

**PONTIFICIA UNIVERSIDAD CATÓLICA DEL ECUADOR
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**DISERTACIÓN PREVIA A LA OBTENCIÓN DEL TÍTULO DE
MAGÍSTER EN ENSEÑANZA DE INGLÉS**

**“THE VALUE OF WORKING AND PREPARING EFL
WORKSHOPS WITH *MADRES COMUNITARIAS* TEACHING
PRE-SCHOOL CHILDREN IN THE IMPROVEMENT OF THE
ENGLISH OF THE *MADRES COMUNITARIAS*
THEMSELVES”**

ANDREA RAZA ALVARO

DIRECTOR: MASTER LES EMBLETON

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Dedicatoria

A la vida, que al transformarse como magia divina
me dio la oportunidad de concebirla y crearla,
y sentir un pequeño corazón dentro de mí.

Agradecimientos

A Pablito, por ser mi compañero, mi amigo y mi esposo;
por caminar conmigo en las dificultades y alegrías;
por estar a mi lado, compartiéndome su amor.

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Por ser los ángeles que me acompañan día a día.
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por su infinita bondad y cariño incondicional.

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y mi maestro durante seis años de estudio y formación;
por recordarme que el conocimiento no debe ir sólo a la mente
sino también al corazón.

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porque frente a mi desesperanza por lo que pasa en el mundo
me levanta y me da ánimo y coraje para seguir luchando
con la firme convicción de que sí es posible
construir una sociedad donde prime la felicidad
y la ternura hacia nuestro planeta.

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Escuela de Formación Docente
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de realizar este proyecto de investigación.

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sea una realidad para beneficio de nuestro país y sociedad.

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INTRODUCTION

The present research project is focused on how working and preparing EFL workshops with *madres comunitarias* teaching pre-school children can be beneficial in the improvement of the English of the *madres comunitarias* themselves. It is shown and mentioned how this workshop planning and re-creation carry linguistic, methodological and assessment tools when bringing the children closer to English from the earliest ages. The aim of this research project is to explain how working and preparing EFL workshops with *madres comunitarias* are useful as an alternative way of improving their own English, in order to work this foreign language with the children they are responsible for. As they **experience** a real and meaningful process of teaching-learning, the *madres comunitarias* have the opportunity to **apply** what they experience in every workshop re-creation when working with their little children.

Music, rhymes, riddles, games, handicrafts, story-telling are elements that bring along linguistic and methodological tools that help *madres comunitarias* with little background education to interiorize in a dynamic and meaningful way the English they need to work with their pre-school children; as is mentioned in the present systematization project, this also entails an English improvement of the *madres comunitarias* themselves, since they interiorize questions, real-life phrases, vocabulary, and formulaic expressions. Since all these linguistic elements are significant and can be applied, working and preparing EFL workshops with *madres comunitarias* give them the possibility to learn-acquire and interiorize English in an alternative way (compared with being part of a regular English course), taking into account the Popular Education philosophy.

The interest in promoting this type of systematization processes in order to communicate and spread them to other similar educational experiences was also a motive to choose this topic as a project of dissertation. I strongly believe that this type of work can contribute to the promotion of *madres comunitarias* who are teachers of pre-school children, showing them that they can improve their own level of English, using linguistic and methodological tools, which can also contribute to the early development of little children in EFL.

CHAPTER I

PRELIMINARY ELEMENTS

1.1 PROBLEM PRESENTATION

The nursery schools which promote *bilingualism* –this meaning the learning/acquisition of English as a foreign language– from the youngest ages are very popular, and parents see early contact with the English language as a very important element within their children’s intellectual development.

Nowadays, we see that these types of nursery schools are located mostly in urban areas of our city; nevertheless, there are a great number of institutions for pre-school children which are located in rural areas as well, but which, in most cases, do not work with English. This is due to the fact that the persons who are responsible for taking care of small children are *madres comunitarias*¹ who belong to rural sectors; they are women that have found in nursery schools a place to work, and who have a very poor educational background. This refers to several aspects, such as:

- The *madres comunitarias* have been part of a deficient quality of education. Because they come from a poor socio-economic environment, they have not had the opportunity of being part of a good quality education, which sees learners as human beings (and not just as one more *number* in the classroom); which provide care, affection and learning in a meaningful way.
- Because of this, they have had a very low motivation during their primary and high school years. This affective element, vital for a good process of learning, has not been present during their educational experience.
- Due to the fact that they are aware that their educational background is limited, the *madres comunitarias* have a very low self-esteem.

In the south of the city, which is the context of this project proposal, several nursery schools can be found, where the *madres comunitarias* have been part of processes of formation in order to improve the quality of education that they provide to the children they are responsible for. The previous points have been taken into account in order to generate processes of formation according to their characteristics. As examples, the nurseries “Guardería Mundo de Juguete”, “Guardería Peluchos”, “Aldeas SOS”, among

¹ Whose characteristics are mentioned later in the section *Adults with little background education*

others, can be mentioned. These are located in rural neighborhoods. In the north west of Quito, an example of an institution which has been part of a process of formation and training of *madres comunitarias* is the “Centro de Desarrollo Infantil de La Delicia”. From these examples, the areas of Language and Reading Approaches, Creativity, Mathematics, among others, have been developed. Nevertheless, there has not been a focus on the English language during these processes of formation in which the *madres comunitarias* have been participants. Indeed, their knowledge of English is not a very large one. From this, it is important that they are provided with opportunities of being part of a learning-acquisition process of English that is adapted to their context, background, and which can permit them to apply their learning to work with their children.

This is why the topic of this dissertation proposal has been chosen. The necessity of generating processes such as the one mentioned inspired the author to work on how the *madres comunitarias* can benefit from being participants in developing knowledge to work with their children and, at the same time, learning for themselves.

1.2 OBJECTIVES

1.2.1 General Objective

To observe, analyze and describe how the work and preparation of EFL workshops with *madres comunitarias* teaching pre-school children can improve the English of the *madres comunitarias* themselves.

1.2.2 Specific Objectives

- To provide methodological tools to *madres comunitarias* teaching children under 6 years of age which consists of working and preparing EFL workshops, recreating them with the *madres comunitarias*.
- To observe the positive value and impact of recreating EFL workshops for preschool children on the learning-acquisition process of the *madres comunitarias*.
- To analyze how the process of recreating the workshops can be beneficial to the English of the *madres comunitarias* with little educational background of this foreign language, by means of systematizing the experience, in order to see the generated

knowledge, and diffuse the process to other educational institutions (preschool level).

1.3 HYPOTHESIS

The work and preparation of EFL workshops for *madres comunitarias* teaching young children can improve the English of the *madres comunitarias* themselves.

1.4 DESCRIPTION OF THE RESEARCH PROCESS

For this thesis project, several EFL workshops were prepared and recreated in the Teacher School at INEPE with *madres comunitarias* teaching preschool children. For each session, a particular topic was decided on and, during the session, the topic was prepared/planned and recreated in the way of a workshop that could be used (and can be used in the future as well) by the *madres comunitarias*, with their groups of small children.

After each session, the *madres comunitarias* were asked to write all the new elements that they could interiorize (linguistic and methodological as well). This information, along with all that occurred in each session was taken in order to generate a **systematization of the experience**. This is useful in order to observe what happened in the experience, which new knowledge was generated and emerged in each session, and it is also an excellent tool to communicate and spread this research project to other educational institutions.

The entire process lasted one semester, starting in September 2009 and finishing on February 2010. We had one session per week and, from each one, data was gathered, analyzed and systematized. Some of the sessions were recorded in order to have sufficient bases for data analysis.

CHAPTER II

ANTECEDENTS

Little has been written or researched about how preparing EFL workshops can help *madres comunitarias* with little educational background to improve their knowledge of the English language. There is scarce bibliography regarding this apparently new topic. This scarcity may be the reason why educational programs for kindergarten teachers with little educational background have not been developed, leading to a poor early stimulation towards the English language in children of rural neighborhoods.

INEPE (*Instituto de Investigación, Educación, y Promoción Popular del Ecuador*) is the place where this investigation was carried out. The teaching staff is composed of teachers that come mostly from rural (referred from now on as *popular*) areas of our city. They are part of a constant process of formation and training with the objective of providing a good human-and-academic quality of education to children and adolescents, with a methodology that sees *dialogue, participation* and *solidarity* as its main axes.

INEPE has under its responsibility the following major areas: the School, which seeks to provide a high quality education to children and adolescents that have few economic-resources; the Local Development Area, which develops projects for the development of the school and community; Personal Health and Well-being, which seeks to combine western medicine with our Andean medicine and Homeopathy; and the Teacher Development School, which is a further education institution, and whose functioning is explained below.

The Teacher Formation

The ***Escuela de Formación Docente*** (Teacher Development School) is a further education institution directed to teachers from INEPE and from other educational establishments.

The mission of the Teacher Development School is to build **formation** processes that lead to the whole and harmonic development of teachers and

educators, seeking a human-and-academic excellence in order to contribute to the improvement of the education quality of our city and country.

The main objectives of INEPE's Teacher Development School are:

- To generate formation processes which involve a deep comprehension of the Education Sciences and of our own history, in order to increase the education quality of our country.
- To develop critical and meaningful learning, which permits the expression of creative thought and the apprehension of systems of knowledge, habits, skills, capacities and abilities, leading to the development of values and positive qualities of the human being.
- To design and implement research, projects and activities that contribute to the development of scientific thought, and to the promotion of unity, participation, dialogue and solidarity of teachers and their communities.
- To develop affection towards reading, study and research, being those fundamental tools in teacher formation.
- To socialize the innovative educational experiences and to create interchange networks between institutions inside and outside our country, in order to lead to a permanent enrichment of the teachers of our country.

The Teacher Development School was an initiative of INEPE in 1990 as a space of organized service in order to meet, with human and academic quality, the needs of teachers who have an innovative vision, and who were (and are) seeking to face, with a new type of mentality, the challenges and demands of the new century and millennium. Research and permanent study of pedagogical labor, the relationships with national and international educational institutions, and most of all, a concrete pedagogical praxis, have led the Teacher Development School towards designing a scientific curriculum for teacher development. This curriculum incorporates current methodologies, theories and pedagogical conceptions.

The evolution of Ecuadorian and world society demands a lot from educational institutions: to contribute with local, regional and national proposals that integrate the particular characteristics of our diverse culture, as well as the advantages of scientific and technological development, counting on the teaching staff, the students and the curriculum.

The sense of education is changing. University and educational institutions are not conceived anymore as *transmitters* of knowledge and as mechanical reproductions of established models and systems. They are seen as wide, open and dynamic spaces of integral formation of the people who are part of them: students, teachers, directors, and all the administrative and service staff.

Nowadays, the “new school” pretends to define itself as a space that is focused more on *learning* rather than on *teaching*, promoting activities based on a didactic interaction between teachers and students, in order to build knowledge within a fraternal atmosphere of dialogue and participation. The goal is to achieve a consciousness in the students of *what* they learn, *how* they learn, *why* they do it and *what for*, and *how*, from what they have learned, they are capable of generating new knowledge. These are the current topics and objectives that go beyond mere knowledge.

The students learn from their interests; those let them build meanings. Educators teach from the particular characteristics, experiences and interests of their students, and all of those become challenges and stimuli in order to achieve meaningful answers. Taking this into account, a permanent process of learning that is mutually connected is sought.

The new role of teachers requires that their work synthesizes its human and professional dimensions. The challenge is of the teacher to be a reflective professional of his/her own praxis, who searches, who questions him/herself, who studies permanently, in order to find answers within the context of his/her own culture and society, with the purpose of sharing and implementing them in the educational spaces and in their communities. Today, the educator has to be an action researcher, conscious that his/her pedagogical practice is the source of all the evaluations and innovations that can be done in education; conscious that what is essential and irreplaceable is the labor of the teacher in today’s world.

The situation of poverty and helplessness in our country demands from the teachers that they be whole human beings because of their values of honesty and solidarity, of respect for the dignity and human rights of children and adolescents; incorruptible teachers that only with their presence dignify and reassess the noble word of “educating”. These are the challenges assumed by the **INEPE ESCUELA DE**

FORMACIÓN DOCENTE in agreement with the UNIVERSIDAD TÉCNICA DE COTOPAXI.

This task becomes gigantic and of primary concern, since the education of current and future generations is in the hands of teachers. The quality, authenticity and strength of knowledge, values and feelings that the university scatters in these professionals will be the pillars in order to count on educators committed to the development of the most valuable thing that our country has: the minds and hearts of its children, youth and people in general.

The implementation of the Teacher Development School curriculum has shown that it is possible to build those new teacher practices in the country, with teachers that study in a permanent way not only their particular subjects, but also everything related, to expand their cultural and human tradition and heritage. Teachers that perceive themselves as motivators of the harmonic and synergic development of the human potential, taking into account five fundamental dimensions: bio-psychological development, cognitive development, communicative development, value development and esthetic development. Mind and heart are harmonically integrated and help in daily practice to become an EDUCATION IN VALUES, AN EDUCATION FOR THE COMPREHENSION OF SCIENCES, AND AN EDUCATION TO UNDERTAKE A HUMAN AND SUPPORTIVE COEXISTENCE.

This is the context within which the present project of investigation was carried out. The process experienced with the *madres comunitarias* took place as a space in the semester that they were studying in INEPE's Teacher Development School, in a Bachelor Degree course in Nursery School Education and Administration.

The *madres comunitarias* who study in order to get this degree, are part of the following curricular program, which lasts eight semesters:

ÁREA NIVEL	DE FORMACIÓN BÁSICA	DE INVESTIGACIÓN	DE FORMACIÓN COMPLEMENTARIA	DE CURSOS, SEMINARIOS Y TALLERES
I	<ul style="list-style-type: none"> ○ Matemática 1 ○ Geometría 1 ○ Lenguaje y Comunicación 1 ○ Psicopedagogía de las Edades Tempranas 1 ○ Pediatría 1 	<ul style="list-style-type: none"> ○ Metodología de la Investigación Científica 1 	<ul style="list-style-type: none"> ○ Inglés 1 ○ Informática aplicada a la Educación 1 	<ul style="list-style-type: none"> ○ Paradigmas actuales en Educación: holismo, visión sistémica, pensamiento complejo, ciencia cognitiva ○ Historia de la Educación Ecuatoriana

	<ul style="list-style-type: none"> ○ Puericultura 1 ○ Capacidades Creadoras 1 			
II	<ul style="list-style-type: none"> ○ Matemática 2 ○ Lenguaje y Comunicación 2 ○ Psicopedagogía de las Edades Tempranas 2 ○ Pediatría 2 ○ Puericultura 2 ○ Capacidades Creadoras 2 ○ Administración Educativa 1 	<ul style="list-style-type: none"> ○ Metodología de la Investigación Científica 2 	<ul style="list-style-type: none"> ○ Planificación Educativa 1 ○ Inglés 2 ○ Informática aplicada a la Educación 2 	<ul style="list-style-type: none"> ○ Educación Popular: El pensamiento de Paulo Freire ○ La Educación Musical en los niños de 0 a 6 años
III	<ul style="list-style-type: none"> ○ Matemática 3 ○ Lenguaje y Comunicación 3 ○ Psicopedagogía de las Edades Tempranas 3 ○ Pediatría 3 ○ Puericultura 3 ○ Administración Educativa 2 		<ul style="list-style-type: none"> ○ Planificación Educativa 2 ○ Inglés 3 	<ul style="list-style-type: none"> ○ Literatura Infantil ○ La Escritura Natural y cómo aprenden los niños a leer y escribir
IV	<ul style="list-style-type: none"> ○ Psicopedagogía de las Edades Tempranas 4 ○ Pediatría 4 ○ Puericultura 4 ○ Administración Educativa 3 	<ul style="list-style-type: none"> ○ Estadística aplicada a la Educación 1 	<ul style="list-style-type: none"> ○ Redacción ○ Inglés 4 ○ Evaluación Educativa 1 	<ul style="list-style-type: none"> ○ Nuevas tecnologías aplicadas a la Educación ○ Comunicación y Educación
V	<ul style="list-style-type: none"> ○ Administración Educativa 4 	<ul style="list-style-type: none"> ○ Práctica Docente 1 	<ul style="list-style-type: none"> ○ Gerencia Educativa 1 ○ Diseño Curricular 	<ul style="list-style-type: none"> ○ Inteligencia emocional y Educación ○ La Sinestesia en la Educación
VI	<ul style="list-style-type: none"> ○ Medida 1 	<ul style="list-style-type: none"> ○ Práctica Docente 2 	<ul style="list-style-type: none"> ○ Expresión corporal, psicografismo y biodanza. 	<ul style="list-style-type: none"> ○ Ética de la Educación ○ Legislación Educativa.
VII	<ul style="list-style-type: none"> ○ Ciencias Naturales 1 	<ul style="list-style-type: none"> ○ Elaboración de Tesis 1 	<ul style="list-style-type: none"> ○ Artes y expresión artística. 	<ul style="list-style-type: none"> ○ Elaboración de material didáctico. ○ Inteligencias múltiples.
VIII	<ul style="list-style-type: none"> ○ Ciencias Sociales 1 	<ul style="list-style-type: none"> ○ Elaboración de Tesis 2 	<ul style="list-style-type: none"> ○ Teatro y títeres. 	<ul style="list-style-type: none"> ○ Realidad nacional. ○ Neurociencias y educación.

Taking into account that the English area is sought to be improved in INEPE School, starting from the youngest ages, the urgency of generating a program of how to work with music and English with children under 6 years of age was discussed in the Teacher Development School at the end of 2008. This urgency was taken into account, and a first step towards the above mentioned improvement constituted the realization of a one-semester seminar about how to work with music in the stimulation of small children. During this process, the teachers (which were a group of 14 *madres comunitarias* from INEPE and from two other nursery schools from the south) were interested in linking that stimulation with music, incorporating English as well. There, an important element was observed while preparing and recreating workshops that could be used with their children: the *madres comunitarias* were also learning language elements they were unfamiliar with. This was taken into account for the present thesis project.

This also led to the proposal of incorporating a *subject* in the Teacher Development School directed to *madres comunitarias* teaching pre-school children on the work and preparation of EFL workshops. The proposal started with this process in October 2009. This was the opportunity to carry out the research on how working and preparing EFL workshops with *madres comunitarias* teaching pre-school children can be beneficial in the improvement of the English of the *madres comunitarias* themselves.

CHAPTER III THEORETICAL FRAMEWORK

3.1 TEACHING EFL TO ADULTS

Teaching a foreign language involves a complexity of elements. As H. Douglas Brown mentions in his book Teaching by Principles:

Part of this complexity is brought on by the multiplicity of contexts in which languages, and English more so than any other language, are learned and taught. Even if you could somehow pack a suitcase full of the most current teaching resources, you would still have to face the question of **who** your learners are, **where** they are learning, and **why** they are learning. (Douglas Brown, H. 2001, 86)

Indeed, teaching across age levels brings within it different variables which have to be considered for each (children, adolescents and adults). In this case, the main focus will be teaching English as a Foreign Language (EFL) to adults.

We as teachers are aware that, in order to generate a good teaching-learning process, we must consider important elements such as:

- *Intellectual Development*: This refers to the psychological stage in which our learners are.
- *Attention Span*: This refers to how focused and attentive our students are; for instance, if our lesson contains a game during which our students show interest, are happy and are eager to participate, they will stay engaged in the activity.
- *Sensory Input*: This refers to the input that stimulates our students' senses; for instance, activities with visual aids, physical activity, music, etc., motivate students since they stimulate the senses.
- *Affective factors*: This refers to lowering our students' anxiety level that is produced when learning another language, encouraging them, making them feel comfortable. Let us remember that our students' egos are threatened when facing the task of learning-acquiring a foreign language, and we as teachers should do the best to provide encouragement during this process.

- *Authentic, meaningful language*: This refers to what our students can actually **do** with the language, how it can be used in **real-life situations**. English classes should provide meaningful and authentic language.

Reference: "Teaching by Principles"

Teaching adults takes into account these elements, but there are also other considerations that have to be taken into account:

- Adults possess different cognitive abilities than children; they can succeed in certain classroom endeavors which may be too difficult for children because of the adults' superior cognitive abilities.
- They have developed a sense of *self-confidence*; this can help adults overcome their shyness little by little, with encouragement from the teacher.
- Adult students come with a *life experience* that we as teachers need to take into account. It is important that this life experience can be shared in a mutual way since experiences are relevant to them and can be used as to topics to be worked on in the EFL classroom. This will motivate them as well.
- Their need for sensory input can also be dealt with by using their *imagination*.
- Sometimes, certain expressions and vocabulary can be explained without necessarily providing a context to them all the time.
- Adults can handle abstract concepts of the world (nevertheless, this idea shouldn't be overused during the English learning-acquisition process).
- The attention span that adults possess can be longer, even if the activity/input is not of a total interest to them.
- In general, adults are self-motivated in an EFL class. They usually have "very specific and immediate goals. They are not looking forward to some long-range academic achievement". (Graham, C. and Walsh, Mark M. 1996, 6)

H. Douglas Brown suggests four pieces of advice at the moment of teaching adults:

1. Do remember that even though adults cannot express complex thinking in the new language, they are nevertheless intelligent adults with mature cognition and adult emotions. Show respect for the deeper thoughts and feelings that may be "trapped" for the moment by a low proficiency level.

2. Don't treat adults in your class like children by: (a) calling them "kids"; (b) using "caretaker" talk; (c) talking down to them.
3. Do give your students as many opportunities as possible to make *choices* (cooperative learning) about what they will do in and out of the classroom. That way, they can more effectively make an investment in their own learning process [and become autonomous learners].
4. Don't discipline adults in the same way as children. If discipline problems occur (disrespect, laughing, disrupting class, etc.), first assume that your students are adults who can be reasoned with like adults.

Brown, Douglas. Teaching by Principles. New York, Addison Wesley Longman, Inc., 2001. Page 96

Other considerations to bear in mind when teaching EFL to adults are related to the reasons they study in EFL classes. They are self-motivated towards attending a course of this type; they go because it is a personal desire, not an obligation. They are usually worried about their learning progress and are capable of expressing disagreement or dissatisfaction to the teacher, if they feel like that. Some motivating forces for ~~our~~ adult students in an English class could be:

- *Job enhancement*: Nowadays, speaking English in order to get a job is considered a key skill in a candidate. In this particular case, we see that because of the proliferation of bilingualism in nursery schools, nursery teachers need to be capable of communicating using English.
- *Access to certain resources*: Many adult learners who are studying for a degree are interested in being able to understand information written in English, found in some books or on the internet.
- *A desire to be equipped with knowledge of a foreign language*: There are times when there is not a particular need for learning English (such as the two previous ones), but the desire of feeling "well equipped" knowing a language that is present throughout the world. Some adult learners want to be able to communicate in this language since they are aware that there might be a situation where they could use this knowledge.

3.1.1 Learners' Motivation

Many different researches see the term *motivation* as a very complex one. Some lines above, its complexity can be observed when understanding the different

theories that have defined it. As professor Zoltán Dörnyei mentions in his book Motivational Strategies in the Language Classroom, “the term ‘motivation’ is a convenient way of talking about a concept which is generally seen as a very important human characteristic but which is also immensely complex” (Dörnyei, Zoltán. 2001, 6). He continues his reflection mentioning that *motivation* is a word that covers the **causes** and **origins** of an action (in this particular case, a teaching-learning process). Zoltán Dörnyei states that:

Because human behavior has two basic dimensions –*direction* and *magnitude* (intensity)– motivation by definition concerns both of these. It is responsible for:

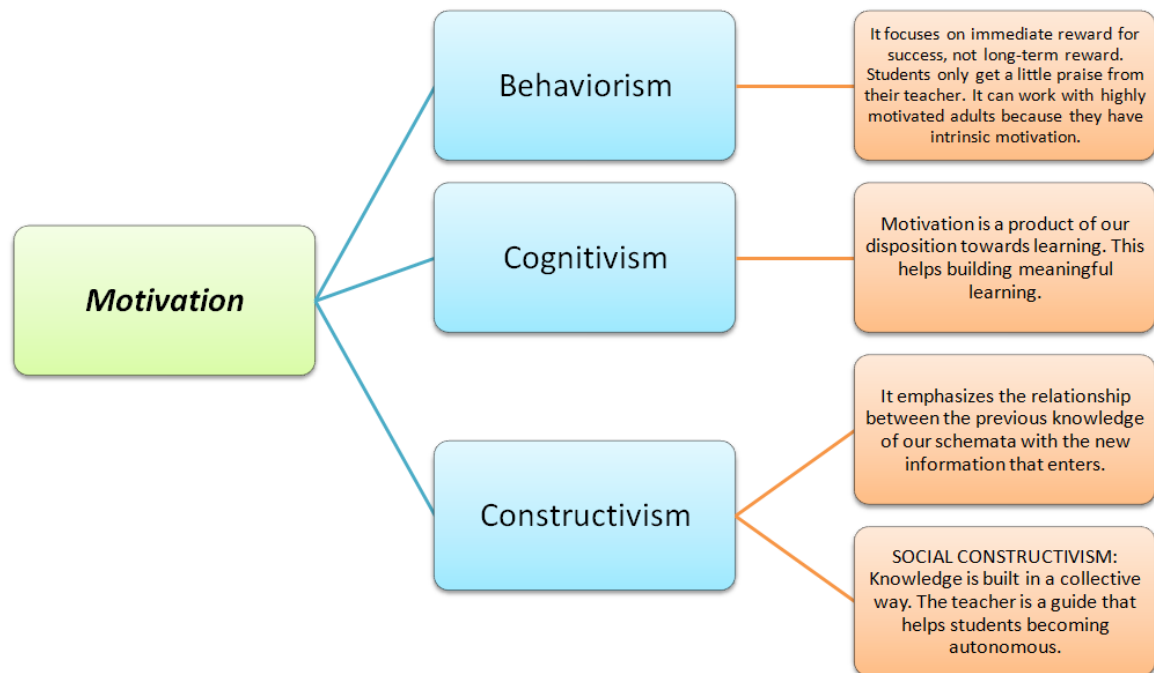
- The choice of a particular action
- The effort expended on it and the persistence with it

Therefore, motivation explains *why* people decide to do something, *how hard* they are going to pursue it and *how long* they are willing to sustain the activity. (Dörnyei, Zoltán. 2001, 7)

Adult learners are interested in being part of an EFL teaching-learning process since they have specific purposes to do it. Therefore, determining the learners’ goals is a fundamental issue in the EFL teaching-learning process before starting with it. To keep our adult learners’ interested and engaged during their learning-acquisition process is helping them “feel progress towards their goal” (Graham, C. and Walsh, Mark M. 1996, 6).

