo. Ya acá pasamos a la última fase de la entrevista en la cual sobre todo apelo a tu espontaneidad al momento de responder. La primera es ¿Cuál es la cualidad más importante que debe tener un profesor de artes que enseña en inglés su materia o que enseña el inglés como segunda lengua?

M. El principal mm pues pediría que la creatividad, pero más allá de eso es tener una...ser flexible, ser flexible, sí tener la posibilidad de variar dentro de los contenidos, de ir allá y estar acá también sin ser cuadrículado y ser cerrado, porque finalmente el área lo demanda ¿sí? demanda que vayas y vengas y que encuentres por donde es, ser muy flexible, creo yo.

E. Muy bien ¿Si tu salón de clase fuera un color, que color sería?

M. ¡Uich! le iba a decir el que más me gusta, pero es demasiado subjetivo mmm pero pues sí, seguramente si está permeado... el amarillo o sea yo creo que...

E. ¿Por qué el amarillo?

M. Porque...bueno claro que habría que ver si aplica para todos. Pensé en el primer curso que me vino a la cabeza yyy porque siento que o se procuró... pues sé que mi espacio también es una oxigenación dentro de su rutina ¿sí? y entonces como que es un espacio que está que no sé lo veo así, como más luminoso dentro de su cotidianidad, de estar sentados,

en el cuaderno, como en el dispositivo de clase, sino que les permite salir, les permite crear, les permite moverse, les permite muchas cosas en un solo espacio ¿sí? no tiene que ser la clase de educación física en la que salen al patio y hacen cosas físicas y vuelven, sino que es una clase que cada vez puede ser diferente ¿no? Entonces, un día puede ser que salgamos, otro día puede ser que cantemos y otro día vemos videos y otro día pintamos, es decir es super distinta, entonces creo que en ese sentido es como ¡ahh! como bueno un espacio yo procuro que sea así... , yo asumo que cuando me saludan con felicidad y claro seguramente es con la misma efusividad que saludan a cualquier profesor, no lo sé, pero que eso se dé ¿no? chévere, tenemos este espacio artístico en que estamos aprendiendo otras cosas y en el que sí, estamos aprendiendo inglés, es decir quisiera que el inglés incluso estuviera tan inmerso en las dinámicas, que ni siquiera se sepa que van a aprender inglés, sino que la misma experiencia se va dando en inglés y resulta que estoy aprendiendo inglés mientras pinto o canto o bailo ¿sí? Entonces por eso.

E. Para ponerlo en otras palabras ¿Puntualmente para ti que simboliza o que significa el color amarillo?

M. Eee me parece alegría, me parece alegría

E. Bueno, muy bien. Sí tu estilo de enseñanza fuera una obra de arte, cualquier obra de arte: una obra de teatro, un cuadro ¿Qué obra de arte sería y por qué?

M. (Risas) El Grito (risas)

E. ¿Y por qué? ¿Por qué?

M. No, es complejo, o sea que una cosa es lo que sucede allá y otra cosa es lo que sucede a nivel interno en mí ¿no? entonces claro e hay muchas, son muchas cosas o sea es como... (carcajada) porque primero, claro que tienes que alcanzar unos objetivos o sea tienes que salir de ahí sabiendo que se avanzó ¿sí? pero por otro lado también te encuentras cosas muy

locas ¿sí? Y te encuentras niños que están justamente con los dientes destruidos y son niños o sea que apenas tienen unos años de vida, cuando están más saludables y más ...y ya están vueltos nada ¿sí? e lastimados, unos contextos muy complejos, problemas también ya que van más allá de su decisión o de la de sus padres ¿sí? problemas neurológicos, psiquiátricos y unas situaciones complicadas o son superagresivos por ejemplo en ese contexto que específicamente es en inglés. Por otro lado también salen con cosas muy chéveres, muy creativas e se relacionan también desde su inocencia, entonces es una cosa muy loca, hay muchas cosas muy revueltas al mismo al mismo tiempo entonces sí es muy loco como todo lo que pasa en una clase e y no tiene que ser El Grito en un sentido... ¡aclaro! y también grito no lo voy a negar ¿sí? o sea hay momentos en lo que si no alzas la voz, no te escuchan ¡nunca! y no va a pasar nada y va a seguir, o sea, no va a pasar nada, entonces y más que con la intención de agredir, es pues hay que hacer como ¡hey! ¡hey! Entonces sí también pasa, creo que sí que que creo como ejemplo de de la manera en que trato de lidiar con todas esas cosas en una cosa (durísima 50'25").

E. OK. Sí tu salón de clases en el cual enseñas inglés mediado por las artes, fuese un libro ¿Cuál libro sería? ¿Y por qué?

M. ¿Si mi sí mi qué?

E. Sí tu aula de clase

M. Mi aula mi aula

E. Fuese un libro ¿Cuál libro sería?

M. ¿Uich! No sé mmm.... uy no creo que tenga ¿La Vuelta al Mundo en 80 Días? (risas)

E. ¿Por qué?

M. Pues por lo mismo, como que siempre que son muchas historias, muchas experiencias en muy poco tiempo o sea en una clase puede salir un niño...o sea puede salir algo genial y puedes ver como en sus ojos hay alegría de haber creado una cosa con sus manos, que ellos mismos hicieron y atravesaron toda una serie de historias y de sucesos para que se diera lugar a eso, y al mismo tiempo este niño con la cabeza rota. Entonces si es toda una... son muchas historias en muy poco tiempo o sea un espacio ahí como con un catalizador que hace que todo eso sea muy rápido.

E. ¿Podrías darme tú darme una metáfora o podrías hacer tú una metáfora que describa el oficio de nosotros los profesores de arte que enseñamos en inglés o que enseñamos el inglés como una segunda lengua?

M. Otra vez, otra vez, otra vez

E. ¿Podrías hacer una metáfora que describa el oficio del profesor de artes que enseña en inglés?

M. Mmj

E. A que nos parecemos

M. Es que el profesor de artes que enseña en inglés maneja un espacio muy particular mmm ¿Qué puede ser? ¿a ver? Estaba pensando como en la cocina se me ocurre, porque claro estás enseñando una cosa que normalmente se enseña de una manera, pero está haciéndose por un camino más diverso más...que tampoco es uno porque las artes ¡uich! Puede ser como...un escalador que...no sé, que está trepando como como con ¡uf! se me ocurren muchas cosas como con...estaba pensando en las cuerdas que no son cuerdas normales sino cuerdas flojas y...

E. ¿Cuerdas flojas como las que atraviesa un funámbulo?

M. Sí

E. OK

M. Sí, sí, sí. Que le ponen grado de dificultad y emoción a la vez

E. (Risas)

M. Pero es pues que las cuerdas realmente lo que están es ahí sosteniéndolo, entonces estaba pensando en cómo, pero entonces sí puede ser un escalador que fuera a atravesar de una montaña a otra en la cuerda y no por el camino normal.

E. Esa está bonita (risas) O sea que es un escalador que no sigue el sendero, sino que crea su propio sendero ¿lleno de peligros y de emociones?

M. Sí, sí

E. ¿Algo así?

M. Sí, que se va por otro lado...que le busca otra forma a la... a la escalada, quizás más emocionante, pero pues también más riesgosa.

E. OK, muy buena, muy buena analogía. Y ya para terminar ¿Podrías tú hacer una metáfora que describa el proceso de los estudiantes que comparten el aula de clase que tú diriges?

M. El proceso...que describa el proceso

E. Que describa el proceso, pero de los estudiantes que comparten contigo en el aula de clase

M. ¡Uich! El proceso de ellos (suspiro), está tan cargado de tantas cosas, es tan diferente... porque claro los estudiantes, es el estudiante que va porque le toca, literalmente lo han dicho – Es porque ¡me toca! porque el profesor me mandó a venir a esta parte. Y están...están los otros a los que les toca venir (55'35" ininteligible) jornada escolar, y los que lo disfrutan

también y quieren aprender y los que saben también un poco, porque porque por alguna razón han venido los que han tenido contacto con el inglés. El proceso a ver, centrémonos en que puede ser una mmm... puede ser como el aprender a caminar en sandalias, como que estas en un lugar en el que no estas convencionalmente, porque lo convencional es que camines en tus pies, pero entonces te estas montando en otro artefacto para igual andar, comunicarte. Em que es raro, que es poco usual porque pues unas palabras y unos fonemas que ni siquiera se leen como se escriben y ...en el que te caes también, te puedes caer aprendiendo, pero también te puedes levantar y después correr ¿sí? es más como como el hecho de la interacción, más que todo centrándome en la segunda lengua, más que específicamente EN MI CLASE, pero creo que sí, que el proceso es eso, pues encontrarse con algo superajeno, montarse en lugar redistinto y lo que me parece que está muy conectado, es que ser consciente donde estoy, entonces ser consciente de que yo soy el que está montado ahí y que todo cuanto avance o no avance depende de mí y depende de que tanto reconozca en donde estoy y como avanzar ¿sí? pues la única es entender que entender mi equilibrio, mi peso, mi lugar para poder caminar pues porque si no me entienden ahí me quedo, me caigo, no avanzo, entonces depende mucho de eso, de reconocer en si mismo cual es el lugar para pues para saber a dónde ir.

E. Bueno. Mafe muchas gracias, ha sido de mucha utilidad.

M. Eso espero

E. La información que acabas de compartir conmigo y la experiencia y pues todas estas opiniones que has compartido conmigo. Estoy seguro que van a ser bastante enriquecedoras para el proyecto de investigación e la idea es también una vez se termine el documento e y pueda compartirlo contigo, de pronto que tú también lo puedas observar en profundidad pues también para saber si estás de acuerdo o no con el análisis y las conclusiones que se

puedan llegar en ese documento, que ante todo tiene también como objetivo servirte a ti y a todos los profesores que enseñan artes en inglés o que enseñan la segunda lengua, sin antes haber tenido una preparación profesional para hacerlo e en función de mejorar sus prácticas docentes e en función de interpelarlos y cuestionarlos también en sus prácticas y también para que pues, quede un precedente de que esto que nosotros estamos haciendo ¡sí está ocurriendo! aquí en la ciudad de Bogotá y no que pase pues de agache, como ha venido pasando quien sabe durante cuantos años.

Appendix O: transcripción de la entrevista narrativa semiestructurada realizada con el profesor Nicolás 19 de julio 2023.

E. Entonces Nico, es para mí un gusto poder realizarle esta entrevista a sumercé pues porque yo he tenido la oportunidad de trabajar con usted y he sido testigo también de primera mano de la calidad docente, de la calidad docente que es usted y de persona, entonces para mí es un honor. También le quiero comentar que usted es el único de música, entonces también es importante porque ya tengo una persona de artes plásticas que fue la que me ayudo a hacer el pilotaje, ya tengo una profesora de danza, tengo una profesora de teatro y de inglés, sumercé es el de música y pues hay una persona que me quiere colaborar que es el de literatura y eso pues va a ser muy valioso, porque voy a poder tener por lo menos la opinión de una persona por campo artístico. Entonces la primera pregunta para términos de esta investigación es ¿Cómo prefiere usted ser llamado, ser identificado?

N. Eh... bueno pues yo no tengo problema si quieres mencionar uno de mis nombres o e pues genéricamente el docente, el profesor Nicolás, no hay problema.

E. Perfecto, el profesor Nicolás

N. Si claro, yo soy artista musical si, profesional en Artes Musicales de la Universidad Distrital Francisco José de Caldas, yo pues tengo énfasis en interpretación, mi instrumento principal es bajo eléctrico y pues tengo una amplia trayectoria como docente trabajando en proyectos e pues desde este proyecto que se llamaba, y se me fue el nombre, de Arte en la Escuela con IDARTES yo pues yo no trabajé únicamente con IDARTES, trabajé con la organización Teatro Recinto Uno en un contrato entre Recinto Uno e IDARTES, trabajando en el área de música con diferentes colegios distritales de Bogotá; luego ya cuando la jornada complementaria escolar pasa a las cajas de compensación exclusivamente, entonces paso mi hoja de vida a Colsubsidio aprovechando la experiencia que yo tenía, les interesó mi perfil y me comentan que en el área de música ya tienen completas las vacantes, pero digamos que les intereso el perfil que yo tenía y me ofrecieron la vacante para arte...para el bilingüismo; eso fue más o menos en el 2019 y yo me entro a trabajar allí pues en ese programa de Arte para el Bilingüismo a Colsubsidio y ahí ya ese programa me abre la mente a ser un docente interdisciplinar, no solamente como con el área del inglés, sino a empezar a conocer un poco más de las otras disciplinas artísticas, un poco allí de sobre todo, de las artes plásticas y de las artes escénicas del teatro para pues empezar a tener pues diferentes recursos, herramientas pedagógicas para la clase. Luego de ahí paso a ser analista pedagógico del programa en Bogotá y luego en Fusagasugá. Actualmente ya no trabajo más con Colsubsidio, trabajo en un colegio privado que se llama el Colegio Monterrosales Home School como profesor de música y el digamos que el concepto o el objetivo pedagógico con la artes, es que las artes sean e se llama Formación Integral la materia, entonces esta materia se debe enseñar también en inglés digamos que por el nivel que entran los chicos al colegio, se enseña la mitad de la clase inglés – español; entonces digamos que ahorita volví como a la disciplina de la música particularmente, pero sigo dando mis clases en inglés, entonces sigo teniendo el

perfil actualmente se ser un profesor de música que enseña sus clases en inglés o en inglés – español.

E. Muy bien, le voy a preguntar ¿Cómo cuales escenarios educativos habían sido pues sus lugares de trabajo como profesor de artes que enseña en inglés? pero pues ya me ha comentado, sin embargo, me da curiosidad saber la edad o el estado de desarrollo de los estudiantes con los que actualmente usted trabaja ¿Que ciclos, que niveles son aquellos con los que usted interactúa?

N. Bien, esta pregunta es interesante porque la edad de mis estudiantes es bastante amplia, yo ahorita tengo las clases de música desde Jardín hasta grado once entonces es bastante y tengo que utilizar diferentes estrategias pedagógicas, porque no van a funcionar con todos los chicos las mismas estrategias.

E. Claro, no, eso sí es más que comprensible. E yo quería preguntarle esto ¿Cómo cree usted que ser un docente interdisciplinar de artes en inglés, impacta su vida profesional?

N. OK es una pregunta muy buena, muy profunda. E realmente tiene un gran impacto en mi vida profesional porque normalmente con lo que te enseñan en la academia en tú disciplina artística, creo que lo más fácil es centrarse, digamos que en mi caso la más fácil hubiera sido centrarme en la disciplina de las artes musicales y quedarme enseñando música ¿cierto? enseñando de pronto teoría musical o iniciación musical, diferentes lúdicas para e digamos que enamorar, mostrarle la disciplina artística a los estudiantes; pero por diversas circunstancias que que de pronto me trajo la vida ¿sí? cuando se me término el contrato en mi primer contrato que era específicamente artista formador en el área de música, muy muy concreto, yo quedé también un poco como bueno necesito conseguir digamos como que otro empleo ¿sí? en mi área, yo estaba pues digamos también como lo tenía muy en mente, seguir enseñando música mi mi disciplina, donde yo me sentía cómodo, pero cuando me ofrecen

trabajar en arte para el bilingüismo yo me pongo a pensarlo y digo bueno ¿Por qué no? y pues también viene cómo de un deseo de aprender ¿sí? un deseo de abrir mis horizontes, de salirme también de mi zona de confort y empezar entonces a indagar, bueno, ¿Cómo le enseño la segunda lengua a mis estudiantes a través de las artes sin salirme tampoco de mi disciplina artística?, pero añadiéndole pues este digamos que este otro reto, de enseñar la segunda lengua pues a través de las artes.

E. Listo pues, me voy a adelantar aquí una pregunta, ya que pues usted lo mencionó e de pronto es una pregunta que ya parcialmente me respondió, pero quisiera de pronto darle la oportunidad de ampliar y es la siguiente: ¿Qué lo motivo a usted a seguir el camino de profesor de artes que enseña en inglés, en vez de profundizar en su saber pedagógico artístico?

N. OK bien, creo que lo que me motivo principalmente fue ver los resultados. Ver que los resultados se dan, ver que funcionan, realmente es muy útil enseñar la segunda lengua a través de las artes ¿por qué? Bueno yo acepté ¿cierto?, acepté el reto cuando me ofrecieron la vacante, yo dije ¡bueno! ¿porque no? y digamos que como profesor también yo pienso en la época cuando yo fui estudiante ¿no? Yo recuerdo las veces que pasé por la academia e de artes ¿cierto?, por la...por ejemplo en mi caso fue la ASAB, la Facultad de Artes de la Distrital, pero recuerdo también por las academias de inglés que yo pasé, por ejemplo, cuando pasé por la Academia del Instituto de Lenguas de la Universidad Distrital del ILUD y recuerdo que, claro que en la academia tendemos mucho como a darle mucho énfasis a la teoría, yo siento que... y estoy convencido que aprender una disciplina artística tiene mucho que ver con aprender una segunda lengua, son procesos muy parecidos y sobre todo en la música, yo le digo también a mis estudiantes: - Aprender un lenguaje musical es como aprender una segunda lengua, es como aprender inglés, porque en el inglés desarrollamos cuatro habilidades ¿cierto? que es la escucha, la escritura, la lectura y pues también el habla

¿cierto? En la música tenemos estas mismas habilidades, digamos que el habla yo la cambiaría por la práctica musical ¡ah bueno! ¿Pero todo eso conceptual que tú aprendiste, como lo vas a poner en práctica? Interpretando una canción ¿cierto? Es lo mismo que decir, todo lo conceptual que aprendiste en la segunda lengua, cómo lo vas a poner en práctica manteniendo una conversación ¿cierto?, comunicando algo. Además, que el arte está siendo hecho también para comunicar entonces así, para comunicar un mensaje. Entonces siento que tiene digamos que tiene mucho que ver, y los resultados se dan cuando por ejemplo empecé a asistir digamos a los colegios distritales, a enseñar mis clases de arte para el bilingüismo y llegaba por ejemplo el docente enlace - ¡Bueno! voy a ver que están aprendiendo. Y yo les enseñaba digamos a los chiquiticos de primero, de segundo por ejemplo las canciones en inglés con vocabulario básico digamos los saludos y el profe impresionado, se quedaba como... ve oiga, pero que esta estrategia si funciona, si funciona porque es que... - Sí, profe, claro que funciona ¿Por qué me lo mencionas? - No es que este grupo por ejemplo por los problemas de disciplina que tienen en inglés acá en el colegio, no estaban avanzando, no estaban avanzando y ya el hecho de ver que los niños ya saludan en inglés como - ¡Hi teacher! How are you y tan pequeñitos, para los mismos docentes del colegio es una sorpresa. Entonces me di cuenta de que la metodología realmente si funcionaba y ese fue mi principal motivante. Realmente al ver esos procesos, esos resultados pedagógicos, le cogí mucho amor a enseñar la segunda lengua por medio de las artes y digamos que es lo que me ha motivado a seguir en el camino, y a seguir también perfeccionando pues las estrategias pedagógicas.

E. Muy bien. E siguiendo por esa misma línea que usted acaba de mencionar ¿Usted me podría mencionar que técnicas o estrategias específicas, usted utiliza para conectar las artes y el proceso de aprendizaje del idioma inglés de sus estudiantes?

N. Si claro, e yo realmente implemento estrategias que las tomo de la iniciación musical. Estas estrategias las tomo para iniciar una segunda lengua, entonces en la iniciación musical a

mí me gusta mucho los lineamientos que da el Ministerio de Cultura para la iniciación musical, porque muchos de profe empiezan por la teoría y yo soy como les decía antes, yo creo que la música es un lenguaje y uno no aprende a hablar o sea si uno se pone a pensar, un bebé no aprende a hablar en su lengua materna aprendiendo primero la teoría aprendiendo bueno, cual es el artículo, cual es el verbo, cual es el sujeto, cual es el complemento indirecto ¿no?, incluso cuando tú hablas nunca piensas en teorizar todo lo que estas mencionando ¿no? Entonces lo primero es que se aprenda la disciplina artística de una forma práctica ¿cierto?, donde esté el goce y el disfrute por la materia ¿sí? que no sea de pronto una carga más, que el estudiante no sienta que es una materia de relleno, que es algo aburrido, entonces eso es lo que yo primero que todo... que lo estén disfrutando, que sean actividades lúdicas y después como los lineamientos del Ministerio para la iniciación musical hablan de unos ejes, entonces está lo sonoro ¿sí?, está también el eje corporal, está el eje sensorial que es una (depuración ¿? 13'45") sensorial con su sentido del ambiente ¿sí? porque la materia prima de la música es el sonido, entonces tenemos también que desarrollar en los estudiantes ese interés por escuchar su entorno, escuchar los sonidos del ambiente, escuchar lo que tengan sus compañeros también que decir y finalmente digamos que es lo instrumental, lo corporal también. Entonces todo eso yo trato de aplicar esos mismos ejes a la enseñanza del inglés, porque en el inglés también desarrollamos pues lo sonoro ¿cierto? como la estabilidad del *leasening* ¿sí? de la escucha; tenemos que aprender a escuchar primero la segunda lengua para poder ya reproducirla. Entonces toda esa serie de herramientas yo las aplico, entonces juegos musicales de pronto con rondas infantiles, canciones sencillas ¿sí?, canciones que se vuelven rutinas. Nosotros los artistas hablamos mucho de una rutina de estudio ¿sí? y yo digamos la aplico y desde la universidad te enseñan bueno primero tienes que calentar, es un calentamiento de cinco minutos, si vas a tocar un instrumento, igual si vas a cantar tienes que hacer un calentamiento vocal, ejercicios de vocalización ¿sí? calentar las cuerdas bucales.