If the goals are clear, then teachers are able to design the most appropriate lesson plans, materials and activities that are **relevant** and **meaningful** to the students. This will **motivate** them towards their participation in the teaching-learning progress.

Motivation is an important element in the educational process not only of children, but of students of any age. It can be defined only when its complexity has been recognized and when it is applied appropriately in the classroom. Indeed, we can say that motivation is easier to **describe** rather than to **define**. In order to have a background framework with respect to motivation, it is important to remember the main theories that have described it:



All the motivation theories that have emerged in the past have tried to answer the questions stated by Dörnyei, mentioned in the first part of this section: *why* people decide to do something, *how hard* they are going to pursue it and *how long* they are willing to sustain the activity. Nevertheless, there has not been a “complete truth” regarding the answer. This is due to the fact that the human beings, their minds and behavior, are very complex and are constantly influenced by different external and internal factors (physical, emotional, beliefs, for instance).

The previous theories of learning are about how knowledge and skills are learned by extrinsic means (**extrinsic motivation**). **Intrinsic motivation**, on the other hand, refers to how motivation can be best achieved taking into account a **didactic** and **meaningful** process of learning, where the students are individuals that monitor their own learning and who are self-motivated towards it (in this particular case, working with adults, the intrinsic motivation comes from a desire to achieve one’s goals, as it was mentioned earlier).

Summarizing the different studies and approaches toward motivation, Dörnyei provided a **process model of language learning motivation**, based on his researches about the different approaches of motivation from a classroom perspective that have emerged during the last two decades of the 20th century. This is a more general, elaborate, process-oriented approach developed in 2000-2001, which sees

motivation as a dynamic element that changes over time. This is fundamental, since education along with motivation (since it is a part of it), are not static processes that stay constant. They vary as humans change, as the world changes.

According to this model of motivation, motivation consists of various different stages:

- *Generation*: Motivation must be generated, which leads to selecting a goal that is going to be pursued.
- *Maintaining the generated motivation*: This ‘motivation protection’ has to be done actively during the whole process of education, since inside the classroom, the students are affected by different distracters (thoughts, emotions, physical conditions, for instance).
- *Retrospection*: This refers to *evaluating* and *processing* the past experiences in order to select the type of activities that will promote motivation in the students in the future.

The following image has been taken from the book Motivational Strategies in the Language Classroom, in order to have a clearer vision of Dörnyei’s model of motivation (page 22):

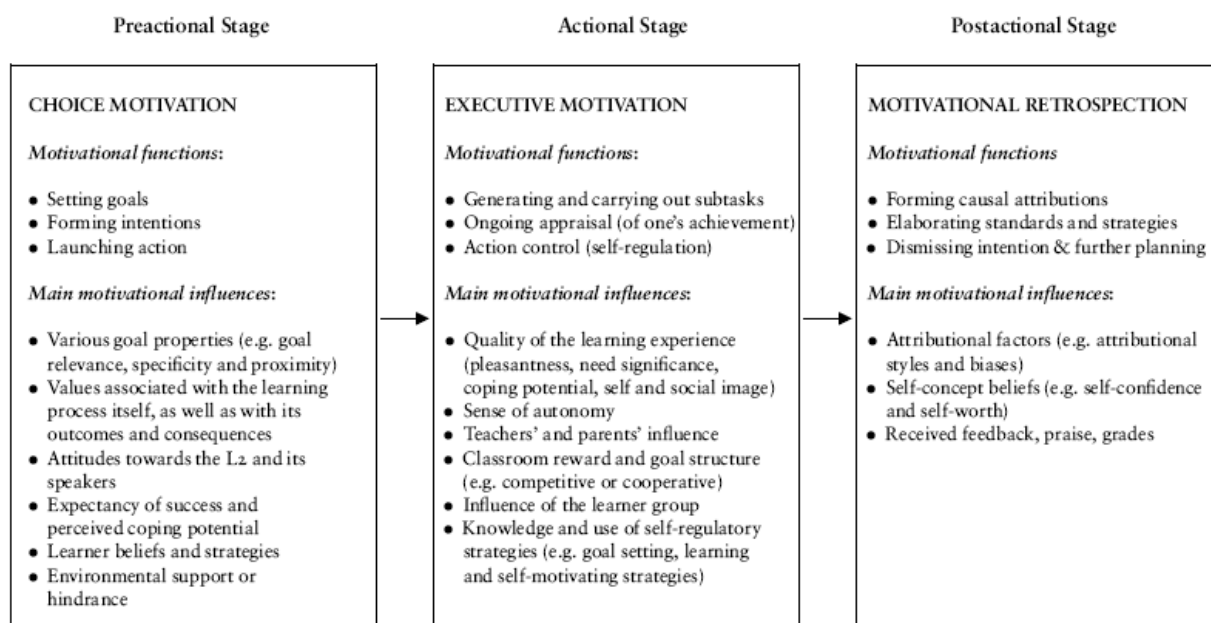


Figure 2 A process model of learning motivation in the L2 classroom

It has been mentioned that a first step in order to motivate our adult learners is to help them progress towards their goals. A second element is to provide *enjoyment* during the class. It refers to the affective aspect that was mentioned before; providing

opportunities for them to **use** the language in meaningful and real-life situations, getting them interact between one another, and providing them with activities that are exacting and encouraging will let them *enjoy* what they are studying. If the adult learner sees that the activities are relevant to his/her needs, and enjoys them as well, motivation and autonomy building will arise in the teaching-learning process.

In order to motivate the adult learner, it is important to take not fewer than six factors as the basis:

- *Social relationships*: When learning a foreign language, having the possibility of making new friends and feeling the need of meeting and socializing with different people provide a good opportunity of developing the L2 skills. This can be considered *intrinsic* motivation.
- *External expectations*: When an adult learner sees the need of fulfilling someone else's expectations (maybe a formal authority), she/he can be motivated towards complying with instructions of that other person, in this particular case, of learning another language. This point clearly refers to *extrinsic* motivation, since the motivating factor comes from an external element.
- *Social welfare*: An adult learner is also concerned about being an 'agent' of good towards life. This aspect is necessary to be taken into account in motivation. We as teachers should promote learning having as one main axis the improvement of the learners' abilities to serve the community, and learning towards *life*. This refers to *intrinsic* motivation (considering oneself as an agent of good is an inner desire).
- *Personal advancement*: This is related to what was mentioned about better job possibilities. Since this is related to something external, it can be considered *extrinsic* motivation.
- *Escape / Stimulation*: Adult learners have, generally, a *daily routine* (with their families, with their jobs). Being part of a learning-acquisition process of a foreign language can provide them with a space to alleviate the 'everyday monotony' of their lives. Indeed, this can be considered *intrinsic* motivation.
- *Cognitive interest*: As it was mentioned earlier, adult students like to learn because of their desire to be 'well equipped' (intrinsic motivation), and to "satisfy an inquiring mind"².

² <http://honolulu.hawaii.edu/intranet/committees/FacDevCom/guidebk/teachtip/adults-2.htm>

3.1.1.1 *Barriers to Adult Motivation*

According to the characteristics of adult learners, it is important to have always in mind (as teachers or instructors) that they have many responsibilities in their lives; they have to cope with daily demands *and* learning another language, in this particular case. This may lead to the creation of *barriers* in their process of participation and learning-acquisition. These barriers could be of an economic, time, interest, confidence, schedule or transportation nature. The *motivation factors* mentioned above could also become a barrier, if the teacher/instructor doesn't find the answer to the question: *What motivates adult learners?*

In order to be able to overcome these barriers, the best that can be done is to *enhance* the learners' desire to be participants of a language learning-acquisition process. This is why the *characteristics* of the participants must be well known to the teacher/instructor; moreover, a good command of motivating strategies must be part of the teacher/instructor's repertoire of methodological tools.

Indeed, there are no guidelines or rules to follow when an educator wants to achieve a permanent motivation in the classroom. Referring once again to Professor Zoltán Dörnyei's book, there is a quote by Martin Ford which is very true when speaking to enhancing motivation: "there are no magic motivational buttons that can be pushed to *make* people want to learn, work hard, and act in a responsible manner. Similarly, no one can be directly 'forced' to care about something... Facilitation, not control, should be the guiding idea in attempts to motivate humans." (Dörnyei, Zoltán. 2001, 25)

3.1.1.2 *Motivation and success in the process of learning*

"Educators must remember that learning occurs within each individual as a continual process throughout life. People learn at different speeds, so it is natural for them to be anxious or nervous when faced with a learning situation. Positive

reinforcement by the instructor can enhance learning, as can proper timing of the instruction.”³

In order to monitor if the adult learners are, in fact, interiorizing/internalizing knowledge and skills, it is important to take into account *how* they learn (their metacognition processes) by addressing the following elements:

- *Motivation*: Setting a feeling or tone for the lesson (establishing a good, friendly atmosphere); setting an appropriate level of concern (adjusted to meet the objectives and level of the class); setting an appropriate level of difficulty (in order to challenge the learners but not in a difficult way which could generate frustration). Motivation could be more effective when providing enough *feedback* to the learners about their performance.
- *Reinforcement*: Encouraging learners and providing appropriate measures of performance in the language.
- *Retention*: This element is important since the students have to see the *purpose* of what they have learned. With that purpose/meaning in mind, they benefit from the learning process retaining the information from classes. Teachers and instructors must assist learners by providing them with strategies to retain and apply what has been studied.
- *Transference*: This refers to the capacity to **use** what has been learned in new settings and experiences. This is the result of using appropriate strategies. Transference can occur mainly in the following situations: (1) *association*, when learners associate the acquired learning with something that they already know; (2) *similarity*, when the information and knowledge is seen as similar to the material known by learners, so they can give it a new framework or interpretation; (3) *critical attribute element*, which refers to the high validity that the information learned has for a particular job; that the information is critical and beneficial on that job.

It’s important to bear in mind that there is no perfect method in order to teach-learn a foreign language. The use of **varied strategies** taking into account how our learners learn can be beneficial in order to be successful in an L2. A fundamental element in the teaching-learning process of a foreign language is promoting learners to

³ <http://honolulu.hawaii.edu/intranet/committees/FacDevCom/guidebk/teachtip/adults-2.htm>

discover the type of learners they are, and, as Dörnyei suggests, “the methods and techniques by which they learn best.” (Dörnyei, Zoltán. 2001, 68)

In this section, we have seen that adult learning is a complex field that is important to be studied and understood. Teachers need to keep in mind that adult learners come to an EFL course with specific expectations and aims; moreover, teachers and instructors must know the motivators and interests in order to ensure an appropriate process of learning. Showing them the benefits of a particular process of learning will lead to higher achievement.

3.1.1.3 Adults with little background education

The previous information shows us how important it is to take the characteristics of adult learners into account in the language classroom. Along with them, we have to consider that there is no “typical” adult student. Adult learners (as well as any other type of learner) come from varied backgrounds; they have different interests and skills. In this particular case, the subjects are adult learners (women teachers) with a poor educational and English background. As we can see, teaching learners with these characteristics is not so clear to us as EFL educators. The previous discussion is mostly focused on teaching a foreign language to adults in general, without specifying individuals with a particular educational background. What could be said, then, about the issue of teaching/training adults who have had limited education? How can we, as teachers, develop processes directed to adult learners who were unable to finish Primary and/or Secondary school for several reasons (marriage, pregnancy, need of working at an early age, etc.), but want to continue their process of formation including the learning-acquisition of EFL?

Several aspects have to be considered when teaching these adult learners. In some cases, their native language knowledge has not been appropriately *shaped*. Their command of the skills of reading and writing has not been well developed. This is why it is difficult for them to acquire another language successfully, since their L1 base is not solid.

For this reason, it is important that adult learners with little educational background who want to be part of an EFL learning-acquisition process are also part of an educational process in their native language. This means, accompanying the

learning of a foreign language with the development of the skills in their L1. This will make the process of learning the English language an easier one. Moreover, if the learners are able to discover strategies that help them improve in their own native language, they can be encouraged to apply the same strategies when learning another one (without forgetting the *needs* that learners have at the time of learning another language).

Indeed, “adult English language learners who lack print literacy or experience with formal education encounter a unique set of challenges in their lives and their efforts to learn English” (Bigelow, Martha and Lvrien Schwarz, Robin. 2010, 1). This is true not only in our country, but in others, where adult learners, especially immigrants, try to learn/acquire ESL. There are numerous researches regarding this issue, especially with the objective of developing programs and policies for adult L2 learners that have little or none background education. Immigrants “have to acquire [oral second language skills along with reading and writing abilities] in the highly literate societies in which immigrants and refugees resettle including the USA, Canada, Australia, New Zealand and nowadays most European countries” (Van de Craats, Ineke; Kurvers, Jeanne and Young-Scholten Martha. Page 8). There are numerous problems regarding teaching adult learners that have little background education in the mentioned countries. To exemplify this, we can mention the United States, whose population of English language learners is indeed diverse. There are learners of all age kinds (ranging from 16-year-old teenagers to 90-year-old adults), learners that differ regarding their educational background, their native language, socio-economic situation, personal experiences, among other characteristics. “Learners may be permanent residents, naturalized citizens, legal immigrants, refugees... or undocumented immigrants. One program or class may include members with such diverse backgrounds... Like native English speakers in adult education programs, English language learners often have a strong desire to work hard; learn more; and meet goals that serve themselves, their families, and their communities”⁴

The previous idea shows us that developing programs focusing on adult language learners with little background education is important in all countries. In fact, different factors must be taken into account regarding this issue. First, affective factors must be placed in a primary position, since adult students, coming from a rural (popular) socio-economic condition, have in most cases a low self-esteem. Second, the

⁴ http://www.cal.org/caela/esl_resources/faqs.html#Seven

context in which they learn in a **meaningful** way must be detected. If we as teachers notice that a *classroom* (a regular English course) is not a proper place for them to learn-acquire in an authentic, meaningful manner, we have to identify how we can provide a good environment for the teaching-learning process. Third, authentic and innovative didactic and methodological tools should be developed, which encourage our students to recognize their strengths, abilities, and potential to monitor and develop their learning process developing their self-esteem in the process. Finally, it is also important to provide our adult learners with *extra input/exposure to knowledge we take for granted*; people that come from poorer areas of cities and rural areas of Ecuador may not have had the opportunity to experience things that are typical of those living in richer areas of cities. Motivating them and helping them increase their self-esteem to support their learning process can be also encouraged by providing them with input of this kind; this will lead to increase their knowledge of the world. Moreover, this can aid the teaching-learning process, since the skills can be practiced and developed using the new things they have discovered through this extra input.

3.2 THE SYSTEMATIZATION PROCESS

“Cuanto más pienso críticamente, rigurosamente, la práctica de la que participo o la práctica de otros, tanto más tengo la posibilidad primero de comprender la razón de ser de la propia práctica, segundo por eso mismo, me voy volviendo capaz de tener una práctica mejor.”

“The more I think about the praxis in which I participate or the praxis of others critically and rigorously, the more I have the opportunity, first, to understand the rationale of the praxis itself, and second, because of that reason, I am capable of doing a better praxis.”⁵

Paulo Freire

3.2.1 Definition

In one of the documents⁶ regarding the systematization process, Lilián Alvaro Lugo, one of the founders of INEPE and permanent researcher about the current processes and theories of education and investigation, gives a clear summary of the main sources and experiences which lead to the definition of *systematization*.

The *Real Academia Española de la Lengua* Spanish dictionary points out that **SYSTEMATIZATION** is the action and effect of systematize, and signals that **SYSTEMATIZE** means to organize according to a system. This same source presents more than seventeen meanings about the word **SYSTEM**, from which four can be taken into account in order to start shaping a clear concept of *systematization*. These for meanings of *system* are:

- **SYSTEM** (comes from the latin word *systema* which comes from the greek word σύστημα). 1. It is a group of mutually related rules and principles about a subject. // 2. It is a group of things that, related between one another in an ordered way, contribute to a determined object. // *Biol.* It is a group that intervenes in some of the main vegetative functions. *Nervous system.* // 4. *Ling.* It is a structured group of units related between one another, which are defined by opposition; for example, a language or the different components of the linguistic description⁷.

⁵ Translation by the writer

⁶ Álvaro Lugo, Lilián. “La Sistematización”. Seminar - Workshop. INEPE, Quito. June 25th and 26th. 2005.

⁷ Translation by the writer

These definitions let us observe that most of times we understand the term *system* as a **group of components that meet each other**, from one way or another, in interaction.

In her document, Lilián Alvaro mentions two important historical cores in the systematization perception regarding some philosophical contributions. First, in 1950, the book *Die Ganzheit in Philosophie und wissenschaft* (The Wholeness in Philosophy and Science) showed the principle of systematization and integrity as a special philosophy that shows a total clarity in the analysis of reality; this principle was even located as the methodological basis of science. Second, L. von Bertalanffy⁸ was becoming one of the founders of the “general theory of systems”, indicating that a system can be defined as a group of elements that are in interaction.

All these theoretical and philosophical definitions can be enriched by some reflections regarding *system*:

- *System* is an integral formation that possesses non-implicit qualitative characteristics in its components.
- Regarding the previous point, *system* should be defined as a group of objects, which interaction produces the appearance of *new integrative qualities* which are not joined to the isolated components that constitute the system. The link between the components of the system is so narrowed and substantial that the modification of even just one of them would cause the modification of the others, and frequently, of all the system.
- The existence of a so narrowed interaction between the components of the system is the basis thanks to which, in the interaction with the environment, the system always appears as something unique, invested with qualitative determination.⁹

The previous reflections let us infer the active frequency that the system has over its components. The system transforms them according to the nature or function that has been entrusted to it. The first components suffer visible changes structurally and functionally when they integrate in the system: they lose some properties and acquire some new others. Moreover, when the system is built, new components are formed and new properties are generated, properties that didn't exist before.

These properties and characteristics of a system gain their brightest expression since they become a wonderful challenge to human creativity, when it is about to systematize actions that come from the social practice, and from education as a part of it.

⁸ See Annex 1 for the bibliography of L. von Bertalanffy

⁹ Taken from the document “La Sistematización”, by Lilián Álvaro. Translation by the writer.

Finally, Lilián Alvaro's document gets us in touch with Chilean biologist Humberto Maturana¹⁰. In his book "*Transformación en la Convivencia*" (*Transformation in Coexistence*) he mentions that if in a system the elements that interact between one another function as a whole, then, in the daily relations between teachers and students, these transform themselves mutually. He also makes a proposal to social institutions, which would lead to a transformation of the community in general. Maturana gives us the scientific support of this theory, since he has demonstrated how an organism doesn't adapt easily to an environment (Darwin's theory of evolution), or transforms it according to the organism's necessities (Piaget's psychogenetic theory); the organism and the environment modify themselves in the recurrent interaction.

From these theoretical visions, **systematization can be defined as a modality of Participative Action Research, which recovers the integrality of an experience from the perspective of the participants, in order to understand the experience, interpret it and communicate it.**

Alvaro mentions that this definition challenges us to the collective building of knowledge and to the interpretation of reality, being intimately linked with the cultural environment from who have participated in the **EXPERIENCE**, and this experience becomes the **UNIT OF ANALYSIS** during the process of systematization.

Regarding the previous reflection, Alvaro complements the definition indicating that *systematization* is a **collective** process (since it involves the entire group of participants), the purpose of which is to generate new knowledge and elements that contribute to strengthen and improve the work of an organization/institution/experience. Systematization enriches itself with the full participation of all the persons involved in the process; it implies a *recovery* and *critical reading* of the praxis¹¹ lived in order to understand its sense, its components and the elements that intervene in it.

It is said that the systematization process implies a recovery and critical reading of the practice lived because it is a **communicative-and-analytical action** that the participants from any experiences do as a self-reflective discipline. The main purpose

¹⁰ See Annex 2 for the bibliography of Humberto Maturana.

¹¹ In the case of this dissertation project, the *praxis* refers to the process lived with the *madres comunitarias*, who were the subjects of the present research.

of this first element is to improve the social, material and cognitive conditions under which the praxis is being done.

The methodological tool of a systematization process consists on **determining the sense of the systematic reflection, the components and processes that intervene in the praxis, how they intervene and what relates them between one another**. This can be achieved by identifying the aspects involved in how the purposes of the praxis are accomplished or not, judging the complementariness, articulation and coherence between all those aspects and establishing the rules that govern the relationship between the mentioned elements.

The purpose of a systematization process is to generate new knowledge and elements that contribute to strengthen and improve the work of an organization/institution/experience, generating *theory* from the *praxis* lived, building a common interpretation of it, highlighting critically the gaps or incoherence, or developing the praxis conceptually.

Being a collective way where all the senses produce something, the systematization process is an unedited experience, since the 'standard' techniques and procedures are not analyzed or described. What plays a major role are the living experiences, the dreams, the visions and the options that the participants of the process assume. This assumption leads to the possibility of a self-comprehension of the individuals and also a possibility of transformation of the reality in which they live and act.

It is important to emphasize that every systematization project is an adequate way to recover and spread the experiences lived in a certain time by a certain group of people; moreover, it is linked to the *popular*¹² areas' interests and concerns.

Finally, it is worth mentioning that a fundamental aim of systematization is to build **theory** from **practice**, seeking to enlighten all these practices.

¹² In this dissertation project, the term *popular* refers to the lowest social groups/classes, or anything related to them.

3.2.2 Fields and Contexts of Systematization

According to Alfredo Ghiso (Argentina), a well-known popular educator, teacher and researcher, and member from the Directive Committee of the *Consejo de Educación de Adultos de América Latina* CEAAL, systematization is a process that intends to promote a new concept which tried to understand and qualify the social work.

At the end of the seventies, a period of crisis was taking place, and this framework demanded new transformational proposals from areas where popular work was being done. In those moments, solidarity, creativity and struggle converged from a political and class nature, integrating organically¹³ in different types of social practices. These latter demanded, critiqued, denounced, defended, suggested and built social models from which power was pretended to be, or was, exercised. Those were the times were, still, the dominant classes and organisms found almost impossible to assimilate other different possibilities rather than misery, disappearing, repression, fear and death.

Within this context, new subordinate social practices emerged, which had an alternative nature, and that integrated and articulated in different ways. They have been called, in some cases, *popular movements*, and in some others, *social movements*. These social dynamics had major and minor effects on daily life, on social organizations, on political and economic areas and on the cultural expressions that were taken place at that time.

All the praxis and projects were stimulated by different social agents who were interested in the transformation of life and of themselves as individuals. Those changes were fast and imperceptible, sometimes not well understood. The space and time dimensions, along with the social work, demanded a deep **recognition, study and value** of these elements, as well as of the methodological tools owned by the socio-cultural, education, group promotion or community projects.

In order to answer all the queries that emerged then, it was necessary to re-define the work and praxis and have a better picture of the proposals. That implied a

¹³ In this case, the term 'organic' refers to 'constituting in the structure of something', meaning that the three mentioned elements were seen as being part of one another.

deep commitment to recover and reflect critically on the praxis that was being done, since there was an urgent requirement to improve. Therefore, the idea was to generate knowledge and understanding from *action*, by means of *registrations, analysis and interpretations* from what was accumulated from the praxis, formulations and conceptions.

Systematizing the praxis emerged as an answer to the contextual challenges from that period of time, in a conscious effort to capture the *meanings of the actions* and its effects, to have an adequate retrospective of all the existing experiences, and also as a theorization and contextualized questioning of the social praxis. All of this had the main purpose of **communicating/sharing the resulting knowledge**. For that reason, the systematization project appeared as a type of 'reflective task' that everybody was able to perform and that offered the opportunity to take part in it and in reality with efficiency and effectiveness.

At the end of the eighties and the beginning of the nineties, a time of new changes because of the neoliberal model, many of the apparently secure bases that had been built and that seemed to explain everything, suddenly vanished. Hopelessness and distrust led to an ethical-and-political crisis. It was expressed in the breaking-off between *sense* and *action* (praxis). From this framework, new systematization proposals emerged which have continued to be developed up to the present day.

Nowadays, praxis and systematization processes assume referential frameworks, new directions and operative process according to the **subjects**, depending on their characteristics, background, context, etc. Each group of subjects develops its own type of praxis, reflects on it and is able to raise its voice in order to share knowledge that, in some cases, was silenced by dominant groups that tried to homogenize those groups. Hence, systematization starts to be recognized and known in academic and government entities and institutions as a **heuristic¹⁴ process** which re-discovers and shares words and actions (praxis) that had been silenced once, reflecting from the experience which is the source of the knowledge that comes from practice. Then, the systematization process makes it possible to *understand, communicate, do and feel*.

¹⁴ This term refers to techniques that help in problem solving, learning and discovery.

From all the contexts mentioned above, systematization becomes a possibility for acquiring new knowledge that promotes and enhances the subjects (participants). Therefore, it now continues spreading as a pedagogical and investigative tool in Popular Education processes.

3.2.3 Characteristics and Nature of the Systematization

Based on several approaches to systematization that have been experienced, especially in Latin America in the decade of the eighties and nineties, Alfredo Ghiso¹⁵ compiles some common characteristics of this process:

- Every systematization process is preceded by a praxis; this means, by an *action*; as it is said in Spanish, '*un hacer*' which can be recovered, re-contextualized, written, analyzed and re-informed from the acquired knowledge that comes from the process lived.
- All the subjects are **active** participants that have knowledge and that own a perception and understanding based on what they *do*. The action and the knowledge based on it are the starting points of the systematization processes.
- All systematizations are processes of inter-locution between subjects, where ideas, theories and cultural backgrounds are negotiated¹⁶. During the praxis, this leads to a common learning and reflection.
- Being a process where knowledge is built in a collective manner, the systematization has a **transformational** nature; it's not a static process.
- The **process** and the **product** are both important in a process of systematization. The process involves several components such as the *pedagogical* one (we study and form ourselves to systematize and, systematizing, we learn and form). This means that all the learning is **meaningful** for all the participants of the process.