Entonces todas esas herramientas desde estas rutinas de estudio, las aplico en mi aula entonces les digo bueno - Vamos a calentar ¿Cómo se dice calentamiento en inglés...- OK, vamos a hacer un *Warming up* e y ahí empiezo también a vincular vocabulario como las partes del cuerpo ¿OK? por ejemplo *Move your hands – Move your arms – Stretch your arms – Move your fingers*. Entonces los niños empiezan a familiarizarse ¿sí? con este vocabulario de partes del cuerpo, empiezan a tener una rutina en donde siempre lo vamos a hacer en inglés y también vamos a hacer ciertas canciones, rondas infantiles por ejemplo que relacionan también el texto de la canción con un movimiento ¿sí? entonces sí tenemos canciones con comandos en inglés como - *Clap your hands – Stomp your feet*, eso hace parte como también de la rutina de estudio y, finalmente también lo que a veces también mostramos cuando hay algún evento en el colegio: una izada de bandera, una muestra general del proceso, pues es también lo que trabajamos con los niños, para que también muchas veces tanto a las directivas del colegio, como a los padres de familia, les gusta ver los resultados. Entonces eso nos permite ver que los niños ya entienden unos comandos básicos en inglés, ya están familiarizados con un vocabulario y yo creo también que por ejemplo, al relacionar e un vocabulario en inglés con una melodía, con un sonido, con una canción esto pues hace que se propicie el aprendizaje significativo ¿no?, entonces porque ya no es simplemente – Tienes que aprenderte este vocabulario que anoté en el tablero, estos son los saludos, este es el vocabulario de las partes del cuerpo, estos son los verbos en inglés, apréndetelos de memoria ¿sí? que es como lo que pasa en muchas clases de inglés ¿cierto? como normales, un listado de palabras que nos toca aprendernos, pero cuando le metemos ya una experiencia, le metemos música a este vocabulario, le metemos un movimiento, ya se vuelve un aprendizaje significativo y el niño ya no está por hacer un sacrificio y entonces de memoria repetir, repetir, sino lo está disfrutando y allí pues se hace mucho, se facilita mucho esos procesos de memoria que se requieren también para el aprendizaje de una segunda lengua.

E. Muy bien, yo quisiera saber cómo ha hecho usted para continuar desarrollando sus habilidades, para poder integrar efectivamente las artes y la enseñanza del inglés como segunda lengua de la manera más eficiente posible o efectiva posible?

N. OK bien. Realmente lo que yo trato de hacer es como tener también una rutina de estudio autónoma ¿cierto?, en cuanto al proceso de la enseñanza de las artes y la enseñanza de una segunda lengua ¿sí?, yo trato como en mi...como decirlo, como en mi rutina personal ¿cierto? trato de ver series en inglés, trato de escuchar podcasts en inglés, para no perder también la costumbre de estar aprendiendo nuevas palabras y entonces se escucha un podcast en inglés con una palabra nueva, la anoto, la...busco el significado, busco elaborar frases nuevas digamos ya como rutina personal y no perder la práctica. Porque muchas veces sucede en la práctica profesional que cuando enseñas inglés a través de las artes, pues los estudiantes te piden ¿sí? te hacen preguntas ¿sí? por ejemplo no sé, sí desarrollamos el vocabulario de...- Esta clase vamos a ver las comidas en inglés, pues los niños normalmente van a decir – Profe ¿Cómo se dice arroz, como se dice...porque muchas veces cuando los estudiantes están interesados en el tema, te piden...Y sí, me pasó muchas veces en el aula en donde - ¡Oye! No me sé esta palabra - Voy a averiguar y la próxima clase la traigo, entonces digamos como que también como por ética profesional, siento también que como si me metí en este cuento de enseñar el inglés pues no tengo que descuidar mi propio nivel de inglés, tengo que seguir trabajando por mejorarlo y digamos que de esa manera he ido como desarrollando también esa herramienta como para no quedarme, no quedarme corto en la disciplina que estoy trabajando. Y realmente, la otra manera es la experiencia o sea como que nunca he tenido un momento en donde... no sé, como que haya dejado o haya hecho a un lado la docencia e no sé por más de dos o tres meses, entonces, constantemente creo que esa experiencia me ha ayudado a ajustar estas herramientas. Ha sido muy de prueba y error, realmente, digamos con algunos grupos he intentado estrategias y no me han funcionado entonces me analizo mucho

– ¿Será que les estoy pidiendo objetivos muy muy difíciles de alcanzar? ¿Será que estoy yendo muy rápido?, entonces ahí como que evalúo y digo – Bueno, sí, reduzcamos el objetivo por cada clase para irlo de pronto paso a paso. Entonces ha sido muy prueba y error como yo he ajustado estas herramientas realmente.

E. Muy bien, hablando de estas herramientas y hablando también pues como de este enfoque interdisciplinar que usted maneja ya desde hace varios años, yo quisiera preguntarle ¿Usted como mide o evalúa la efectividad de su enfoque o de su práctica de enseñanza del inglés como segunda lengua basado en las artes?

N. OK. Bueno he tenido la oportunidad de hacer esta medición de los resultados cuando trabajé en Colsubsidio, de diferentes maneras. Están los instrumentos evaluativos digamos que por los estándares de calidad del Programa de Jornada Escolar Complementaria de Colsubsidio. Siempre les hacen a los estudiantes una prueba de entrada y una prueba de salida y los resultados de esas pruebas demuestran que sí, los estudiantes entraron en un nivel, en un nivel digamos básico y han salido en un nivel que digamos ee intermedio ¿sí?, digamos que el nivel siempre ha aumentado, han logrado superar ese nivel básico a otro nivel superior de inglés. Bueno y estas pruebas no solo miden el nivel de inglés, sino que miden nivel de desarrollo de diferentes competencias y habilidades, por ejemplo, la última que se implementó medía también las competencias y habilidades del siglo XXI. Porque también se parte del hecho de que sí ahora somos capaces de escuchar a nuestros compañeros en otro idioma, también pues somos capaces de escucharnos, digamos también, en el contexto de nuestras relaciones interpersonales ¿sí?, somos capaces de pronto de que si Juanito llegó hoy de mal humor e no es entonces porque Juanito es malo, de pronto le paso algo malo el día de hoy, entonces escuchemos a Juanito y preguntémosle porque está enfadado hoy en vez de entrar hoy en el conflicto; que muchas veces eso pasa con los niños en los colegios, que hay conflictos entre ellos a veces que se tornan muy fuertes, a veces se pueden tornar agresivos

entre ellos, pero también partimos del hecho de que al lograr tener estas habilidades: escucharnos, escuchar una segunda lengua en otras palabras, pues vamos a poder escuchar también entre nosotros mismos y no solamente está como el desarrollo disciplinar, sino está el desarrollo en su comportamiento y en las diferentes habilidades socioemocionales.

E. OK. Y en el escenario educativo en el que usted actualmente se desempeña como profesor de música que enseña en inglés ¿Cómo mide usted la efectividad de su enfoque educativo con los niños de kínder hasta once? o sea ¿Cuál es su criterio para evaluar si lo que está haciendo sí funciona o no funciona?

Bien, pues en este nuevo dígame contexto educativo no he tenido la oportunidad de hacer una medición como con un instrumento como tan cualitativo ¿cierto?, cuantitativo perdón, sí, como tan cuantitativo, como que me mida que tanto el estudiante avanzó. Ha sido realmente algo muy subjetivo, pero yo lo veo es cuando los niños, por ejemplo, se aprenden las canciones en inglés, cuando los niños son capaces de hacer los comandos que sugieren las canciones en inglés, entonces de esta forma yo ya veo un avance ¿sí? Sí el niño de pronto no podía pronunciar antes de la clase, no podía pronunciar los saludos en inglés, le costaba mucho y ¡ya!, cuando le enseñan la canción, ya el niño automáticamente los pronuncia y no solamente los pronuncia, sino que tú les dice - ¡Oye muy bien! estas cantando muy bien la canción - Y que significa esta palabra ¿Me lo recuerdas? – Sí profe, significa tal cosa... - ¿Qué significa esta frase? – Sí profe, significa tal cosa, entonces yo veo ahí la efectividad que hay clase tras clase en que los niños inconscientemente, para ellos es un juego, para ellos es una ronda infantil, pero inconscientemente están aprendiendo el vocabulario y están aprendiendo su significado y como se pronuncia. Entonces de esta forma yo si lo puedo medir.

E. Muy bien, no, a mí me queda claro que usted a pesar de enseñar en inglés, usted sigue muy permeado por lo que enseñaron en la academia de artes y es que uno como profesor de artes valora primero el proceso antes que resultado. Pues es lo que yo puedo inferir con lo que me está diciendo.

N. Así es

E. Entonces ya en este punto voy a preguntarle como por algunas experiencias precisas ¿sí? que de pronto usted se pueda acordar de cualquiera de los escenarios educativos en los que usted se ha desempeñado como profesor de artes que enseña en inglés, o si en algún momento de pronto le ha tocado como a varios de los profesores de artes que enseñan inglés, también enseñar puntualmente inglés ¿sí? que a veces es también una exigencia que tienen pues algunos colegios, algunas fundaciones o incluso como en mi caso que me tocó como profesor particular ¿no? Yo durante mucho tiempo pude lograr me algún dinero cuando estuve desempleado, dando clases de inglés a pesar de que no era pues mi formación principal, pero las experiencias que han ocurrido en esos escenarios no importan si son escenarios formales o no formales e son muy valiosas para para el propósito de esta investigación. Yo lo primero que le quiero preguntar en ese sentido es ¿Usted podría contarme sobre un proyecto o lección o clase específica que ejemplifique su enfoque de la enseñanza de las artes y del inglés cómo una segunda lengua?

N. ¿Me puedes como explicar un poco más la pregunta?

E. Me podría contar sobre un proyecto artístico, alguna lección o clase que ejemplifique su enfoque de enseñanza como profesor interdisciplinar de artes en inglés?

N. OK. O sea, como debería, para aclarar, debería explicar ¿una clase tipo? de ...o mencionar...

E. Debería ser, o sea, el objetivo es que usted haga memoria de una clase o una lección o un proyecto, digamos un proyecto como montar la banda marcial o una obra de teatro o una clase, pues en esta clase que vimos las partes del cuerpo o que vimos los instrumentos musicales hicimos tal o cual actividad que de alguna manera puede explicar, cómo yo enseño. O sea, la idea es solo escoger un proyecto o una clase.

N. OK de acuerdo, de acuerdo. Recuerdo un proceso formativo que tuve en el Colegio San Benito Abad e digamos que es un colegio que queda muy cerca al Parque del Tunal y desarrollé este proceso estando trabajando en Colsubsidio, fue un proceso con unos estudiantes que era un curso que tenía estudiantes de primero a tercero. Entonces digamos que el primer gran reto era como enseñarle a niños, que si bien están en edades cercanas, pero también tienen sus diferencias; también fue como un gran reto por las diferencias de edad y del desarrollo de sus procesos e pues cognitivos y formativos, entonces abordé este este proceso digamos con estos estudiantes, implementando diferentes rutinas, las rutinas que implementamos en las artes ¿sí?, rutinas de que bueno, llegó nuestra clase de arte para el bilingüismo y necesitamos unas posiciones en el salón de clase ¿cierto?; unas posiciones porque yo siempre parto de que cuando hay grupos por ejemplo con dificultades e dificultades como decir de comportamiento ¿sí? como que esos grupos que tienen dificultad de indisciplina, entonces muchas veces cuando formamos digamos e como forman las bandas musicales, yo les digo – Vean que las bandas marciales todas tienen una posición ¿cierto?, sí ustedes se dan cuenta e digamos que los bastones van arriba, van siempre al comienzo, siempre adelante, después ¿Quiénes van?, van las liras que son las que llevan la melodía ¿sí?, lo mismo pasa en la orquesta sinfónica, en un coro ¿sí? a un lado están los bajos, al otro lado están los tenores ¿sí? Entonces digamos como que trato de que los chicos se metan en el cuento de que son parte de un ensamble musical, que tienen una posición en el salón, muchas veces estratégicamente como para separar los focos de indisciplina ¿sí?, como no – Tú vas

adelante porque tienes esta función en el grupo - Tú vas atrás porque tienes esta otra función. Y digamos desde esa rutina empiezo ya a digamos como que empecé a manejar como el tema de la indisciplina. Luego el calentamiento en inglés, entonces empezaron a diferenciar vocabulario de las partes del cuerpo, luego entonces empezamos a ver temáticas y yo también como en prueba y error, bueno como vamos a desarrollar los contenidos de la segunda lengua que debemos desarrollar para las edades de ellos entonces buscando en los *dba* de inglés, entonces me encontré bueno en estas edades digamos de primero a tercero deberían ver en su primer periodo vocabulario de los saludos y despedidas en inglés ¿no? *Greetings and farewells*, entonces como que bueno entonces busquemos canciones en inglés o rondas en inglés que hablen de este vocabulario y, también haciendo la caracterización de grupo voy a buscar que temáticas le interesan a los niños, entonces me di cuenta que a este grupo como que le interesaba todo el tema de Superman, les gustaba, era como uno de los gustos que tenían seguramente por los productos que consumen: la televisión, las películas que han visto Entonces bueno vamos a trabajar en una canción que habla acerca del superhéroe con vocabulario sencillo e implementando también otras actividades de las artes plásticas que trabajen también este vocabulario ¿cierto? el vocabulario como *mask* – Vamos a hacer nuestra máscara del superhéroe. Y digamos que también me ayudó y tomé herramientas de las artes plásticas como por ejemplo todos los materiales, todos los materiales que los niños necesitaban para hacer su máscara, por ejemplo. Ya lo tenían que aprender en inglés ¿sí? – Te presto el material, pero recuérdame como se dice este color en inglés - ¿Cómo se dice? Esto es un marcador, un lápiz ¿Cómo se dice en inglés? Ahí los niños van aprendiendo de una forma muy divertida, y digamos que, en este proceso, particularmente los mismos profesores del colegio que eran los que me decían – ¡Oye! pero impresionante como han aprendido los niños. Porque resulta que en las clases de inglés del colegio no estaban teniendo avance y ya cuando entraban a las clases y veían y escuchaban todo el vocabulario que se sabían con las

actividades, como que me decían como - Profe, pero en serio, le está funcionando muy bien la metodología de trabajo con este curso. Digamos que ese fue uno de los procesos más gratificantes con estos chicos, como un proceso corte, fue como en cuatro meses ¿tal vez?, y lograron como adquirir bastante vocabulario a través de estas actividades.

E. Muy bien. Algo que también he comenzado a notar es que nosotros los profes de artes que enseñamos en inglés, inevitablemente nos toca salirnos ¿no? a veces más de lo pensado, de nuestro campo artístico para acudir a otro campo artístico. A mí también me ha tocado, he cogido de la música, de artes escénicas de artes plásticas, de literatura, pero yo soy de teatro, pero bueno pues digamos que la condición del teatro es un poco un compuesto de todas estas pero pues por lo que estoy viendo, no es una condición exclusiva de los profesores de teatro sino parece ser que es un común denominador de nosotros los profesores de artes que enseñamos las artes en inglés, y es que tenemos que ser como por ahí dicen, eclécticos o si no, cleptómanos de otras artes en función del aprendizaje ¿no? En ese sentido yo también le quisiera preguntar por otra experiencia o por otras experiencias o sea que si usted me quiera contar más de una pues bien bienvenida sea, que hayan sido significativas para usted como docente ¿Usted ha tenido alguna experiencia o algunas experiencias significativas para usted como docente en el aula de clases, en las cuales usted enseña artes en inglés?

N. Sí, claro, hay bastantes experiencias. En digamos que recuerde en este momento también puedo mencionar una experiencia muy bonita en el Colegio Ismael Perdomo y fue una experiencia en donde ya no ya no estaba yo como profesor...bueno ahí tuve las dos experiencias: estuve como profesor e también en el año 2019 e tenía un grupo los sábados e que de hecho estos niños iban los sábados al colegio solamente a su clase de arte para el bilingüismo y solo el hecho de verlos ahí todos los sábados, que llegaban a las ocho de la mañana en su colegio, era una clase de ocho a una con un descanso en la mitad. Pues al verlos que ellos llegaban tan entusiasmados a aprender eso ya me motiva, y digamos que con

eso ya veo como un resultado pues los chicos les está gustando ir; una clase totalmente voluntaria, el colegio no les daba ninguna nota por ir pero los chicos ya les gustaba la rutinas que manejábamos de clase, les gustaba digamos como que los procesos pedagógicos que llevábamos con ellos y allí pues, se logró hacer un proceso pedagógico muy bonito como tal. Lástima que en este colegio no se dio una socialización de procesos pero también se lograron bastantes avances en todo el tema de vocabulario, en temas de aprendizaje de la segunda lengua con los chicos y, pero algo que si fue muy muy bonito, es que los propios directores de curso se dieron cuenta de esos avances y nos hicieron el reconocimiento, pues en esa época a todos los profes de Colsubsidio y ya en el 2021 yo seguí pues asumiendo, como pues un liderazgo en este colegio ya no como profesor sino como analista pedagógico y ahí fue como la docente de enlace nos propone un proceso de articulación con los docentes de bilingüismo, y la asignatura de inglés del colegio, porque ellos querían saber cómo en el colegio pueden seguir aportando a este proceso, ya que desafortunadamente no todos los estudiantes pueden asistir a las clases los sábados; muchos tienen otras actividades, otras actividades que desarrollan los sábados: están en alguna escuela deportiva o están en alguna otra cosa que se les cruza, pero entonces ellos realmente querían aportar, querían adoptar esa serie de herramientas pedagógicas y entonces empezamos a reunirnos con las directoras de los cursos de primaria en las tardes. Entonces fue muy bonito porque eran como pequeños talleres de enseñanza de la segunda lengua a las directoras de curso y evidenciamos pues varias falencias, pues porque tú sabes que el director de curso de primaria es un docente que está capacitado para dar todas las áreas: el mismo docente puede dar español, puede dar matemáticas, puede dar inglés, pero e digamos que a veces puede tornarse un poco pesada la tarea para ellos, porque no pueden profundizar mucho en esas áreas y lo que nos manifestaban ellos es que conocían el vocabulario básico del inglés, conocían unas acciones básicas pero tenían limitantes en cuanto a la pronunciación por ejemplo, como el vocabulario

necesitaban pronunciar correctamente, pero también necesitaban e e e estrategias pedagógicas, porque muchas veces los profes ¡claro! tratan de tomar estrategias de las artes, pero muchas veces se quedan como en estrategias tomadas de las artes plásticas ¿no? entonces como - Mira este es el vocabulario de las partes del cuerpo y las vamos a dibujar y se queda el dibujito ¿cierto? el niño dibuja de pronto unas manitos, los bracitos, los colorea en el cuaderno pero ¿y? ahí hacíamos como la reflexión ¿Y qué pasa con eso? El niño conoce las palabras por separado, pero no es capaz de pronunciar o de crear una estructura corta ¿sí?, como no es capaz de crear una oración concreta así sea con una estructura sencilla, entonces para eso buscamos como otro tipo de estrategias y propusimos como hacer una especie de estrategia de inmersión en el inglés, transversal a todas las clases aprovechando pues que estamos capacitando a las directoras de curso. Entonces propusimos un vocabulario que los niños tenían que utilizar en todas las clases, entonces por ejemplo los niños todas las clases te van a pedir ir al baño, permiso para ir el baño, entonces - ¿Cómo se dice puedo ir al baño en inglés? No solo hicimos la lista de esas expresiones transversales, sino que se dio la idea de crear un grupo por WhatsApp y ahí enviar por nota de voz la pronunciación de todas las expresiones, todas las palabras, vocabulario de todos los útiles escolares en inglés, para que no solamente los sábados se implementen estas actividades o simplemente esta estrategia de que todos los materiales el niño lo adopten en inglés, sino que también con los estudiantes de la jornada regular del colegio se implementaran estas actividades y según me cuentan, según me contaron después, las directoras de curso del colegio tuvieron muy buenos resultados, entonces creo que no solamente aprendieron los niños del colegio sino que también las mismas profes aprendieron un poco también más de la segunda lengua.

E. Con razón pues es significativo, porque es muy bonito ver cuando el conocimiento de uno no se limita solo a la responsabilidad que le asignan a uno, que son los niños en el aula de clase, sino de pronto como puede llegar a impactar a otros miembros de la comunidad

educativa ¿no? a padres a profesores, pero entonces en este momento nos vamos a ir para el extremo contrario y le quiero preguntar sí ¿Usted me podría mencionar, por favor, una o varias experiencias de clase que hayan tenido que ser ajustadas o replanteadas debido a la difícil ejecución de éstas, o por la falta de experiencias significativas adquiridas con los estudiantes?

N. OK, bien es muy buena pregunta porque siento que..., bueno siento que desde mi experiencia, siento que cuando me sentí como en ese lugar donde tengo que replantear las clases, han sido más como... fue más duro, fue cuando estuve en el área, específicamente en el área de música ¿sí? porque cuando estuve trabajando el programa de Cuarenta por Cuarenta de Teatro R1 pues tal vez se les ofreció muchas expectativas a los estudiantes y a veces en los mismos colegios no habían los elementos para trabajar. Entonces claro, cuando se te pide manejar o trabajar una disciplina netamente musical, pues llega a un punto donde claro tu puedes trabajar percusión corporal, exploración sonora con los objetos de tu entorno, puedes poner a los estudiantes a crear sus propios instrumentos con material reciclado, pero llega un punto donde pasan los meses y los estudiantes – Profe ¿Cuándo van a llegar los instrumentos?, son cosas que digamos también se salen de las manos, pero es también por el enfoque. En cambio, cuando los estudiantes están aprendiendo música, pero cuando el fin no es solamente aprender música, sino que sienten que están aprendiendo inglés también y de una manera divertida, creo que ellos mismos caen en cuenta de todo lo que están aprendiendo en su proceso pedagógico ¿cierto? y ellos mismo también son conscientes de lo que se les está ofreciendo ¿sí? Como que también los mismos colegios decían – Colsubsidio va a venir acá y nos va a ofrecer clases de inglés a través de arte, entonces como que el fin, así no haya instrumentos en el colegio, el fin no es aprender música, sino el fin es aprender inglés, entonces todas las herramientas, todas las estrategias que utilices como que son válidas para los estudiantes, siempre y cuando ellos sientan que van en un camino correcto aprendiendo

pues este vocabulario, aprendiendo nuevas expresiones, logrando de pronto tener pequeñas conversaciones ya con lo que saben. Entonces creo que en eso está la diferencia, como que realmente cuando estoy enseñando inglés a través de las artes nunca he sentido que estoy sin herramientas.

E. Muy bien. Bueno acá ya vamos a empezar a suponer, eso que llaman opinión, entonces en este momento teniendo en cuenta que no hay respuestas correctas ni incorrectas en este tipo de entrevistas, yo quisiera preguntarle muy sinceramente su opinión sobre ¿Cuál cree usted que es el papel que juegan los docentes interdisciplinarios de artes e inglés en la configuración del panorama educativo de la ciudad de Bogotá?

Yo siento que juegan un papel bastante importante, porque como lo mencionaba antes, muchas veces el currículo de inglés se piensa mucho sobre el papel, se piensa mucho sobre la selección de contenidos y lo primero que se pone en una planeación de inglés, pues según mi experiencia y según las academias por las que yo he cruzado y supongo que no solamente en inglés, sino en cualquier lengua. Yo tuve una experiencia donde fui docente de español para extranjeros y vi pues el currículo que tenía la academia, una academia que actualmente tiene base en Medellín, pero el trabajo lo tomé virtual ¿sí? Trabajaba virtualmente, tenía estudiantes de todo el mundo y ¡claro! el módulo uno se piensa como – Vamos a aprender el presente simple, el módulo dos el presente progresivo y debido a esa experiencia yo estoy convencido de que por ahí no es el camino correcto, por ahí digamos siento que lo que digamos de esta manera como tan desmenuzada, tan, bueno, como estamos en el módulo uno no podemos hablar nada en el pasado entonces – No me puedes contar nada de lo que hiciste ayer - Me tienes que contar algo de lo que tú haces todos los días para que me hables en presente simple; y siento que así no se da el lenguaje es algo muy impuesto por la academia y yo siento, bueno con todo el respeto de los académicos, que es una estrategia para que el estudiante permanezca mucho más tiempo en la academia. Y siento que y hablando también

con otros profes de música, siento que también a la música le pasa eso. Lo primero que te enseñan en la academia de música es las escalas – Esta es la escala de Do mayor, tiene siete notas Do, Re, Mi, Fa, Sol, La, Si; si metes una nota que está por fuera de la escala, te equivocaste, tienes que volver a repetir la escala y ya cuando sales de la escala de Do, vamos a la escala de Re, vamos a la escala de Mi, y cuando tú escuchas a los grandes maestros de la música ellos dicen que no hay notas correctas o incorrectas, realmente hay una escala grande que se llama escala cromática que son doce tonos, que son todas las notas naturales y sostenidas y tú puedes ampliar tu lenguaje musical si puedes usar los doce tonos, no hay una nota correcta ni incorrecta sino influye también la manera como tú la toques ¿sí? En la música tenemos por ejemplo las Dinámicas sí es una nota...sí tú la quieres usar para generar tensión, no importa que sea disonante, pero si tú quieres comunicar tensión, si tú quieres provocar miedo, está bien usada, depende de lo que tú quieras decir. Entonces lo mismo pasa con la enseñanza de una segunda lengua - Tú no te equivocaste, sino estás hablando en cierto tiempo gramatical, sino estas pronunciado un 100% la palabra, no importa, digamos claro hay algo que hay que tener en cuenta, y es que hay errores que se fosilizan en una lengua y a eso hay que prestarle atención, pero siempre que un estudiante está aprendiendo a hablar, va a cometer errores y eso no...digamos que es normal y muchas veces al decir -¡Uy! te equivocaste, a veces los cohibimos y van a sentir como ese miedo... ¡ah! y se van a sentir frustrados muy rápido, entonces como que hay que tener mucho cuidado en esa...en la manera en que corregimos, pero animarlos a que se sigan equivocando, es muy importante porque el error es nuestro mejor maestro. Entonces yo pienso eso entonces, pues nada, ese es mi punto de vista.

E. O sea un poco como para englobar el asunto Entonces nosotros los profesores de arte que enseñamos inglés podemos hacer más amable la enseñanza del inglés a partir de la aceptación

del error, de la puesta en escena o sea la práctica más que el estudio del guion, que el estudio de la partitura solamente ¿no?

N. Exactamente, a sea quería llegar y es que el papel que nosotros jugamos allí en la enseñanza de la segunda lengua, es enseñarla de una manera práctica ¿sí? Yo me siento en toda la libertad de que en el primer módulo no voy a pensar en ningún tiempo ¿sí? ni en tiempo presente, ni en presente progresivo sino vamos a enseñar vocabularios y dependiendo del contexto en el que estemos trabajando, sí estamos trabajando para un montaje, pues vamos a utilizar esos vocabularios con estructuras que utiliza la gente en inglés ¿sí?, no me pongo a pensar en tan estructurando tanto que de pronto pues le metamos pues tanta teoría al estudiante, sino que el estudiante se sienta libre de poner en práctica el vocabulario pues de una manera muy amena ¿sí?, de una manera muy pragmática.

E. Muy bien. Esta pregunta pues es de sí o no ¿sí? ¿Usted ha tenido en su vida profesional desde que usted se graduó como maestro en música ¿no cierto? algún periodo de crisis profesional como docente? O...

N. Sí, claro, todos hemos pasado... todos hemos pasado por ahí

E. ¿Y que ha disparado estas crisis profesionales o esta crisis que usted de pronto ha podido sentir como profesor?

N. Bueno, la crisis más fuerte fue cuando me gradué de la academia en el primer trabajo que conseguí, tal vez por la inexperiencia y ya por sí... yo creo que fue por la inexperiencia y por la forma como en que me tocó ¿sí? Realmente cuando yo llegué a trabajar al teatro R 101 sentí (risas) que me pusieran todos los grupos que no querían tomar los otros profesores que eran en diferentes colegios con diferentes... con problemáticas, en diferentes sectores de la ciudad, que este colegio en Molinos, que este colegio en las Ferias, no sé qué, que - Menos mal entraste porque el profe que estaba ahí renunció, renunció ayer pero no, pero ahí te

dejamos los niños, y entonces claro cuando uno llega ahí, ¡uy! de razón renuncio el profe sí es un contexto difícil. Entonces claro como que llegar una vez con estrellarse con la realidad educativa del país, seguramente de la realidad del contexto, de estos estudiantes donde en los colegios que me tocó al comienzo fueron duros y las primeras clases que los estudiantes llegan a ponerte a prueba ¿sí?, entonces como que yo llegaba a la casa y decía – Bueno las estrategias no funcionaron tan bien, todavía no siento que tengan el interés por la materia de estudio e ¿Qué estoy haciendo bien? A veces llegaba en las noches a pensar como - ¿Que puede haber hecho mejor durante el día? Entonces digamos que creo que mi crisis más fuerte fue al comienzo, creo que mi primer trabajo. Pero siento que la crisis me sirvió para ser muy recursivo, muy recursivo, porque a veces también la academia te pone un molde en la mente y te hace pensar en un plan de estudios, tanto para la música como para la segunda lengua - Voy hacer de esta forma, de esta forma y que yo caí en cuenta, pero todavía no he hecho una caracterización de los estudiantes, entonces también plantear ¿sí?, cuales son lo géneros que les gustan a ellos ¿sí? cuáles son sus gustos, cuáles son sus intereses, entonces me he dado cuenta que uno no puede llegar como en un plan de estudios tan establecido, como que tan hermético sino que el plan de estudios se va a ir dando en la medida en que tú conozcas los gustos e intereses de los estudiantes.

E. Usted ya me ha mencionado que usted de pronto escucha podcast, películas en inglés, música en inglés me imagino, pero de pronto para ampliar esa información que usted ya me dio ¿Qué actividades emprende usted para mejorar su conocimiento del inglés y más importante aún, para mejorar la enseñanza de la segunda lengua?

N. OK, no bien, más allá más allá del podcast, más allá de ver las series en inglés e yo tengo una rutina muy personal con mi esposa y es que, hay días donde decimos bueno practiquemos inglés, hablemos todo el tiempo en inglés, toda la conversación en inglés. Entonces como que tratamos de ser muy juiciosos en esto porque el inglés sino se practica, se va perdiendo

habilidad, se va perdiendo fluidez, sobre todo, entonces son como rutinas muy muy personales. Hace rato no paso por una academia de inglés ¿sí? pero por algunas experiencias que he tenido, como que a veces siento como que no sé si me interese a menos... bueno tal vez más adelante si me interesaría pasar para certificarme como con *Ielts*, en esos exámenes internacionales, pero por el momento estoy tratando de hacerlo digamos que, de una manera muy personal, por ahora.

E. Muy bien. Ya para finalizar con esta parte de las opiniones, yo le quisiera preguntar ¿Cuál es la imagen o cual es la opinión que usted tiene de los demás profesores de artes que enseñan el inglés como lengua extranjera o que enseñan su materia en esta segunda lengua, que ha conocido en su experiencia profesional?

N. OK, bueno, yo de todos los profes de artes que tienen este mismo rol o que están en este mismo propósito de enseñar el inglés a través de las artes les he aprendido mucho, realmente eso es una de las cosas que más me ha servido a mí para buscar mis propias herramientas pedagógicas y es que cuando yo me siento como perdido con algún grupo, realmente yo trato de preguntarle a los profes, es como – Profe a usted ¿Qué le ha funcionado con este grupo?, es como por - ¿Qué les llama la atención? Realmente eso es muy importante y siento que como docentes debemos apoyarnos mucho también en eso, porque uno por más experiencia que uno tenga realmente no se las sabe todas realmente, y más hoy en día con todo lo que está cambiando el mundo con respecto a herramientas. por ejemplo, tecnológicas que a veces nos dan muy duro a veces también es bueno preguntarles como qué tipo de herramienta ellos utilizan para innovar en el aula, entonces siempre estoy tratando de aprender de los otros profes. E la experiencia también que me dio ser analista pedagógico en Colsubsidio y poder entrar a revisar las clases y hacer evaluación docente e muchas veces yo voy a evaluar al profe, yo voy a darles consejos, yo voy como a darles lineamientos, pero muchas veces los profes me dan cátedra a mí, entonces eso también es muy valioso y siempre llegar como con

esa misma actitud ¿sí? o sea, así yo esté haciendo revisión de clases, así yo esté haciendo evaluación de clase, yo llego con esa actitud también como de aprender – Profe yo te doy un consejo ¿puedes ajustar esto y esto y esto pero me pareció muy buena esta estrategia que implementaste, no lo habría pensado, yo voy a comenzar a implementarla con mis estudiantes, entonces realmente esta retroalimentación ha sido muy muy valiosa para mí.

E. Muy bien Nico, ahora ya pasamos a la última parte de la entrevista. En esta parte lo más importante, además de la sinceridad, es la espontaneidad o sea que la idea es que de pronto no se detenga tanto en pensar la respuesta, sino que la deje fluir un poco para ver que se le viene a la mente ¿listo? La primera es ¿Cuál es la cualidad más importante que debe tener un profesor de artes que enseña en inglés o que enseña el inglés como segunda lengua?

N. Recursividad

E. Recursividad, muy bien. Si su salón de clase fuera un color ¿Qué color sería?

N. E color...es difícil para mí porque no soy como un artista tan visual pero no, para mí es difícil pensar en un solo color realmente porque las aulas son diversas, entonces a veces también en una misma aula hay que tener diferentes estrategias para cada estudiante en particular, entonces yo diría que las aulas son multicolores, realmente.

E. Muy bien. Si su estilo de enseñanza fuera una obra de arte, ya fuera una sinfonía, un cuadro, una obra de teatro, una película ¿Qué obra de arte sería?

N. OK, yo creería que sería más o menos como un concierto de jazz

E. Un concierto de jazz ¿Por qué?

N. Porque yo siempre he pensado y no sé en algún momento me metí en la cabeza que pues a mí me gusta también mucho el tema de las presentaciones en vivo, por eso yo también tengo una banda, me gusta mucho el tema de preparar conciertos, yo siento que dar una clase es

como pararse en el escenario y dar un concierto o me imagino como tú te imaginaras estar parado en el escenario, estar dando una obra de teatro; entonces yo estoy pensando como que llega un momento en donde tú saludas al público ¿sí?, como artista, donde tú ya sabes que va en la primera escena o que va en la primera en la primera tanda de canciones y tú vas pensando como artista que no puedes dejar tiempos muertos en la clase, porque la gente te va a dejar de prestar atención, se va a caer la energía que llevaba el evento, entonces yo siempre pienso que cuando estoy dando una clase es muy muy curioso, pero yo me meto en el cuento que estoy dando un concierto, entonces lo preparo como el artista de jazz: sabe cuáles son las canciones va a tocar pero muchas veces no sabe cómo como digamos como va a resolver la canción, en cuanto a que sabe de pronto que hay una estructura hay un tema en la primera vuelta, en la segunda vuelta los demás instrumentistas van a improvisar ¿sí?, entonces muchas veces se miran y ya sabe el saxofonista que él va a improvisar de primero ¿sí?, o sea, se va metiendo después, se quiere meter a improvisar el guitarrista, el pianista pero todos ya tienen una partitura, ya saben cuántos compases tienen que improvisar, ya saben que escalas van a tocar pero nunca son las mismas melodías ¿no? Tenemos como, por eso me gusta como a mí en la clase pensar digamos un cronograma de clase - Voy a empezar con esta actividad, esta actividad, pero yo me siento libre de decir como si los chicos se engancharon mucho con la segunda actividad y les encantó y si quieren seguir ahí, pero tengo otras dos actividades, no tengo por qué presionarlos y por qué generarles muchas veces un estrés, de que tienen que acabar esa actividad ya para pasar a la siguiente, entonces también es mucho lo de saber cómo ellos están recibiendo las actividades o por decir algo - Bueno la primera actividad no me funcionó para nada, no se conectaron, siento que lo están haciendo como por cumplir, entonces bueno pasemos a la segunda. Siento como que me gusta mucho esa comparación. Como de tener algo muy estructurado, preparar muy bien la clase, pero saber que a veces en

la clase que si no te funciona algo tienes que tener como ese plan B con la siguiente actividad, bueno no ser como tan hermético.

E. Muy bien. ¿Si su salón de clase fuera un libro, que libro sería?

N. ¡Uf! ja. Si mi salón de clase fuera un libro bueno creo que lo compararía con uno de mis libros favoritos que es "El Señor de los Anillos"

E. ¿Por qué?

N. Por qué El Señor de los Anillos es donde hay unos personajes muy duros, personajes que tienen grandes poderes: hay magos, hay guerreros de todas las razas, hay una compañía donde funcionan los mejores guerreros de todas las razas y resulta que en la compañía el personaje más importante es el que no tiene ningún reconocimiento, es el protagonista, que es Frodo, pero él es el elegido en llevar el anillo ¿Por qué? Porque como él no tiene ningún superpoder, él no tiene fuerza, es el menos peligroso para manejar un objeto tan poderoso y muchas veces e muchas veces como que, como que es una enseñanza bonita porque muchas veces, como esa persona que siente como que no tiene una función tan importante en un grupo e pero es el más importante a la final e y muchas veces la profesión de la docencia es así, como que el nivel de la sociedad es como... Bueno en una ciudad como Bogotá, que hay como muchos profesores, muchas veces tú te sientes como un profesor más ¿sí?, una persona más, con salario promedio, como que allá los papas van y le dejan a los niños, muchas veces como para que ellos puedan hacer, pero realmente es una de las profesiones más valiosas, porque es la profesión que va a generar nuevas profesiones, entonces realmente nuestro rol en la sociedad es bastante importante. Yo siempre que pienso eso, el propósito de la mente, de pronto uno a veces tiene ya su rutina e nosotros nos levantamos muy temprano para empezar las clases y a veces lo que me motiva cada mañana

es como ese propósito, como voy a esforzarme para que... para inspirar de pronto a los estudiantes, de pronto si ellos no creen en un futuro no sé.....

Appendix P: Transcripción de la entrevista narrativa realizada con el profesor Luis el 22 de julio del 2023.

E. Profesor Luis Flórez, para términos de esta investigación, una pregunta que tengo que realizar es usted ¿Cómo prefiere ser identificado para ...en el documento, cuando sea citado?

L. Cómo Luis Flórez está bien

E. ¿Cómo Luis Flórez está bien? ¿Profesor Luis Flórez está bien?

L. No necesariamente, no me han interesado los títulos, ni siquiera en la clase le digo a mis estudiantes que me digan *Mister* o cualquier otra formalidad, simplemente, Luis está bien.

E. Muy bien, entonces Luis le quisiera pedir el favor de que se presente con los elementos, los títulos o alguna característica que usted considere sea necesarios para que nosotros nos podamos hacer una idea de su perfil profesional, como docente de artes que enseña en inglés o que enseña el inglés como segunda lengua.

L. Bien, pues mi nombre es Luis Flórez, yo soy docente de inglés desde hace...desde el 2006 aproximadamente, siendo este año 2023, esto empezó mientras estaba terminando mi carrera de estudios literarios en la Universidad Javeriana. Desde ese momento en adelante he dictado tanto español como inglés como segunda lengua, literatura en inglés en diferentes colegios, en clases particulares y demás que es parte del quehacer docente el dictar estas clases, pero todo ha sido lo que la mayoría de las personas han buscado, preparación para exámenes internacionales, etc., todo ha sido o todo ha girado en torno al inglés.

E. Muy bien ¿En qué escenarios educativos formales o no formales ha trabajado como profesor de artes que enseña en inglés o como docente de inglés?