The systematization process is, in nature, a constant process of **investigation and action research** (this will be explained in depth later in this chapter).

¹⁵ <http://www.grupochorlavi.org/webchorlavi/sistematizacion/ghiso.PDF>

¹⁶ This term refers to the opportunity that subjects have to express themselves by their cultures, ideas, thoughts, in order to share them with the others, debate on them, analyzing critically, etc. This leads to a process of mutual understanding and dialogue.

Operationally speaking, the aspects that must be taken into account before carrying out a systematization process are:

- *Who must systematize?*
- *When should a process be systematized?*
- *Return of the systematization process*

The first aspect arises from the concern if the persons that carry out the systematization process are the same who *experienced* the process, or if it should be carried out by other persons that have witnessed the process. It is better if the process is done by persons that have been *directly linked* to the experience (practice). The right to systematize a process neither belongs solely to the persons that are experts in the theory nor to the persons that have lived the experience. The group of persons or an individual person that systematize must gather and achieve dialectically both sources of knowledge. Hence, those who are able to face positively the challenge of joining the experience with the adequate theory are the people that can systematize.

The second aspect refers to the appropriate time/moment to systematize an experience. A systematization can be carried out *during* or *after* the process (object), taking care of certain features of the systematization prior to the experience or after the experience:

- If the object constitutes a *reflection* on a short-term process, it is more convenient to finish the process and then to carry out the investigation.
- If, on the other hand, the object is a medium-term or long-term process, it is better to carry out the systematization during the process (through a journal, recordings, etc.) to avoid the risk of falling into oblivion or confusion. This is important in order to have the essential parts of the process registered.

The third aspect refers to the point of returning the complete process of systematization to the source of the research/investigation. If this is not done, the systematization process is at risk of slipping into mere *academic* objectives (not applied to a concrete reality). This is important since all systematization processes must be incorporated towards practice. When a systematization is returned to the origin of the investigation, the knowledge that emerges from that process can be a source of reflection towards the various practices, looking towards an improvement of those in order to change and transform reality (if that reality is not a positive one).

Another benefit from this return is that the praxis is enriched from the knowledge that has emerged from the process. This can permit the participants to use that knowledge in order to obtain feedback on their reflection and their actions.

Finally, a systematization process can benefit experiences located in different realities. The product of that process must be directed towards providing valuable elements to help in the transformation of our reality towards a society where the popular interests are hegemonic.

3.2.4 Epistemology of the Systematization Process

Along with the above-mentioned characteristics, which describe the nature of the systematization process, it is fundamental to bear in mind that there are also different epistemological backgrounds that complement the previous description. This is due to the fact that there are different *subjects* (participants) and therefore, different cultures and contexts which influence the expressions of *knowledge* built on the basis of the different praxis. These systematization perspectives are a product of different theoretical-practical processes, and they are also able to combine with each other.

The Epistemology of the Systematization makes us understand that, because human beings exist within a reality and act in it, they know fully and are participants of experiences that carry a continuous/constant knowledge. Furthermore, the previous point makes us see that the different ways of acquiring knowledge must be explored based on a **common (collective) process**.

According to Ghiso's research¹⁷, these epistemological backgrounds could be:

- **Historical-dialectic perspective:** The experiences (praxis) are part of a social-and-historical practice which is dynamic, complex and contradictory. These experiences can be understood in a dialectic¹⁸ way, seeing them as a rich and contradictory unit full of constitutive elements that find each other in a constant movement. These practices are also related with other similar ones, in contexts that permit them to be explained.

¹⁷ <http://www.grupochorlavi.org/webchorlavi/sistematizacion/ghiso.PDF>

¹⁸ Operationally speaking, this refers to face different positions/ideas/experiences in order to confront them and obtain something, a product (it could be a thesis, a hypothesis, etc.)

- **Dialogic-interactive perspective:** Within this perspective, the experiences that are systematized are seen as spaces of interaction, communication and relation. From the social relationships that are established, and also from the language that is used by the participants, these experiences can also be understood and *read*. Knowledge is built from the external and internal referents which provide the themes and topics. These are related to the problem areas which are expressed in the conversations that emerge in the social praxis. It is important to consider the keys to this perspective:
 - All the participants have to see all the actions that are performed throughout the experience as a dialogic space.
 - The context and the dialogue have to be always related by means of the elements that organize, coordinate, and condition this interaction.
- **Hermeneutic perspective:** Within this perspective, the need to understand the participants/actors of the socio, cultural, and educational projects is considered. This is achieved by means of the development of reflective praxis using a variety of processes that clarify: intentions, predispositions, hypotheses, senses, and validations that are circumscribed in the action (praxis). In short, a systematization process is understood as an *interpretative work* from all the persons who participated. Here, the senses and dynamics that rebuilt the relationships between the participants and the knowledge assembled from this relationship are revealed. The product of all this interaction of elements is the understanding of the cultural density of the experience. Hence, it could be said that within this perspective to systematize an experience is *to interpret an event from the socio-cultural background of each participant*.
- **Perspective of the reflexivity and the construction of the human experience:** This perspective has its roots mainly in the *praxis*; this is why it is based on the epistemology of the practice: observation and analysis of problems that are hard to explain within an already existing theoretical framework that has been learned or applied. The systematization implies a process of solving problems, facing the new challenges that the context present. This seeks to recover the tacit¹⁹ knowledge that is implicit in the *action* and in the perception of the problem that emerged in the praxis. This knowledge, along with the skills presented in the action are worthy and recognized by all the participants and observers of the process. This type of processes shows that by means of recovering and reflecting on the experience,

¹⁹ The knowledge that is present in each participant and in the practice itself; a knowledge which has not been written but that is inferred and understood.

the subject recognizes himself/herself by observing, speaking and acting. This leads to having the possibility of understanding and explaining his/her experience.

- **Deconstructive perspective:** Here, the systematization process is understood as an intervention that permits one to enter into the voice, the self-conscience and the places where there are institutional ways of the exercise of power, listening to the *institutional machinery* with a healthy suspicion of what is said to be working well. This means that knowledge is built by recognizing the footprints that the action leaves and also its origins, because they never disappear. In summary, the systematization process, within this perspective, means generating questions that let the participants to leave what *is* (since what is sometimes doesn't work well) in order to have a vision of building what *could be*.

All the previous systematization perspectives, as was mentioned earlier, are a product of different processes of theory-and-practice. This also implies that, since there are different interpretations of systematization, the debates and discussions about it have still a long way to go.

3.2.5 Constituents of the Systematization Process

*"-Si tú cambias con cada experiencia que haces-
le preguntó en una ocasión al maestro Muto
uno de sus discípulos –
¿Qué es lo que en ti permanece invariable?"
"--La manera de cambiar constantemente -- respondió."*

*"-If you change with every experience you do-
teacher Muto was once asked by
one of his disciples –
¿What remains unchanged in you?"
"--The way to change constantly -- he answered."²⁰*

Michael Ende

As being a process which values people's knowledge, since it sees them as *active subjects* of the experiences, the systematization process produces new knowledge and meaningful learning leading to a deep acquisition of the *sense* of the experience. Moreover, since the nature of a systematization process is of being by

²⁰ Translation by the writer.

itself a political-pedagogical process which permits building capacities, its constituents can be observed adequately in the following graphic:

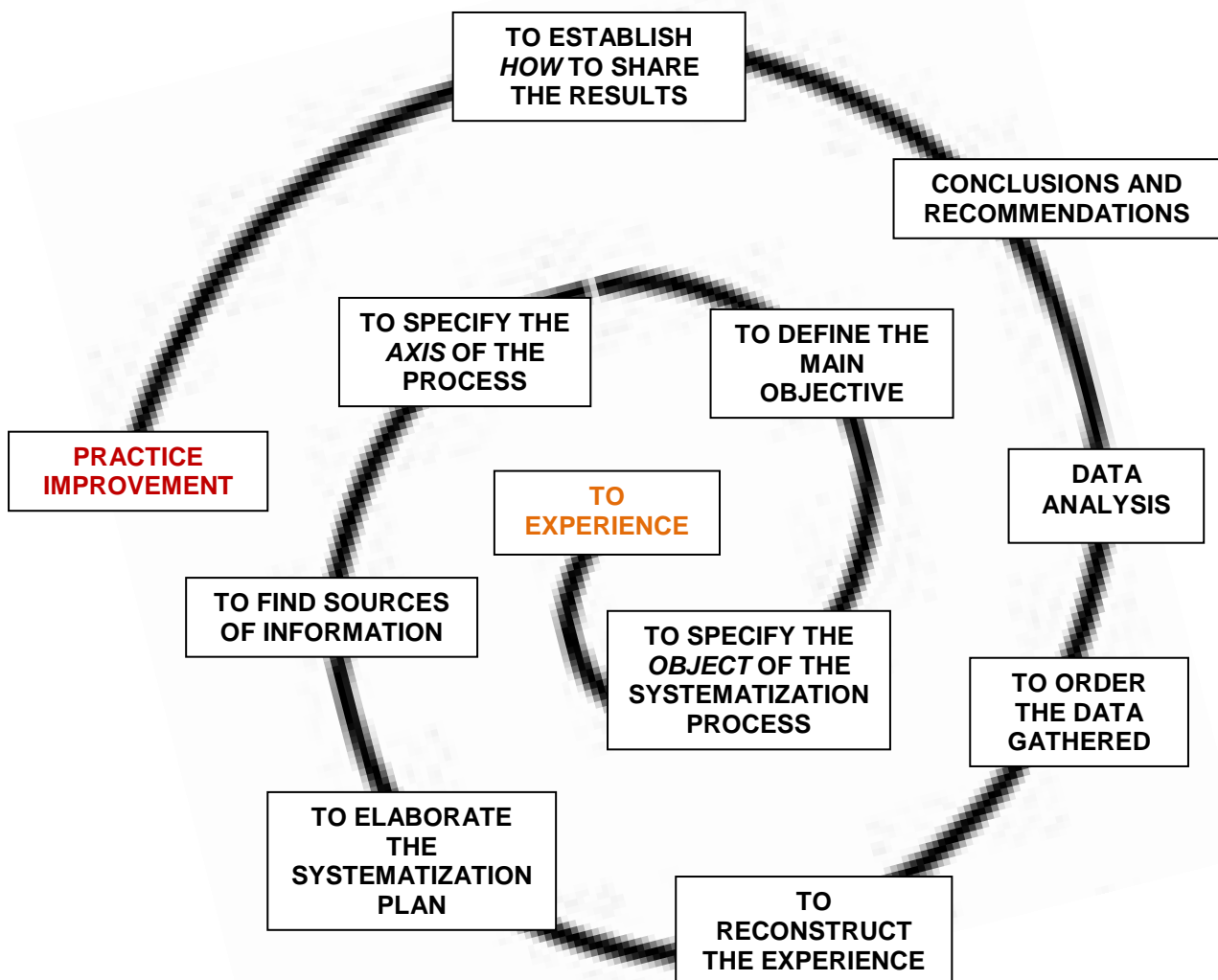


Fig. 1. Systematization constituents. (Reference: Oscar Jara, Popular Educator from Nicaragua).

- To specify the *object* of the systematization process:** This refers to the experience that is going to be systematized. Maybe a group of experiences have been had, and according to our needs as researchers, we determine which one is going to be systematized. Systematization is a methodological process of knowledge; this is why the *object of knowledge* must be built. This is the first step in every investigation-research in which the *problem* is set out. Therefore, this step means to delimit a field of reality in order to define it theoretically; this is done by identifying and explaining the significant **variables** that operate on that object.

- **To define the main objective:** This step answers the question *Why do we want to systematize that particular experience?* This stage is fundamental since we specify the *purpose* of the systematization process, answering the needs mentioned in the previous step.
- **To specify the axis of the process:** Operationally speaking, this step points out the central aspects from the experience which are of interest. Indeed, one experience built on the basis of Popular Education carries within it many aspects (educational, political, sociological, etc). When specifying the axis, the researcher determines only the aspects that are of concern, regarding the type of investigation he/she is carrying out.
- **To find sources of information:** This refers to a careful search of information related to the axis and the purpose of the systematization process.
- **To elaborate the systematization plan:** This refers to the careful planning of how the systematization process is going to be carried out; operationally speaking, it could take the form of a structured chronogram which is coherent with the purpose of the systematization.
- **To reconstruct the experience:** This is a fundamental point since it consists of recalling and reconstructing in an orderly fashion what happened during the experience, exactly as it happened. Stages, changes and meaningful moments need to be identified. In order to do this, it is important to *register and/or record* the process; therefore, the researcher can base himself/herself on all the records that were made.
- **Data analysis:** All the data must be classified and ordered according to the systematization axis. The product of this analysis will be reflected in the results of the process, **conclusions and recommendations**, and, therefore, in the *improvement of the praxis experienced*.
- **To establish how to share the results:** This depends on how the researcher wants to share the results and the whole systematization process with the subjects who participated in it. It can take the form of a written work or an oral presentation, for example. This is very fundamental since, as was mentioned earlier in the chapter, a systematization process can benefit experiences located in different realities (it can be *generalized*). When sharing the products/results, valuable elements are provided which help in the transformation of our reality.

3.2.6 Systematization as a process of research and investigation

A process of investigation and/or research comprises a general group of activities directed towards the acquisition and deepening of knowledge. In that sense, investigation, as well as evaluation and systematization are also processes of research.

As was mentioned, these activities belong to the same group (family), and share certain characteristics; they:

- Recover knowledge from certain experiences (praxis)
- Try to create certain generalizations, related to situations that belong to similar circumstances.
- Make the effort to communicate and spread knowledge

Taking this into account, we can say without doubt that the systematization process is a constant process of **investigation and collaborative research**.

The Participative Research (PR) allows integrating the transformational aspects of a research process, having the **participation** of all the members of educational institutions (EI) at its core in order to achieve the evolution of the structures and functions.

The PR has more validity and demand nowadays since the traditional research view, giving a quantitative-positivist view, has been disappointing. This type of research has ignored administrators, teachers and students of EIs, since their point of view has not been taken into account. PR synthesizes in a dialectic way the scientific and artistic focusing on *qualitative* research.

Edgar Morin, a French philosopher and sociologist who is known for his work on *transdisciplinarity* (integrative forms of research), discusses the importance of this type of research:

“Art and science excluded one another in the classic view of paradigms. Nowadays, art is indispensable for scientific discovery, and will be more indispensable for science, since the individual, with his qualities and strategies, will have in art a major, more recognized role.”²¹

PR is, then, science and art. It is a science, because it systematizes all the dimensions of reality that can be apprehended by the participants. It is an art, since research, *intuitions*, qualities, values and feelings are integrated in a permanent way. The conscious dialogue of these elements and reality is a characteristic of *Participative Research*, since it is always looking for a subject <=> subject relationship during all the process of study. The second characteristic is to build the object of knowledge during the IP process.

As being a science of *action*, PR is a permanent, systematic, self-critical process, where reflection and action seek a transformation of reality (when it is experienced as a real *praxis*) and of the people that experience its processes. This view can be applied to the reality of the educational processes, since IP has as its core the full participation of all the members of the educational community in order to generate an integral development of all the persons involved. This can be promoted since the IP conceives Theory and Practice as a **unit**, which is its main axis. The IP allows putting into practice the dialogue between subjects in order to build constant *relationships*.

As we can see, IP processes need indeed to take into account all the participants of the educational context; therefore, to achieve its purposes, IP must consider the following data:

- **Concrete data about the community:** Local history, organizational history, representative leaders, ecological aspects, socio-cultural aspects, communicative aspects.
- **Data about the student body:** Bio-psycho-social characteristics, family characteristics, observation of their activities, academic following, concrete productions.
- **Data about the parents (when referring to schools):** Bio-psycho-social characteristics, professional or occupational activities, their opinions about the school.

²¹ Morin, Edgar. *Educar en la era planetaria*. Barcelona, Editorial Gedisa, 2003. Page 36. Translation by the writer

- **Data about the teachers:** Bio-psycho-social characteristics, knowledge and skills, experience, observation of their pedagogical activities, opinions, productions.
- **Data about the plans, programs and projects:** A permanent following of how the plans, programs and projects are, and which are being implemented by the institution.
- **Data about the evaluation process:** A permanent systematization of the self-critical data (which are a result of reflection upon praxis) from the different spaces that constitute the school system.

Work with this group of data permits an objective and more complete planning, a professional execution, an integral evaluation and transformations for the administrative structure of the EI and the community.

In order to promote a full and effective participation, it is necessary to be part of a piece of work of questioning and research of our immediate reality. Being an active part of our immediate reality leads to an **awareness** of the environment surrounding us. This awareness can be reflected in the following contexts:

- Geographical
- Historical
- Population

At this point it is essential to say that the main feature of a systematization process is its full potential to generate knowledge based on the praxis of an organization or action project, as being a process of IP. Its wide scope and the generated knowledge need to be valued. In fact, a well done systematization process has without doubt an investigative discipline with a reflective nature. It has a very close relationship with memory (since as we've seen, a systematization implies a careful reconstruction of the experience) and narration (since the process is registered, mainly, in a written form). Hence, a systematization process is an entire process of investigation; its intention is to recover the knowledge and meanings of the experience in order to strengthen it.

A systematization process produces new ways of *reading* the praxis and new *senses* in it. As it is based on the voice and view of the participants in the process, the main product is a deeper look at the experience, along with new clues in order to promote and/or transform that experience. Because of this, the systematization

process (with its interpretative perspective) enriches the interpretation of the persons about their own practice and about themselves.

Being a process of research and investigation, a systematization process generates *local theories*. They are relevant and pertinent to the interpretative communities where they are produced. Moreover, the systematization process provides keys to re-direct the action (praxis). Therefore, it can be seen that a systematization process can produce theories with a wider scope and reach.

Another important aspect of systematization as a process of research and investigation is its full potential of being an element of self-reflection that the participants carry out from the knowledge that they have about the experience, and also from a collective effort to re-build it, an effort to understand its context, factors and elements that compose it, in order to transform it. In this sense, the experience is seen as a complex reality composed by the participants (subjects) and the reality which is going to be observed and systematized. Here, the observer(s) are not alienated from the experience (object) that is observed and analyzed: all the observation consists of an *interaction* between subjects, a collective creation, a shared production of new senses of reality. This is in strong contrast with the classic view of the observer/researcher: he/she is an 'outsider' to the object because of the objectivity element, but faces problems such as the *observer's paradox*. Methodologies as systematizations arise, then, as **self-observing systems** where the actors/observers problematize/question their reality through the dialogue with the other participants of the experience. The element of *objectivity* is displaced for the element of *reflexivity*: the observers maintain a dialogue about their achievements and limits, their observations and about the object of knowledge. In the observed and systematized experience, the researchers **are part of the experience**.

The previous consideration shows us that the systematization process, as a critical and qualitative research and investigation, shares common features with Action Research, **Ethnographic research**²² and the Recovering of the Collective Memory, but it also has its own identity. This identity is established not only by its specific

²² Ethnographic Research is: *contextual*, since the research is carried out in the context in which the subjects normally live and work; *unobtrusive*, since the researcher avoids manipulating the phenomena under investigation; *longitudinal*, since the research is relatively long-term; *collaborative*, since the research involves the participation of stakeholders (people that have a self interest in the process); *interpretive*, since the researcher carries out interpretive analyses of the data; *organic*, since there is interaction between questions/hypotheses and data collection/interpretation. PR was developed by another group of academics from a different field, but has a very close relationship with Ethnographic Research. (*Reference*: Les Embleton's course on Educational Research)

methodology, but also by the fact that it has been recognized as an autonomous field in the Popular Education sphere and in the alternative social practices.

In this section of the chapter, a broad view of the systematization process has been provided. As has been mentioned, a systematization process is a method that seeks the generation of social knowledge from experiences, in order to offer that knowledge as a way of orientation to other similar experiences. The starting point, which constitutes the main source, is the testimony, account and experience produced by the protagonists, since they provide the perspectives for the narrative reconstruction of the experience; all the actors have an active participation and interaction. Moreover, it is a *theorized and local reflection* over a particular praxis which seeks a transformation of the reality.

CHAPTER IV

THE SYSTEMATIZATION PROCESS OF THE *EXPERIENCE* AS A UNIT OF ANALYSIS

4.1 THE PROCESS EXPERIENCED AS A SYSTEMATIZATION

Before going into the process experienced with the *madres comunitarias*, which is the **unit of analysis** of the present systematization, it's important to understand why this research project is conceived as a *systematization* one.

First, it is important to bear in mind that systematization is an answer to the necessity of building knowledge that comes from practice, as was explained in the previous chapter. In the present research project, knowledge about how *MCs* could improve their English from planning and re-creating EFL workshops for their children came from praxis (doing the planning and re-creation in a one-semester period where all of us were the participants of the experience. Second, this experience had as a main axis the perspectives of the participants. As was mentioned in the theoretical framework, the process was experienced and conceived taking the characteristics, background, interests and motivations of that particular group of *MCs*, elements which helped building knowledge an interpretation of reality regarding the cultural environment from those who participated in the experience (let us remember that this is what defines a systematization process). Finally, this process resulted in a systematization one since all the **Operative Phases** that composed it took place:

4.1.1 Operative Phases

Once having a clear definition of systematization as a *process*, the four methodological phases in order to carry it out are:

- a. **CLARIFYING THE CONCEPTS:** What do we understand by *systematization*? This has been already explained in the previous chapter, in the definition of systematization.
- b. **DETERMINING THE EXPERIENCE AS A UNIT OF ANALYSIS:** What are we going to systematize? The experience is a synthesis of the praxis,

knowledge and feelings that guide the action of a work group. Being conceived as a unit of analysis, the experience demands from us:

- Recognizing the participants involved in it.
- Identifying the type of interaction between the participants (committed, distant, punctual, etc.)
- A detailed description of the participants
- Recognition of the components of the experience.
- Classification of the data

While living the process with the *MCs* during the semester October 2009 – March 2010, the unit of analysis was getting shaped workshop after workshop. When the semester was over, and based on the data analysis of the information provided by the *MCs* throughout the whole period, it was seen that the present research project can be a systematization process that generates knowledge from a collective practice. The demands of the experience (points explained above) are provided in the next section of this chapter.

c. CREATING THE SYSTEM: How are we going to systematize? This is the moment of creation that, by means of a dialectic synthesis of the previous dimensions, permits us “graph” (draw) the system:

- The components of the system
- The structure of the system
- The functions of the system
- The integration of the system

The visual graphic of the system of this research project is seen and explained in detail in the next section of this chapter.

d. INFERRING THE INTERPRETATION OF THE EXPERIENCE AND COMMUNICATING IT: Which information do we have? Which information is missing? What can we interpret from our experience? How are we going to communicate it? With the design of the system we proceed to give continuity to the first two phases, determining:

- The registered information.
- The information that is missing based on the first two phases.
- Reading of the registers according to the research carried-out in order to identify the senses that the participants give to their practice.
- Contextualize the experience in its social and cultural dimensions.
- Incorporate the contributions that the systematization gives, as a cultural synthesis and interpretative reciprocity.

- Design the means of communication to share the systematization.

This last phase is also taken as part of the Conclusions section of the following research project.

4.2 THE SYSTEMATIZATION PROCESS OF THE UNIT OF ANALYSIS

4.2.1 The participants

In the process experienced, the participants were *Madres comunitarias* that belonged to two nursery schools (*centros infantiles*): INEPE's nursery school and "Mundo de Juguete" nursery school. Both educational spaces are located in the south west of Quito and there, children of rural, vulnerable sectors are educated. The group of *MCs* was a homogeneous one, regarding their knowledge of English: they had had some English courses before (Basic English, which is a requirement in their careers) in INEPE's Teacher School. All of the *MCs* came from rural sectors and they were in charge of small children from 2 to 5 years of age. All of these *MCs* were studying for a Degree in Nursery School Education and Administration.

Most *MCs* had a constant fear of English, but were willing to work in dynamic workshops that could let them work with their small children. This element is fundamental, since this affective factor was constantly changing throughout the workshops and, in the end, the *MCs* were able to perform using the phrases worked on in the process with a lot of joy and enthusiasm.

From the group of *MCs*, there were two that had a more improved level of English, and for them it was a small bit easier to remember the vocabulary and some expressions that were seen in every session. Nevertheless, they found new some elements of methodology, songs, chants and reflections that emerged in the workshops.

During the whole process, the type of interaction was a *committed one*, always participative and in a constant dialogue. The *MCs* always made contributions in every workshop, regarding of how they worked with their children, sharing their experiences in the workshops, sharing their experiences regarding the English language, and always saying what they would like to work, their expectations and comments. The

dialogue was always with the elements of affection, consideration, respect and joy. When there was something they didn't agree with (since most of them have had several years of experience working under the methodology of Popular Education), they expressed it openly and we would discuss and share visions. Therefore, the element of interaction was positive.

The process started with a group of 13 *madres comunitarias*; nevertheless the elements of growth and attrition took place at the same time during the process, since because of changes in the schedule and personal issues, some *MCs* couldn't continue, and some others *MCs* came to some sessions after the beginning. In the end, 11 *MCs* composed the group that ended the sessions. From this group, nine *mothers* that initiated the process finished it along with four that came after the first sessions.