L. El primer experimento que fue tal vez de los más bonitos y los más interesantes, igual no es mi fuerte, pero fue el enseñar inglés a niños muy pequeños; entonces todo empezó con una persona que me ayudó mucho en el mundo de la docencia, él apostaba... ella era mi coordinadora de inglés, creo que todavía los es, del San Tarcicio y ella había apostado porque el ambiente... el generar un ambiente de bilingüismo para su hijo pequeño en ese entonces, era la mejor herramienta para que él tomara fuerza en el idioma inglés. Dicho esto, entonces ella me contrato para ser niñero varios días a la semana de su hijo, con la única condición que tenía que hacer era hablarle en inglés todo el tiempo, o sea digamos un poco lo que ella me iba orientando en la pedagogía y este tipo de cosas. Y fue a través de ella misma cuando ya empezó algo más formal en un instituto de validación, me dijo que necesitaban en ese momento un profesor de inglés, ese instituto fue Uribesco, hoy en día creo que está ubicado en Tunja si no estoy mal, tenía una condición muy particular este colegio y era... además de ser validación pues le estaba dando chance a estudiantes que normalmente estaban marginados, porque todavía tenían problemas de consumo o estaban consumiendo activamente en ese momento, entonces pues era un reto dictar clase tanto de inglés como de español a esta población y a partir de allí empezó de pronto las cosas más formales como trabajar en colegio como tal y allí estuve en unos cuantos colegios, en el que más me he mantenido constante es en el que estoy en este momento, el *Montessori British School* y para llegar allí hubo digamos que bastante preparación, entrenamiento desde el punto de vista de los exámenes internacionales que era lo que más... es lo que más piden ahorita los colegios. Entonces tuve que auto prepararme para enseñar cómo se toma la prueba AE 2, *abc*, *English First*, *Legal English*, cómo funcionan las estructuras del AB, ese tipo de cosas, entonces bueno y además los exámenes intermedios para *Ermine school* y *Elementary school*,

Fliers Scholl, epce, etc., entonces digamos que eso básicamente fue aprendizaje propio porque finalmente mi carrera es literatura, entonces no hay, no hay una necesidad desde el punto de vista literario de hacer este tipo de explicaciones o de entrenamiento como de pronto si lo haría en lenguas modernas o en pedagogía de pronto.

E. OK Muy bien. Una pregunta ¿El *Montessori British School* es colegio IB?

L. No señor es un colegio Cambridge

E. OK muy bien. ¿Como cree usted que ser docente interdisciplinar de artes e inglés, de literatura e inglés, impacta su identidad profesional y lo diferencia de los demás profesores?

L. Yo...desde antes incluso de...digamos de definir cuál es mi labor e valdría la pena mencionar que la ...en mi caso, y sé que también para muchas otras personas, la docencia llegó como algo secundario e al momento de yo empezar a estudiar literatura e y desde luego cuando salí del colegio en ningún momento pasó por mi cabeza - ¡Ah! voy a terminar dando clases en un colegio haciendo esto o aquello. Dicho esto, yo soy un amante de la estética, yo amo el arte desde todas las perspectivas: me encanta cocinar, muero por la música, la literatura es por supuesto lo que yo estudie e todo mi grupo de amigos son artistas, entonces más allá de la misma literatura lo que abre las perspectivas y lo que me hace diferente, lo que me genera identidad en mí aula, es la posibilidad de que las artes me han dado para hablar de todo tipo de cosas utilizando como excusa, que es un vocabulario para el inglés o que a partir de esto estoy enseñándoles a mis estudiantes a hacer un aprendizaje de la segunda lengua, a tal punto que los programas que yo he creado, la parte digamos académica, los currículos, todo eso se utilizan diferentes técnicas, diferentes estilos, diferentes temas de las literatura, del arte, de la cultura como proyecto principal y detrás de eso es que están las partes gramaticales o detrás de eso es que existe el currículo de inglés, entonces para mí siempre fue más allá de la idea del *Project basic learning*, el tema general que me está dando, lo que voy

a hacer en clase, eso es lo que le da fuerza específicamente a mi clase de inglés y creo que objetivamente lo que mis estudiantes, digamos lo que les gusta a ellos de mi clases es eso, que no es clase de inglés, que no es gramática, de sentarnos a mirar estructuras del verbo *to be* o *perfect tense* o lo que sea, sino que estamos aprendiendo de temas de casos judiciales para poder hablar de *report speech*, que estamos aprendiendo historia de la radio para poder hablar de (¿past perfect tense? 7'44'') que estamos aprendiendo narrativas visuales a través de *comics*, entonces eso es lo que más les llama a ellos la atención, entonces lo que genera la imagen de mi clase como tal, que la hace diferente...o de las clases que he creado, diferente a lo que es las estructuras normales del inglés.

E. Muy bien. ¿Usted me podría contar por ejemplo que técnicas o estrategias específicas usted utiliza, para conectar las partes y el proceso del aprendizaje del idioma de sus estudiantes?

L. Amm para conectar las partes con el cuerpo (8'23'') de mis estudiantes. Bueno, vale la pena tener en cuenta que no todos los estudiantes tienen los mismos procesos y hay algunos que van mucho más adelante, otros que van un poco más atrás, otros que apenas van, e teniendo esto en cuenta yo nunca he hecho, no me gusta tampoco, no lo he hecho y creo que no lo haré, hacer clases diferenciadas para un estudiante u otro, porque eso limita que si estoy planeando la clase para un estudiante que de repente no tiene el mismo nivel que alguien que está avanzado, pues la persona que está avanzada de pronto lo estoy reteniendo en su proceso de aprendizaje o a la persona que está en un nivel pues simplemente no lo estoy ayudando a progresar, entonces yo siempre suelo poner la barra muy alto y a partir de ahí, digamos que empezamos los procesos de de poder llevar a todos los estudiantes a un mismo nivel.

Teniendo esto en cuenta se me viene por ejemplo a la cabeza de Escritura Creativa mm para grados más avanzados, para grados décimo y undécimo, yo planeé salir de la parte de inglés como segunda lengua y ponerlos en un pedestal más alto y empezar a meter estructuras de

English super language (9'40'') como aprender inglés como lo aprenden los nativos, entonces dejé a un lado los textos de inglés como segunda lengua y empecé a poner artículos del *New Yorker* ya con vocabulario avanzado ¿cierto? Todo esto para que ellos al final del periodo empezaran a hacer concursos por ejemplo de poesía o concursos de narrativa, de creación de cuento, pero ya no cuentos desde – Erase una vez no sé qué no sé qué, sino ya empezar a pensar el personaje desde el principio, empezar a pensar el tipo de escenarios en el que se va a desenvolver, cuales eran los gustos y disgustos del personaje, hacer un perfil psicológico y todo esto encabezado digamos ya en narrativas avanzadas, en textos escritos en inglés desde un principio ¿no? no para segunda lengua. Entonces veíamos autores, recuerdo en este momento Anibal Gamer (10'33''), si están muy interesados de pronto en la narrativa, tipo de fantasía que es lo utilizado y, se tomaron varios...varias entrevistas, varias técnicas que utiliza el autor en el que habla de su quehacer creativo para que les diera tips a los estudiantes, que ellos empezaran a tomar – ¡Ah! bueno, entonces los diálogos deben de ser de tal forma, tienen que sonar de manera natural, no puede ser y el personaje dijo - ¡Hola! ¿Cómo estás tú el día de hoy? No, porque no suena natural. Y para mí eso era lo más importante, el vincular la parte estética con la parte técnica para crear lo que en ...es la prioridad en mi enseñanza del inglés, que es que el inglés que están aprendiendo los estudiantes sea un inglés que suenen de forma natural, que fluya de forma natural; luego entonces, hablando de eso me interesaba más la parte estética creativa y el desarrollo de eso, muy por encima del tiempo verbal que están utilizando o la estructura de los párrafos que están utilizando, pues porque teníamos como precepto pues que esto ya lo habían hecho durante años anteriores, entonces digamos que esto podría ser un ejemplo de cómo a partir de ciertas artes, sea la poesía, sea el drama o sea que ellos hicieran un diálogo, etc., estábamos vinculando eso digamos con las realidades y las necesidades de la clase como tal.

E. Muy bien. Quiero preguntarle ¿Qué actividades emprende para mejorar su conocimiento del inglés y más importante aún, de la enseñanza de la segunda lengua? Aunque usted ya me comentó que la aborda como primera lengua, pero...

L. Igual sí, no. Lo he hecho como primera lengua, en este momento la parte la que yo dicto, es el intermedio ¿no? lo que es la transición, lo que son estructuras gramaticales avanzadas, lo que deja de ser un poco segunda lengua, ya empieza a ser primera lengua, entonces ahí es donde está mi fuerte de trabajo. En lo principal, lo más importante es no dejar de practicar e conozco muchas personas que han aprendido inglés en los Estados Unidos, en Canadá, en donde fuese y con el tiempo no lo practican, luego cuando llega el momento de hablarlo entonces están oxidados o les cuesta, olvidan las palabras, etc. A mí me pasa lo contrario, cuando tengo que hablar con mis amigos les digo – Venga ¿Cómo es que se dice esta cosa en español? Porque yo estoy practicándolo todo el tiempo y tengo un grupo de personas a mi alrededor que lo entienden y practican inglés conmigo, pero lo principal, que yo tengo por fluidez y por la necesidad del idioma, es no dejar de practicar. Ya como segundo viene la parte de lo que es la técnica, entonces ya es entrenarme cuando sacan los nuevos currículos, leer de qué trata, cuando sacan las nuevas técnicas para presentar tal examen, de que trata. Que hay que certificarse en *Text* (13'42''), que hay que certificarse en *Toefl*, que hay que certificarse en CELTA en DELTA en lo que sea. Ese tipo de cursos pues se hacen, pero conozco mucha gente que los ha hecho y objetivamente sus clases tampoco son las mejores, desde el punto de vista del inglés. Entonces el mantenerte activo en esto es lo más importante y como tercero yo creo tiene que ver con la parte ya personal, seguir explorando si es realmente es lo que te mueve. Entonces yo hace un momento les decía que para mí lo fundamental es ser un amante de la estética, entonces yo nunca dejo de consumir literatura, nunca dejo de consumir arte, nunca dejo de consumir música, no dejo de practicar, no dejo,

nada de estas cosas lo dejo de hacer por más de una semana porque para mí es, más allá de que me sirva como herramienta para una clase, para mí es algo vital.

E. Muy bien. ¿Cómo mide usted la efectividad de sus estrategias, de su enfoque o de sus actividades de enseñanza desde las artes o desde la segunda lengua?

L. Desde las artes no la mido, primero porque las evaluaciones que yo hago digamos que, para medir el nivel y los resultados de mis estudiantes no están hechas para digamos que medir el impacto del arte. Esto como les había dicho es simplemente una excusa ¿sí? es decir, ellos lo que tienen que hacer para mostrar resultados, que es lo que pide cualquier colegio, materia, cualquier institución, lo que pide la sociedad realmente es – ¿Cómo le fue a usted en el examen tal? ¿Cómo hizo con el examen tal? ¿Cuántos puntos tuvo? Entonces lo mido académicamente, porque sin que ellos se den cuenta yo tomo un texto de inglés como primera lengua o de inglés como segunda lengua para que ellos cojan el vocabulario, tengan una estructura, tengan un poco el *background*, tengan un poco como el análisis o el entendimiento, y ese texto lo evaluó, le cambio la estructura, la forma de las preguntas para que asemejen el examen del (15'56" ¿percept typic?) o para que parezca el examen de *B One* o para que parezca etc. ¿sí? Entonces la forma en la que ellos me dan resultados es cuando yo miro ya, cuando toman esos exámenes y lo (saben 16'02") - ¡Ah! Mira Luis es que... tomamos estos exámenes entonces ya estamos en nivel B 2 o estamos en nivel C 1 o estamos en tal nivel, que ellos se vean forzados a utilizar *reported speech* o el *perfect tense*, entonces - Lo que él me dijo fue tal cosa, la persona declaró tal cosa y utilizan esas estructuras adecuadas para poderlo hacer. Entonces para ello tienen que leer dentro de la literatura en la parte de *non fiction*, tienen que leer como se hace una apertura de un caso, entonces y todo esto termina en un ejercicio de *sketch* en el que los estudiantes toman diferentes roles: uno de abogado, otro de juez y otro de testigo y el otro de oficial de la corte, etc., y es largo, son más o menos unos 45 a 55 minutos llevar todo el caso judicial: presentar

evidencias, mirar como sacan evidencias, entonces digamos que ya hay un poco de la literatura de *non fiction* para leer este tipo de textos, pasarlo a través de sus habilidades artísticas para poder imitar un abogado – Su señoría me parece increíble que estén diciendo tal... Entonces digamos que hay muchos...que no entiendo porque, porque a mí no me gusta la parte de la abogacía, pero a mis estudiantes les encanta, les encanta debatir, les encanta esa parte de las leyes y les encanta todo el tiempo estar peleando el uno con otro. Entonces digamos pues que ahí hay dos aspectos diferentes ¿no? en el caso de los chicos de décimo y once que están viendo figuras retóricas para poder hacer algo que resulta realmente incómodo, tratar de ser gracioso forzosamente y la otra parte, digamos los estudiantes de octavo tratando de utilizar las leyes, al revés, para tratar de impresionar a un juez a un abogado. Entonces digamos estos podrían ser mis ejemplos de *lessons plans* de cómo funcionaría ello.

E. Esto es una pregunta que va como por la misma línea, pero de pronto nos permita ampliar la información y es ¿Usted podría compartir conmigo alguna o algunas experiencias significativas que usted como docente de artes que enseña en inglés o que enseña inglés, haya tenido en su aula de clase, en su aula de clase?

L. ¿En la mía específicamente? ¡Si! Una experiencia por ejemplo tiene que ver con los ensayos que yo les pido a mis estudiantes que no...digamos que van por etapas. Cuando ellos son más pequeños el tipo de ensayo que hacen son más que todo como “Testigo ocular”, vamos a hablar sobre crónicas para luego poder llegar a ensayos. La parte de testigo ocular – Cuéntame sobre una experiencia difícil que hayas vivido – Cuéntame sobre un accidente que hayas vivido – Cuéntame sobre un evento histórico, etc, entonces al pedirle a los estudiantes que sean narradores de algo que pasa como ellos siendo testigos oculares de esto, se llevan a cabo ciertas estructuras y estrategias que son muy importantes para el uso de la literatura específicamente. A que me refiero: si yo quiero ser un testigo ocular y digo que vi un

accidente, pues yo puedo decir simplemente - El carro se estrelló, pero si le pido a los estudiantes que sean visualmente descriptivos y que utilicen la metáfora, entonces ellos dirían algo no sé, algo como – El vidrio volaba esparciéndose indefinidamente por la carretera mientras el humo de las llantas invadía mi nariz, por decir alguna cosa. Este tipo de elementos para los estudiantes son supremamente liberadores porque muchos de ellos tienen narrativas que quieren soltar, que quieren hablar y que no lo han hecho pues una vez uno les da las herramientas ellos ya empiezan a decir - ¡Ah bueno! quiero de esta situación que tengo con mi papá – Quiero hablar de tal situación que me paso cuando tenía quince años, etc. Y uno se sorprende que esa parte de la literatura, de generar las herramientas, pues les llega y les da más libertad al momento de utilizar los textos para un fin específico. Pues no sé si eso responde la pregunta.

E. Perfecto, muy bien, si ahí hay un ejemplo clarísimo de un aprendizaje, una situación que ha sido significativa para usted en su aula de clase. Ahora nos vamos para el lado contrario ¿Usted me podría mencionar una o varias experiencias de clase que hayan tenido que ser ajustadas, debido a la difícil ejecución de éstas o a la falta de experiencias significativas adquiridas en la misma?

L. ¡Muchísimas! Yo creo que son más las situaciones en que las cosas no salen como uno piensa y ahí ya, sobre todo al principio la pericia que uno tiene que adquirir como docente para que las cosas...tratar de pilotearlas, maniobrarlas para que a pesar de las dificultades salgan bien, son infinitas, no sé, es que son, a ver, lo que pasa es que son tantas, pero ninguna tiene tanta relevancia como cuando una actividad sale bien ¿sí? Pienso que es lo mismo que la vida ¿sí? son muy malas las experiencias que tenemos etc. etc. etc. pero pues depende del tipo de personas que yo me voy a enfocar, en lo único malo que me pase. Yo por lo menos utilizo muchísimo el sarcasmo en mi clase cuando dicto y cuando estoy hablando con mis estudiantes, entonces de pronto los chascarrillos que me han sucedido tienen más que ver con

la forma en que yo logro transmitir la información, que con la misma ejecución de la clase. Más allá de las cosas, entonces ¿Por qué puede salir mal algo? Porque el material no está completo, que no salió a tiempo, porque no sé, se imprimió mal la hoja, entonces ahí ya depende de la astucia del docente ¿Cómo voy a lograr volver a encarrilar yo esto? Y estas situaciones pasan en todo momento ¿sí? ya depende de uno como las encarrile. Entonces de esas hay toneladas. Alguna muy relevante que valga la pena decir, ¡ah! es que paso tal cosa, no, no porque simplemente es algo tan común que ya... Al principio me afectaba mucho más, ya llevo casi 23 años dictando clase, entonces ya hay pocas cosas que me logren descarrilar de tal forma que logre perder el hilo de una clase o que eche toda la clase a perder, algo finalmente se termina inventando uno. Ya desde el punto de vista personal pues ya vienen un montón de situaciones con estudiantes, que ya no tienen que ver específicamente con las clases sino con los procesos educativos que uno lleva ¿no?, entonces que hay un estudiante que se está enfrentando a uno o que hay un estudiante que diga – Me rehúso a hacer esta clase, o que haya un grupo que en este momento definitivamente no quiere recibir ninguna clase o aprender o lo que sea o que les parece muy aburrido, entonces ya, vuelvo a lo mismo, depende de la pericia del docente, de decir - Bueno pues venga a ver como se engancha por otro lado o miremos tal cosa o simplemente ser muy honesto y para mí eso que parece un pecado en muchos colegios, para mí me ha sido supremamente funcional, porque yo puedo decir – Hombre e sí, tenemos que aprender este examen porque es sumamente importante para su vida etc. etc. etc. a tratar de meterles algún cuento chino, y me ha resultado mucho más válido ser honesto con ellos – Entiendo que esto es difícil, entiendo que esto es muy jarto, entiendo que la situación es tal y tal, sin embargo piénsenlo, solamente tenemos que hacer esto, esto y lo creo que ya podemos volver a nuestras clases normales y discutir... Y cuando uno es honesto con los estudiantes, los estudiantes responden de la misma forma. Entienden y dicen - ¡Claro! estamos aquí en el mismo rol, tú tienes que hacer esto, yo

también tengo que hacer esto... Entonces yo sé que no responde la pregunta desde el punto de vista de decir mire tuve esta situación o tal situación, pero vuelvo a lo mismo, han sido tantas durante los años, pero que no tienen la misma relevancia que cuando una clase realmente sale bien o cuando hay un aprendizaje real. Entonces encuentras situaciones difíciles, todas las que quieras e puntuales, ninguna me ha marcado que yo diga cómo – Me arrepiento profundamente de haber hecho esto. No ha habido hasta el momento esta situación.

E. Muy bien. ¿En su opinión qué papel juegan los docentes interdisciplinarios de artes e inglés en la configuración del panorama educativo de la ciudad de Bogotá?

L. ¡Oh! de la ciudad de Bogotá. Para mí es sumamente importante, lo cosa es que yo pienso de forma idealista y otra es la realidad a la que nos enfrentamos. Se me viene a la mente cuando dicen esto, el programa de Colombia Bilingüe, en el cual estamos absolutamente convencidos que traer y traer toneladas y toneladas de profesores nativos de primera lengua iba a ser la varita mágica que iba a sacar a los estudiantes del Distrito con nivel B 2 para el año...creo ¿Qué es éste o el anterior?, bueno no importa

E. Para (31'59") el 2023

L. Si, OK. Que se haya logrado o no se haya logrado, no he visto las estadísticas y en realidad la reflexión objetiva no es por la efectividad de esta idea, es si yo quiero un ambiente y unos resultados dentro del bilingüismo, tengo que ponerme en la idea de lo que primero que tengo que tener es una cultura y un entendimiento en el que todos estamos apostando al bilingüismo. Esa fue una experiencia que yo tuve en algún momento en algún colegio en el que trabajé, igual no quiero mencionar porque no vale la pena, pero lo que se estaba buscando era bueno queremos implementar un ambiente de bilingüismo y yo decía – Listo, perfecto, pero no podemos implementar un ambiente de bilingüismo si las materias que dictan inglés

como ingles mismo, sociales o tal o la otra, pues no tiene sus reuniones únicamente en inglés; si los mismos docentes no están confiando en que hay una apuesta por el bilingüismo, que razón tiene entonces de que vamos solo por arte de magia, nos vamos a volver bilingües, pues no va a funcionar y lo mismo pasa, entonces me están preguntando a nivel Bogotá ¿Cuántos letreros de los que hay en la ciudad de los que mueven el tráfico o en el Transmilenio están escritos en los dos idiomas ¿sí?, que yo pueda decir – Es que somos una ciudad realmente internacional. Entonces yo veo en este letrero aquí donde estamos sentados, esto es una plazoleta de comidas ¿Dónde dice que es el *Food Quarter*? Donde dice que allá están los baños, pero allá donde dice que están los *Bathroom* o *Restroom* o lo que sea. Si yo apuesto por el bilingüismo quiere decir que realmente soy consciente de la importancia, luego hay una estrategia masiva detrás de eso, pero el que yo le dé la responsabilidad a los profesores de artes y de inglés, a tratar de fomentar eso pues es muy muy optimista, es más esperanzador que realmente efectivo, por qué entonces yo estoy apostándole a que este profesor de arte...y seamos honestos, este profesor de arte terminó siendo profesor en inglés por que digamos que tenía esta experiencia y tal otra y probablemente no es lo que le guste ser. Es mi experiencia que yo he tenido con los diferentes profesores que dictan arte, música, teatro, literatura, etc. en la mayoría de los colegios, es como, esto es lo que estoy haciendo temporalmente mientras me sale mi maestría para irme a tal lugar y no estoy diciendo que lo hagan mal, muchos lo hacen muy, muy bien, pero para otros es simplemente una cuestión pasajera. Entonces siendo esto así, yo estoy haciendo una apuesta de bilingüismo por algo y les estoy pidiendo esta ayuda a alguien que probablemente tampoco tiene al cien por ciento como la idea de – ¡Ah bueno! entonces hagamos, hagamos que realmente esta estructura de bilingüismo funcione. Entonces mi respuesta es muy optimista en y en la ciudad de Bogotá de pronto un poco más optimista, a nivel Colombia es absolutamente irrisorio, desde el punto de vista de un sueño. Y no quiere decir que no se tenga que empezar por algo, pero vuelvo a lo mismo, no te puedo

decir vamos a ser bilingüe, pero si tú no estás convencido de que eso es importante y que hay unas estrategias que tenemos que seguir para poderlo implementar, pues no lo vamos a lograr desde ninguna perspectiva, no importa que sean los profesores de artes y que los apoyen los de matemáticas y detrás de eso esté sociales y que haya un equipo de inglés muy preparado para hacerlo.

E. Muy bien. Bastante interesante esa respuesta que usted me acaba de dar, realmente es muy diferente a otras respuestas que he recibido y eso es lo que bueno ¿no? porque precisamente la idea es ampliar el espectro y no quedarnos solo como con lo idealista ¿no? sino que usted también tengo que admitirlo, de las personas que me ha dado la entrevista, es el que tiene más experiencia en campo ¿sí? Entonces...

L. Cuando me estabas dando esta respuesta lo que me quede pensando fue inmediatamente, a lo mejor las personas, las otras personas entrevistadas son jóvenes ¿sí?

E. Eso ha pasado, el que más tiene, lleva como siete años, el otro lleva como cinco y una de las chicas lleva también cinco y la otra chica lleva apenas menos de un año.

L. Claro y tiene sentido la respuesta, la respuesta que yo di ya lleva mucho tiempo digamos de haber visto los procesos, el hecho de que... y como dicen la golondrina sola no hace verano y entonces volvemos a lo mismo que estamos hablando, entonces si tú tienes un profesor que lleva un año y está muy enganchado y uno que lleva siete años y está muy enganchado pues él solo no va a lograr que todo el sistema educativo ni a nivel de colegio ni a nivel de Bogotá, pues vaya en un momento a hacer un gran cambio en el bilingüismo a nivel Bogotá y obviamente tampoco a nivel Colombia.

E. Yo quiero preguntarle a usted siguiendo un poco esta línea de lo que usted ha respondido ¿Usted qué fue lo que lo motivo a seguir el camino del profesor de artes que enseña en inglés

o que enseña inglés, en vez de profundizar en su saber artístico o en su saber pedagógico sobre la enseñanza de las artes?

L. No sé. Yo he trabajado en colegios en los que mucha gente dice – ¿Pero qué carajos hace usted acá? Y yo digo - Si la vida me puso aquí en este momento, es por algo e y ahí me voy a...yo soy...yo amo la literatura, entonces aquí voy a utilizar un poquito a Borges diciendo que “la máquina del universo es demasiado compleja para la simplicidad de los hombres”, entonces las razones y los engranajes y las coincidencias que uno halla o respuestas que uno halla en su quehacer...Hay gente que la tiene muy clara, hay gente que dice – Yo lo hago por ver como mis estudiantes progresan etc. etc. Yo muchas veces no lo veo, muchas veces si lo veo, pero la verdad sea dicha, no lo sé, no sé y cada vez me sorprende más eso. Porque ese no saber el por qué estoy en este momento, el estar buscando la respuesta, es el que me lleva a que cada cada momento de mi docencia sea importante ¿En qué sentido? De un momento a otro puede llegar un estudiante de los que poco participa, que me diga – Oye, tú clase realmente me gusto, y el día que hablaste de tal y cual tema me acordé de cuando mi abuelo murió y entonces por eso pensé en ese... - ¿Tú estabas poniendo atención? O sea, eso que yo dije que era una anécdota o tal cosa y – Tú estabas ahí enganchado y no tenía ni idea. Entonces uno nunca sabe en qué momento lo que tu leíste, lo que tú explicaste, lo que tú dijiste, le cambio a alguien, a un estudiante en este momento la vida, en este momento el día. Lo tengo claro, fresco, de hace unos meses una estudiante estaba muy...le estaba yendo muy mal y fue tal vez su peor año, yo decía - Pero tampoco le está yendo tan mal, el hecho de que esté perdiendo constantemente las partes del *listening*, de pronto pues es una cuestión de práctica, o que no tenga una buena comprensión de lectura pues es ahí algo que pueda mejorar. Los padres en ese momento decidieron como... – Bueno, pues la vamos a cambiar de colegio y entonces, pero queremos hablar antes con los profesores; los padres me llaman y me dicen – Bueno queremos una entrevista. Y estuvimos hablando y me dicen – Queremos

que nos cuente con respecto a nuestra hija y yo les decía más bien déjeme yo les cuento cual es la importancia de su hija en mi clase. Entonces para mí, yo no me he cansado de leer los ensayos que ella tiene con respecto a lo importante para ella que fue hacer ejercicios espirituales y la niña se queda así mirando y como – Este man realmente leyó mi ensayo. Cuando ella hablaba de su mejor amigo que le dijo con una sonrisa que – Aquí todas las cargas se estaban bajando como se bajó a Cristo de la cruz, entonces dijo – Esa fue la metáfora que yo utilicé, entonces los papas quedaron como – Hay alguien que realmente le está poniendo atención a mi hija en este momento. Y yo decía, pues finalmente calificación es como el calificar yo a cualquier otra persona y luego le di la retroalimentación al estudiante y uno nunca sabe en ese punto que es lo que cambia en otra persona. Ahora, para mí, en el momento de yo hacer eso y hacer la lectura del ensayo, para mí eso es lo que enriquece: el leer eso o el leer la recomendación de un estudiante a través de otro texto, de escuchar tal grupo musical, digo – ¡Ve! esto no lo he escuchado, como así que tiene una versión de tal canción, y yo la empiezo a escuchar. Entonces mi crecimiento está a partir de esa misma experiencia, entonces es un círculo vicioso en el que yo no tengo la respuesta. No sé porque estoy allí, pero al hacerlo me está llevando a crecer constantemente a tal punto, esto no es de lo que responde la entrevista, pero luego los estudiantes ya graduados me llaman después. Hoy en día tengo una vez a la semana un grupo de literatura para discutir textos literarios y hacer ensayos y hablar de poesía y narrativa y todo esto, con exalumnos que dijeron – Queremos seguir aprendiendo sobre esto. Entonces de mi punto de vista personal yo no me he perdido de nada, yo no me he perdido de nada porque estoy metido todo el tiempo buscando otras cosas, mirando en mi crecimiento personal a partir de la misma literatura y eso me pasa por estar inmerso sin razón aparente en ese mismo mundo educativo. Pues yo sé que no es la respuesta de pronto que se estaba buscando, pero a lo mejor pues es la forma en que yo lo veo, es así.

E. No, está muy bien, igual lo chévere de este tipo de entrevistas es que uno no está esperando ninguna respuesta, sino todo lo contrario, uno se está sorprendiendo, esta es una de las cosas chéveres de esta investigación y es que no se parte de una hipótesis, sino es una investigación exploratoria y precisamente al escuchar las voces, las voces de ustedes, yo como entrevistador y como profesor modifíco ciertas estructuras que uno ahí tiene fijadas, pero que muchas veces son ilusorias como muchas de las cosas del ser humano ¿no? Le quisiera preguntar, esta es una pregunta de Si – No y si usted quiere profundizar está bien ¿Usted alguna vez ha tenido un periodo de crisis profesional como docente de artes que enseña en inglés?

N. Sí, creo sí, sin duda alguna, pero creo que eso pasa igual que cuando uno tiene las malas clases. Pudo haber sido una crisis, pudo haber sido – ¿Yo que estoy haciendo acá? pero por el quehacer de las cosas luego ya deja de ser importante, ya porque, porque lo que está pasando, lo que realmente cambia en uno, lo que realmente cambia en los estudiantes, pues es mucho más importante que esas cosas. Nosotros bueno, está mal generalizar, pero la gente que normalmente se deprime por sus crisis, no suele avanzar mucho porque suele dolerse todo el tiempo, como – No, entonces tal...y si yo hubiera tomado esa decisión...y entonces ¡ay! todo fue terrible, sin tan solo hubiera tomado esta oportunidad... entonces qué carajo estoy haciendo en este colegio ¿Por qué no me quede? Pues son personas que a mi modo de ver, están quejándose todo el tiempo y desde el punto de vista profesional, son los profesores quejetas de todos los colegios, que hay en todas partes. Desde el punto vista personal, son personas que no avanzan, luego no le hallo razón de ser a sentarme a mirar en ello. Hay una canción de (¿?44'17") *Brothers* que me gusta recordar cuando ellos dicen (¿? 44'19") en inglés ellos dicen "Quisiera tener amigos que me amen por el hombre que soy no por el hombre que fui", porque el hombre que fui fue todo lo que logró evolucionar y las cosas que tuve para llegar a este momento, entonces este es el momento y esta es la respuesta que en

este momento vale. Probablemente esta misma entrevista a cinco a diez años tenga otros matices, tenga otras perspectivas, probablemente sea muy pesimista yo para ese entonces, no sé, no tengo ni idea, pero sí creo cien por ciento en ello ¿Crisis? ¡Claro! por supuesto ¿Qué valga la pena recordarlas?

E. Eso está muy bien, chévere, Yo le quiero preguntar a usted ¿Cuál es la imagen o la opinión que tiene sobre otros profesores de artes en inglés o que enseñen inglés, que de pronto usted haya tenido la oportunidad de conocer en su experiencia profesional?

L. Bien, mi opinión estaría dada en dos aspectos. Como docente de arte, yo admiro a todos los docentes de arte, yo admiro a la gente que hace arte cualquiera que sea, en el colegio tengo a mi alrededor, por la misma naturaleza del colegio: profesores de arte, profesores de diseño, de fotografía, profesores de danza, de música; entonces digamos que hay muchos tipos de arte a mi alrededor y los admiro profundamente. Esto desde su labor como artistas, desde el punto de vista de inglés, el común, no es para todos los casos, el común es que su inglés no es de la misma calidad o no es el mismo nivel de inglés al que puede, al que debería tener un profesor de inglés. Entonces los colegios en general dicen cómo – No, este va a dictar artes entonces no requerimos un inglés perfecto, entonces queda contratado, y el común imaginario es que sí, hablan inglés pero pues ahí como que mal conjugados unos verbos o que esta el *subject verb agreement*, que de pronto no les encaja bien el (¿? 46'32") no está bien conjugado o no sé qué, entonces digamos que para mí lo que yo he hecho siempre, desde el principio, yo siempre les he hablado en inglés y cuando se dan cuenta que hay una persona que está dispuesta a hablarles en inglés, en vez de cohibirse, la gran mayoría de ellos dicen – Oye, me gusta que me hables en inglés y si yo llego a cometer algún un error o algo, ¿Tú por favor me podrías corregir? Y yo con mucho le digo - ¡Claro! Ahora, quiero hacer esta salvedad con los profesores de artes que hablan inglés, porque es la pregunta que me están haciendo en este momento, esto es extensible a muchas áreas, incluyendo el mismo

inglés. He conocido muchos docentes de inglés que – En serio ¿Tu estudiaste lenguas modernas? Pero es como... (y yo los molesto) ¿Pero tu inglés es como de inmigrante mejicano, o sea no es como que uno diga – Estas muy muy bien preparado en esta... Obviamente que es una comparación fea, digamos políticamente muy incorrecto y entonces se ríen y dicen – No, pero pues bueno estamos aquí para aprender entre todos; entonces, y yo vuelvo otra vez a ese punto, de si nos metemos todos en la misma camiseta. Pues esto lo estamos haciendo con un proyecto de bilingüismo, no importa si tú no tienes ese mismo nivel, si yo sé que estamos en un proyecto de bilingüismo y estoy dispuesto a aprender, entonces tú puedes tener cualquier nivel ¿sí? si tú tienes el nivel B2 y con eso te defiendes y a partir de ahí estás haciendo tus prácticas de arte y vas a dictar en un colegio, ¡Perfecto! No hay ningún problema, siempre y cuando esté la premisa de decir – Bueno, pues aquí hay para mejorar, voy para este lado, voy por tal otro. Y desde luego, yo sé que la respuesta es tajante y es fea, pero cuando yo no peso la realidad objetivamente...Creo que el 90% de los profesores me han dicho – Oye, me gusta que me hables en inglés – Oye, me gusta que nos corrijas – Oye, me gusta que incluso corrijas a los del Departamento de Inglés; y yo a la vez, cuando yo empecé también tuve personas que me corrigieron a mí, - Pero es que tú tienes un buen nivel de inglés, pero es que todo lo que son *idiomatic expretions* y lo que tienes de *colocations* (48'39"), estas utilizando *on* cuando es *at* y *in* cuando es *on* y entonces esas son las vainas que tienes que mejorar para que tu inglés...Volvemos a las primeras preguntas, suene natural, fluya de forma natural. Entonces creo que es eso, esa es mi opinión. Desde el punto de vista artístico, yo... siempre van a tener mi admiración, y desde el punto de vista de inglés, simplemente es eso, desde que ellos tengan la parte del entender el quehacer desde el bilingüismo, siempre va a haber ganancia.

E. Muy bien, listo. Ya ahora vamos a pasar a la última parte de la entrevista. Estas son preguntas de respuesta puntualmente más corta, sin embargo, pues la idea es que sea de

forma espontánea, de pronto que no piense tanto la respuesta, sino es un ejercicio más de espontaneidad ¿Listo? La primera pregunta es ¿Cuál es la cualidad más importante de un profesor de artes que enseña en inglés su materia o que enseña inglés?

L. Aprender a escuchar a los estudiantes, en arte y en cualquier otra. Yo cometí ese error muchas veces creyendo que...- Bueno, vamos a leer a tal poeta, o – Vamos a leer a tal artista, porque pensé que les iba a gustar, y era alguien que a mí me gustaba y me di cuenta que mi verdad no era, a lo mejor a ellos les gustaba otra cosa. Entonces aprender a escucharlos a ellos, el hacer silencio y estar muy atento a lo que está pasando alrededor es más válido que lo que yo traigo conmigo, para poder enseñar a los estudiantes

E. Muy bien. Si su salón de clase fuera un color ¿Qué color sería?

L. Eee...morado

E. ¿Por qué?

L. El color de la alta poesía

E. ¡Ah! ¿sí? sabía que el morado era el color de los dioses para los antiguos griegos

L. Bueno, pero ahí está. La poesía es un regalo de los dioses, entonces tiene mucho sentido

E. Muy bien, listo

E. Si su estilo de enseñanza fuera una obra de arte de la literatura, de la escultura, de la pintura, de la música, etc. etc ¿Qué obra de arte sería?

L. Ee ¡caramba! yo creo que sería algo como (51'01" ¿Mark Black?) donde hay mucho sufrimiento, pero gran aprendizaje, algo así con mucho dolor y mucha reflexión, creo que esto es lo que realmente define mis clases

E. Si su estilo de enseñanza ¡no! este ya no puede decir Mark Black Si su salón de clase fuera

L. Risas Es que tiene muchas obras, tranquilo

E. Eso es lo bueno, eso es lo bueno. Si su salón de clase fuera un libro ¿Qué libro sería?

Ee tendría que ser algo muy amplio, que tuviera muchas cosas. Yo creo que por ejemplo algo como las Metamorfosis de Ovidio, algo con mucha simbología, con muchos cambios, con muchos personajes metidos allí atrás, lo digo para no volcarme otra vez sobre Shakespeare pues sí, algo así, algo con muchos cuentos, con muchas narrativas entonces pienso que la Metamorfosis debería de ser ese libro.

E. Buen ejemplo ¿Podría usted construir rápidamente una metáfora que describa el oficio del profesor de arte que enseña en inglés o que enseña inglés?

L. Si, eh, esa es un hombre de papel nadando en un lago invisible de fuego

E. Muy bien

L. Ee o una mujer ¿no? un ser humano de papel

E. Muy bien, valga la aclaración ¿Podría usted construir así, como acaba de hacerlo brevemente, una metáfora que describa el proceso de los estudiantes que compartan el aula de clase con usted?

L. Amm sí, creo que es una metamorfosis en la que un anfibio empieza como renacuajo y pasa a ser un capullo de mariposa.

E. Muy bien. Muchas gracias profesor Luis, he aprendido mucho escuchando su experiencia

L. Me alegro sé que mis estudiantes siempre lo logran

E. Sé que va a ser de bastante utilidad tener su punto de vista y pues poderlo contrastar con los puntos de vista de los otros profesores, que al mismo tiempo pues van a ser catalizados por mi propia experiencia. Entonces no siendo más, siendo las 11:07 de la mañana, muy

puntuales. Duró más o menos 50' la entrevista. Le agradezco profundamente por tomarse el tiempo, ya sabe que yo le haré llegar el documento una vez ya esté en el repositorio de la Pedagógica. Yo lo voy a dejar... o sea a nosotros nos dan la opción de si lo queremos dejar como privado o si lo queremos dejar público, pues yo por mí, por mi forma de ser yo considero que el conocimiento tiene que ser libre, por lo tanto, pues este documento va a quedar abierto al público, ojalá para que no lo cobre nadie...

L. Estamos de acuerdo

E. Ya que en este arduo camino de indagación bibliográfica me ha tocado toparme con mucho conocimiento por el cual toca pagar y pagar en dólares

L. OK

E. Y digamos que si, la intención es que el conocimiento fluya y la intención es investigar a otras e...es motivar a otras personas a que investiguen alrededor de este tema, que a mi juicio es muy interesante y que puede ser abordado desde otras perspectivas y otras metodologías. Esta es la narrativa, básicamente sirve como una provocación y también pues para sentar un precedente y decir que nosotros si existimos y aquí estamos, que se nos ha negado durante mucho tiempo, pero que nosotros acá igual estamos llevando una labor muy importante que no cualquiera puede llevar a cabo, y sobre todo pues ahorita, que hay una creencia como creciente en diferentes colegios, fundaciones, donde pues consideran como las artes, como cierta especie de piedra filosofal que puede aproximar el inglés de una manera más amable, valdría la pena que de pronto se hicieran investigaciones ya sean desde la didáctica, desde la pedagogía, donde se pudiese comprobar que tan cierto es eso ¿no? pero por lo pronto lo que sí le puedo decir es que...