4.2.2 Components of the system

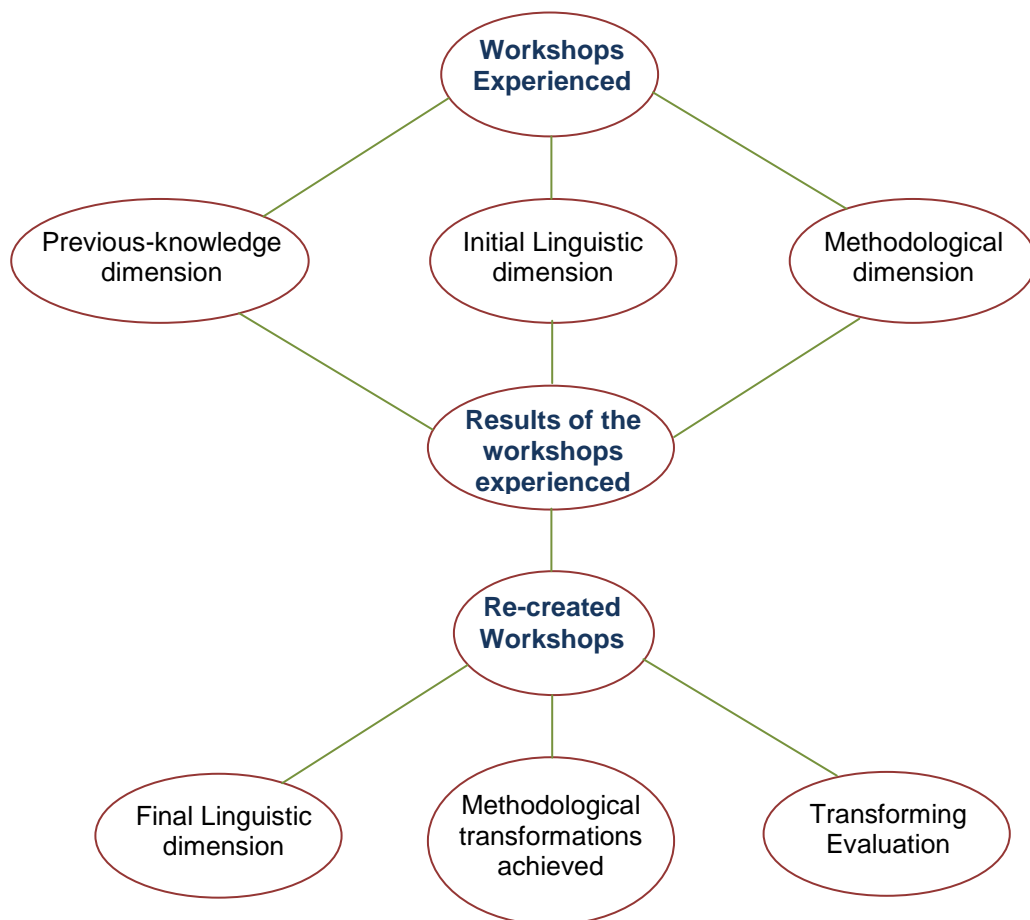


Fig. 2. Components of the systematization system.

4.2.2.1 Workshops experienced

Throughout the process, we experienced **thirteen workshops** of planning and re-creating EFL with *Madres Comunitarias* teaching pre-school children. This was done between the months of October 2009 and March 2010. This period corresponded to one semester of the Teacher School at INEPE.

In the following chart, a synthesis of this systematization is provided:

N°	Date	Topic	Description
1	October 21, 2009	Introduction	We had a session of sharing comments and doubts about the theoretical framework (a document ²³ given to the <i>MCs</i> the week previous to starting the sessions) that would be present throughout the sessions. The <i>MCs</i> also wrote in groups which topics they would like to work throughout our sessions. Their writings are also found in Annex 3.
2	October 28, 2009	Getting in touch with English	In this workshop, we wanted to introduce and practice daily phrases of usage for all the pre-school years to keep in mind that English should be <i>experienced</i> with the small children in a very natural way, in order to provide a more natural acquisition of this language and give a good basis to the children.
3	November 4, 2009	My Family	In this session, the <i>MCs</i> and the coordinator had in our minds the fundamental idea of working with “My family” taking into account what the children say about <i>their</i> families (their interest). This topic was requested by one of the <i>MCs</i> .
4	November 18, 2009	The colors	The topic “The colors” was suggested by the <i>MCs</i> not because they didn’t know the colors, but more as a methodological exercise in order to work on this vocabulary not in an isolated way, but related to real life elements and daily phrases.
5	November 24, 2009	<i>I feel...</i> and Shapes	The topic “Shapes” had been already agreed for this week, but this session was planned including also an overview of “I feel...” according to the interest that the <i>MCs</i> had in order to find out about expressing how we feel, using simple adjectives to work with the children.
6	December	<i>What’s your</i>	This workshop emerged also taking into account the

²³ This document corresponds to the Theoretical framework of the dissertation paper Investigación sobre la función de las canciones infantiles en la enseñanza del idioma inglés en los niños de Primero de Básica de la Unidad Educativa “INEPE” durante el Segundo Trimestre del Año Lectivo 2006 – 2007 (Tesis). Quito, 2007. By the same writer.

	1, 2009	<i>name?</i> and Remembering and interiorizing daily expressions	interest of the <i>MCs</i> in interiorizing communicative expressions from the easiest one, in order to establish good bases for the children. The question <i>WHAT'S YOUR NAME?</i> was introduced.
7	December 12, 2009 / Tuesday, January 12, 2010	My Body	The topic of "My body" was also of great interest to the <i>MCs</i> . Due to the fact that on the first day there were few <i>MCs</i> , we worked on only the first part with them. In the second part, we remembered what was worked on previously and we completed the workshop.
8	January 19, 2010	Nature, parts of a plant, phrases to say <i>good bye</i>	The group of children of one of the <i>MCs</i> was interested in knowing about the parts of plants, and she asked if we could work on that topic in the following workshop. This is why we worked on and recreated an English Workshop about Nature (to start with the 'general picture') and then we also worked with plants. At the end of the workshop, the <i>MCs</i> were invited to interiorize some phrases like <i>good bye</i> (as we had learned phrases to greet).
9	January 26, 2010	The insects / <i>It lives in...</i>	In this workshop the <i>MCs</i> linked the work experienced through the workshop related to Nature in order to play and interiorize vocabulary and actions of insects. The expression <i>It lives in</i> was introduced through a chant in order to express where each insect experienced.
10	February 2, 2010	Domestic animals / <i>I live in...</i>	This workshop was suggested in order to link what was worked on in the previous workshop to the communicative expression "I live in...". In order to do this, the topic of <i>Domestic Animals</i> was suggested since from these animals, it was reflected that the children generally speak a lot about their pets (mostly dogs and cats) that live with them.
11	February 9, 2010	Jobs and professions	This workshop was requested by the <i>MCs</i> since, because of the interest of their children, they were going to plan workshops about the different jobs and professions (in Spanish).
12	February 23, 2010	Means of transportation	As requested by the <i>MCs</i> , the topic that was prepared for this session was "Means of Transportation". This was requested since the <i>MCs</i> of the children of 4 years of age had already worked with this topic and wanted to link the vocabulary and expressions to English.
13	March 9, 2010	Wild animals	For our last session, the <i>MCs</i> requested the topic of "Wild animals" since they had worked on this topic and watched the video of "The lion king" with their children. They were really interested and each one created riddles and chants applying everything that they knew.

The sessions ended with the topic of “Wild animals” and the *MCs* had as a final work, to plan by themselves an entire workshop to work on EFL with their children, using everything that we interiorized during the semester. An example of one of these lesson plans done by one of the *MCs* themselves is attached and found in Annex 4.

It's worth mentioning that throughout the process experienced, there were three *MCs* that were frequently asking me to check the *lesson plans* that they had prepared days before for their children. In these lesson plans, I was able to observe that the *MCs* were applying the phrases, questions, songs and chants that we were re-creating in the workshops.

Next, each of the dimensions that were part of the workshops experienced is going to be detailed in order to provide a concrete analysis of the process experienced.

Previous knowledge dimension

As was mentioned in the first part of the chapter, the group of *MCs* that was part of this process was a homogeneous one. In each workshop they always mentioned which words and expressions they knew. In general, it was observed that the *MCs* knew mainly **vocabulary**; regarding more complex structures, they were able to make simple statements with the verb TO BE, mainly with its conjugation *is*.

WORKSHOP 2: Getting in touch with English

In this workshop, we wanted to introduce and practice daily phrases of usage for all the preschool years.

Some songs and chants for greeting were remembered and introduced. Then, the process began with the generative question: *¿De qué hablan nuestros niños de preescolar? (What do our pre-scholars speak about?)*.

We continued our reflection with the next question: *¿Cómo nos dirigimos nosotras hacia nuestros niños? (How do we speak to our children?)*

With these ideas, the group was motivated to see that English can also be used to communicate in that way with our children. The idea is not so much to work on

topics, especially with the smallest children. Since they are starting to know more about the world and their own language, our main objective should be to bring the children closer to the foreign language, its rhythm, stress and intonation (this is why songs are fundamental). We can do this by starting to tell them in English **these daily phrases that they know and that their teachers use every day**.

Previous Knowledge in this workshop

- *Good Morning / Hello*: The MCs knew the **oral** greetings, but not in a written way
- *How are you?*: The MCs knew the **oral** question, but not in a written way
- Verbs: *play, paint, eat, run, jump, stop* (oral and written)
- *Listen, please / Sit down, please*: These expressions were known by all the MCs since they had learned them previously. They received **written input** since, in spite of knowing the expressions orally, they didn't remember how to write them. It was mentioned that it was important for them to know how to write the expressions because in the lesson plans, they need to write what is going to be worked on with the children.

WORKSHOP 3: My Family

In this session, we had in our minds the fundamental idea of working on "My family" taking into account what the children say about *their* families (their interest). We started our workshop remembering some greeting songs which were sang by the MCs. A new song was also introduced (from the web page www.dreamenglish.com) that is about greeting and it gives some commands (we talked about the importance of body movement, TPR phrases, etc.).

Previous Knowledge in this workshop

- Individual vocabulary: *mother, father, sister, brother, grandfather, grandmother, baby*
- General description of the family members using *small, tall, short, happy, pretty, beautiful*:

My family is small; I have two children. My husband is happy. My family is important.

My father is short. My mother is beautiful. My sister is tall.

- General description of the family members using colors and parts of the body:

My sister has black eyes. My grandfather has black hair.

WORKSHOP 4: The colors

As it was mentioned earlier, the topic “The colors” was suggested by the *MCs* not because they didn’t know the colors, but more as a **methodological exercise** in order to work on this vocabulary not in an isolated way, but related to real life elements and daily phrases.

In order to start, the *MCs* were invited to remember the chants that we had been interiorizing (chants to greet, chants to remember “My family”). It was also to diagnose and evaluate if, in fact, the workshops were useful to interiorize the phrases. Two *MCs* sang and chanted and invited the entire group to do the same. It was a positive evaluation in this sense.

Next, we worked on the topic, having in mind the three moments of the workshop (in Popular Education): *perception, reflection, and concretion*²⁴.

Previous Knowledge in this workshop

- General vocabulary of the colors: *yellow, green, blue, red, black, white, purple, brown.*
- Question: *What color is this?* : The *MCs* knew the **oral** greetings, but not in a written way.

WORKSHOP 5: *I feel...* and The Shapes

The topic “Shapes” had been already agreed for this week, but this session was planned including also an overview of “I feel...” according to the interest that the *MCs* had in order to know about expressing how we feel, using simple adjectives to work

²⁴ Les, I don’t know if this word is correct; in Spanish, the three moments of the workshop are: *percepción, reflexión, concreción*, and I don’t know the English word for the last one...

with the children. Moreover, this interest in knowing these phrases and expressions emerged from a question that was done to the *MCs* in the previous workshop: *How are you today? How do you feel?* Some *MCs* didn't want to say "I'm fine" because they weren't: they wanted to express feelings of tiredness and sleep.

After remembering and answering questions that the *MCs* made about more vocabulary that emerged in they work with their children, they were invited to make us chant in order to greet each other.

Then, the topic "Shapes" (which resulted more as a workshop to remember what the *MCs* already had in their competence) was introduced.

Previous Knowledge in this workshop

- General states of the body and mind: *happy, sad, fine*.
- General descriptions answering *How are you?: I'm fine, I'm happy, I'm sad*.
- General knowledge of the vocabulary of shapes: *circle, square, triangle* (oral and written).
- General descriptions using *is* and vocabulary of colors: *The circle is big / The circle is yellow*

WORKSHOP 6: *What's your name?* and Remembering and interiorizing daily expressions

This workshop emerged also taking into account the interest of the *MCs* in interiorizing communicative expressions from the easiest one, in order to establish good bases for the children. After singing along (led by one of the *MCs*) and greeting each other using the expressions that we've seen, the question *WHAT'S YOUR NAME?* was introduced.

After that, we worked with a lot of phrases inviting the *MCs* to imagine that we are starting a day of work in the school. After singing greeting songs, introducing a new song²⁵, and also *What's your name*, the *MCs* were remembering step by step what

²⁵ Good morning, good morning, have a good day. It is very nice, thank you very much.

they do with the children, in order to remember, **interiorize** and **apply** (in their weekly plans) expressions in English.

Previous Knowledge in this workshop

- General knowledge of how to answer *What's your name?: My name is...* (oral, not written)
- General knowledge of expressions with *Let's...* (because of the previous workshops)

WORKSHOP 7: My Body

The topic of “My body” was also of great interest for the *MCs*. Because on the first day there were few *MCs*, we worked on only the first part with them. In the second part, we remembered what was worked on previously and we completed the workshop.

The topic was introduced and the *MCs* were invited to remember, first, the individual vocabulary of the parts of the body; in general, there was a good previous knowledge. The parts were remembered and recalled from the song “Head, Shoulders, knees and toes”, which was sang by one of the *MCs* as a way of introducing the topic.

Previous Knowledge in this workshop

- General knowledge of the vocabulary of the body: *head, shoulders, arm, knees, toes, ears, hands, leg, eyes, nose, mouth* (oral, not written)
- General description of the parts of the body using *is* and basic adjectives: *My head is big / My nose is pretty / etc.*

WORKSHOP 8: Nature, parts of a plant, phrases to say *good bye*

At the end of the previous workshop, the group was asked if there was any topic of interest to be prepared for the next workshop (the topic “My classroom” was going to be prepared, but there are always different topics that the *MCs* work with their children and that they would like to work on in English as well). One of the *MCs* mentioned that her children were really interested in knowing about the parts of plants, and she asked if we could work on that topic in the following workshop. This is why we worked and

recreated an English Workshop regarding elements of the Nature (to start with the 'general picture') and then we also worked with the *parts of plants*.

Right at the beginning, as in every workshop, the *MCs* were invited to make all the group sing. In general, the confidence of the *MCs* was much greater, and their pronunciation had improved. Another *MC* wanted to sing "How are you?"

Previous Knowledge in this workshop

- General vocabulary related to elements of the Nature: *tree, sun, butterfly, grass, forest, mountain, sky, rainbow, rose, flower, spider, ant, bee, worm, frog, rain.*
- Phrases of invitation to do something: *let's go to...; let's close our eyes, let's observe, let's touch the..., etc.*
- Questions: *What color is...?*
- Basic descriptions using colors and sizes: *The tree is green and tall; the flower is beautiful and red, etc.*

WORKSHOP 9: Insects / *It lives in...*

In this workshop the *MCs* linked the work experienced through the previous workshop in order to play and interiorize the vocabulary and actions of insects.

First, and as was agreed (to remember one topic per session), the chants, expressions, questions and vocabulary of "My family" were remembered. The *MCs* were in charge of doing that. Then, we moved on to the topic "Insects".

Previous Knowledge in this workshop

- Vocabulary of the following insects: *bee, ant, spider, butterfly.*
- Questions and expressions to invite the children to recognize the colors and sizes of insects: *What is this? / Let's observe... / Is this big or small? / What color is ...?*
- Questions with DO to invite the children to observe: *What do you observe?*

WORKSHOP 10: Domestic Animals / *I live in...*

This workshop was proposed in order to link what was worked on in the previous workshop to the communicative expression “I live in...”. In order to do this, the topic of the *Domestic Animals* was suggested since, from the animals, it was reflected that the children generally speak a lot about their pets (mostly dogs and cats) that live with them.

Right at the beginning, small games to remember the expressions learned were played. Here, the *MCs* were in charge of making some exercises to start the session (using the parts of the body), accompanying them with movements imitating insects.

Then, the topic was introduced. This was done by means of a **natural conversation** started by the coordinator, speaking about the animals that she had in her house.

Previous Knowledge in this workshop

- Vocabulary of pets: *dog, cat, rabbit, chicken, bird*
- Basic description of each *MC's* pets: *I have a dog; my dog is big and brown. My dog is happy.*
- Easy questions about pets: *Is your dog big or small? What color is your dog/cat/rabbit? Do you like dogs/cats?*

WORKSHOP 11: Jobs and professions

This workshop was requested by the *MCs* since, because of the interest of their children, they were going to plan workshops about the different jobs and professions.

The session started by inviting the *MCs* to continue increasing their song and activities repertoire by means of performing and singing the song “Hokey Pokey”.

One of the *MCs* suggested that another verse for the song could be “You put your body in...”; it was a very nice suggestion since the verse “You put your whole self in” was difficult to pronounce and more difficult to remember.

After that, the topic *Jobs and Professions* was introduced.

Previous Knowledge in this workshop

- Vocabulary of some jobs and professions: *driver, doctor, carpenter, teacher*
- Some verbs about the jobs and professions: *cook, drive, teach, work*
- Descriptions using vocabulary of jobs and professions: *My father is a doctor; he works in a 'Centro de Salud'.*

WORKSHOP 12: Means of transportation

As requested by the *MCs*, the topic that was prepared for this session was “Means of Transportation”. First, we remembered “The Hokey Pokey”, practicing our pronunciation by the different verses of the song. The *MCs* were invited to feel each part of the song as a wave, flowing smoothly. As we were practicing, they were feeling more and more confident, until we could do one verse of the song without much problem.

Basically, this workshop can be summarized as a series of dynamics and games in order to work on the “Means of Transportation” with the small children. This is important because of the reflection that the children learn by playing, by singing, by doing, from the earliest ages.

Previous Knowledge in this workshop

- Vocabulary of the means of transportation: *car, bus, taxi*
- Descriptions of the means of transportation
- Expressions using the vocabulary of the means of transportation: *I go to INEPE in a bus.*

WORKSHOP 13: Wild Animals

The topic of “Wild Animals” was requested by the *MCs* since they had worked on this topic previously and watched the video of “The Lion King” with their children. They were really interested, and each one created riddles and chants applying what they knew.

Right at the beginning, we chanted and said the date with the verse *What day is today?* Then, the MCs were invited to sing and remember the chants of greeting and the song *How are you?*; then, they asked everybody to sing along the song “*I take out one hand*” (*Saco una manito*), the translation which was introduced in Workshop 6. Moreover, another MC made us sing *Chu chu wa*.

Then, the topic of the workshop was introduced. They were invited to become children again and to imagine by means of the following phrases:

LET'S GO TO THE JUNGLE! STAND UP, PLEASE.

Previous Knowledge in this workshop

- Vocabulary of the animals of the jungle: *monkey, lion, tiger, bear*
- Information questions about the animals: *Is the monkey big or small? What color is the lion? Where does the lion live? Do you like the snake?*
- Descriptions and explanations about the animals that live in the jungle: *The lion is the king of the jungle; he likes meat, he eats meat. He sounds like ...*
- Phrases of invitation to do something: *Let's sound like lions; let's move like monkeys; let's go to the jungle.*

Initial Linguistic dimension

This dimension refers to the linguistic aspects that were introduced and worked on during the re-creation of this workshop. It's important to mention that in this dimension, the term *linguistic* refers to the elements considered under **Communicative Competence** and it includes the following elements:

- *Grammar*: syntax, morphology.
- *Lexis*: vocabulary (individual words), collocation (the specific relation that occurs between a word and another particular word), lexical chunks.
- *Phonology*: phonemics (what causes a change in meaning), word/sentence stress, rhythm and intonation.
- *Graphology*: Spelling, punctuation.

In each workshop, words, phrases, questions, descriptions, explanations were introduced, worked on and practiced with the *MCs*; each workshop invited them to remember what they already had in their minds (previous knowledge) and to learn-acquire more linguistic elements that they could use in their daily work with the children. Indeed, many linguistic elements were new for them, and they kept those in their notebooks, minds and hearts by practicing them in all the sessions (we're going to observe that many linguistic elements were present in all the workshops). The systematization of the linguistic dimension of the workshops experienced is provided in the following chart:

Workshop	Linguistic Dimension
Getting in touch with English	<p>After reflecting on how to work English with our children, the workshop began. The phrases that we worked on (especially in their intonation, pronunciation and written form) were:</p> <ul style="list-style-type: none"> ▪ GOOD MORNING – BUENOS DÍAS ▪ HOW ARE YOU TODAY? - ¿CÓMO ESTÁN EL DÍA DE HOY? ▪ GOOD MORNING MY DEARS! - ¡BUENOS DÍAS, MIS AMORES! ▪ LET'S SING / GO / PLAY / PAINT ▪ DON'T! STOP! (When the teacher stops the child from doing something inappropriate) ▪ DON'T GO / DO THAT <p>At the end, the <i>MCs</i> were interested in creating a song to greet their children, using the vocabulary that they liked the most (and which was interiorized through the workshop): my dears. The song that the <i>MCs</i> created in a collective way at the end of the workshop was the following:</p> <p style="text-align: center;">GOOD MORNING MY DEARS, GOOD MORNING MY DEARS. I LOVE YOU, I LOVE YOU, I LOVE YOU MY DEARS.</p>
My Family	<p>After remembering some greeting songs which were sung by the <i>MCs</i>, a new song was introduced (from the web page www.dreamenglish.com) that is about greeting and it gives some commands.</p> <p>From the song, the new chunks of language that the <i>MCs</i> were interested in, and that the <i>MCs</i> said they would apply in their groups, are:</p> <ul style="list-style-type: none"> ▪ LET'S CLAP OUR HANDS ▪ LET'S WALK THIS WAY ▪ LET'S MAKE A CIRCLE <p>The <i>MCs</i> were invited to create other phrases similar to the above mentioned ones (in order for them to interiorize the chunk and be able to create phrases for their children); the ones that they came up with were:</p>

- LET'S RUN TOGETHER
- LET'S GO TO THE PARK / PATIO

When working on the topic about My Family, the following song was introduced:

MY FAMILY, MY FAMILY, MY FAMILY IS NICE
MY FAMILY, MY FAMILY, MY FAMILY IS CUTE

At this point the *MCs* asked for a parenthesis to know about what **nice** and **cute** meant.

We continued with the description of the members of the family, and the *MCs* were invited to do that using a **chant** after observing each member:

FATHER, FATHER, FATHER, MY FATHER IS PATRICIO.
MOTHER, MOTHER, MOTHER, MY MOTHER IS LILIÁN. ETC.

For small children (2-3 years old), the *MCs* mentioned that they believed that the chant was enough; for bigger children, I mentioned that the teachers could add another verse to the chant:

FATHER, FATHER, FATHER, MY FATHER IS PATRICIO.
WHAT'S YOUR FATHER'S NAME?
MY FATHER IS PATRICIO!

In this part, they saw (most *MCs* for the first time) the use of the apostrophe in this type of sentence. It was clear for them since they understood the context and they interiorized the chant. Therefore, and in order to have the structures in our brains and hearts, the *MCs* were invited to give me similar questions with the rest of the family members; they did it quite well:

WHAT'S YOUR SISTER'S NAME? MY SISTER IS...
WHAT'S YOUR BROTHER'S NAME? MY BROTHER IS...
WHAT'S YOUR MOTHER'S NAME? MY MOTHER IS...

More vocabulary about the members of the family came up (since some teachers remembered through the process of the workshop): uncle, aunt, grandmother, grandfather. This collective knowledge was great for the *MCs* that **didn't know** this vocabulary.

Finally, there was interest in working also on easy words to describe the members of the family (since the children do that); the *MCs* gave ideas such as *Mi mamá es linda, mi papá es fuerte.*

We applied the same rhythm of the chant to describe with the appropriate vocabulary:

FATHER, FATHER, FATHER, MY FATHER IS **STRONG!**

	<p>MOTHER, MOTHER, MOTHER, MY MOTHER IS PRETTY!</p> <p>And we saw that our work as <i>MCs</i> working on English is to be always attentive; if a new word comes from the children, and we don't know how to say it in English, we must have a dictionary and look up the word, and apply it to the chant!</p> <p>Finally, we sang the Family Song from www.dreamenglish.com, and we interiorized a new structure! This was: I SEE YOU!</p> <p style="text-align: center;">FATHER, FATHER, FATHER, FATHER. FATHER, I SEE YOU! MOTHER, MOTHER, MOTHER, MOTHER. MOTHER, I SEE YOU! ETC.</p>
The Colors	<p>We started perceiving what is around us: the sun, the trees, the sky, etc. Then, we reflected upon that using <i>What color is the sun? What color is the sky?</i> Etc. We took advantage of this reflection and we interiorized vocabulary of these elements.</p> <p>We played “<i>Veo, veo</i>”, which invites the children to guess what the teacher is looking at, for example:</p> <p><i>TEACHER:</i> VEO, VEO <i>CHILDREN:</i> ¿QUÉ VES? <i>TEACHER:</i> UNA COSA <i>CHILDREN:</i> ¿DE QUÉ COLOR? <i>TEACHER:</i> AMARILLO <i>CHILDREN:</i> ¡EL SOL!</p> <p>We took advantage of this game in order to remember the verb see, which was interiorized from the previous workshop (I see you), and we played the game in English. From that, the following expressions were introduced:</p> <p>I SEE.... WHAT? (OR “WHAT DO YOU SEE”? for bigger children) A THING WHAT COLOR? RED / YELLOW / BLUE / ETC.</p> <p>From all the reflection and perception, and after working with different elements outside and inside the classroom, the <i>MCs</i> and the teacher sang the song of Colors:</p> <p>RED, I LIKE RED – RED, I LIKE RED – RED, RED, I CAN SEE RED. WHERE IS RED? ETC. (www.dreamenglish.com)</p> <p>The <i>MCs</i> and teacher also created a collective chant to ask for information using colors:</p> <p>BLUE, BLUE, BLUE – THIS IS BLUE!</p>

	<p>GREEN, GREEN, GREEN – THIS IS GREEN! ETC.</p> <p>We created a variation of this chant, using the vocabulary that we used as perception (as a way of interiorizing that vocabulary, relating it to the colors):</p> <p>BLUE, BLUE, BLUE – THE SKY IS BLUE! GREEN, GREEN, GREEN – THE TREE IS GREEN! ETC.</p> <p>During the development of the workshop, we also worked on general real-life phrases and questions that the <i>MCs</i> can use at the moment of working with the children; for example:</p> <p>OK MY DEARS, LET’S GO, LET’S GO, LET’S GO TO THE CLASSROOM (chanting) OK MY DEARS, SH, SH, SH, SILENCE PLEASE (singing) – SH, SH, SH, LISTEN PLEASE WHAT COLOR IS THIS? – VERY GOOD! COME HERE, PLEASE (we remembered this phrase)</p> <p>At the very end, we worked on a handicraft: making a worm with circles of different colors. The <i>MCs</i> were interested in knowing about how they can ask the children: ¿<i>Quieren pintar?</i> ¿<i>Quieren cantar?</i> Etc. We saw different ways of asking, before doing the handicraft: Do you want to paint? Do you want to sing?</p>
<p><i>I feel...</i> and The Shapes</p>	<p>The topic “<i>I feel</i>” was of great use for the <i>MCs</i> “Shapes” because of the question that was asked to them: <i>How are you today? How do you feel?</i> Some <i>MCs</i> didn’t want to say the answer “I’m fine” that they already knew because they weren’t fine: they wanted to express feelings of tiredness and sleep.</p> <p>We started asking the <i>MCs</i> if they could work with some of the topics that we’ve seen in the sessions and remembering the daily phrases for the children. Most of them expressed that what they had been using were the phrases with LET’S. From this, some <i>MCs</i> had some questions about how to say some expressions that they use every day in Spanish, which were:</p> <ul style="list-style-type: none"> ▪ <i>How do you say “soga” in English?</i> (Since they wanted to express “Tomemos la soga” = “Let’s take the rope”) ▪ <i>How do you say “tomémonos de las manos”?</i> LET’S TAKE OUR HANDS <p>After remembering and answering these questions, the <i>MCs</i> were invited to make us chant in order to greet each other. The chant that was shared used the phrases HELLO, HOW ARE YOU? This was the chant which led us to the core of the workshop: expressing other type</p>

of feelings.

With this as the *generative point*, we listened to the song “How are you?” from www.dreamenglish.com; from the song, the *MCs* discovered other expressions such as:

- I'M **HAPPY** / I'M HAPPY TOO
- I'M **SAD** (new)
- I'M **HUNGRY**
- I'M **THIRSTY** (new)
- I'M **SLEEPY** (new)
- I'M **GREAT!** (new)

After listening, singing, and practicing this phrases (pronunciation, intonation), the *MCs* were also curious about other phrases that weren't in the song, such as:

- I'M TIRED
- I'M ANGRY (we practiced the difference in the pronunciation between *hungry* and *angry*, since there was a small bit of confusion between the two)

In order to interiorize these adjectives, some **questions** were done to the *MCs* (which were written for them to visualize them):

WHO IS HUNGRY?

WHY ARE YOU SAD?

The *MCs*, using basic phrases and with the help of the teacher, could answer using simple answers with *because*.

Then, the topic “The Shapes” (which resulted more as a workshop to remember what the *MCs* already had in their competence) was introduced. First, we reflected upon which shapes are worked with the children in Pre-School. From the answers, we remembered the words: CIRCLE, SQUARE, TRIANGLE, and curiously, the *MCs* didn't know how to say “*rectángulo*” in English. We introduced the word *rectangle*.

From all the work and re-creation, the *MCs* interiorized phrases for their children such as:

- LET'S TOUCH THE CIRCLE / SQUARE / ETC.
- TOUCH THE CIRCLE / SQUARE / ETC.
- TOUCH THE RED TRIANGLE / THE GREEN CIRCLE (remembering the colors)
- TOUCH THE BIG CIRCLE / THE SMALL SQUARE (remembering the sizes)

We also worked with some songs, chants and games, from which we

	<p>worked phrases (versus only interiorizing individual vocabulary) such as:</p> <ul style="list-style-type: none"> ▪ CIRCLE, CIRCLE, CIRCLE; <i>THE CIRCLE IS RED.</i> / SQUARE, SQUARE, SQUARE; <i>THE SQUARE IS GREEN.</i> / ETC. (chant) ▪ GO TO THE RED CIRCLE! / GO TO THE GREEN RECTANGLE! / ETC. (game) ▪ Do you like the red square or the green square? (last part of the workshop)
<p><i>What's your name?</i> and Remembering and interiorizing daily expressions</p>	<p>After greeting each other and introducing the question <i>WHAT'S YOUR NAME?</i> by means of a song (www.dreamenglish.com), the <i>MCs</i> were shown the written form of "My name is", which was new for some of them. Moreover, from the song, the expression that was introduced and new for all the <i>MCs</i> was NICE TO MEET YOU. The <i>MCs</i> were invited to go beyond, making a variation of the song (which only uses "What's your name?"); we worked with the phrases:</p> <ul style="list-style-type: none"> ▪ WHAT'S HER NAME? / WHAT'S HIS NAME? (pointing to some <i>MCs</i>, and also to some <i>compañeros</i> and <i>compañeras</i> that were outside our classroom) <p>The explanation of the usage of <i>her</i> and <i>his</i> was done. We reflected upon the importance of this since when we work with the names with the children, the <i>MCs</i> always ask them: ¿Y cómo se llama ella / él? One <i>MC</i> also mentioned that this will be fundamental in order to establish a good basis of <i>his</i> and <i>her</i>, since after this it is very confusing for the students of English; if this is acquired in a very natural way, then it will be natural for them to use these pronouns in the future.</p> <p>A good question that we also worked on, remembering the word WHO and as a variation of WHAT'S HIS/HER NAME was: WHO IS THIS? We created a small chant using this phrase, and all the <i>MCs</i> had the opportunity to say "<i>This is...</i>" with the name of another <i>MC</i>.</p> <p>After that, we worked with a lot of phrases inviting the <i>MCs</i> to imagine that we are starting a day of work in the school. After singing greeting songs, introducing a new song²⁶, and also <i>What's your name</i>, the <i>MCs</i> were recalling step by step what they do with the children, in order to remember, interiorize and apply (in their weekly plans) expressions in English. The expressions that emerged (recalled, practiced and recreated) were:</p> <ul style="list-style-type: none"> ▪ LET'S GO TO THE PATIO ▪ LET'S TAKE THE ROPE ▪ LET'S TAKE OUR HANDS

²⁶ Good morning, good morning, have a good day. It is very nice, thank you very much.

	<ul style="list-style-type: none"> ▪ LET'S DO THE EXERCISES <p>From these expressions, some grammar points were explained since the <i>MCs</i> were very interested in understanding the difference well:</p> <ul style="list-style-type: none"> • LET'S GO TO THE... (place) vs. LET'S GO, TO WASH OUR HANDS (action) <p>A lot of expressions with a lot of vocabulary were given by the <i>MCs</i> in order to interiorize the mentioned structure:</p> <p>LET'S GO TO THE: dining room, kitchen, classroom, forest, house, bus LET'S GO TO: wash our hands, brush our teeth, eat the soup, eat lunch.</p> <p>We also understood the difference between expressions such as LET'S GO TO EAT LUNCH and LET'S EAT LUNCH! (Immediacy of the action). We remembered expressions (this was fundamental since it could be observed how the <i>MCs</i> interiorized the daily phrases from our sessions) such as:</p> <p>LET'S: PLAY / RUN / DANCE / SING / PAINT / DRAW / SLEEP (for the smallest children)</p>
My Body	<p>In this workshop, the <i>MCs</i> were invited to remember, first, the individual vocabulary of the parts of the body; in general, there was a good previous knowledge. The only thing that was explained in this part was the difference between: <i>foot</i> and <i>feet</i>, <i>tooth</i> and <i>teeth</i>. We also practiced the pronunciation of <i>foot</i> and <i>tooth</i> taking into account the double o. The parts were remembered and recalled from the song "Head, Shoulders, knees and toes", which was sang by one of the <i>MCs</i> as a way of introducing the topic.</p> <p>During the development of the workshop, the phrases that were introduced, practiced and re-created were:</p> <p>LET'S KNOW OUR BODY! LET'S MOVE OUR BODY! TOUCH YOUR ARMS – MOVE YOUR HANDS – SMELL YOUR FINGERS – TOUCH YOUR FACE LOOK MY EYES! WHAT COLOR ARE MY EYES? WHAT COLOR ARE HER EYES? WHAT COLOR ARE HIS EYES?</p> <p>After practicing and moving our body, the first part of the song "My Body" was introduced: THIS IS MY HEAD (repetition), I HAVE EYES (r), I HAVE A NOSE (r), MOUTH AND EARS (r)</p>

	<p>In the second part, we remembered the expressions first (without looking at our notes). Then, the <i>MCs</i> were invited to sing and remember the first part of the song “My Body”, especially to motivate the <i>MCs</i> that weren’t present in the first part of the workshop.</p> <p>After this introductory part, we reflected that we use to use the vocabulary of our bodies in our <i>everyday</i> work with the children, since every morning we do morning exercises (<i>gymnasia matutina</i>).</p> <p>Then, we reflected upon the following question: <i>¿Qué ejercicios realizamos en la gimnasia, con las partes del cuerpo?</i> The ideas that came up were several, and we used them to start our work with meaningful expressions in English:</p> <p>OK, MY DEARS / MY CHILDREN; LET’S DO THE EXERCISES. LET’S MOVE OUR HEAD! GOOD! MOVE THE HEAD. LET’S MAKE CIRCLES WITH THE HEAD / MOVE THE HEAD IN CIRCLES. LET’S MOVE THE HANDS / THE SHOULDERS / THE WAIST (new) / THE ARMS, UP AND DOWN LET’S STRETCH THE LEGS, GOOD, STRETCH THE LEGS MOVE YOUR FINGERS, TOES, KNEES.</p> <p>In this part, the difference between expressions such as <i>Let’s move our head</i> and <i>Move your head</i> was explained. More expressions that came up from the <i>MCs</i>’ ideas were:</p> <p>LET’S JUMP ON ONE FOOT / LET’S JUM ON TWO FEET LET’S MOVE THE HAND IN CIRCLES.</p> <p>Finally, we worked on ways of strengthening the vocabulary and expressions inside the classroom, with different questions and expressions; we played different games with the parts of the body. We ended writing, singing, re-creating and interiorizing the entire song of “My Body”:</p> <p>THIS IS MY HEAD, I HAVE EYES, I HAVE A NOSE, MOUTH AND EARS. THIS IS MY ARM, THIS IS MY LEG, THIS IS MY KNEE, THIS IS MY FOOT. THIS IS MY HAND, THIS IS MY HAND, I HAVE FINGERS, ONE-TWO-THREE-FOUR-FIVE!</p>
<p>Nature, parts of a plant, phrases to say <i>good bye</i></p>	<p>Right at the beginning, as in every workshop, the <i>MCs</i> were invited to make all the group sing. The phrase “Let’s greet!” was introduced and written on the flipchart, and it was a new expression for everybody. One of the <i>MCs</i> was really eager to sing and through that song we remembered (and did the movements) of:</p> <p>LET’S MAKE A CIRCLE / LET’S WALK THIS WAY / LET’S CLAP</p>

OUR HANDS / GOOD IDEA!

In general, the confidence of the *MCs* was much greater, and their pronunciation had improved. Another *MC* wanted to sing “How are you?”; we did it and the *MCs* could remember all the following phrases:

HOW ARE YOU? / I'M HAPPY / I'M SAD / I'M HUNGRY / I'M THIRSTY / I'M SLEEPY / I'M GREAT!

Then, the *MCs* were invited to do the **morning exercises (gimnasia matutina)**. One by one, the *MCs* said some instructions slowly and everybody performed the action; the expressions that were said by the *MCs* were:

STAND UP / COME ON! / LET'S TAKE OUR HANDS / LET'S WALK **LIKE DOGS, LIKE CATS, LIKE CHICKENS** / LET'S MOVE THE HANDS-FOOT-ETC. / LET'S STRETCH THE ARMS / LET'S TOUCH THE HANDS / LET'S JUMP ON ONE FOOT / LET'S MOVE THE HEAD IN CIRCLES / **INHALE – EXHALE** / LET'S **BREATHE**

(The words in **bold** were new for the *MCs*)

We listened to the Body Song (www.dreamenglish.com), and from it, a new expression was introduced, which was very useful and very used by the *MCs* from that moment on: **GREAT JOB!**

Then, the topic was introduced. During all the three moments of the workshop, all the *MCs* applied everything that we've worked in generating expressions, invitations, etc. From inviting the children to go to the forest, perceiving nature, reflecting upon that, and interiorizing the expressions in English, the *MCs* themselves, without any help, generated the following phrases:

- LET'S GO TO THE FOREST!
- LET'S TAKE OUR HANDS (the pronunciation was emphasized in the word “our”, opening our mouths)
- LET'S SING **TOGETHER!** (inviting the children to sing while going to the forest. The word “together” was introduced by the teacher)
- LET'S TAKE THE ROPE
- LET'S SIT DOWN / SIT DOWN PLEASE
- LET'S CLOSE OUR EYES, LET'S LISTEN TO THE SOUNDS
- LET'S OBSERVE / LET'S SEE

One concern that the *MCs* had was how to ask ¿*Qué observamos?* ¿*Qué escuchamos?* These questions were introduced by the teacher, with a didactic explanation of the parts of the question, with an analogy

of a sandwich. The following questions and utterances were introduced and practiced:

WHAT DO WE OBSERVE? WHAT DO WE LISTEN?
 WE OBSERVE BIRDS. WHAT ELSE? WE OBSERVE TREES.
 WHAT COLOR **ARE** THE TREES? THE TREES **ARE** GREEN (plural form of TO BE).
 HOW ARE THE TREES? (emphasizing the pronunciation of “how”, opening our mouths) BIG OR SMALL? THE TREES ARE BIG.
 WE OBSERVE PLANTS. LET’S **SMELL** A PLANT.

We challenged ourselves to go beyond, inviting the *MCs* to lose their fear of English little by little, telling the children some expressions in English as well: THE SMELL IS VERY NICE, **RIGHT?**

From perceiving the plants around us, we imagined that we had a plant in front of us (like being in the forest); then, the parts of the plant were introduced:

LET’S TOUCH THE PLANT, LET’S SEE THE PARTS (expressions given by the *MCs*)
 THIS IS THE **ROOT**: **FEEL** THE ROOT.
CHANT: LOOK, LOOK, LOOK – THIS IS THE ROOT!
 THIS IS THE **STEM**: LET’S OBSERVE THE STEM. HOW IS THE STEM? *CHANT* (similar to the previous one)
 THIS IS THE **LEAF**: WHAT COLOR IS THE LEAF? *CHANT*

Then, as the visit to the forest is ending, the children can be invited to collect some small sticks, dry leaves, etc. The *MCs* interiorized and learned the expressions:

OK MY DARLINGS, LET’S **COLLECT** THINGS OF THE FOREST / **TAKE CARE OF** THE FOREST


To return to the school and classroom, the *MCs* by themselves generated the phrases:

LET’S GO TO THE SCHOOL, LET’S GO TO THE CLASSROOM

While walking to the forest (imaging we were actually going out), the *MCs* were encouraged to invite their children to sing different chants, just for fun, using the vocabulary about Nature:

LOOK, LOOK, LOOK – LOOK, LOOK, LOOK, I LIKE NATURE.
 LOOK, LOOK, LOOK – LOOK, LOOK, LOOK, I LIKE TREES
 ETC.

When the workshop was ending the *MCs* were invited to interiorize

	<p>some phrases of <i>good bye</i> (as we learned phrases to greet) through a song. The phrases that were introduced were:</p> <p>CLAP YOUR HANDS / SPIN AROUND / JUMP UP HIGH / SEE YOU AGAIN / SEE YOU MY FRIEND / I HAD FUN TODAY</p>
The insects / <i>It lives in...</i>	<p>At the beginning we introduced another important element to be worked on with the small children from pre-school: <i>What day is today?</i> We reflected about the importance of interiorizing the days of the week in a <i>natural and meaningful way</i>; every day the <i>MCs</i> talk about what day it is and, in order to have good foundations to the future learning of the days of the week, we saw as natural and important to work with this vocabulary as well, in the children's everyday life.</p> <p>Then, and as was agreed (to remember one topic per session), the chants, expressions, questions and vocabulary of "My family" were remembered. The <i>MCs</i> were in charge of doing that. The only new thing that was introduced was the <i>intonation and stress</i> of the phrases (using a line for the intonation and small dots in the stresses of the phrases. This was useful to feel the <i>musicality</i> of the language); for instance:</p> <div style="text-align: center;">  <p>WHAT'S YOUR FATHER'S NAME?</p> </div> <p>We moved on to the topic "The insects"; during the re-creation of the workshop, the <i>MCs</i> generated the following phrases (linking the topic to the visit of the forest):</p> <p>OK MY DEARS, WHAT DO WE OBSERVE? WHAT IS THIS?</p> <p>From the answers that the <i>MCs</i> gave, taking into account what can be seen and found in the forest, the following vocabulary and expressions emerged:</p> <p>THIS IS A GRASSHOPPER. WHAT COLOR IS THE GRASSHOPPER? <i>THE GRASSHOPPER IS GREEN</i>. IS THE GRASSHOPPER BIG OR SMALL? <i>THE GRASSHOPPER IS SMALL</i>.</p> <p>Here, the explanation of an appropriate question using <i>is</i> was given (putting the verb at the beginning, when we ask something using this structure).</p> <p>The reflection also incorporated the <i>movement</i>, imitating the insect. The following phrases were introduced (since the <i>MCs</i> were interested in known how to invite de children to move like the insects):</p> <p>LET'S JUMP LIKE GRASSHOPPERS! GOOD! LET'S REST.</p>

An important question that emerged from the re-creation of the workshop came from the following expressions:

WHAT IS THIS? THIS IS A SPIDER. WHAT COLOR IS THE SPIDER?
THE SPIDER IS BLACK.

The *MCs* were interested in knowing why the determiner “a” is used in the first expression and the determiner “the” in the second. Their question was: *¿Por qué no usamos la misma palabra?* A very small explanation was given about the idea of *introducing* the element (in this case, the insect). If we discover (introduce) the element in a first time, we use “a”, but now, since the element has been introduced and is known to us, the element is *familiar* to us, this is why we use then the determiner “the”. We also saw that this is very similar to Spanish.

With all the insects that were mentioned, the *MCs* created by themselves different expressions and questions similar to the mentioned ones. New expressions where:

THE BUTTERFLY **HAS** MANY COLORS! LET'S **FLY** LIKE BUTTERFLIES.
LET'S **SOUND** LIKE BEES / CRICKETS.

Then, as we moved toward the end of the workshop, we reflected upon the question: *¿Dónde vive la araña / la abeja / el saltamontes / etc.?*

THE SPIDER LIVES IN THE SPIDERWEB.

Some *MCs* (not all) wanted to know how to ask the question of *¿Dónde vive...?* In English:

WHERE DOES THE SPIDER LIVE?

One of the *MCs* asked why there is a DOES in the question if we saw DO in the previous workshop. The explanation was that when we talk about, or ask about **one** person (man or woman) or **one** animal, or **one** thing, we use DOES in the question, and we put a small s when we talk about them. Several examples were given and the *MCs* were very clear about the difference. We reflected about not stressing about this because it's only practice and we would do that very much at the time of working on workshops with the children.

From the example, the *MCs* created the following questions and expressions with the same structure:

WHERE DOES THE BEE LIVE? WHERE DOES THE CRICKET LIVE? ETC.

	<p>THE BEE LIVES IN THE TREE. THE GRASSHOPPER LIVES IN THE FOREST. THE ANT LIVES IN THE EARTH.</p> <p>We ended with a very nice chant that was created for this topic:</p> <p>HELLO FRIENDS, WHAT IS THIS? THIS IS A SPIDER! THE SPIDER IS BLACK. THE SPIDER IS SMALL. IT LIVES IN THE WEB. HELLO SPIDER! GOOD BYE SPIDER!</p> <p>From this, all the <i>MCs</i> used different insects, colors, and places in order to chant with the vocabulary that we saw. The last reflection was upon saying <i>an ant</i> and not <i>a ant</i>; three <i>MCs</i> knew the explanation and shared it with the rest.</p>
<p>Domestic Animals / / <i>live in...</i></p>	<p>Right at the beginning, small games to remember the expressions learned were done. Here, the <i>MCs</i> were in charge of making some exercises to start the session (using the parts of the body), accompanying them with movements imitating the insects. Some of the phrases that were remembered were:</p> <p>LET'S FLY LIKE BUTTERFLIES / LET'S SOUND LIKE BEES / LET'S JUMP LIKE GRASSHOPPERS</p> <p>We also remembered <i>What day is today</i> in order to continue our practice of the days of the week and the date. As an informal conversation, with the objective of building more confidence in the <i>MCs</i> to use English to communicate, they expressed how they were: HOT, WORRIED, TIRED, THIRSTY. This was also a nice way to remember the adjectives and states of the body.</p> <p>Then, the topic was introduced. This was done by means of a natural conversation started by the coordinator, speaking about the animals that she had in her house. The question DO YOU HAVE A PET IN YOUR HOUSE? was introduced. First, the coordinator explained that in her house she had 3 dogs, and then, the <i>MCs</i> understood what was being asked. Each one said, using the same format of phrase:</p> <p>I HAVE A DOG / A SMALL FISH / A CAT / A RABBIT / A CHICKEN</p> <p>Other questions that were asked, and that the <i>MCs</i> knew, were: <i>What color is your dog? What is the name of your cat?</i> Etc. There were no problems in understanding and answering these questions.</p> <p>New expressions that came out during the development of the workshop were:</p> <p>IT HAS MANY COLORS. / I HAVE EIGHT PUPPIES. / MY DOG IS A SMALL GREY AND A SMALL BLACK. / MY DOG HAS SPOTS AND</p>

HE IS **CRAZY**.

After this introductory conversation, a small story was told as if telling it to the small children. It was about a dog and a cat. The characteristic of this storytelling was that it was done in first person, inviting the *MCs* to dress up as dogs and cats when they told the story to the small children. The story was acted and contained expressions such as:

HELLO CHILDREN! HOW ARE YOU? I AM A DOG, GUAU, GUAU! I AM BROWN AND I AM BIG. I LIVE IN THE HOUSE AND I LIKE TO SLEEP.

I AM A CAT, MIAU. I AM SMALL AND I AM WHITE. WHAT IS MY COLOR, CHILDREN? I LIKE MILK, MMMM! I LIVE ON THE ROOF. BYE!

From the story, the only unfamiliar word was *roof*, which was explained by means of a drawing. Then, a small reflection was made from the story:

WHICH ARE THE ANIMALS OF THE STORY? WHAT COLOR IS THE DOG? WHAT COLOR IS THE CAT? IS THE DOG BIG OR SMALL? IS THE CAT BIG OR SMALL?

All this was done with visual aids, body movements and gestures. Then, we remembered what we worked in the last workshop by means of the questions:

WHERE DOES THE DOG LIVE? *THE DOG LIVES IN THE HOUSE.*
WHERE DOES THE CAT LIVE? *THE CAT LIVES ON THE ROOF.*

The use of the preposition *on* was explained in a simple way. Then, the song “The Dog and The cat” (song written by the author of this dissertation project) was worked. First, the *MCs* were invited to draw a mask with their favorite animal. The question WHICH IS YOUR FAVORITE ANIMAL, THE DOG OR THE CAT? was asked. Each one gave an answer and from the answer, they drew the mask (dog or cat). Then, they were asked: WHO ARE DOGS? WHO ARE CATS? The group was divided in two, and the *MCs* were wearing the masks. The expressions that some of the *MCs* used to hurry the others were: COME HERE, PLEASE. QUICKLY! RIGHT NOW! The teacher invited: PUT ON YOUR MASKS, PLEASE. The two-word verb “**put on**” was explained.

Next, the song was listened to a first time:

THE DOG AND THE CAT
(Andrea Raza)

The dog is brown, the dog is brown, guau-guau-guau

	<p>The dog is big, the dog is big, guau-guau-guau Hello dog, hello dog, how are you? How are you? “Very good, very good, guau-guau-guau”.</p> <p>The cat is white, the cat is white, miao-miao-miao The cat is small, the cat is small, miao-miao-miao Hello cat, hello cat, how are you? How are you? “Very good, very good, miao-miao-miao”</p> <p>While listening for a second time, and singing along, each group of <i>MCs</i> greeted the animals and acted out the answer.</p> <p>Then, in the same groups, the song “I live” was introduced:</p> <p style="text-align: center;"><u>I LIVE</u> (Andrea Raza)</p> <p>The dog is nice, the dog is brown, the dog lives inside a house. “I am a dog, I am a dog, I live in my house, guau-guau-guau”. The cat is nice, the cat is white, the cat lives on the roof. “I am a cat, I am a cat, I live on the roof, miao-miao-miao”.</p> <p>Each group acted out the corresponding part of the song and the expression “I live” was introduced. After that, each of the <i>MCs</i> where asked: WHERE DO YOU LIVE? And according to the animal they were interpreting, they answered: I LIVE IN MY HOUSE / I LIVE ON THE ROOF.</p>
Jobs and professions	<p>The session started by inviting the <i>MCs</i> to continue increasing their song and activity repertoire by means of performing and singing the song “Hokey Pokey”. Making a circle, we sang the song using the different parts of the body. The <i>MCs</i> found the song a little difficult because of the pronunciation; this is why we sang it many times during the workshops that are left.</p> <p>From this song, we worked with the opposite meanings of LEFT-RIGHT and IN-OUT. These elements were new for all the <i>MCs</i>.</p> <p>One of them suggested that another verse for the song could be “You put your body in...”; it was a very nice suggestion since the verse “You put your whole self in” was difficult to pronounce and more difficult to remember.</p> <p>With other songs that were sung, some expressions that emerged during the movement of each part were WAIT A MOMENT / STOP!</p> <p>After that, the topic <i>Jobs and Professions</i> was introduced, by means of a natural dialogue about the job of the children’s parents. From that dialogue, the <i>MCs</i> were invited to introduce expressions; for example:</p> <p>MAESTRA: ALYSSON, ¿QUÉ HACE TU PAPÁ?</p>

	<p> <i>NIÑA:</i> ES CHOFER <i>MAESTRA:</i> OH, VERY NICE! YOUR FATHER IS A DRIVER, RIGHT? A DRIVER. ¿Y TU MADRE, LUIS? ¿QUÉ HACE ELLA? <i>NIÑO:</i> MI MAMÁ ESTÁ EN LA CASA. <i>MAESTRA:</i> ENTONCES ES AMA DE CASA. YOUR MOTHER IS A HOUSEWIFE, VERY NICE! </p> <p>Through this example dialogue, the <i>MCs</i> were motivated to speak more to the children, using real phrases, talking naturally to them. Other expressions were: HOW BEAUTIFUL / VERY INTERESTING / GREAT!</p> <p>The professions that emerged during the movement of the workshop were:</p> <p>BUILDER, DRIVER, BAKER, CARPENTER, HOUSEWIFE, DOCTOR, TEACHER, TAXI DRIVER, SELLER, TAILOR, COOK.</p> <p>Then, from the activities that were worked on, the question WHO IS HE? was also practiced, inviting the children to guess the profession; etc.</p> <p>Finally, we added another song to the <i>MCs</i>' repertoire; we created a variation of the melody "This is the way", using the vocabulary of the professions, verbs, and body movement; some of the verses that the <i>MCs</i> created in pairs, using the dictionary to find some verbs (actions) according to the profession that they chose and also some other vocabulary, were:</p> <p>THIS IS THE WAY A DRIVER DRIVES (x3) IN A CAR. THIS IS THE WAY A POLICEMAN WATCHES (x3) IN THE STREET. THIS IS THE WAY A SELLER SELLS (x3) IN THE MARKET / STORE. THIS IS THE WAY A TAILOR SEWS (x3) IN THE HOUSE / FACTORY. THIS IS THE WAY A BUILDER BUILDS (x3) IN THE CONSTRUCTION. THIS IS THE WAY A DOCTOR HEALS (x3) IN THE HOSPITAL.</p>
<p>Means of transportation</p>	<p>As requested by the <i>MCs</i>, the topic that was prepared for this session was "Means of Transportation". First, we remembered "The Hokey Pokey", practicing our pronunciation at different points of the song. The <i>MCs</i> were invited to feel each part of the song as a wave, flowing smoothly. As we were practicing, they were feeling more and more confident, until we could do one verse of the song without much problem.</p> <p>Next, the topic was presented, indicating that the word means can be used in plural as well as in singular (<i>The car is a means of</i></p>

transportation. – Buses are means of transportation.). This was new for the MCs.