L. (Camino a 55'12'')

E. Exacto, entonces lo chévere de esto es que usted acaba de colaborar para que nosotros fundemos un nuevo campo de investigación donde hay un “gato”, donde hay un vacío muy grande y que, pues si nosotros queremos también fomentar esta interdisciplinariedad, porque pues ya sabemos que esa época de las parcelas de los conocimientos ya está quedando relegada y pues nos damos cuenta...

L. Si, pero mira que tú también te estas encontrando con un montón de artículos que están ocultos y que la gente... el ego de la academia es infinito y su arrogancia es aún es más grande, entonces el encontrar todo ese tipo de piedras y de restricciones, pues en los tiempos de hoy en día me parece absolutamente inverosímil... ahí está.

E. Ahí está

L. Bueno está bien

E. Muchas gracias profe

L. Con el mayor de los gustos

Appendix Q: Narrative report process made with the data provided by the SNI.

The fragments of the interview carried out with the help of **Professor Daniel** will appear in **blue**. the pilot subject who collaborated with the development of the data collection instruments presented in this study.

The fragments of the interview carried out with Professor Ana María will be referenced in **red**.

In **orange** are the fragments of the interview that occurred with **Professor María Fernanda**.

The selected parts of the interview carried out with Professor Nicolás will be coloured green.

Luis expressed in the interview will be presented in purple.

In black will appear those interpretations, reflections, and opinions that I can make, regarding the identified topics, and the information provided by the AESL teachers who participated in this project, as informants and co-researchers.

OPINIONS OF CONTEXTUAL FACTORS

ABOUT THE INSTITUTIONS WHERE AESL TEACHERS WORKS WITH.

Below, fragments of the interviews will be presented that show the relationships that the AESL teachers interviewed have, or had, with the educational institutions in which they work.

“I had my first opportunity in schools that needed the help of artists who taught the subject and who tried to use English as the language of instruction.”

“I usually work with private schools and with a one-year contract.” “They (the institution) give me a lot of academic freedom.”

It is inferred from the comments made by Professor Daniel that his activity as an AESL teacher occurred from the first opportunity he had to work in schools in the city. This may reflect the statement made in the rationale of this study, in which mention was made of the apparent increase in job opportunities for art teachers who teach their field of knowledge in English. Clearly, Daniel's experience is linked to the private schools in which he has worked, and although he states that in the majority of cases, he has felt what he calls "academic freedom", and which is probably linked to the right to academic

freedom, we can also attest that the hiring time in these institutions has occurred on an annual basis, that is, defined-term contracts.

For him, his relationship, and that of his colleagues, with the institutions in which he works is summarized in “Satisfaction for both”, them as employers, and the teacher as employee.

“It is suggested (by the institution) that one session be consistent with the other, let's say that there is a kind of common thread between one session and another, however, it is not a requirement (...) The plans are already suggested, so it is not up to me, let's say that I do not formulate the plan for each class.

María Fernanda allows us to glimpse the conception that the compensation fund for which she works has of the didactic sequences carried out by the pedagogical team thinking about a generalized student population in the city's public schools, and how this has led them to allow a certain flexibility in the teaching sequences proposed to AESL teachers, depending on whether they are modified according to the specific features of each group of students. Therefore, the classes planned by the compensation fund's pedagogical team are subject to modifications that AESL teachers consider appropriate.

I work at a private school called Colegio Monterrosales Home School as a music teacher and let's say that the concept or pedagogical objective with the arts is that the arts are called Comprehensive Training subject, then this subject must also be taught in English.

Like Daniel, Nicolás works at a private school that expects the music teacher's classes to be taught in English. This subject is part of the group of subjects called comprehensive training, and due to its name, they are interpreted as a group of subjects that are made available to students, so that they can train the second language by putting into practice

contents included in the subjects that They are part of this group. Probably the institution is not unaware of the importance of the musical education of its students, but in this case, it seems to be an artistic knowledge that is conceived more to practice English.

“Since my professional teaching began in English institutes, I was the only artist in those spaces and although I had a very advanced level in English.”

On the other hand, Ana María worked most of the time in private English institutes that serve the adult population. In her experience, she was the only professional teaching arts in those spaces, but despite this, she has an image of herself compared to her peers, as a person with an advanced level of English.

“The economic stability that this gives me and also the contact with people is something very positive, because if there is one thing, I don't really enjoy about working as a painter, it is alone in a workshop or being isolated there.”

Regarding the economic stability offered by institutions that request AESL teachers, Daniel values it as something very positive, perhaps due to the difficulty of finding similar economic stability as an arts teacher in Bogotá. Additionally, Daniel recognizes the work contexts in which he has worked, as places where he has been able to share in different ways with other teachers, administrators, and other members of the educational community. He contrasts this sociable nature of educational work with the solitude of the painting workshop, and how this socializing possibility of working in schools has changed its usual dynamics.

ABOUT AESL LESSONS:

“AESL classroom is a “real context” not an imagined one.”

This notion of the AESL classroom as a place where English vocabulary related to the arts is constantly put into practice due to the activities developed there, will be reiterated in other teachers interviewed. Now, it can also refer to the notion that some AESL teachers may have of some stereotypical ESL class activities that may be installed in the popular imagination. In these stereotypical activities, imagined situations are used where conversations lacking motivation, or authenticity, can result in disinterest in the class.

It is then that the teacher makes a distinction between imagined contexts and real contexts. Perhaps the teacher does not ignore the value of fictions both in the artistic field and in ESL teaching, but refers to the teaching-learning activity which promotes the use of English, and which involves a series of actions, characteristics, materials, and other concepts that eventually become of repeated use during the sessions.

“And one begins to use language in that context, I realize that it is much easier to be able to speak on a real level (...) we tend to learn languages at a theoretical level.”

Professor Daniel also mentions a notion that other teachers interviewed reiterated, and it is that in which what is learned in regular ESL classrooms is associated with theory, and on the other hand, they associate their subject with practical knowledge. Curiously, one of Daniel's successful experiences is related to theoretical knowledge such as art history, we will see this later.

“Starts playing”. First mention of gameplay as an essential feature of the AESL class.

“Teaching English classes in a classroom has some characteristics but doing it in a museum also has others.” In this fragment, Daniel refers to an activity that consists of virtual visits to iconic museums. In this activity, a “topographical” transition occurs from the classroom to places of enriching exhibitions where students assume the role of

visitors, and the teacher assumes the role of expert guide. These role shifts are also something that is repeated in AESL class activities shared by other teachers.

“Teaching is my life, and it is my livelihood” “what I'm doing is an arts class, for an English-speaking audience (...) I actually try to introduce the children to a lot of the content of what I learned at the university (...) “I am teaching the kids about art, and I am teaching them to talk about art.”

“The first thing es to learn the artistic discipline in a practical way” (Second note that refers to the natural and practical nature of artistic activities).

“Where there is enjoyment and enjoyment of the subject” (first mention made of enjoyment as a characteristic of the AESL class).

“ (...) there is the sound axis, the body axis, the sensory axis (...) the raw material of music is sound, then we also must develop in students that interest in listening to their surroundings, listening to the sounds of the environment , listening to what their classmates also have to say and finally let's say that the instrumental, the corporal too (...) I try to apply all of that to the teaching of English, because in English we also develop sound (...) listen to the second language first to be able to reproduce it”

In this fragment we observe another quality that begins to be associated with the identity of AESL teachers, and it is that integration of theoretical, practical, and even axiological knowledge. Thus, listening to what your classmates say has to do with listening to the environment, essential principles for, for example, singing in a choir.

“These spaces are more creative, because outside the chair and the table it helps them to loosen up a little and I think there is also a whole path for new forms of learning and teaching, not so traditional because it doesn't work for everyone “Definitely.”

Here is another notion of the AESL class as a practical proposal that contrasts with the “traditionalist” procedure of ESL classes. Mainly this notion occurs due to the high “theoretical” load of ESL classes, while AESL classes are mainly constituted by practical experiences.

“I am teaching (...) English and the arts are the bridge that take me there, as I was doing in the other places, but both “things are objectives ” Regarding the discussion that arises about the arts as a means for teaching English, Ana María clarifies that both fields of knowledge are important in an equivalent way in her work in an acting academy. How much equity is there in the importance given to the two subjects in question in school contexts?

“I can specifically talk about teaching a second language from the Arts. Now, it is worth clarifying that it is from the arts in general and not simply from an area of performing arts or dance specifically, but it is very broad so well, on the one hand that already broadens the spectrum quite a bit, I am not limited to one branch of the arts. and two also... let's say that it puts me in a place of understanding or applying my artistic discipline as a tool, as a means to a different objective” María Fernanda works in a project of a compensation box, called Art for the Bilingualism, the which offers arts classes in English to institutions educational public of the city. From the name of the project, we already have an indication that here the arts are exclusively a means to promote the learning of English. Furthermore, the open nature of the classes, which can freely use any artistic language, suggests that this occurs in order to provide AESL teachers with more possibilities within the range of artistic possibilities, based on concrete learning, which in this case The case is English, through artistic content, which is put into function of the learning of the second language, with the learning of the arts being a co-protagonist of this process.

“I feel that... and I am convinced that learning an artistic discipline has a lot to do with learning a second language, they are very similar processes and especially in music, I also tell my students: - Learning a musical language is like learning a second language, it is like learning English, because in English we develop four skills, right? which is listening, writing, reading and also speaking, right? In music we have these same abilities”

Once again, Nicolás allows us to glimpse this integrative trait that allows AESL teachers to integrate different areas of knowledge, which in principle, are not usually associable in the division of knowledge to which we are accustomed in both school and academy.

“ Colsubsidio is going to come here and offer us English classes through art, so as if the end, even if there are no instruments in the school, the end is not to learn music, but the end. is to learn English, then all the tools, all the strategies that you use are valid for the students, as long as they feel that they are on the right path, learning this vocabulary, learning new expressions, suddenly managing to have small conversations with them.

“what they know So I think that's where the difference lies, like really when I'm teaching English through the arts, I've never felt like I'm without tools.”

Nicolás, who in turn worked in the compensation fund for which María Fernanda currently works, confirms that, in this place, the arts are used exclusively for the teaching of English. However, this situation does not seem to bother the teacher, who, on the contrary, seems to value the challenge that this may represent.

“what my students, let's say what they like about My classes are that, that it is not an English class, that it is not grammar, of sitting and looking at structures of the verb to be or perfect tense or whatever , but *rather* we are learning about topics from judicial cases to be able to talk about *report speech*, that we are learning radio history so we can talk

about (*past perfect tense?* 7'44'') that we are learning visual narratives through *comics*, so that is what draws their attention the most, then what generates the image of my class as such, which makes it different (...) from what are the normal structures of English lessons.”

It is now Luis who expresses his notion of those differences that exist between an English class mediated by the arts, and the differences it has with those that he identifies as those that have a “normal” structure. Although it is seen that the practical component in the activities mentioned by Luis is important, he attributes part of that difference to the motivating nature that artistic activities can have, which attract the attention of students.

“And for me that was the most important thing, linking the aesthetic part with the technical part to create what in... is the priority in my English teaching, which is that the English that the students are learning is an English that sounds good. natural, flowing naturally; then, talking about that, I was more interested in the creative aesthetic part and the development of that, far above the verbal tense that they are using or the structure of the paragraphs that they are using, because we had as a precept well that they had already done this during previous years, so let's say that this could be an example of how from certain arts, be it poetry, be it drama, or whether they made a dialogue, etc., we were linking that, let's say, with “the realities and needs of society”.

Considering that Luis works in a private school with high standards in terms of the use of English, it is understandable how he can go in greater depth to elements of the arts and language, than those that AESL teachers can go to. who work in public schools in primary education, therefore, the artistic contents in educational contexts such as those of Luis or Daniel, can be on parity with those of English, while in the work context of

María Fernanda, and the one that once Nicolás was, there appears to be inclined toward using the arts as a means rather than an end.

ABOUT AESL STUDENTS

The direct mentions that the AESL teachers interviewed make about their students are rather scarce, and not because they are not important to them, but because of the design of the interview itself, which exclusively investigated the identity of the AESL teachers. This may be an opportunity to improve in future research that addresses this topic, since in effect, the relationship that teachers have with our students impacts our professional identity, and therefore our conduct in teaching.

“The age of my students is quite wide, right now I have music classes from kindergarten to grade eleven, so it is quite a lot, and I must use different pedagogical strategies, because they are not going to work with all the kids. the same strategies. (...) I already see progress. Yeah? If the child suddenly couldn't pronounce before class, he couldn't pronounce the greetings in English, it was very difficult for him and that's it! When you teach him the song, the child automatically pronounces them and not only pronounces them, but you say - Hey very good! You are singing the song very well - And what does this word mean? Remind me? – Yes, teacher, it means something like that... – What does this phrase mean? – Yes, teacher, it means such a thing.”

In this fragment we can see that the population for which Nicolás works is varied in their stages of development, and therefore, they have abilities that differentiate them from each other in significant ways, which surely requires the teacher to expand his repertoire of strategies to teach students of so many different ages. He recognizes that even though they are the same age, or are in different grades, pedagogical strategies do not work for

everyone in the same way. Despite this, his intervention provides a glimpse of situations in which he has motivated students to continue learning the language through translation, questioning, and repetition involved in an exercise such as learning a song in English.

“They love debating, they love that part of the law, and they love fighting with each other all the time (...) many of them have narratives that they want to release, that they want to speak and that they have not done so because once you give them the tools they already begin to say - Oh well! I want to talk about this situation that I have with my father – I want to talk about this situation that happened to me when I was fifteen years old, etc.

.” This brief description of the generalized tastes of Luis's adolescent students allows us to understand the reason for the activities he uses in his classes. The constant characterization of the students who are taught is a recurring activity of teachers, since based on their needs, interests, and tastes, we choose activities that aim to promote predetermined learning. AESL teachers are no exception to this practice.

“When you are honest with the students, the students respond in the same way.” Luis shares with us this reflection that is, in principle, an ethical principle that teachers have with our students and is part of the didactic contract that is implicitly agreed upon with the institutions, students and their families. Furthermore, it shows the importance of example in the education of students. So, there is a difference between teaching in an AESL classroom, and educating in the values that the AESL teacher brings to his students.

SOME DIFFICULTS THAT AESL TEACHERS MUST ASSUME AT
INSTITUTIONAL CONTEXTS:

“We all like to play games with the students and make them laugh and have fun, have a good time, but sometimes the content is not clear (...) I already know that this bridge is there, that I can do it use, but how do I make it as effective as possible so that class time can be used as much as possible.”

That notion that some of the AESL teachers interviewed have, in which play is a quality of arts classes in English that can make them attractive in the eyes of students, is questioned here by Ana María. She knows that it represents advantages for teaching English, however, it can also represent a distraction for the class, if it has no objective, and is used exclusively to entertain.

“They are a series of meaningless phonemes that I repeat because the teacher is saying it, but they don't make any sense (...) I have had to make modifications: one in terms of the amount of content, which as I told you There are many phrases, a lot of vocabulary that, by doing more, makes less.”

María Fernanda refers to the sessions planned in the didactic sequence, which seem to cover more topics than those that can be taught in the period allotted for it. For her, not only does such an overwhelming number of topics seem meaningless, which can lead to the failure of our mission. On the other hand, an advantage that is evident in this case is the ability to modify these classes, trusting the criteria of each AESL teacher who implements the class plans shared with them by their employer.

“There it is suggested in the planning to write sentences, stories, complete, but there are children who have no idea how to write a single word, the letters are simply still scribble for them, well So in that sense it has not been easy (...) I have jumped much more than what is proposed. This has had the consequence that it takes me longer than the time that is established for each session, of course a review takes more than one session and then if

we take more than one session making the puppet and more than one session, then that has “been like the consequence that I have had, however, it has not been an inconvenience.”

Above all, teachers who work with early childhood children, or with the first grades of primary school, must take on the challenge of teaching students a foreign language without relying too much on the use of written language. Now, it can also be an opportunity to put students' reading and writing skills into practice, considering the extent and purpose of written language in AESL classes. Time management is affected when those who structure the didactic sequences and class plans do not know the immediate contexts in which the AESL teaching tasks are carried out. This leads AESL teachers to make modifications to the curriculum, in order to meet more realistic objectives than those proposed in teaching material outside the context.

“There are many things that are frustrating, so on the one hand, economic interests and well, many other things could also be derived from that... aspects, fields, so I am going to talk about the economic interests of educational institutions that take precedence over ethics (...) it matters more than the client is right, which in this case are the parents who are the ones who pay the students' pension. To that extent it does not matter if you are correcting, educating, teaching, training a human being, but it matters that they are happy, satisfied and that they continue paying and that they do not withdraw the student from school (...) “ there is a need to cover many contents, but the real conditions of... well, the real conditions of everything are not taken into account.(...) From the... let's say the entities, institutions that propose the projects, of course in that need to show or obtain results, then they intend to cover many needs in quotes of second language students, so they must learn many words, learn to communicate from several sentences and the

amount, for a population that has not had access to a second language, second language classes, that their contact with English is minimal”

Sometimes, both the economic interests of the institutions and the intervention of parents can be perceived as destabilizing factors in the teaching-learning situation directed by teachers. While for some AESL teachers the happiness and satisfaction of the students is essential for the good development of the class, this can end up playing against the learning objectives of the class, since learning is not always pleasant, since in Sometimes it involves situations of tedium, or that take us out of our comfort zone in favor of learning. María Fernanda questions the ethics of some institutions that prefer to retain clients, instead of prioritizing effective learning.

“I feel that it is zero-remunerated, that is to say economically, so as long as given the responsibility, the schedules, the load that on many occasions you have to carry at work to the house. In many other jobs: you close the office, turn off the computer and go home to be you! and in this case no, because generally you have to raise grades, evaluate, in short, countless processes that cannot be developed in the institution but that have to be carried out, so that is not taken into account either. ”

This is a common complaint in the teachers' union, who sometimes consider that the remuneration for their work may not correspond to the effort or time invested.

“the financial remuneration is not corresponding, so in that sense, yes of course, that is, there are many moments like well, yes, not even in terms of my contribution to society I can do anything because I am against a rock and a hard place (...)I lose my job if I really want to train the student and correct him, yes, I can't do it on that side, but I also can't in economic terms say well done, but I'm ...at least generating the resources that are going to give me a stability in my present and in my future, so of course that you have

generated quite a few moments of crisis (...) in very very remote cases that the parents have some concern about providing them with material or connecting them with the second language, but the majority do not”

Sometimes, frustration can arise due to the contradiction of objectives in certain institutions, where we are asked to promote learning, but at the same time we are asked to correct students as little as possible. In this situation, the teacher finds a contradiction in her workplace, where she must choose between correcting her students or keeping her job. This situation reveals the tension that exists between teachers, institutions, and students' families.

“It was a process with some students that was a course that had first year students to third. So, let's say that the first big challenge was how to teach children, who although they are close in age, but also have their differences.”

Multilevel courses will always represent a challenge for us teachers. Nicolás exposes it as a problem when teaching AESL, since this forces us to think about multiple objectives and activities that promote learning in accordance with the students' abilities.

“Perhaps many expectations were offered to the students and sometimes in the (public) schools themselves there were not the elements to work with (...) difficult contexts at public schools.”

Speaking specifically about his experiences in public contexts, Nicolás exposes the lack of materials compared to the promises made by the institutions, and how this can generate a conflict with the expectations generated in the students.

“it is worth keeping in mind that not all students have the same processes and there are some who go much further ahead, others who go a little further behind, others who barely go, and taking this into account I have never done, no I don't like it either, I

haven't done it and I don't think I will do it, making differentiated classes for one student or another, because that limits that if I'm planning the class for a student who suddenly doesn't have the same level as someone who is advanced, Well, for the person who is advanced, I am suddenly holding him back in his learning process, or for the person who is at a level, I am simply not helping him to progress , so I always tend to set the bar very high and from there, let's say we start. the processes of being able to bring all students to the same level.”

Luis explains to us the difficulty that the diversity of processes in the classroom represents. However, he shares with us the solution that he has found in his experience as an AESL teacher, where standardized situations are proposed for all students, these activities usually being planned with a difficulty that is demanding for all students in his class, that is, try to level them by testing their abilities, not equalling them for their shortcomings.

I believe that there are more situations in which things do not go as one thinks and there, especially at the beginning, the expertise that one must acquire as a teacher (...) despite the difficulties turn out well, they are infinite (...) I have been teaching classes for almost 23 years, so there are few things that manage to derail me in such a way that I manage to lose the thread of a class or spoil the whole class, something finally ends up inventing one (...) you find difficult situations, as many as you want and punctually, none of them have marked me for me to tell how – I deeply regret having done this. There has not been this situation so far (...) they are people who, in my view, are complaining all the time and from a professional point of view, they are the complaining teachers of all schools, which are everywhere. From a personal point of view, they are people who do not advance, so I see no reason to sit back and look at it.