As it was mentioned previously, this workshop can be summarized as a series of dynamics and games in order to work on the “Means of Transportation” with the small children. This is important because of the reflection that the children learn by playing, by singing, by doing, from the earliest ages.

The chants that accompanied each activity and game (everything was done in the session), and which helped practicing real-life phrases, were the following:

CHANT: THE CAR

IN THE CAR OF MY DAD, WE WILL GO FOR A DRIVE.
DRIVING IS VERY NICE, WHAT COULD HAPPEN TO US?
LET'S GO FOR A DRIVE, PI-PI-PI, IN AN OLD CAR, PI-PI-PI
I DON'T CAR ABOUT THIS, PI-PI-PI, BECAUSE I HAVE CAKE, PI-PI-PI

This chant is a translation of another one which is often sang by the children along with their MCs. From the chant, several questions emerged; the MCs, at this point, were really sure about how to make the questions:

WHAT COLOR IS YOUR CAR? IS YOUR CAR BIG OR SMALL? DO YOU LIKE YOUR CAR? ETC.

We also reflected on the term **REALIA**, when talking about using the children's cars (they have several toys in each classroom) in order to work on the topic.

Phrases that were introduced to the MCs in order to provide natural input to the children were:

LET'S SPEAK/TALK ABOUT THE MEANS OF TRNASPORTATION. / DO YOU HAVE A CAR?

Then, general vocabulary of the means of transportation was recalled and introduced:

A PLANE, A TRAIN, A BOAT, A MOTORCYCLE, A TRUCK, A BIKE, A BUS.

SONG: MEANS OF TRANSPORTATION
(with the melody of “Twinkle, twinkle, Small star)

	<p>TAKE A BUS, OR TAKE A TRAIN, TAKE A BOAT, OR TAKE A PLANE. TAKE A TAXI, TAKE A CAR, MAYBE NEAR OR MAYBE FAR. TAKE A ROCKET TO THE MOON, BUT BE SURE TO COME BACK SOON.</p> <p>From the song, we worked the unknown expressions and vocabulary: <i>TAKE A... / MAYBE / NEAR / FAR / ROCKET / MOON / BE SURE / COME BACK / SOON.</i></p> <p>Games in order to motivate the children to use the vocabulary and expressions were also worked on: game of the bus (observing the STOP and GO sign), using the expressions STOP BUS and GO BUS; game of the train, along with the chant:</p> <p style="text-align: center;">CHANT: THE TRAIN</p> <p>HERE'S A SMALL CHOO-CHOO TRAIN, CHUGGING DOWN THE TRAK. IT GOES FORWARD, IT GOES BACK, WHOO, WHOO, WHOO!</p> <p>With every activity, phrases such as WE ARE TRAINS! WE ARE A BUS! COME, PLEASE. REPEAT AFTER ME were worked on as well.</p> <p style="text-align: center;">SONG: THE AIRPLANE (with the melody of "Clemencita")</p> <p>I'M AN AIRPLANE, I'M AN AIRPLANE, FLYING UP INTO THE SKY, FLYING HIGHER, FLYING HIGHER, AS I WATCH THE CLOUDS GO BY.</p> <p>As well as with the other songs and chants, vocabulary and expressions were worked on and practiced. An important point that is worth mentioning is that from the songs, we started to work using big and small dots in front of some syllables in order to work with the stress and prosody of the phrases. This was really useful since the MCs could notice the fluency in their pronunciation because this was as an aid to them.</p> <p>SONG: ROW YOUR BOAT</p> <p>ROW, ROW, ROW YOUR BOAT, GENTLY DOWN THE STREAM, MERRILY, MERRILY, MERRILY, MERRILY, LIFE IS BUT A DREAM.</p>
Wild Animals	<p>Right at the beginning, we chanted and said the date with the verse <i>What day is today?</i> Then, the MCs were invited to sing and remember some songs and chants for greeting, to express feelings, and other melodies that they were motivated to practice. When the song "<i>Si las gotas de lluvia</i>" was practiced:</p>

IF THE DROPS OF THE RAIN WERE OF CANDY
I'D REALLY LIKE TO BE THERE,
OPENING THE MOUTH IN ORDER TO TASTE, AH AH AH AH

an explanation of **would**, **I'd**, and **in order to** was provided to the MCs, who could flow with the song. They didn't have much of a problem understanding the chant, especially regarding the vocabulary, since they related it with the original song (which is in Spanish; the MCs use to sing that song very often).

Then, the topic of the workshop was introduced. They were invited to become children again and to imagine, by means of the following phrases:

LET'S GO TO THE JUNGLE! STAND UP, PLEASE.

Then, a variation of the song *Hakuna Matata*, which is a melody from the movie "The Lion King" and which the children like, was used in order to keep the invitation to imagine that we were going to the jungle:

*HAKUNA MATATA, LET'S GO TO THE JUNGLE,
HAKUNA MATATA, LET'S HAVE SOME FUN.
HAKUNA MATATA, LET'S PLAY IN THE JUNGLE,
HAKUNA MATATA, LET'S HAVE SOME FUN.*

We made a line, and we started walking through the classroom, singing this song, imagining that we were going to visit the jungle. The expression **LET'S HAVE SOME FUN** was introduced and explained.

Then, we sat in a circle and I started to make riddles about the animals that were there in the jungle. The expressions that were used in these riddles were:

I AM / I HAVE / I LIVE / I EAT / I SOUND LIKE / I LIKE / **WHO AM I?**

The question **WHO AM I?** was of great interest to the MCs since they expressed that they do riddles in their work with the children almost every week; riddles of this type were done in the current workshop:

I am a very big animal; I am yellow and brown. I live in the jungle. I eat meat. I sound like 'grrrrrr'. I am the King of the jungle. Who am I?

After this example riddle, the MCs were invited to get in pairs and to choose an animal that they liked without saying it aloud. Then, they were asked to invent a riddle about that animal, using the dictionary. I checked the riddles and then, they shared their riddles, going to the front of the class and acting out the riddle (with body movements and

sounds). They shared riddles about the tiger, the bird, the bear, the snake, the monkey. They had a small doubt regarding the pronunciation of the word **bear** (they thought it was like pronouncing *beer*). We practiced the two words, listening carefully to the difference in the long // in *beer*, and in the sound /eə/ in /bɛər/ which is not so closed as the //. They had fun practicing these two words.

Then, in the *reflection* part of the workshop, we practiced all the questions and phrases we knew by means of speaking about the animals of the jungle; each *MC* said one question or phrase and we created a group of questions that could be used with all the animals:

THE MONKEY

WHAT COLOR IS THE MONKEY?
 WHERE DOES THE MONKEY LIVE?
 IS THE MONKEY BIG OR SMALL?
 WHAT DOES THE MONKEY LIKE?
 WHAT DOES THE MONKEY EAT?
 LET'S SOUND LIKE MONKEYS!
 LET'S MOVE LIKE MONKEYS!
 LET'S WALK LIKE MONKEYS!

In the questions with *does*, we remembered that when we speak about someone or something (only when there's one), we use that indicator. As they understood that from the workshop about Insects, there wasn't much problem in understanding that in this workshop. We remembered the *structure* of the question, and from the structure *Where does the monkey live?* (which was also worked on in the workshop about Insects) they could structure the questions with ***What does the monkey...?***

After that, they created similar phrases with other animals from the jungle.

Then, the song "The Lion sleeps tonight" was introduced:

IN THE JUNGLE, THE PRETTY JUNGLE, THE LION SLEEPS
 TONIGHT (bis)
 HUSH, MY DARLING, DON'T FEAR, MY DARLING,
 THE LION SLEEPS TONIGHT (bis)

The expressions that were introduced and explained were **HUSH, MY DARLING** and **DON'T FEAR**. We repeated the song several times and we did variations of the song, replacing the word *lion* with other animals of the jungle.

We ended our workshop practicing another popular chant for the children which is "Three small monkeys"

Methodological dimension

One of the objectives of this project was to provide methodological tools to MCs teaching children under 5 years of age. In every workshop experienced, the methodological dimension was present at the moment of re-creating the activities, chants, dialogues, with the small children.

In order to be clear and have a good understanding of how to work on English with the small children, we reflected together taking into account the generating question: *¿De qué hablan nuestros niños de preescolar? (What do our pre-school children speak about?)* The answers were several; between the most common ones:

- *Nos hablan sobre sus **vivencias**.* (They tell us about their **life** experiences)
- *Nos cuentan sobre sus **familias**.* (They tell us about their **families**)
- *Nos hablan de sus **mascotas**.* (They tell us about their **pets**)

We continued our reflection with the next question: *¿Cómo nos dirigimos nosotras hacia nuestros niños? (How do we speak to our children?)* Among the ideas, it's important to mention the following:

- *Les saludo* (I greet them)
- *Les pregunto cómo están* (I ask them how they are)
- *Les abrazo* (I hug them)
- *Cuando se caen, les acaricio y les pregunto “¿Qué te pasó?” Y les canto “sana, sana, colita de rana...”* (When they fall down, I stroke them and ask them “What happened?” and I sing to them “sana, sana colita de rana”)
- *Cambio el tono de mi voz para consolarles (Voy a ponerte cremita en tu lastimado)* (I change the tone of my voice in order to comfort them (*I'm going to put cream on your wound*))
- *Al siguiente día, les pregunto: “¿Cómo te sientes hoy? ¿Ya no te duele?”* (The next day, I ask them: “¿How do you feel today? ¿It doesn't hurt anymore?”)

With these ideas, the group was motivated to see that English can also be used to communicate in that way with our children. The idea is not to work only with *topics*, especially with the smallest children. Since they are starting to find out more about the

world and their own language, our main objective should be to bring the children closer to the foreign language, its rhythm, stress and intonation (this is why songs are fundamental). We saw that we can start doing by telling them **these daily phrases that they know and that their teachers use every day** in English. This element was agreed to be the main **axis** in all our sessions of working and re-creating the workshops.

Indeed, the knowledge that the *MCs* got from each session was not only about formulaic expressions, vocabulary, etc., but also methodological and didactic elements to be used with their children. In every workshop, the methodological tool was present in every movement of the workshop: *perception, reflection* and *concretion* through **real and meaningful** elements leading all the songs, chants and activities of the workshop. The following chart contains the systematization of the workshops, regarding the methodological dimension.

Workshop	Methodological Dimension
Introductory session	<p>This first session is especially worth mentioning since we discussed the important points of the document given about working English with small children. In the first part we welcomed each other singing and greeting; then, the <i>madres comunitarias</i> were motivated to say hello using any song they knew or remembered in English. Three of them did it; they used the songs “Good morning teacher” and a chant called “Hello, hello, how are you?”</p> <p>Then, the methodology of the sessions that were going to start was explained: we would experience EFL workshops that would be of the interest of to the <i>MCs</i> for them to be applied with their small children. First, we see how much of the topic the <i>MCs</i> knew; then, after re-creating each workshop, all the <i>MCs</i> would share which knew things and knowledge they could learn-acquire by means of the experienced re-creation.</p> <p>All of them agreed. Then, we had a second stage in this session in order to have in mind how English can be worked on with small children. The week previous to our sessions, the <i>MCs</i> were given a document with the theoretical framework about this topic in order for them to start reading, identifying the main ideas and understanding it. Now, this day, in plenary, all of us shared and discussed the important ideas about this document. Moreover, they said which parts of the document were not clear for them, and each part was explained.</p>
Getting in touch with English	<p>As was mentioned before, in this workshop we reflected upon talking naturally to the children, using daily phrases, songs and rhymes, using always body gestures, appropriate tone in our voice, and, as one of the <i>MCs</i> expressed, a lot of affection and tenderness.</p>

	As was explained in the linguistic dimension of this workshop, from all the work with the daily phrases, the <i>MCs</i> created a song collectively, which can be also taken into account as a methodological result in the English work with the small children (using music in the classroom).
My Family	<p>This workshop was surrounded by music and art, expressed in songs, chants and handicrafts in order to make the topic meaningful and fun. In order to start, everybody sang songs for greeting (since we reflected upon the repetitive nature of songs and chants as a methodological tool to interiorize expressions and formulaic expressions of the language) and to express our mood state (<i>How are you?</i>).</p> <p>During the development of the workshop, the initial perception was expressed by means of making a portrait using <i>fomix</i> and pictures of the children, singing and chanting about each member (<i>Father, father, father. Father, I see you! Mother, mother, mother. Mother, I see you!</i>).</p> <p>It was interesting to reflect with the <i>MCs</i> who were responsible of children of 1 and 2 years old: since these children still don't talk quite well (in their L1), singing to them when working on the different topics (in this case <i>My Family</i>) is fundamental to provide an early input of English.</p> <p>We reflected on the meaning of INPUT and commented on how vital this is in the early stages of a child's life (this was a methodological element for the <i>MCs</i>).</p>
The Colors	<p>The topic "The colors" was a methodological exercise to link the vocabulary of this topic to real life elements and daily phrases. In order to start, the <i>MCs</i> were invited to remember the chants that we had been interiorizing (chants to greet, chants to remember "My family"). It was also to diagnose and evaluate if, in fact, the workshops were useful to interiorize the phrases by means of music. Two <i>MCs</i> sang and chanted and invited the entire group to do the same. It was positive in this sense; we could see that the repetitive nature of songs and chants is <i>powerful</i> as a didactic tool.</p> <p>In order to use the game²⁷ as another main axis in our workshops, we played "Veó, veó", which invites the children to guess what the teacher is looking at, listening to the explanation; for example:</p> <p><i>TEACHER:</i> VEO, VEO <i>CHILDREN:</i> ¿QUÉ VES? <i>TEACHER:</i> UNA COSA <i>CHILDREN:</i> ¿DE QUÉ COLOR? <i>TEACHER:</i> AMARILLO <i>CHILDREN:</i> ¡EL SOL!</p> <p>As was explained in the previous dimension, this game was useful to practice linguistic elements related to this topic.</p>

²⁷ Psychologist Lesley Holditch, specialist in child development of the Tavistock Clinic in London mentions the important role of games in the child's development. For the child, *everything is a game*; he learns as he plays, he **sings** as he plays and he **expresses** himself as he plays. Indeed, *playing is a way of living*. (Holditch, 1997:21)

	<p>The real-life phrases and questions worked on during the development of this workshop were also a didactic tool to practice commands (to tell to the children) and indications:</p> <p>OK MY DEARS, LET'S GO, LET'S GO, LET'S GO TO THE CLASSROOM (chanting) OK MY DEARS, SH, SH, SH, SILENCE PLEASE (singing) – SH, SH, SH, LISTEN PLEASE WHAT COLOR IS THIS? – VERY GOOD! COME HERE, PLEASE</p> <p>At the end, we worked on a handicraft: making a worm with circles of different colors. After finishing the small worm, we created collectively the following chant, recalling the importance of music as a didactic resource with children:</p> <p>LOOK, LOOK, LOOK: THIS IS MY WORM! MY WORM IS GREEN, MY WORM IS YELLOW, MY WORM IS BLUE, MY WORM IS RED!</p> <p>The <i>MCs</i> were also invited to interiorize, sing and write the following song (for bigger children, from 4 years old on):</p> <p>THIS IS MY SMALL WARM, DO YOU WANT TO SEE? MY WORM IS GREEN, AND RED, AND BLUE, AND IS YELLOW TOO!</p>
<p><i>I feel...</i> and Shapes</p>	<p>The topic of <i>I feel...</i>, as was seen in the previous dimension, was worked on by means of chants and music in order to interiorize the different mood states. These chants were present in all the following workshops (repetitive nature of songs) and in the end, the <i>MCs</i> could interiorize more states rather than the very well known “I’m fine, thank you” (see the part of <i>Final Linguistic dimension</i>).</p> <p>When introducing the topic of Shapes, we emphasized the importance of linking everything to everything else, referring to working on this topic not as isolated words, but linking it to our lives, to the colors, to our surroundings. In short, more than acquiring vocabulary or linguistic tools, in the end this workshop resulted as giving the <i>MCs</i> more methodological tools to work with the children using shapes in English.</p> <p>First, we reflected upon which shapes are worked on with the children in Pre-School; the answers were: circle, square, triangle and rectangle (this last one is worked on with the groups of 4-5 year-old children). Then, the question <i>¿Cómo trabajamos las figuras con los niños?</i> was asked. The answers were: <i>from the observation of the classroom; stimulating the senses; inviting the children to discover what they can do using sticks and various materials; playing hopscotch; building</i></p>

	<p><i>things</i>; etc. After working with those perceptions and shapes in Spanish, it would be easier to the children to interiorize the vocabulary in English. This reflection was present in the moments of <i>perception</i>, <i>reflection</i> and <i>concretion</i>, using real-life phrases and meaningful elements (see previous dimension).</p>
<p><i>What's your name?</i> and Remembering and interiorizing daily expressions</p>	<p>This workshop was developed also taking into account the interest of the <i>MCs</i> in interiorizing communicative expressions from the easiest one, in order to establish good bases for the children.</p> <p>As in the other workshops, songs, chants and rhymes were used in order to practice (question and answer) of <i>What's your name? What's his name? What's her name?</i> (this was important since when the <i>MCs</i> work with the names with the children, they always ask them: <i>¿Y cómo se llama ella / él?</i>).</p> <p>Besides remembering and interiorizing daily expressions by means of all the chants and songs worked, we ended the workshop inviting the <i>MCs</i> to try to learn the songs that they use to sing to their children during the week, but in English. There was a general happiness and eagerness in doing this. We worked with two songs:</p> <p>Song 1: A guardar</p> <p><i>A guardar, a guardar, cada cosa en su lugar. Let's keep, let's keep, everything in its place.</i></p> <p>Song 2: Saco una manito</p> <p><i>Saco una manito, la hago bailar La cierro, la abro y la vuelvo a guardar. Saco otra manito, la hago bailar La cierro, la abro y la vuelvo a guardar. Saco dos manitos, las hago bailar Las cierro, las abro y las vuelvo a guardar.</i></p> <p><i>I take out one hand, I make it dance I close it, I open it I keep it again.</i></p> <p>The last verse was done by the <i>MCs</i> according to the vocabulary and structure of the first verse (the explanation of the work “ambas” was given in order for the <i>MCs</i> to create this last verse):</p> <p><i>I take out both hands, I make them dance, I close them, I open them, I keep them again.</i></p> <p>We ended our session going to the computer center, and playing with some games in English which the <i>MCs</i> found great to work on not only with the children, but also at home. We reflected upon using</p>

	<p>technology positively, since there are programs and games which serve plants as didactic tools to provide more input to our children.</p>
My Body	<p>Before starting with the topic of My Body, we spoke about how the planning and re-creation of the last EFL workshops had been useful in the work of the <i>MCs</i> with the small children. The <i>MCs</i> shared that the incorporation of expressions with <i>Let's...</i> had been of great fun and learning. We also reflected upon the concern about what could happen if they don't remember the melody of a song. It was said that they can always "transform" the songs into chants, maintaining the rhythm of it but without actually "singing" the notes. This is the magic of chants.</p> <p>Then, we reflected about how to work on the topic in a meaningful way. The following generating question was asked: <i>¿Cómo solemos iniciar la percepción de nuestro cuerpo en el trabajo con nuestros niños?</i> Several ideas were expressed: with songs, moving our bodies, with the morning exercises (<i>gimnasia matutina</i>). This last point was emphasized since the <i>gimnasia matutina</i> is done every day with the children, always using all the parts of the body. Is there a better way to interiorize this vocabulary than working with something that is done daily and in a meaningful way? This reflection was very important.</p> <p>The <i>MCs</i> expressed that the morning exercises were great because they help the mind to wake up, the children are relaxed, and this happens every day. Then, we reflected upon the following question: <i>¿Qué ejercicios realizamos en la gimnasia, con las partes del cuerpo?</i> The ideas that came up were several, and we used them to start our work with meaningful expressions in English, using the vocabulary of the parts of the body (see previous dimension).</p> <p>It's important to mention that all the songs that accompanied the movement of this workshop went always along with body movement, which is also an important methodological feature when we work with small children²⁸.</p>
Nature, parts of a plant, phrases to say <i>good bye</i>	<p>As in every workshop, the songs and chants for greeting, expressing our mood state, and songs that the <i>MCs</i> wanted to practice were sung by everybody, in order to keep on polishing our pronunciation and interiorizing more and more all the expressions from the songs.</p> <p>Then, the <i>MCs</i> were invited to do the morning exercises (gimnasia matutina), since we reflected again that the best way to interiorize the parts of the body ourselves and with small children was to work in a meaningful way, with something that is done every day. One by one, the <i>MCs</i> said slowly some instructions and everybody performed the action.</p> <p>We also reflected upon introducing each phrase and part of the body little by little, in English, so the children have several opportunities to interiorize each expression. Then, the song "Head, Shoulders, Knees</p>

²⁸ Children need to move their bodies, work the new knowledge by means of moving their bodies, expressing physically. Many educators have forgotten how easily children learn when they sing and move in the time of the words that they find. This was proved by the research done by Don Campbell in *The Mozart Effect*.

	<p>and Toes” was sung, and the <i>MCs</i>, listening to the song, recognized each body part without mistakes.</p> <p>The topic of Nature and parts of a plant was always accompanied by imagining that we go on a small “field trip” to the forest that is across from our school, being part of Nature and working with <i>realia</i> collecting things from the forest, in order to smell, touch and feel. This is how we learn better. Songs and chants always accompanied the invitations to observe, to touch, to describe.</p>
Insects / <i>It lives in...</i>	<p>When practicing the phrases and questions about insects, inviting the children to imitate them, we reflected one more time about how much fun it is to move our bodies, enjoying the idea of being insects. Taking into account this fundamental element to work with the children, the phrases to invite the children to move like insects were practiced.</p> <p>As in every workshop, handicrafts were done (choosing the <i>MCs</i>’ favorite insect, they made small masks in order to accompany the chants imagining that we were insects) and songs and chants were sung.</p>
Domestic Animals / <i>I live in...</i>	<p>Games accompanied by songs were played in order to remember all the real-life expressions that we had been working on.</p> <p>The important part when introducing the topic of Domestic Animals was to do it as a natural conversation about the pets that the <i>MCs</i> had in their houses (this was important to be applied with the children). This conversation, done by the coordinator, used appropriate voice intonation and speed, in order to motivate the <i>MCs</i> (and the children, in the future work of this topic with them) to be attentive and to understand.</p> <p>When we worked on the songs “The Dog and the Cat”, and “I live”, the <i>MCs</i> were wearing masks of dogs and cats and they imagined they were those animals. As the songs invited them to greet each other while singing along, each group of <i>MCs</i> greeted the other group and acted the answer (waving their hands). This was very motivating and helped in interiorizing all the formulaic expressions that were in the songs.</p>
Jobs and professions	<p>Besides all the songs and expressions practiced, the <i>MCs</i> were also invited to practice the song “Chu chu wa”²⁹ to incorporate to our song-and-activity repertoire; this is a very well known song by them and also the children know the song very well:</p> <p style="text-align: center;"><u>CHU CHU WA</u></p> <p style="text-align: center;">Hands in front, fingers up, elbows back, chicken legs, old lady, turtle neck, eyes up, tongue out!</p> <p>After each movement, the verse “Chu chu wa” is sung.</p>

²⁹ This is a song in Spanish which was translated by the author of this dissertation project.

	<p>When the topic about Jobs and Professions was introduced, we reflected on the point where we were at that time: increasing our confidence to speak, giving more input to the children. This led to the invitation to speak <i>naturally</i> in English to the children. The teacher encouraged the <i>MCs</i> to work with this topic about Jobs and Professions, by means of a natural conversation with the children, introducing the expressions and phrases little by little. This invitation came out from the idea that the <i>MCs</i> gave about how they work with this topic, in general: from the dialogue with the small children about the jobs of their parents.</p> <p>Then, from the activities that were worked on, using visual aids and drawings, several activities for the children were worked on with the <i>MCs</i>: games using the pictures of the children's parents in order to work on WHO IS HE? along with the parent profession as well; charades, inviting the children to guess the profession; etc.</p>
Means of transportation	<p>As was mentioned earlier in this chapter, this workshop can be summarized as a series of dynamics and games in order to work on the "Means of Transportation" with the small children. This is important because of the reflection that the children do by playing, by singing, by doing, from the earliest ages.</p> <p>The reflection about realia was fundamental since when working on this topic, the <i>MCs</i> can make use of all the toys that the children have in the classroom (cars, buses, trucks, planes, etc.). Moreover, once again, we reflected about the importance of introducing and working on the topic from a natural conversation about how they come to school, about their cars (if they have), and about the means of transportation they like and they are interested in.</p> <p>To end the workshop, the dynamic "Air, land and sea" was done in order to play and practice the vocabulary about the means of transportation. This game was enjoyed since they do it a lot with the children.</p>
Wild Animals	<p>Right at the beginning, we chanted and said the date with the verse <i>What day is today?</i> Then, the <i>MCs</i> were invited to sing and remember the chants of greeting and the song <i>How are you?</i>; then, they asked everybody to sing along the song "<i>I take out one hand</i>" (<i>Saco una manito</i>), translation which was introduced in Workshop 6. Moreover, another <i>MC</i> made us sing <i>Chu chu wa</i>. This was to remember and practice; the <i>MCs</i> were very fluent in these.</p> <p>Then, one of the <i>MCs</i> asked if we could practice, in English, the song "<i>Si las gotas de lluvia</i>". Everybody agreed since this is a song that they sing very often, especially when the weather is dark and rainy. The original song and the translation, which was sang with the <i>MCs</i>, were:</p> <p>SI LAS GOTAS DE LLUVIA FUERAN DE CAMELO ME GUSTARÍA ESTAR ALLÍ</p>

	<p>ABRIENDO LA BOCA PARA SABOREAR, AH AH AH AH.</p> <p>IF THE DROPS OF THE RAIN WOULD BE OF CANDY I'D REALLY LIKE TO BE THERE, OPENING THE MOUTH IN ORDER TO TASTE, AH AH AH AH.</p> <p>Then, when working on the topic of Wild Animals, the riddles that were done were always accompanied by imitations of the animal with sounds and body movements. This made the riddles more interesting and motivating. After all the riddles, we reflected upon the importance of these in the work with our small children. Moreover, the <i>MCs</i> emphasized the importance of speaking slowly, showing visual aids and using an appropriate intonation because when they do it, there is a greater motivation during the workshop.</p> <p>When we ended with the chant “Three small monkeys”, the <i>MCs</i> expressed that the chant can be used using other animals, replacing the word <i>monkey</i> by other vocabulary. This was important since, as we had seen throughout the process of all the previous workshops, many songs can be modified and adapted according to the topics that are worked on. Since the chant “Three small monkeys” was already known by most of the <i>MCs</i>, it was fun and easy to use the same chant with other wild animals.</p>
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4.2.2.2 Results of the workshops experienced – Re-created workshops

From all the workshops experienced with the *madres comunitarias*, it was very interesting to observe all the dimensions that emerged from all the process. The *MCs* learned-acquired more linguistic and methodological elements in order to work on the English language with their children and, in addition, they generated a new vision of the element of *evaluation* with respect to the work done with this foreign language.

This part is very important since we can observe that the hypothesis was proved: the work and preparation of EFL workshops helped to improve the English of the *MCs* themselves. Furthermore, the process went beyond the linguistic dimension expressed in the hypothesis since in the re-creation of every workshop, methodological elements were also an important part during all the development of the sessions. Therefore, the methodological transformations achieved are also another dimension that emerged as a result of this process. Finally, the transforming evaluation was an

element that emerged naturally when reflecting on how the English language can be approached and worked on with small children.

Because of all this, we can see that the hypothesis was proved, and that the process even transcended what was stated in it. Let us now observe the results from all the process experienced, taking into account the above mentioned dimensions.

Final Linguistic dimension and Methodological transformations achieved

After re-creating every workshop, the *MCs* that participated in the process learned-acquired linguistic elements, and methodological and didactic tools that were introduced, practiced and recreated taking into account each topic worked on. As was seen in the previous part, many linguistic elements were constantly practiced in every session, by means of songs, chants, body gestures, in order to generate a better acquisition and to interiorize the expressions, formulaic expressions, questions, vocabulary, intonation, stress, pronunciation. At the end of each workshop, the *MCs* were asked to write down all what was new for them and which was interiorized at the end of the process. The systematization of the results regarding the Final Linguistic dimension and Methodological transformations achieved based on each one of the *madres comunitarias* is explained in the chart below. At this point it's fundamental to mention that the group that started was not the same group that finished since there was a growth and attrition of *MCs*. Moreover, not all the group of *MCs* was complete during the whole process since, some days, some of them asked for permission since health and personal problems occurred in their families and they had to be absent during some sessions.

In the first two workshops (introductory session and "Getting in touch with English") there was a group composed of **13 *madres comunitarias***. Then, in Workshop N° 3, two *MCs* left since there was a change in the schedule of the sessions; in addition, in Workshop N°4, another two *MCs* left the sessions, but two other *MCs* joined that same day. From that group, two *MCs* suffered a strong family-problem situation: they started the sessions but left them in the middle of the semester; nevertheless, they joined again during the last workshops experienced. In the end, **11 *madres comunitarias*** comprised the group which ended the sessions.

Taking into account the previous statement, the Final Linguistic dimension and Methodological transformations achieved in the process experienced takes into account the results of **EIGHT MADRES COMUNITARIAS** (who were present during the whole process) and also from the **two madres comunitarias** that had family problems, but from which information exists regarding the first and last workshops (the total of 10 *madres comunitarias*). Finally, the results from the *madre comunitaria* who joined in workshop 4, and who was present until the end of the session, are also going to be taken into account. The information regarding the four *MCs* that left the sessions is not going to be taken into account since they only participated in two and four workshops respectively.

In the systematization chart, the eight *MCs* that participated in the whole process are mentioned by means of the code **M1, M2, M3, M4, M5, M6, M7** and **M8**. The two *MCs* that had family problems are **M9*** and **M10***. The *MC* joined in workshop 4 (The Colors) is **M11***. Each of them wrote what was new for them and what they interiorized at the end of each workshop. Their results were the following³⁰:

Workshop	MCs (subjects)	Final Linguistic dimension and Methodological transformations achieved
Introductory session	All the MCs	<p>This workshop is worthy to be mentioned because the <i>MCs</i> were very interested about knowing the “theory and the practice”, since in the Popular Education philosophy, the theory <i>feeds</i> the practice, and the practice <i>feeds</i> the theory as well, generating transformational theories and praxis.</p> <p>First, the <i>MCs</i> shared their questions and doubts regarding some points and ideas of the document, for example: the different theories of motivation.</p> <p>Finally, from the document, many ideas emerged regarding working and getting in touch with English from the smallest ages:</p> <ul style="list-style-type: none"> • It’s important to speak to the children <i>naturally</i>. • Songs and chants are very important for the children since they sing all the time. • Incorporating games with body movements and melodies are fundamental in the development of the children since they learn by playing.
Getting in touch with	M1	<ul style="list-style-type: none"> • Aprendí a usar palabras en inglés, combinándolas con español, en las canciones.

³⁰ Scanned images of what the *madres comunitarias* wrote regarding what they learned-acquired in each one of the sessions are attached in the Annex 5.

English		<ul style="list-style-type: none"> • <i>Stretch</i> = estirarse • Recordé la pronunciación • Aprendí a acompañar la palabra con la acción • <i>Come here</i> = ven aquí
	M2	<ul style="list-style-type: none"> • <i>My dear</i> = mis tesoro, mi amor, mi querido(a) • <i>Let's go</i> = ¡Vamos! • <i>Don't</i> = No... • <i>Let's paint</i> = Pintemos • <i>Are you ok?</i> = ¿Estás bien? • <i>Let's sing</i> = cantemos
	M3	<ul style="list-style-type: none"> • Hello, my dear • Let's go to the park / the bathroom / eat lunch • Todo el taller me ayudó a interiorizar; me ayuda, y bastante, en la apreciación de los niños, y nosotros, como formación.
	M4	<ul style="list-style-type: none"> • <i>Let's go to play</i> = vamos a jugar • <i>Let's sing</i> = cantemos • <i>Let's go, to brush our teeth</i> = Vamos a cepillarnos los dientes • <i>Let's go to the bus</i> = Vamos al bus • <i>Let's go to the bathroom</i> = Vamos al baño
	M5	She was absent this day since she had to go to a medical examination because she was pregnant.
	M6	<ul style="list-style-type: none"> • El taller sirvió para <i>recordar</i> las palabras, pero fue importante la expresión corporal, el juego con el cuerpo. • <i>Stretch</i> = estirarse, siempre acompañado del cuerpo • <i>Forest</i> = bosque • Canción "<i>Good morning, my dears</i>" • Aprendí sobre el estrés (dónde va el acento de una palabra, en inglés)
	M7	<ul style="list-style-type: none"> • Aprendí a decir cosas; me falta la pronunciación. Recuerdo lo que significa, pero en algunas su escritura no sé. • <i>Good bye, my dear</i> = adiós, mi tesoro • <i>Let's go to the park</i> = vamos al parque • <i>Let's sing</i> = cantemos • <i>Let's...</i>
	M8	She was absent.
	M9*	<ul style="list-style-type: none"> • <i>Let's go</i> = Vamos! • <i>Are you ok?</i> = ¿Estás bien? • <i>Stretch</i> = estirarse • <i>My dear</i> = mi amor, mi tesoro
	M10*	She was absent.
My Family	M1	She asked for permission since she had a health problem.

M2	<ul style="list-style-type: none"> • <i>What's your father's name?</i> • <i>My mother's eyes are green</i> • <i>My mother brings me...</i> • <i>Aunt = tía</i> • <i>Strong = fuerte</i> • <i>I see you = yo te veo</i> • Escribir con anterioridad las descripciones [en la planificación] para tener vocabulario • Realizar el chant
M3	<ul style="list-style-type: none"> • <i>What's your mother's name?</i> • <i>My father is strong.</i> • <i>My family is nice / cute</i> • <i>What's your sister's name?</i> • <i>I see you</i>
M4	<ul style="list-style-type: none"> • <i>My mother is pretty. / My mother is good. / My mother is tall.</i> • <i>What's your brother's name? / mother's name / uncle's name / aunt's name</i> • Aprendí a acompañar siempre con movimiento, para así hacerlo más significativo.
M5	<ul style="list-style-type: none"> • Recordé cómo se dice en inglés: tío, tía; cómo se dice alto, pequeño. • Con canciones es mucho más fácil aprender. • A decir algunas cualidades de nuestra familia en inglés. • Con cada cosa que ellos [los niños] expresen, hacer una canción. • Hacer con movimiento cada una de las expresiones.
M6	<ul style="list-style-type: none"> • The new vocabulary • Questions, for example: <i>Who is this?</i> For persons • To make a chant
M7	<ul style="list-style-type: none"> • <i>What's your mother's name?</i> (a small bit of problem in the written part) • <i>My mother is pretty</i> • <i>My mother's hair is long</i> (el pelo de mi mama es largo) • <i>My father is strong</i> • <i>My mother brings me...</i> • <i>My family is nice / cute / big / small</i> • Aprendí cómo se realiza un chant. • Vocabulario
M8	<ul style="list-style-type: none"> • <i>Mother, mother, mother, my mother is Mercedes.</i> • <i>What's your mother's name? What's your father's name? What's your sister's name?</i> • <i>Let's sing</i> • Make questions: <i>Who is this?</i>

	M9*	<ul style="list-style-type: none"> • <i>Strong</i> = fuerte • <i>Bring</i> = traer • <i>Aunt</i> = tía • <i>My mother's hair is long. / My mother's eyes are green</i> • <i>I see you!</i> = Yo te veo • Aprendí a cómo seguir trabajando el inglés de forma divertida y sobre todo que me invita a soltarme más con mis niños.
	M10*	<ul style="list-style-type: none"> • What's your father's name? My father is ... • What's your mother's name? • What's your grandmother's / grandfather's / uncle / aunt's name? (miembros de la familia) • My family is cute / nice / big / small (nuevo vocabulario)
Colors	M1	<ul style="list-style-type: none"> • A pesar de que conozco la importancia de relacionar los temas, me di cuenta que en el inglés los temas y el vocabulario, a más de la complejidad de cada expresión, puede incrementar paulatinamente. • Recordé la forma de preguntar pero me confundí con lo de grande – gordo – grueso. • Gracias por los nuevos ritmos.
	M2	<ul style="list-style-type: none"> • En esta clase descubrí nuevas palabras como: <i>want, another, but, too</i> • Juegos, songs, chants • Veo-veo • Entonar el tema y utilizar los colores • Pregunta entendida – respuesta con color
	M3	<ul style="list-style-type: none"> • Canciones: <i>Red, I like red. I can see red, red, red. Where is red?</i> • Do you want to paint? • Do you want the color... ? • Let's go to sing • Look, look, look, my worm is green.
	M4	<ul style="list-style-type: none"> • Una adivinanza (veo-veo) y nombramos las cosas, y vamos diciendo los colores yellow – blue – red. • Canción gusanito. • <i>Do you want to paint? Do you want to sing? Do you want to eat?</i>
	M5	<ul style="list-style-type: none"> • Aprendí nuevas frases, nuevos chants, canciones. • Se puede utilizar el mismo procedimiento [el mismo tipo de preguntas y movimiento del taller] para algunos temas. • Todo va en secuencia.
	M6	<ul style="list-style-type: none"> • En este día aprendí el significado de la palabra <i>want</i> y la melodía de la canción "El gusano", y nuevos

		<p>chants.</p> <ul style="list-style-type: none"> • El juego del veo-veo
	M7	<ul style="list-style-type: none"> • The colors are present everywhere. • Veo-veo • What color is the sky • Let's paint • <i>Do you want to + acción.</i>
	M8	<ul style="list-style-type: none"> • Let's observe • Vocabulary • What color is the circle? • Do you want to...? • Do you want...? • Other vs. another • My worm is red
	M9*	<ul style="list-style-type: none"> • Want = querer • I can see • En esta clase he aprendido canciones nuevas para poder anexar en mis planificaciones, y nuevas acciones para que los niños comprendan nuevo vocabulario.
	M10*	<ul style="list-style-type: none"> • Yo aprendí canciones, colores, chants y a hacer preguntas para aplicarlo con mis niños y niñas.
	M11* (she joined in this session)	<ul style="list-style-type: none"> • Small / see / want / worm • Let's... • Let's guess • The song
I feel... and Shapes	M1	<ul style="list-style-type: none"> • Estados de ánimo; saludos, ritmos • Nombre de las figuras, en especial el rectángulo. • La escritura de <i>circle, square, triangle</i> • Relación forma-color-tamaño (características) • Juegos para introducir el tema • Nuevo vocabulario: <i>clown</i>
	M2	<ul style="list-style-type: none"> • Let's greet! • Let's take the rope • I'm thirsty • I'm great • Let's remember • Let's touch • Diferencia entre <i>let's go</i> y <i>go</i> • Quickly! • Clown
	M3	<ul style="list-style-type: none"> • I'm happy • I'm sad • I'm hungry • I'm thirsty • I'm sleepy

	<ul style="list-style-type: none"> • I'm great • Quickly • Clown • Canción "How are you" • Touch the blue square • Diferencia entre <i>go</i> vs. <i>let's go</i> • Chant: <i>Look, look, look, this is my clown. My clown is red, my clown is yellow.</i>
M4	She was absent.
M5	<ul style="list-style-type: none"> • Nuevas formas de responder a la pregunta "How are you" • La pronunciación de: hungry, angry. • A formular preguntas con <i>Why? Who?</i> • Diferencia entre <i>let's go</i> y <i>go</i>.
M6	<ul style="list-style-type: none"> • I'm tired • I'm thirsty • I'm angry • Nuevas formas de saludar • Nuevos juegos y chants
M7	<ul style="list-style-type: none"> • Let's take the rope • Let's take our hands • I'm tired • I'm angry • Why? • Let's touch... • Go to vs. Let's go to • What do we need to complete this? • Look, look look!
M8	<ul style="list-style-type: none"> • I'M HAPPY TOO. • Why are you sad? • Let's touch the rectangle. • What's this? • Where is the circle / square / etc.?
M9*	<ul style="list-style-type: none"> • I'm thirsty • I'm great • Let's take the rope • Let's take our hands • I'm sad • Let's go vs. Go • Clown
M10*	<ul style="list-style-type: none"> • Yo aprendí nuevas cosas como nuevas respuestas para contestar las preguntas. • Palabras para expresarme cómo me siento. • Conocer la pronunciación de las figuras geométricas.
M11*	<ul style="list-style-type: none"> • I'm hungry • I'm thirsty • I'm angry

		<ul style="list-style-type: none"> • I'm great • This is a clown
What's your name? and Remembering and interiorizing daily expressions	M1	<ul style="list-style-type: none"> • Recordé: <i>her / his</i> • Recordé: <i>do</i> (hacer) • <i>Let's</i>, como una invitación y no como un mandato (orden) • <i>Keep</i> (guardar)
	M2	<ul style="list-style-type: none"> • Nice to meet you • Everyday song • Take out • I make it • Again • Both • I make them • Yard, gymnastics
	M3	<ul style="list-style-type: none"> • What's your name? My name is Lourdes • Nice to meet you • What's her name? Her name is Ana (mujer) • What's his name? His name is Carlos (hombre) • Who is this? This is Mónica. • Let's do the exercises. • Let's go to wash our hands. • Keep (guardar) • Let's keep everything in its place • Close = cerrar • Open = abrir
	M4	She was absent.
	M5	She was absent.
	M6	<ul style="list-style-type: none"> • Nice to meet you • Todo fue nuevo para mí
	M7	<ul style="list-style-type: none"> • Let's do the exercises • Let's go to the dining room / kitchen / classroom / forest / house / bus • Let's play / run / sing / dance (inmediatamente) • Las canciones me resultaron nuevas
	M8	<ul style="list-style-type: none"> • Las canciones en inglés fueron nuevas
	M9*	<ul style="list-style-type: none"> • Nice to meet you • Take out • I make it • Again • Both hands • I make them dance • Dinning room
	M10*	She left in this workshop but came back in workshop 9.
	M11*	<ul style="list-style-type: none"> • Nice to meet you • Let's go to the patio • Let's keep

		<ul style="list-style-type: none"> • Take out • Both • Them
My Body	M1	She was absent.
	M2	<ul style="list-style-type: none"> • Let's know our body • Touch your arms • Smell your fingers • Let's do de exercises • Let's move the arms: up, down • Let's + verbo: invitación • Let's jump on one foot • Feet • In front / stretch / on two feet / so nice to see you / waist • Orden/petición: verbo solo
	M3	<ul style="list-style-type: none"> • <i>Vocabulario</i>: do / move / make / up, down / in front / waist / stretch • Let's do the exercises • Let's move our head • Let's make a circle with the head • Let's make a circle with the waist • Let's jump on one foot • Let's move the knees • Let's go to the classroom
	M4	<ul style="list-style-type: none"> • Do = hacer (<i>do exercises</i>) • Up / down / in front / stretch • Let's + verb: Nos incluimos nosotros • Verbo solo: Petición a los demás
	M5	<ul style="list-style-type: none"> • <i>Vocabulary</i>: Make / move / our / up / down / in front of / waist / stretch • <i>Expressions</i>: Let's move the waist / Let's stretch the legs / Stretch the legs / Let's sing • <i>Song</i>: "My Body" • These are my knees
	M6	She was absent.
	M7	<ul style="list-style-type: none"> • Let's do the exercises • Let's know our body • I have a nose • Let's sing / Repeat after me • Waist = cintura • Let's go... vs. Go! • Let's move... • How do you say...? • Up, down / in front • El taller me resulta muy interesante y estoy

		aprendiendo muchas cosas
	M8	<ul style="list-style-type: none"> • My children • Do • Up, down
	M9*	She left in this workshop but came back in workshop 11.
	M10*	----
	M11*	<ul style="list-style-type: none"> • Hand vs. Head • In front of • Waist • Let's move the hand in circles • Up – down • Let's go... • Move...
Parts of a plant, phrases to say <i>good bye</i>	M1	<ul style="list-style-type: none"> • Great job! • Let's touch... vs. Touch... • Together • Do we...? (<i>para pregunta</i>) • Smell / Feel • ..., right? (<i>¿verdad?</i>) • Take care of
	M2	<ul style="list-style-type: none"> • Let's breathe • I like dogs • Great job! • Let's sing together • Let's close our eyes • Let's listen the sounds • What else? • Let's smell a plant • Inhale – Exhale • Right? • Darlings • Jump up high • Take care of
	M3	<ul style="list-style-type: none"> • Great job! • Let's sing together • Let's listen the sounds • What do we observe? • What else we observe? • Let's smell a plant • This is the root • Let's observe the stem • Smell the leaf • Right? • Sweet
	M4	<ul style="list-style-type: none"> • Let's smell a plant

		<ul style="list-style-type: none"> • Right? (<i>¿Verdad?</i>) • Root: Feel the root • Stem / Leaf • Darlings
	M5	She was absent
	M6	<ul style="list-style-type: none"> • Inhale / Exhale • Together • What do we observe? • What else? • Let's smell a plant • Root, stem, leaf
	M7	<ul style="list-style-type: none"> • Together (<i>juntos</i>) • Closer your eyes • Do... (<i>para preguntar</i>) • We (<i>nosotros</i>) • Let's smell • Feel • Darling • Stamp your feet
	M8	<ul style="list-style-type: none"> • Let's greet! • Come on • Let's stretch the arms • Let's close our eyes • What do we observe? • Smell • Leaf, stem, root • Ok my darlings • Take care of • Again • Let's collect • Jump up high
	M9*	----
	M10*	----
	M11*	<ul style="list-style-type: none"> • Together • What do we listen? • Let's smell a plant • The smell is very nice • Right – sweet – good – feel • Root, stem, leaf
The insects / <i>It lives in...</i>	M1	<ul style="list-style-type: none"> • Rest • Cricket • Sound • Grasshopper
	M2	<ul style="list-style-type: none"> • Grasshopper • ... is scary

		<ul style="list-style-type: none"> • Spider web • Earth • Sound • Let's rest • Let's sound like...
	M3	<ul style="list-style-type: none"> • Grasshopper • Let's rest • Cricket • Sound • Earth • Bee • Ant
	M4	<ul style="list-style-type: none"> • Grasshopper • Ant • Cricket • Earth • Sound
	M5	<ul style="list-style-type: none"> • Grasshopper • Rest • Many • Sound • Earth • Spider web
	M6	<ul style="list-style-type: none"> • Grasshopper • Let's rest • Scary • Many colors • Let's fly like butterflies • Cricket • Sound
	M7	<ul style="list-style-type: none"> • Grasshopper • Let's rest • Cricket • Sound • Live / Lives • Earth • Do / Does
	M8	<ul style="list-style-type: none"> • Butterfly • A (<i>descubrimos</i>) • Bee • Cricket • Sound
	M9*	----
	M10* (She joined again in this	<ul style="list-style-type: none"> • Grasshoppers • Let's rest

	session)	<ul style="list-style-type: none"> • Scary • Cricket • Sound • Web
	M11*	<ul style="list-style-type: none"> • Grasshopper • Let's rest • Scary • May colors • Ant • Cricket • Earth
Domestic Animals / / <i>live in...</i>	M1	<ul style="list-style-type: none"> • Spots = manchas • Sound • Butterflies • Parrot
	M2	<ul style="list-style-type: none"> • I'm worried • Parrot • Crocodile • Puppies • Spots • Roof • Put on • Live
	M3	<ul style="list-style-type: none"> • Great! • Parrot • Crocodile • Spots • Puppies • Crazy
	M4	<ul style="list-style-type: none"> • I'm hot = estoy con calor • Parrot = perico • I'm cold = estoy con frío • Roof = Techo • Put on = Ponerse ropa
	M5	<ul style="list-style-type: none"> • Favorite • Roof • Puppy • Masks • Activity: Are you ready?
	M6	<ul style="list-style-type: none"> • Plomo = grey • Baby dogs = puppies • Perico = parrot • Cocodrilo = crocodile • Roof • Puppy

		<ul style="list-style-type: none"> • Kitty
	M7	<ul style="list-style-type: none"> • Where • Roof • Are you ready • Puppy
	M8	<ul style="list-style-type: none"> • The sound of the cat • Where does the ... live • Put on • Song "The Animals" • Many colors • Crazy • Grey • Puppies • I'm tired
	M9*	----
	M10*	<ul style="list-style-type: none"> • Parrot • Crocodile • I'm hot • Spots • Puppies • Roof • Dog house • Kitty
	M11*	<ul style="list-style-type: none"> • Spots = manchas • Plomo = grey • Roof = techo • Are you ready?
Jobs and professions	M1	<ul style="list-style-type: none"> • Professions • Las nuevas formas para realizar la actividad. Me aclara mis ideas y me aporta más.
	M2	<ul style="list-style-type: none"> • Right / left • In / out • Elbows • Jobs • Housewife • Baker • Cooker • Wait a moment • Old lady
	M3	<ul style="list-style-type: none"> • Wait a momento • Elbows • Back • More old lady [Song Chu chu wa] • Turtle neck • Tongue

		<ul style="list-style-type: none"> • BUILDER • CARPENTER • DRIVER • BAKER • COOK • SELLER • TAILOR
	M4	<ul style="list-style-type: none"> • Builder • Baker • Carpenter • Housewife • Street • Market • Builder • Tailor
	M5	<ul style="list-style-type: none"> • Jobs • Sells • Way • Cooker • Baker • Tailor • Housewife
	M6	<ul style="list-style-type: none"> • Old lady • Tongue • Elbow • Heals • Watch • Back • Neck
	M7	<ul style="list-style-type: none"> • Wait a momento • In / out • Elbow • Neck • Tongue • Baker
	M8	<ul style="list-style-type: none"> • Elbows = codos • More back = más atrás • Neck = cuello • Turtle = tortuga • Tongue = lengua • Bake = hornear • Builder = albañil • Cook = cocinero • Sastre = tailor • Charades = caras y gestos

	M9* (she joined again in this session)	<ul style="list-style-type: none"> • Tongue = lengua • Elbow = codo • Neck = cuello • Vendedor = seller • Sastre = tailor • In / out = dentro / fuera • Heals
	M10*	<ul style="list-style-type: none"> • Elbows = codos • More back = más atrás • Old lady • Turtle = tortuga • Neck = cuello • Tongue = lengua • Builder = albañil • Baker = panadero • Bake = hornear • Teach = enseñar • Tailor = sastre • Factory = fábrica
	M11*	<ul style="list-style-type: none"> • Teach • Neck • Tongue • Elbows • Right hand • Charades • Factory • Builds • Builder
Means of transportation	M1	She was absent
	M2	<ul style="list-style-type: none"> • Means of transportation • We will go for a drive • Let's go for a drive • Dad = papi • Maybe • Be sure • Come back • Soon • Forward • Into • Go by • Higher
	M3	<ul style="list-style-type: none"> • Means of transportation • What could happen to us • REALIA = Cosas reales • A truck = volqueta

	<ul style="list-style-type: none"> • A bike = bicicleta • A boat • Plane • Maybe near / maybe far • Rocket • Moon • Chugging = traqueteando • Track = camino • Forward = hacia adelante • Flying higher • Gently = gentilmente • Row = rema
M4	<ul style="list-style-type: none"> • Means of transportation = medio de transporte • I don't care = no me importa • Realia = algo real • Plane = avión • Boat = barco • Motorcycle = moto • Maybe = tal vez • Near = cerca • Far = lejos • Be sure = asegúrese
M5	She was absent
M6	<ul style="list-style-type: none"> • Means of transportation • Realia • Near • Far • Maybe • Rocket
M7	<ul style="list-style-type: none"> • Means = singular, plural • Could = podría • Qué nos podría pasar a nosotros = to us • Maybe near / far • Come back • Chugging • Goes • Merrily
M8	She was absent
M9*	She was absent
M10*	<ul style="list-style-type: none"> • Means of transportation • Far = lejos • Old • Bike = bicicleta • Realia = material real • Truck = volqueta

		<ul style="list-style-type: none"> • Near = cerca • Rocket = cohete • Be sure = asegurarse • Come back = regresa • Soon = pronto • Chugging = traqueteando • Forward = hacia adelante • Merrily = felizmente
	M11*	She was absent
Wild Animals	All the MCs	<p>This last workshop consisted of a condensation of what was worked on the previous sessions; it was an application of what we did. In the end, the MCs expressed that they wanted to say what was new for them in the form of a comment and opinion of the experience experienced throughout the whole process.</p> <p>Regarding the <i>linguistic</i> dimension, the MCs mentioned that what was new for them consisted on the vocabulary of certain wild animals; for example: hippo, crocodile, zebra (they didn't know it was so similar to Spanish). The questions that they did weren't new since we had been practicing them throughout the workshops. In addition, the expressions <i>let's have some fun</i> and <i>Who am I?</i> (riddles) were new and interesting to the MCs since they use to say these in the daily work with the children. Finally, the song "If the drops of the rain" was of great motivation since they related it to the Spanish original version in order to understand more complex grammar (the structures that they were interested in were explained, such as: <i>I'd really like, in order to</i>). The same happened with the song "The lion sleeps tonight"; it was great to remember the third person s, and to understand expressions such as <i>don't fear, my darling</i> and <i>hush</i>.</p> <p>Regarding the <i>methodological</i> dimension, they found really interesting creating riddles in English, applying the phrases of description, the vocabulary, and the questions in order to be able to invent them by themselves. They also mentioned that working with the whole body incorporating English natural expressions with the children was something that they would keep always since it was really hard for them to feel natural with the English language, and because of this tension and fear, it was difficult to 'let go' and move happily with the body.</p>

Transforming Evaluation

This point is fundamental since introducing, practicing and applying new ways of working on any subject, in this case the English language, entails indeed new visions and transforming ways of evaluation.