Without failing to see the problems, Luis also sees the opportunities they represent to promote the objectives of the AESL class.

“ If the teachers themselves are not trusting that there is a commitment to bilingualism, how right are they then that we are only going to magically become bilingual, because it is not going to work and the same thing happens, so they are asking me Bogotá level How many signs in the city that move traffic or in the *Transmilenio* are written in both languages, yes?, that I can say – We are a truly international city. So, I see on this sign here where we are sitting, this is a food court. Where does it say the *Food Quarter* is? Where it says that the bathrooms are there, but where it says that the *Bathroom* or *Restroom* are or whatever. If I support bilingualism it means that I am really aware of the importance, then there is a massive strategy behind that, but the fact that I give the responsibility to arts and English teachers to try to promote that is very very optimistic, it's more hopeful than really effective, why then I'm betting that this art teacher... and let's be honest, this art teacher ended up being an English teacher because let's say he had this experience and that other and it's probably not whatever you like to be . It is my experience that I have had with the different teachers who teach art, music, drama, literature, etc. In most schools, it's like, this is what I'm doing temporarily while I get my master's degree to go to such and such a place and I'm not saying that they do it badly, many do it very, very well, but for others it's just a passing issue. So, this being so, I am making a bet on bilingualism for something, and I am asking this help from someone who probably also does not have one hundred percent like the idea of – Ah well! so let's make, let's really make this structure of bilingualism work. So, my answer is very optimistic and in the city of Bogotá suddenly a little more optimistic, at the Colombian level it is absolutely laughable, from the point of view of a dream. And it doesn't mean that you don't have to start somewhere, but I come back to the same thing, I can't tell you

that we are going to be bilingual, but if you are not convinced that that is important and that there are some strategies that we have to follow to be able to do it implement, because we are not going to achieve it from any perspective, it does not matter that they are the arts teachers and that the mathematics teachers support them and behind that there are social and that there is an English team very prepared to do it. ”

Many of the problems that AESL teachers may encounter with respect to teaching English are related to factors outside the classroom. In this case, Luis criticizes the city's public policies that in principle express concern about citizens' learning of English, but in practice, they delegate this responsibility exclusively to the school, leaving aside the influence that certain public practices could have on this learning in foreign languages. Actions as small as those mentioned here by Luis can foster environments where English becomes less and less foreign to citizens. Additionally, he considers it naive to think that the solution to this problem falls exclusively on the shoulders of AESL teachers.

OPINIONS OF INTERNAL FACTORS

Regarding the internal factors of the AESL teachers, below, sections of the interviews will be presented that I consider account for the motivations, experiences that they have detailed as significant, which account for features of the identities of the AESL teachers.

MOTIVATORS AND SOME MEANINGFUL EXPERIENCES AS AESL TEACHERS IN THE CLASSROOM

“ Thank God for my vocation, I have never, ever come to think that I could be happier doing something else (...) I feel that, if I don't give here at this school, I'll look for another one and continue doing what I like (...) At no time I have felt that working as a teacher is an impediment for me to continue developing my artistic projects.”

I think what motivated me mainly was seeing the results. Seeing that the results occur, seeing that they work, it is really very useful to teach the second language through the arts (...) art is also being made to communicate then, to communicate a message. So, I feel that it has, let's say, a lot to do with it, and the results are seen (...) for the schoolteachers themselves it is a surprise (...) I realized that the methodology really did work and that was my main motivator Really, seeing those processes, those pedagogical results, I gained a lot of love for teaching the second language through the arts and let's say that it is what has motivated me to continue the path, and to continue perfecting the pedagogical strategies. (...) seeing them come so excited to learn that already motivates me, and let's say that with that I already see as a result because the kids are liking it; a completely voluntary class, the school did not give them any grade for going but the boys already liked the routines that we managed in class, they liked, let's say, the pedagogical processes that we carried out with them and there, then, a very very pedagogical process was achieved. nice as such. It is a pity that in this school there was no socialization of processes but there was also a lot of progress made in the whole topic of vocabulary, in matters of learning the second language with the children (...) when relating a vocabulary in English with a melody, with a sound, with a song, this It promotes meaningful learning (...) is like what happens in many English classes, right? as normal, a list of words that we have to learn, but when we add an experience, we add music to this vocabulary, we add a movement, it becomes meaningful learning and the child is no longer about to make a sacrifice and then by heart repeat, repeat, if not you are enjoying (

other mention of enjoyment as something necessary) it and there you do a lot, those memory processes that are also required for learning a second language are greatly facilitated.

It was very nice because they were like small workshops teaching the second language to the course directors and we showed several shortcomings, because you know that the primary course director (...) We proposed how to create a kind of English immersion strategy, transversal to all classes, taking advantage of the fact that we are training the course directors. So, we proposed a vocabulary that the children had to use in all classes, so for example, in every class the children will ask you to go to the bathroom (...) we make the list of those transversal expressions, but we had the idea of creating a WhatsApp group and there sending by voice note the pronunciation of all the expressions, all the words, vocabulary of all the school supplies in English, so that not only on Saturdays are these activities implemented or simply this strategy that the child adopts all the materials in English, but also that these activities will be implemented with the students of the regular school day and according to what they tell me, according to what they told me later, the school's course directors had very good results.”

“a student who told me that he liked the class with me because I made English look easy for him (...) I put it in such simple terms. A student, (...) told me that he felt that I had taught him a lot about acting and that it had been, like, it was satisfying at that moment to continue learning (...) I really like languages, not just English (...) I feel like I'm doing something worthwhile (...) I think I've never doubted that I like teaching and I like teaching English, I've really grown to like it.”

“Spontaneous, positive responses from the students that they voluntarily and spontaneously come up with a word that you once said to them, that they are interested in something that happened in class and they return to it (...) “it is a very great motivation because I also like it, because I have a personal taste for the language, so it is also an opportunity for me to connect on a personal level, I would say, because finally I am a professional who likes that language, despite not having been trained, let's say, as a professional in languages specifically, but if I have a taste for it, then I enjoy the fact of being in contact with the language and also interacting from a second language (...) “makes me take a longer path to get to the classroom and not only prepare to teach a class in order to teach the artistic discipline, but I have to go through those disciplines to teach a second language, because I would believe that the it expands, it simply expands the horizon a little and I no longer have just a place from which to stand or a specific objective, but it enlarges my path and goal.”

a student who participates little can come and tell me - Hey, I really liked your class, and the day you talked about such and such a topic I remembered when my grandfather died and that's why I thought about that one... - Were you paying attention? I mean, what I said was an anecdote or something and – You were hooked there, and I had no idea. So, you never know at what moment what you read, what you explained, what you said, changed someone, a student at this moment's life, at this moment's day. I have it clear, fresh, a few months ago a student was very... she was doing very badly and it was perhaps her worst year, I said - But she is not doing so bad either, the fact that she is constantly losing the listening *parts*, suddenly it is a matter of practice, or not having good reading comprehension because that is something that can be improved. The parents at that moment decided how... – Well, we are going to change schools and then,

but we want to talk to the teachers first; The parents call me and tell me – Well, we want an interview. And we were talking, and they told me - We want you to tell us about our daughter and I told them rather let me tell you what the importance of your daughter is in my class. So, for me, I haven't gotten tired of reading the essays that she has regarding how important it was for her to do spiritual exercises and the girl just stars and like – This man actually read my essay. When she was talking about her best friend who told her with a smile that – Here all the burdens were being lowered like Christ was lowered from the cross, then she said – That was the metaphor I used, then the parents were like – There is someone who is really paying attention to my daughter right now. And I said, well, in the end, grading is like grading any other person and then I gave feedback to the student, and you never know at that point what changes in another person. Now, for me, at the moment of doing that and reading the essay, for me that is what enriches: reading that or reading a student's recommendation through another text, listening to that musical group, I say – Go! I haven't heard this, like there is a version of that song, and I'm starting to listen to it. So, my growth is from that same experience, so it's a vicious circle in which I don't have the answer. I don't know why I'm there, but doing so is leading me to constantly grow to the point, this is not what the interview answers about, but then the students who have already graduated call me afterwards. Nowadays I have a literature group once a week to discuss literary texts and do essays and talk about poetry and narrative and all this, with former students who said – We want to continue learning about this. So, from my personal point of view, I haven't missed anything, I haven't missed anything because I'm constantly looking for other things, looking at my personal growth from the same literature and that's what happens to me because I'm immersed. for no apparent reason in that same educational world. Well, I know it's not the answer you were looking for, but maybe that's the way I see it, that's how it is.

Whether the informants work as AESL teachers out of pleasure, conviction, or circumstance, there are different motivators that encourage them to stay in the profession. Artistic projects and teaching are not antagonists, and the possibility that both facets coexist largely motivates them. They are equally motivated to see how students effectively learn, the love that many express for English, the recognition of their peers, the institutional participation that the directors can guarantee in the implementation of a bilingual culture, the recognition as the interest of their students. and didactic interaction in which everyone learns. Additionally, artistic projects derived from pedagogical practices that manage to last over time, such as the case of Luis's literature group, which is the result of the different facets of the teacher and his former students.

There is a mention of the importance that socialization of artistic projects in English with the educational community has for student learning.

Is the gesture, the new vocabulary, and the melody enough to achieve significant learning? What is meaningful learning for AESL teachers? These are questions that motivate deeper explorations of the topic of this study. Is repetition harmful in AESL classrooms? Should ESL learning, mediated by arts education, be a place where enjoyment and joy take priority? These questions question the belief where happiness and absolute spontaneity take precedence over the approach of common artistic projects that can take both students and teachers out of their comfort zone.

ABOUT AESL TEACHERS' IDENTITY:

“I am primarily an artist who has dedicated himself to teaching” this trait where one or another trait of their identity prevails is understood in a particular way by each AESL teacher.

“At first, I did not teach in English.” AESL teachers' task “can be decisive” because their lessons are “the application of what we have seen there in the English classroom, at a theoretical level”.

“My professional identity, as an interdisciplinary teacher was a first big crash (...) that first shock was a little difficult towards my identity because I don't know what I'm doing, and I need to do it well.” For many AESL teachers, the specific nature of the work we are doing is learned through experience, since in our professional training the situation of AESL teachers is rarely considered as an option for job performance.

I like to teach English (...) I like being in a classroom (...) I earn the minimum doing what I like (...) they don't pay us the same, because we don't have a degree in English (...) all my coworkers, they earned a million, a million and a half more than me (...) Being paid less doesn't feel good to me, that's all, but I think I've never doubted that I like teaching and I like teaching English, I've really grown to like it.” Regarding the negotiation of our teaching identity vis-à-vis the institutions, Ana María describes a situation in which her identity as an AESL teacher was placed below teachers who had a professional title as English teachers, despite perform the same tasks. Already in the popular imagination, the social status of arts teachers is lower than the status enjoyed by teachers of other subjects. This is just one example of where some institutions can place AESL teachers compared to their coworkers who have other professional studies.

I have not been interested in titles, not even in class do I tell my students to call me *Mister* or any other formality.

“I returned to the discipline of music in particular, but I continue to teach my classes in English, so I still have the profile of currently being a music teacher who teaches his classes in English or in English – Spanish (...) the role we “play there in teaching the

second language is to teach it in a practical way.” As we have seen from the beginning of the analysis, the self-conception of the AESL teachers' job as a practical task is common among all the teachers interviewed. Due to this type of hypothesis, research is necessary that investigates the identity-in-practice of ESL and AESL teachers to see how much of these statements can correspond to reality.

“the path as an artist began at school, I would say that on a personal level I started my childhood in relation to dance” “It was in high school, I began to connect with what it was like to stand on stage, that's where the path as a dancer begins” “connected with what it means to be a dancer” “At that time, I was more connected with dance, but while I was doing the technical, I connected with physical drama, so then I began to have a broader perspective of the performing arts from what drama is, from the body essentially, because it was physical drama” “I have experience in drama, dance and as a teacher since I was studying.” For María Fernanda, her teaching identity is mediated by her identity as an artist, which she began to cultivate some time ago, with teaching being a profession linked to the artistic profession itself.

“I think that from the arts there is an enormous interest and contribution to any discipline, so I feel that regardless of whether it was for English or any other area, the fact of having the possibility of expression and communication that the arts provide and already puts us as teachers in a more different value (...) I know that I am the one who is giving them the possibility of connecting with that language.” The teacher adds another value to the artistic activities that can be motivating for ESL learning, among others, the expressive and communicative possibility, which is added to the pragmatic quality that the other informants of this project also attribute to it.

“I started working there in that Art for Bilingualism program at Colsubsidio and there, that program opened my mind to being an interdisciplinary teacher, not only in the area of English, but to begin to know a little more about the other artistic disciplines(...) I also had it very much in mind, to continue teaching music as my discipline, where I felt comfortable, but when they offer me to work in art for bilingualism, I start to think about it and I say well, why? No? And well, it also comes from a desire to learn, yes? a desire to open my horizons, to also get out of my comfort zone and then begin to investigate, well, how do I teach the second language to my students through the arts without leaving my artistic discipline either?, but adding to it well Let's say this other challenge, of teaching the second language through the arts.

Nicolás recognizes himself as an interdisciplinary teacher and recognizes in the work of an AESL teacher the possibility of testing his knowledge and continuing to learn.

“ I know that for many other people as well, teaching came as something secondary and at the time I started to study literature and of course when I left school it never crossed my mind - Ah! I'm going to end up teaching at a school doing this or that. That said, I am a lover of aesthetics, I love art from all perspectives: I love cooking, I love music, literature is of course what I study and my entire group of friends are artists, so beyond that of literature itself, what opens perspectives and what makes me different, what generates identity in my classroom, is the possibility that the arts have given me to talk about all kinds of things using as an excuse, which is a vocabulary for English or that from this I am teaching my students to learn the second language, to the point that the programs that I have created, the academic part, let's say, the curricula, all of this uses different techniques, different styles, different themes of literature, art, culture as a main project and behind that is the grammatical parts or behind that is the English curriculum”

Luis, like María Fernanda and Daniel, recognize that in his identity his first arose passion

by the art , before the taste for teaching , without saying that the rest is less important .
What I can interpret is the impact that aesthetic experiences represented for them, and how decisive they have been for their performance as AESL teachers.

OPINIONS OF PROFESSIONAL DEVELOPMENT

ABOUT STUDIES OF AESL TEACHERS AFTER THE PROFESSIONAL DEGREE

“I want to continue studying artistic creation. It seems to me that it is valuable if I learn things that I can later apply to my classes and that I can also share with my students (...) to continue studying arts, it is a liberation that complements me.”

“I am no longer motivated to continue specializing in artistic education.”

“I believe that the fact of being able to link other arts has helped me to meet those needs that are not covered only in a performing space. Let's say in a bodily space, in a space of bodily expression where it is limited to that, then what do you have: your body, the space, the interaction with the other, the voice, but elements such as the handling of objects, the driving.... And I'm not just referring to objects because the drama also has them, but the object is like a piece of paper that you can manipulate and that you can scratch, paint, fold, yes? all that the plastic arts gives you, for example, from the voice but like the voice: I can sing, how I can sing, what I can do with a melody, what I can turn into a song, that is, how to interact with the other arts, I It has also allowed me to expand...how to make my skills, that is, to realize that I can have more support, like more support tools to achieve the objective”

“the TESOL arrived and I began to clarify many things, I also realized a lot of the importance at that time of phonetics, of intonation, content that I had previously ignored,

because I never learned them formally and well and Moving forward a little in time, I would say that the third moment of my professional identity is when I started working at the Actor Studio because it was the moment when it was, let's say, the first great stage to be a drama teacher” in ESL. “This first scenario in which I really manage to give feedback and prepare content in both subjects, is a great revelation because it was something that I knew was possible.”

“I'm a bit dramatic” “I haven't been able to return to the scene, and a shock I felt last year is how I teach them what I'm not doing.” “Learning vocal technique, singing voice.”

“We are like a new alternative, another door to reach the same place, because without a doubt we have certain knowledge, certain awareness and creativity to reach at least very similar places.”

“This TESOL certifies me to teach English to speakers of other languages.”

Only Ana María expresses having done some type of study to improve her skills as an ESL teacher. However, both she and the other informants cited comment on the importance of continuing to train their creative craft as artists, as essential elements to improve their practices in their educational contexts. Based on what was raised by the interviewees, the public discussion raises the need for academic spaces that consider the interdisciplinary nature of AESL teachers, and that in their educational offerings offer training based on the real learning needs that we have as a union. Additionally, an invitation is made to AESL teachers to continue their training both as ESL teachers and as arts teachers, so that they can continue feeding their classes with various resources.

ABOUT LEARNING STRATEGIES TO IMPROVE THEIR AESL LESSONS:

“To continue training” “the activities that I am going to do next year are not the same as those that were done the previous year and that the kids do not get used to the same dynamics You must be constantly learning because there are topics that “sometimes escape one's knowledge.”

Indeed, for many of them, this notion of continuing to train, continue learning, continue creating, allows them to directly or indirectly improve their AESL classes.

About ELS “I have had to do it in a very holistic way” “what are the technical terms in English” “all forms of communication are valid”. Daniel also values expression and communication as essential elements of the AESL classes he guides.

“I be talking to the students in the academic context (...) in English all the time (...) I have contact with English daily”” being a teacher who is not a language graduate, the trick is to be in contact with it (the English)” It is not enough to do the arts class in English . Bringing English to everyday situations is part of the ESL acquisition and learning process. Like Luis, Daniel has a concern regarding the bilingual culture that should be promoted in different aspects of the citizen's life.

” I listen to a lot of music in English and every time I see a word that I don't I know, I go and look for it (its translation). I have a list, some little notes because I'm still discovering words (...) try to use them (...) the idea *is* to make this conversation club, because we realized that one only speaks English while working (...) I had to start studying English in other ways. Start studying not the rules of English but how to teach English because I didn't know.”

“I try to watch content and listen in a second language and study (...) lectures is like what I like the most, I also listen, I listen to a lot of podcasts, I just listen to classes, audio video classes to memorize vocabulary, to simply improve listening.”

“every week I have to search for digital material and resources on several occasions during the week, yes, especially since now it is like the first tool, right? google it, YouTube it and see what's new, also for the interaction with your peers, like with other teachers who tell stories or who give you a piece of information, they throw out some cool material that the kids used or like, even if they 're not from the same area but also in that interaction one is nourished by materials. (...) what I was trying to do is connect a lot, exaggeratedly, one session with another, even going back and repeating (...) they have a particular interest in an activity, then I also try to connect with what I think can work according to what I am reading at that moment.”

“what I try to do is also have an autonomous study routine (...) In terms of the process of teaching the arts and teaching a second language (...) I try to watch series in English, I try to listen to podcasts in English, so as not to also lose the habit of learning new words and then I listen to a podcast in English with a new word, I write it down, I look for the meaning, I try to create sentences (...) I don't know this word - I'm going to find out and the next class I'll bring it, so let's say that also out of professional ethics, I also feel that as if I got into this story of teaching English because I don't have to neglect my own level of English, I have to continue working to improve (...) I think that experience has helped me adjust these tools. It has been a lot of trial and error.

I have a very personal routine with my wife and that is, there are days where we say well, let's practice English, let's speak in English all the time, the entire conversation in English.

There is a real need to continue studying and learning English, and this only occurs in the exercise of perseverance, as the AESL teachers express it here. Be in constant contact with cultural objects (written or audiovisual artistic, political or technical-scientific

expressions) of the second language, speak with students in English outside the classroom, speak with teachers, and other members of the institutional community in English. Putting the second language into practice outside of conventional educational settings, such as Luis's literature group, or the conversation group that Ana María mentions here, are some of the ways in which AESL teachers practice and improve their communication skills in English. . However, Ana María is aware of the need that she has as an AESL teacher, to qualify and improve in specific topics related to ESL teaching, and how this knowledge contributes to her repertoire of knowledge that enriches her behaviour with students. While autonomous learning is essential to improve our communication and teaching skills, expert guidance, as occurs in academia, is an act of responsibility and commitment to our own learning, and that of our students.

I had to prepare myself to teach how to take the AE 2 test, *ABC, English First, Legal English* , how the IB structures work, that kind of thing, so well and also the intermediate exams for *Ermine school* and *Elementary school, Fliers Scholl* , *epce* , etc., so let's say that that was basically self-learning because ultimately my career is literature, so there is no need from the literary point of view to do this type of explanations or training as suddenly if I would do in modern languages or in pedagogy suddenly.

the most important thing is not to stop practicing and I know many people who have learned English in the United States, in Canada, wherever and over time they don't practice it, then when the time comes to speak it then they are rusty or It is difficult for them, they forget the words

I am practicing it all the time and I have a group of people around me who understand it and practice English with me,

then it is training myself when they release the new curricula, reading what it is about, when they release the new techniques to take such an exam, what it is about. That you must be certified in *Text* (13'42''), that you have to be certified in *Toefl*, that you have to be certified in CELTA in DELTA in whatever. Those types of courses are done, but I know many people who have taken them and objectively their classes are not the best either, from the point of view of English. So, staying active in this is the most important thing and as a third, I think it has to do with the personal part, continuing to explore if it is really what moves you. So a moment ago I told you that for me the fundamental thing is to be a lover of aesthetics, so I never stop consuming literature, I never stop consuming art, I never stop consuming music, I don't stop practicing, I don't t stop, nothing I stop doing these things for more than a week because for me it is, beyond the fact that it serves as a tool for a class, for me it is something vital.

On the other hand, in the private bilingual schools mentioned here by at least two consulted informants, there are trainings that are mandatory, either to corroborate their level of English, or to train them in teaching ESL, or in cases where They seem to be becoming more common in training to instruct students in taking language certification exams. Any learning should be welcomed, but once again, constant autonomous practice is essential.

ART RESOURCES TO TEACH ESL:

Compiled below are some techniques, activities and strategies used by AESL teachers.

Many of these resources compiled here respond to the artistic disciplines of the teachers,

however, and due to the holistic nature of the arts, it will sometimes be difficult to determine to which specific branch of the arts the mentioned activity belongs.

Art gallery, Origami, art history, memory games, improvisation, attention games. musical games. Games, papers, role-playing games, character creation projects, the mimicry, making an instrument with recycled materials.

“Improvisation helps a lot to create situations” “creative writing, I have many forms such as: you are going to write a word, a colour, an emotion and then you are going to write a short story, then there may be a specific objective like the past simple, then it goes to be a story in the past tense, then it will help a lot.”

“Action painting (...) try to get them out of the routine” “impact” the students with knowledge. Art history has the potential to surprise them, move them from within.

Radio stories performed judicial cases, visual narratives through *comics*, poetry or narrative contests, story creation contests, essays, creative writing. “Tell me about a difficult experience you have experienced – Tell me about an accident you have experienced – Tell me about a historical event, asking students to be narrators of something, I ask the students to be visually descriptive and use metaphor.”

“Performing a song (...) songs in English with basic vocabulary, let's say greetings (...) children's rounds, simple songs (...) songs that become routines.” “Plastic arts and the performing arts of drama have different resources, pedagogical tools for the class.”

“It has been suggested to go out, in the planning, but I find that they like drawing more, for example, so I take into account that.”

“I use the association a lot (...) the population I work with is very young, so they are between six and eight years old, the youngest must be six and they are few and the oldest

will be eight years old, so their literacy processes are still very scarce, so let's say that through experience it is what I use most such as anecdote, association.”

“The puppet to learn the parts of the body, each one made their puppet (...) then spaces of the house (...) we are going to make the puppet house, then we design and each one made the house of their puppet.”

“The mimicry (...) I go to bed, I get up, I brush my teeth, my daily routine.”

“I must resort to other things that are not necessarily corporeal but rather visual things and written things.”

“Necessarily must resort to memory, to the process of repetition , to memorization ” This fragment especially catches my attention since it raises once again the question about the use of repetition in AESL classes, and whether the approach of routines is favourable, or not, to the students' ESL learning.

“In my classes is where I can, for example, play with accents, play with imitating people, how they speak mmm to the extent that also allows me to connect and connect them with what we are feeling and with what we want to express ”. Games of various types are recurrent in AESL classes, but the attitude of play in class situations seems to be of utmost importance for Daniel. I think this is a topic that is of great interest to us AESL teachers, and therefore it is important to conduct research on the role of play in arts and ESL learning.

“When I take my children there (institutional events) and they present these works in front of the entire school, telling them the techniques and materials used, saying the intentions, what they wanted to present, even describing what is there, that is a quite

significant achievement.(...) First, because it is done in public, all of this will have an impact on them, facing so many people there in their explanations; but secondly, because you teach them that they can be, in the moment they realize how much they know, only by explaining to others how to say charcoal, how to say proportions or how to say human figure, using all the language that we have seen in all classes, they end up speaking. And right there they realize that they have indeed learned (...) that is very gratifying.” I place this fragment in this section, and not in the motivators section since it accounts for artistic performance as an activity in itself. Proposing with our students to carry out an artistic activity to share with others, allows us to propose common objectives, which entail comprehensive learning within the framework of an aesthetic expression. Although it was also a rewarding experience for the teacher, it shows the importance that an exhibition or performance can have in the implementation of the AESL class.

“I have realized that all these types of creative activities and all these tools work much more, in person and in groups.”

“I take these strategies to begin a second language, so in musical initiation I really like the guidelines that the Ministry of Culture gives for musical initiation.” This is an excellent initiative by Nicolás, since not having specific guidelines in AESL teaching, it is important that we, as teachers, explore the curricular guidelines of both fields of knowledge. Although we will probably not find the answer to the particularities of our profession, we will surely find ideas and possible routes to proceed in a more informed way.

“first you must warm up, it's a five-minute warm-up, if you are going to play an instrument, the same if you are going to sing you must do a vocal warm-up, vocalization exercises (...) all those tools from these study routines, I apply them in my classroom

(...) I also start to link *vocabulary* like the parts of the body (...) also relate the text of the song with a movement (...) we do have songs with commands in English like - *Clap your hands – Stomp your feet* , that is also part of the study routine.

“I was actually realizing how simple it is to teach the class when it is no longer necessary to wear the mask, when the students can already see my gestures (...) teaching a second language is a little more complicated, especially if the children cannot read your lips (...) If I am going to show them with a geometric figure, it is very important that I can show it to them with my hands, can draw, gesture a lot, it is something that allows us to create that connection , which allows them to acquire vocabulary much faster.”

Warm up activities are transversal to all the arts. Mainly it is a preparation for the activities that are going to be carried out, however, Nicolás conceives them as routines that allow practicing the second language. The commands in the songs correspond to direct instruction activities where language is accompanied by bodily actions that, among their multiple functions, are a reference point for the memory of new vocabulary and even grammatical structures. This use of gestures can communicate more elaborate situations, since it could both imitate concrete reality, and to create symbolism, or even tell stories. This, together with the use of melody and lyrics, allows Nicolás to promote AESL learning.

“I try to get the kids into the story that they are part of a musical ensemble, that they have a position in the room, often strategically to separate the sources of indiscipline.”

Another topic for future studies may be the dynamics of regulation used by AESL teachers, since these also account for both the identity of the teacher and the nature of AESL classes.

“*Greetings and farewells*, so well then let's look for songs in English or rounds in English that talk about this vocabulary.”

“They were interested in the whole topic of Superman, they it, it was like one of the tastes they probably had for the products they consume: television, the movies they have seen. So well, let's work on a song that talks about the superhero with vocabulary. simple and implementing other plastic arts activities that also work on this vocabulary, right? vocabulary like *mask* – Let's make our superhero mask. And let's say that it also helped me, and I took tools from the plastic arts such as all the materials, all the materials that the children needed to make their mask, for example. They already had to learn it in English, yes? – I'll lend you the material, but remind me how to say this color in English - How do you say it? This is a marker, a pencil. How do you say it in English? There the children learn in a very fun way, and let's say that in this process.”

“I put aside the English as a second language texts and started putting articles from the *New Yorker* with advanced vocabulary (and) advanced grammatical structures (...) *sketch exercise* in which the students take different roles: one of lawyer, another as a judge and another as a witness and the other as a court official, etc., and it is long, it takes more or less 45 to 55 minutes to carry out the entire court case: present evidence, watch how they extract evidence, so let's say that there is already a bit of *non-fiction* literature to read this type of texts, pass it through your artistic skills to be able to imitate a lawyer. Once again, the topic of students' interests is reiterated, and how these are used according to class objectives. Additionally, the music teacher uses the plastic arts to make superhero masks with the students. We do not have more information about the objective of this activity; however, it is an example that the AESL teacher can go to other branches of art that are not his specialty and use them depending on the students'

learning. In the other case, Luis uses elements of acting to develop an activity where literature and drama converge.

“We are constantly talking about feelings; “we are talking about the characteristics of formal as well as metaphorical things.” The use of literary figures such as metaphor is also transversal to all arts and languages, which makes it a content of interest when we talk about the identity of AESL teachers and their classes, which is why it is observed here another topic that deserves to be investigated in depth.

ABOUT THE EVALUATION OF THE EFFECTIVENESS OF AESL ACTIVITIES.

Here you can find some evaluation criteria that the AESL teachers interviewed shared with me, and through which they value the activities they involve in their classes:

“I think that constant interaction, I look for spaces, I look for possibilities, opportunities, occasions, to measure from the casual interaction, a casual, spontaneous interaction that we talk about, something that I know we have seen or something that can be referred to what we have already worked on (...) I read a lot of body language, to verify if there is an assimilation and if not (...) spontaneous inquiries, trying to see what things are there, what things are missing and going back and reinforcing

“Could it be that I am asking them for objectives that are very, very difficult to achieve? Could it be that I'm going too fast? Then I sort of evaluate and say - Well, yes, let's reduce the objective for each class to suddenly go step by step.”

“There are the evaluative instruments, let's say for the quality standards of the Colsubsidio Complementary School Day Program. They always give the students an

entrance test and an exit test and the results of those tests show that yes, the students entered at a level, at a let's say basic level and they have left at a level that let's say intermediate (...) these tests not only measure the level of English, but also measure the level of development of different competencies and skills, for example the last one that was implemented also measured the competencies and skills of the 21st century”

“What I see is when children, for example, learn songs in English, when children are able to do the commands suggested by songs in English, then in this way I already see progress (...) Sometimes at night I came to think like - What could I have done better during the day?”

“I don't measure the arts, first because the evaluations that I do, let's say, to measure the level and results of my students are not made to let's say measure the impact of art.

I measure it academically, because without them realizing it I take a text of English as a first language or English as a second language so that they pick up the vocabulary, have a structure, have a little background, have a little bit of analysis . or understanding, and I evaluate that text.”

OTHER JUDGMENTS

HOW IS PERCEIVED THE WORK OF AESL TEACHERS BY YOU AND BY OTHERS:

“When people know that you are a professional in a field and that in addition to that you can do it in several languages, well that without a doubt opens doors and that without a doubt also defines you as a person who likes studying.”

“a person who is curious, who is in constant preparation, a person who likes to travel, who takes risks, then I think that In principle, artists or art teachers who dedicate themselves to this tend to come from very interesting stories to tell , mmm, and people perceive that because it is not a simple career, it is not a main stream career (...) I feel that this helps one establish a lot of authority in the classroom, because without a doubt the personality that one forms with all “those experiences are that of a person worth listening to.”

“I realized that I had many tools to make the students more fluent. when speaking, they were confident, they lost their fear of speaking in public.”

“School directors and the parents like to see the results (...) the schoolteachers themselves who were the ones who told me - Hey! but impressive how the children have learned. Because it turns out that in the English classes at school, they were not making progress and when they entered the classes and saw and heard all the vocabulary that they knew with the activities, they kind of told me like - Teacher but seriously, it is working very well for them. well, the working methodology with this course. Let's say that this was one of the most rewarding processes with these kids.”

As an art teacher, I admire all art teachers, I admire people who make art whatever it may be, at school I have around me, by the very nature of the school: art teachers, design teachers, photography, dance, and music teachers; So, let's say that there are many types of art around me, and I admire them deeply. This from their work as artists, from the point of view of English, the common one is not for all cases, the common thing is that

their English is not of the same quality or it is not the same level of English that they can, at What an English teacher should have (...) I have always spoken to them in English and when they realize that there is a person who is willing to speak to them in English, instead of being inhibited, the vast majority of them say - Hey , I like that you speak to me in English and if I make a mistake or something, Could you please correct me? And I very much say - Of course! Now, I want to make this caveat with English-speaking arts teachers, because the question you are asking me right now extends to many areas, including English itself. I have met many English teachers who – Seriously, did you study modern languages? But it's like... (and I annoy them) But your English is like that of a Mexican immigrant, that is, it's not like one says - You are very, very well prepared in this... Obviously it's an ugly comparison, let's say politically very incorrect and then They laugh and say – No, but well, we are here to learn from each other.

SOME QUALITIES THAT AESL TEACHERS MUST HAVE AND ADVICE OF AESL TEACHERS FOR THEIR COLLEAGUES.

It is versatility, resourcefulness, being flexible, making them feel safe, to listen to students.

“I would ask for creativity, but beyond that it is having a...being flexible, being flexible, yes having the possibility of varying within the contents, of going there and being here too without being squared and closed, because finally the area demands it.”

“(we) must be very careful in that...in the way we correct but encouraging them to continue making mistakes is very important because error is our best teacher.”

“I have realized that one cannot arrive as in a study plan that is so established, so hermetic, but that the study plan is going to be given to the extent that you know the tastes and interests of the students.”

I feel that as teachers we must also rely a lot on that (other AESL teachers' experience), because no matter how much experience one has, one does not really know everything, and even more so today with everything that is changing in the world with respect to tools(...) I am always trying to learn from other teachers”

“It depends on the teacher's cleverness (...) you have to improve your English every time, everywhere.”

“Learn to listen to students, in art and in any other. I made that mistake many times believing that... - Well, we are going to read a certain poet, or - We are going to read a certain artist, because I thought they were going to like him, and he was someone I liked and I realized that it wasn't true, maybe they liked something else. So, learning to listen to them, being silent and being very attentive to what is happening around you is more valid than what I bring with me, to be able to teach the students.”

“It is important for them to make them feel safe in the way it is done, then tell them jokes, occasionally explain to them with different synonyms, if not the fact, in the last case in Spanish, but do it in an entertaining way (...) trying to generate meaningful learning for each lesson.”

METAPHORES

- About the AESL classrooms, if they were a colour, what color would it be?

“Yellow, because it is joy, it is enlightenment.”

“Yellow because it is happy, but it also feels calm, like when you go out and it is very cold in the morning and the sun touches you and you feel like that warmth and it is yellow, the sun is yellow.”

“the yellow one (...) as more luminous within their daily life, of being seated, in the notebook, as in the class device, but it allows them to go out, it allows them to create, It allows you to move, it “Allows you many things in a single space (...) it is a class that can be different every time (...) it seems like joy to me.”

Three teachers relate yellow to the joy and happiness they want their students to feel in their classes. This idea may be a trait of AESL teachers; however, it is an idea that has already been controversial in this interpretive analysis.

“For me it is difficult to really think of a single color because the classrooms are diverse, so sometimes in the same classroom you also must have different strategies to each student in particular, then I would say that the classrooms are multi-colored.”

“Purple, color of high poetry.”

- If your teaching style were a work of art, what would it be?

“Outside the City Limits by Philip Guston, (...) he is now a painter who no longer talks about realism, nor does he talk about expressionism, no, he is already the precursor of pop art.”

“*Sucker Punch* (...) in that film two realities are handled all the time and I feel that it's like what happens in my teaching style is being here and there...it changes.”

“The Scream (...) because first, of course, you must achieve some objectives, that is, you must get out of there knowing that progress has been made, yes? but on the other hand you also find very crazy things, yes? And you find children who have just destroyed their

teeth and they are children, that is, they only have a few years of life, when they are healthier and more...and they are already nothing, yes? and hurt, very complex contexts, problems also since they go beyond their decision or that of their parents, yes? neurological and psychiatric problems and some complicated situations and are super aggressive, for example in that context that is specifically in English. On the other hand, they also come out with very cool, very creative things and they also relate from their innocence, so it is a very crazy thing, there are many very mixed things at the same time, so it is very crazy like everything that happens in a class (...) I also scream, I'm not going to deny it, okay? In other words, there are times when if you don't raise your voice, they won't listen to you, ever! and nothing is going to happen and it is going to continue, that is, nothing is going to happen, then and more than with the intention of attacking, you must do like hey! hey!"

"jazz concert (...) I feel that giving a class is like standing on stage and giving a concert or I imagine how you imagine being standing on stage, giving a play; So I'm thinking that there comes a moment where you greet the audience (...) I prepare it like the jazz artist: he knows what songs he is going to play but many times he doesn't know how, let's say, how he is going to solve the song, in that he suddenly knows that There is a structure, there is a theme in the first round, in the second round the other instrumentalists are going to improvise"

"I think it would be something like Mark Black where there is a lot of suffering, but great learning, something like that with a lot of pain and a lot of reflection, I think this is what really defines my classes."

- If your lesson were a book, what would it be?

“*El Mundo de Sofia*, or it would be like *The Art of War* . One of the two because in both, I try to focus the kids on their work as if they were challenges, as if they were problems to be solved. I am not the teacher who asks them to copy, those are not my characteristics, what I need is for them to believe and that implies a process of metacognition, that implies a process of introspection, mm? And it also implies being honest with themselves.”

“Harry Potter (...) they generate these friendships, these places of complicity, but again! I hope to be able to generate, I'm not sure if that's the case, but suddenly as that place is like a space of camaraderie, I hope it can be generated there (...) That sense of camaraderie and magic.”

“Around the World in 80 Days (...) as always there are many stories, many many experiences in a very short time, that is, in a class a child can come out... that is, something great can come out and you can see how in their eyes there is joy of having created a thing with their hands, that they themselves made and went through a whole series of stories and events to give rise to that, and at the same time this child with a broken head. So if it's all one “

“The Lord of the Rings is where there are some very tough characters, characters who have great powers: there are magicians, there are warriors of all races, there is a company where the best warriors of all races work and it turns out that in the company, the most important character is the one who has no recognition, he is the protagonist, who is Frodo, but he is the one chosen to wear the ring. Why? Because since he does not have any superpower, he has no strength, he is the least dangerous to handle such a powerful object and many times and many times it is a nice teaching because many times, like that person who feels like It doesn't have such an important function in a group but it is the

most important in the end and many times the teaching profession is like that, like the level of society is like... Well in a city like Bogotá, there are like many teachers, many times you feel like just another teacher, yes?, just another person, with an average salary, like the parents go there and leave the children, often enough for them to do, but it really is one of the most valuable professions, because “it is the profession that will generate new professions, so our role in society is really quite important.”

“Ovid's Metamorphoses, something with a lot of symbology, with a lot of changes, with a lot of characters thrown in there, I say this so as not to turn to Shakespeare again, well yes, something like that, something with a lot of stories, with a lot of narratives then I think Metamorphosis should be that book.”

- Could you share with us a metaphor that describes the job of being an arts teacher who teaches in English?

“That class is another dimension like cooking a dessert we are making something that we are going to like in the end, but that we are also enjoying the process.”

“Opening the door (...) a little gap, a jump, like that hand that helps you jump from one side to the other, like that impulse that one sometimes needs to get to the other side, like you feel I can't! I can't! I can't! and suddenly someone shakes their hand, and they manage to jump.”

“Cooking (...) It can be like...a climber that doesn't follow the trail but creates its own path, full of dangers and emotions (...) tightrope walker (...) a degree of difficulty and emotion at the same time”.

“So, it's like a sandwich, I say, because there is the entity and on the other hand, it pursues some results and on the other hand there are the students who also have certain demands along with their parents, then you are like in to sandwich.”

“a paper human being swimming in an invisible lake of fire.”

- Could you construct a metaphor that describes the process of the students who make up, who constitutes the AESL classroom that you lead?

“They are my astronauts; I send them to fly, and it depends on each one how far they will go. But I tell them everything, it's as if it were an adventure, as if it were all unknown.”

“I was thinking about how the stars in the sky are at different distances, they look very different, but I don't like it because they look the same, no, they are not the same (laughs), each one has its brightness and no, some don't even shine (...) From a distance they all look very similar. Maybe (laughs). From the earth to the ignorant eye, they look the same.”

“it can be like learning to walk on your feet, like you are in a place where you are not conventionally, because the conventional thing is that you walk on your feet, but then you are riding another device to walk and communicate (...) you can fall learning, but you can also get up and then run (...) the only thing is to understand that understanding my balance, my weight, my place to be able to walk, because if they don't understand me, I stay there, I fall, I don't move forward, so a lot depends on that, on recognizing in oneself what the place is for me. “Well to know where to go.”

“I think it is a metamorphosis in which an amphibian starts as a tadpole and becomes a butterfly cocoon.”