Certainly, evaluation is a tool of **transformation of reality**, a reflection that is also part of the systematization philosophy. Taking this point into account, the evaluation element can be seen as an innovative process which will lead to better teaching-learning development in the classroom.

According to the process experienced with the *madres comunitarias*, planning and re-creating EFL workshops for preschoolers brought not only linguistic dimensions (the English that they learned for themselves) and methodological transformations when working with the children. Working in EFL on workshops of that kind also brings a new vision of evaluation. An evaluation that is **integral** and **constant**, that focuses on all the aspects of the process (characteristics of the participants and of the whole process itself) in order to make decisions and create transformations. Operationally speaking, an evaluation that analyzes all the elements that compose the teaching practice, which goes in depth into its most meaningful aspects, stopping and examining those aspects that we see are not interiorized in the teaching practice; an evaluation that **during** the process, the necessary changes to improve are introduced, according to the data and information that this evaluation provides.

In order to enrich the previous reflection, we can refer to the book *Modelo para autoevaluar la práctica docente* (Models to self-evaluate the teaching practice). This book contributes with the vision of an innovative and transforming evaluation by suggesting that we “get teachers to reflect on their own pedagogical practice by means of an assessment of what teachers do when planning and developing their work as educators. [An innovative evaluation] is focused on the processes and has as a final purpose to contribute to an improvement [of the educational practice]”³¹

We need to be convinced that evaluation is necessary, since it is a useful tool for identifying the strengths and weaknesses of the teaching performance. According to

³¹ Díaz Calcaraz, Francisco, Blázquez Andújar, Pedro Jesús y otros. *Modelo para autoevaluar la práctica docente*. España, Colección MONOGRAFÍAS ESCUELA ESPAÑOLA EDUCACIÓN AL DÍA. 2007. Page 48. Translation by the writer.

this vision, the teacher is the protagonist of his/her own evaluation. The process is done by the teachers themselves. Since this facilitates the knowledge of reality, the teacher is committed in a natural way when making decisions in order to improve.

Finally, a key element in an innovative evaluation, according to the abovementioned book and to that experienced with the *MCs*, is that the evaluation of the teaching practice **must be useful**. Evaluating for its own sake is no good. In order for an evaluation to be useful and helpful in education, it must **improve** something. With the process experienced with the *MCs*, we see that if we “take the jump” and work as we did throughout the process, this will permit them perform this type of evaluation, always studying the characteristics and interests of the children, regarding English as a natural element that they can work on, providing adequate tools for them not to be afraid of this language.

As the *MCs* themselves said: *if we are convinced that this is important to our lives and to the lives of our children (referring to working on English naturally and not teaching it), we must evaluate ourselves and see how we can now apply processes as the one we experienced in this semester. Only like this will we transform our practice, only being convinced and prepared to take the jump.*³²

³² Comment in the last session of the process experienced. Translation by the writer.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

Based on the results of the present research project, we can observe how planning and recreating EFL workshops with *madres comunitarias* coming from rural sectors can be beneficial in the improving of English of the *madres comunitarias* themselves. Their learning process was strengthened by means of working with linguistic and methodological elements that could be **applied** to their context and work with preschool children. Moreover, the process was characterized by the presence of joy, dynamism and motivation in the work with the foreign language by means of songs, chants, questions and easy dialogues, riddles, handcrafts, etc., which let the *madres comunitarias* interiorize the English linguistic, methodological and evaluating tools to work with their children, and to learn more English for themselves. This could be shown throughout the process experienced with the group that was part of this research project.

Therefore, we could draw the following conclusions and recommendations regarding the work with EFL workshops with *madres comunitarias* who teach preschool children:

- Popular Education is a systematic process which understands *life* in order to consciously transform it. Living workshops taking into account Popular Education Philosophy gives us the possibility to change our reality in order to improve as professionals and human beings.
- The Popular Education Process, as seen and experienced in the workshops, suggests a **transforming methodology** which is not only taken into account in educational processes (such as the one in the present systematization), but also in the whole process of transformation in life.
- Through the systematization of experiences, the Popular Education vision proposes building a new citizenship, where all the people participate in an active way. Participation is a key element in any society, since it involves decision-making and actions. Participation is the axis of an integral life.
- The systematization process can contribute to the theoretical reflections that exist, by means of the knowledge that emerges during the experience. This is why theory and practice are always linked and benefit from one another.

- The systematization of experiences is an answer to the challenge of working with **concrete/specific realities** and with new ways of thinking. In the present research project, it could be seen that systematization permitted us to understand our experience in a deeper way, in order to improve it (in this case, improve the work with the English language in the earliest ages). Moreover, it let us interchange and share our knowledge in order to build more knowledge, which could serve other similar experiences. This is important since there are many educational institutions where *madres comunitarias* with similar characteristics work, and they could benefit from knowing about the experienced we lived in this research project.
- Living an experience and systematizing it are a process of Participative Action Research, which recovers the integrality of an experience from the perspective of the participants. This could be observed and felt in the present research project since, taking into account the characteristics and background from the *madres comunitarias* permitted the process to be one where all the individuals contributed with their knowledge and experience. Their perspective was always a main axis. Moreover, we could understand the experience of living real-life workshops for pre-school children, in order to interpret it: *What does it mean to get in touch with English from the earliest ages of life?* and communicate it.
- Taking into account the previous point, it is important to mention that the present thesis project is by itself the means for **communicating** the experience. With the information registered from all the process experienced, we could see that all that is important to build more knowledge, understanding the experience we had during all the sessions. With this information, it could be seen how the participants gave a *sense* to their practice (this can also be observed in the Final Work the *MCs* did, which was doing a lesson plan using all the linguistic and methodological elements they interiorized during the sessions). Taking all the information, along with the Theoretical Framework research, the present research project became a systematization one and the final product of this research project, providing this work to other educational experiences can be the means to **communicate** and **spread** this experience.
- At the end of the sessions it could be observed that the hypothesis could be verified, since in the process experienced with the *madres comunitarias* and in the results that were product of this process, it can be seen that the *MCs* were able to achieve an understanding of the English language for themselves in a **dynamic** and **meaningful** way.
- The planning and re-creation of EFL workshops, taking into account the Popular Education methodology can be used as didactic and methodological tools for

madres comunitarias who work with preschool children, since they contribute the *MCs* to interiorize vocabulary, chunks of the language, questions and natural, easy utterances in order for them to motivate 'getting in touch' with English from the earliest ages of the children's lives. This interiorizing takes place taking into account the characteristics of the *MCs*, and the linguistic and methodological elements that they actually **need** in order to work with their small children.

- Experiencing processes such as the present one permits the participants (in this case, the *madres comunitarias*) to get by well, expressing themselves with more confidence in this process. This is because the work in every session incorporates topics that are from the interest and need of the participants, letting them interiorize and remember easily all the linguistic elements that they discover and learn.
- Every session and workshop planned and recreated can be easily adapted to various topics that can be done with the preschool children; as we observed and reflected with the *madres comunitarias*, the activities, songs, chants, questions, utterances and methodology can be worked with not only in the topics experienced during the process, but also in many others that they would like to work with small children. As we saw, the main axis of working with English in a *natural way*—that is, singing to the children in English, inviting them to go to several places (to the bathroom, to the dining room, to the classroom), telling them stories and riddles—is present in the **every day work** with the children, and in the specific topics that the *madres comunitarias* would like to work with, they can apply all that we lived throughout the sessions.
- The process and reflections that came out during the sessions made the participants see the importance of experiencing and getting in touch with the English language without *homogenizing* the children's learning process. Each topic was worked with incorporating the interests, needs and motivations of the teachers and their children. Let us remember that it is vital to include the experiences, feelings and interests of the subjects that are part of the educational process, and the activities done in the sessions took into account what is present in the children's everyday life.
- A teaching-learning process that includes the **affective** element makes the English work a *meaningful one* not only for the children, but for *all the participants* in this **collective knowledge building**. The *madres comunitarias* were able to build more confidence towards working with the English language; the affective factor was always taken into account. The understanding is not only stored in the participants' minds but also in their hearts. This is what should be our goal as educators and teacher trainers.

- It is recommended that these processes of Teacher training and development be incorporated in educational institutions where *madres comunitarias* with the abovementioned characteristics work, communicating and spreading experiences such as the one described. This is why **systematizing this experience** was seen as a fundamental way to achieve these purposes. Let's remember that getting in touch with English from the earliest stages of a child's life is important for their future development in this language.
- Along with the previous point, it is also recommended that the process be *experienced* as much as possible with preschool teachers from rural sectors, in order for them to be able to spread the experience with their colleagues in other institutions. Doing this, a network of development, where the teachers that have been part of the process can use the sessions with other teachers.

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ANNEXES

ANNEX 1

BIOGRAPHY OF LUDWIG VON BERTALANFFY (1901 - 1972)

Karl Ludwig von Bertalanffy was born September 19, 1901. He was educated by private tutors at home until he was ten, the age of entry into the Gymnasium (the nine-year European institution). Perhaps in part because of his private tutoring, Ludwig began school with many academic advantages such that he was able to pass his examinations with honors despite a poor attendance record. His attendance record reflected his desire to study at home rather than spend time in class, and his continued home study tended to perpetuate his academic superiority

The concept of system, though it seems to be intrinsic to human thinking, has been explicitly and quite extensively employed and developed all along the last few decades due in a large measure to contributions made by Ludwig von Bertalanffy who (aware of the synergetic character of ecological macro-systems and of micro synergetic phenomena in general) as a perpetuator of natural philosophies from previous centuries and as a scientific pioneer of the present century, was:

- the first to undertake a mathematical rigorous approach to the understanding of biochemical synergies,
- came to both evolve and name general systems-theory (GST), with concept and schematic strategies -
- first seek out the parameters or known behaviors of the hypothetical considered whole" [nomination for the Nobel prize sent by R. Buckminster Fuller, though it was not considered due to the unexpected death of Bertalanffy]

His comprehension of such possibilities culminated in October 1954 when, through agreement with Kenneth Boulding, Ralph Gerard & Anatol Rapoport, the Society for the Advancement of General Systems Theory was constituted (later changed to Society for General Systems Research in 1957). Its manifesto defined a general system as any theoretical system of interest to more than one discipline. That definition was far less ambitious than the Bertalanffian vision of "laws for systems in general", but Bertalanffy agreed to the compromise in the belief that even a thousand-mile journey must begin with one step.

He advocated that we dare to broaden our loyalty from nation to globe and urged that we become patriots of the planet, endeavor to think and act primarily as members of humanity, and begin pledging our allegiance to humanity and to the earth on which we stand, one planet indivisible for all. "We must begin protecting the individual and cultural identity of others".

He advocated a new global morality, "an ethos which does not center on individual good and individual value alone, but on the adaptation of mankind, as a global system, to its new environment". "We are dealing with emergent realities; no longer with isolated groups of men, but with a systemically interdependent global community. It is this level of [reality] which we must keep before our eyes if we are able to inspire large-scale action designed to assure our collective and hence our individual survival."

We are approaching the end of the so far most controversial century in the history of humankind. Our civilization looks nowadays as if it were a conclusive achievement of

the human performance due to the superb advances of scientific knowledge and the magnificent development of all kinds of technologies generated by human intelligence & ingenuity. However, this civilization has become a paradoxical success due to enormous difficulties generated to the survival of living beings that inhabit our unique planet due to lack of ethical, ethological and ecological criteria in the manifestation of many human affairs which are exclusively concerned with the management of good business and larger profits for very few special humans.

Human survival, in Bertalanffy's view, was the paramount purpose for cultivating the uncommon sense of general systems theory. He believed that the need for a general systems consciousness was a matter of life and death, not just for ourselves but also for what historian Arnold Toynbee computed to be 77,000 future generations that are possible on this planet before the death of our sun.

References have been taken from:

Uncommon Sense The life and thought of Ludwig von Bertalanffy, Father of General Systems Theory. Mark Davidson, 1983

***Submitted in <http://www.iss.org/1998meet/weltansc.htm> by
Prof: Elohimjl
Austria***

ANNEX 2

BIOGRAPHY OF HUMBERTO MATURANA

Humberto Maturana Romesín, hijo de Olga Romesín y Alejandro Maturana, nació en Santiago de Chile el 14 de septiembre de 1928.

Egresó en 1947 del Liceo Manuel de Salas, para luego ingresar a la carrera de Medicina de la Universidad de Chile. En 1954 se trasladó al **University College London** para estudiar anatomía y neurofisiología. En 1958 obtuvo el **Doctorado en Biología de la Universidad de Harvard**.

En 1965 participó con otros profesores en la fundación de la **Facultad de Ciencias de la Universidad de Chile**.

En 1994 recibió el **Premio Nacional de Ciencias en Chile** por su trabajo de investigación sobre la percepción y sus planteamientos sobre la biología del conocimiento.

Luego se encuentra con el trabajo de Ximena Dávila sobre el “Conversar Liberador” entendiéndolo ambos que el quehacer profesional de ella abre las puertas para una nueva comprensión del vivir y convivir humano, decidiendo crear juntos en el año 2000 el **Instituto de Formación Matriztica** (después llamado **Escuela Matriztica de Santiago**) para dar formación en el entendimiento de la matriz biológica-cultural del habitar humano.

Algunas de sus publicaciones son:

- “*De máquinas y seres vivos*” (1973), con la colaboración de Francisco Varela.
- “*El árbol del conocimiento*” (1984), con Francisco Varela.
- “*Amor y Juego*”, en colaboración con Gerda Verden-Zöller.
- “*Educación desde la matriz biológica de la existencia humana*” (*Biología del conocer y biología del amar*), con Ximena Dávila. Publicado en: Revista PRELAC Proyecto Regional de Educación para América Latina y el Caribe. Nº 2, febrero 2006 (Los Sentidos de la Educación).
- “*La Gran oportunidad fin de la psiquis del liderazgo en el surgimiento de la psiquis de la gerencia co-inspirativa*”, con Ximena Dávila, publicado en Revista Chilena de Administración Pública Nº 10, diciembre 2007, pp 101-124.
- “*Habitar Humano en seis ensayos de Biología-Cultural*” (2008), con Ximena Dávila.
- “¿Sustentabilidad o armonía biológico-cultural de los procesos?. Todo sustantivo oculta un verbo”, con Ximena Dávila, et.al. Publicado en: Sustentabilidade XXI Educar e inovar sob uma nova consciencia. Rodrigo C. da Rocha Loures. Editora Gente. Brasil. 2009.

Reference: <http://matriztica.cl/equipo-de-trabajo/humberto-maturana/>

Humberto Maturana Romesín (son of Olga Romesín and Alejandro Maturana) was born in Santiago de Chile on September 14, 1928.

He graduated from “Liceo Manuel de Salas” High School and started his career in medicine in *Universidad de Chile*, in 1947. In 1954, he went to the **University College**

London to study Anatomy and Neurophysiology. In 1958, we graduated as **Doctor in Biology** in **Harvard University**.

In 1965, Maturana and other teachers became the founders of the **Faculty of Sciences of Universidad de Chile**.

In 1994, he got the **Nacional Science award** in **Chile** because of his research work about perception, and for her statements about the biology of knowledge.

Then he knew about Ximena Dávila's work on "el Conversar Liberador". They both understood that Dávila's professional work opened the door to a new understanding of life and human living. Then, in 2000, Maturana and Dávila decided to create together the **Matrízica Training Institute** (after called **Mátrizica de Santiago School**) for training in the understanding of biological-cultural matrix of the human habitat.

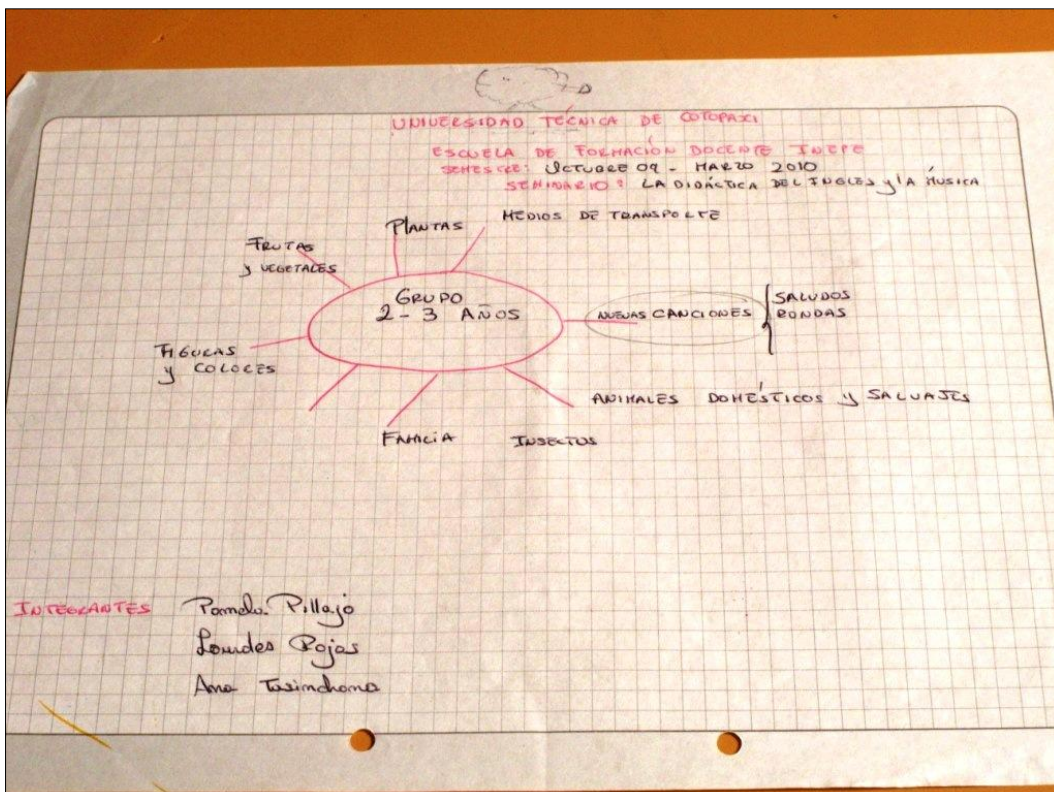
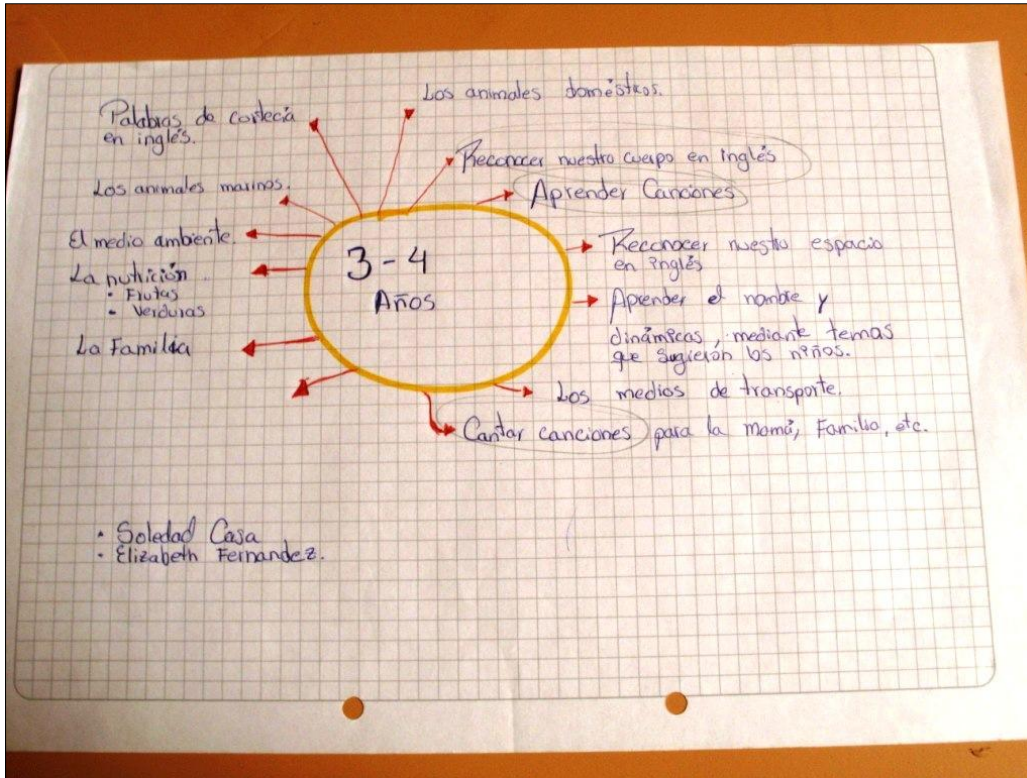
Some of Maturana's publications:

- "*De máquinas y seres vivos*" (1973), in collaboration with Francisco Varela.
- "*El árbol del conocimiento*" (1984), with Francisco Varela.
- "*Amor y Juego*", in collaboration with Gerda Verden-Zöllner.
- "*Educación desde la matriz biológica de la existencia humana*" (*Biología del conocer y biología del amar*), with Ximena Dávila. Publicado in: PRELAC magazine: Proyecto Regional de Educación para América Latina y el Caribe. N° 2, February, 2006 (Los Sentidos de la Educación).
- "*La Gran oportunidad fin de la psiquis del liderazgo en el surgimiento de la psiquis de la gerencia co-inspirativa*", with Ximena Dávila, published in Revista Chilena de Administración Pública N° 10, December, 2007, pages 101-124.
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Translation by the writer

ANNEX 3

WRITTEN WORKS OF THE MADRES COMUNITARIAS AT THE BEGINNING OF THE PROCESS



UNIVERSIDAD TÉCNICA DE COTOPAXI
 ESCUELA DE FORMACIÓN DOCENTE
 SEMESTRE - OCTUBRE 09 - MARZO 2010
 SEMINARIO DE INGLÉS

TEMAS 4-5 AÑOS

Animales
 Soluces
 Diferencias
 Hermanos

Animales
 Insectos
 La familia
 Cuerpo humano
 Las plantas
 Los medios de transporte

El día
 madre
 La lluvia
 El agua
 Los planetas
 La familia

INTEGRANTES:
 LIGIA ESCOBAR
 MÓNICA PILUSO
 MYRIAM CASA
 MYRIAM CASA
 GABY POUCE

ESCUOLA DE FORMACIÓN DOCENTE-ENFERMERIA
 LA DIDÁCTICA DEL INGLÉS Y LA MATEMÁTICA
 SEMESTRE OCTUBRE 2009 - MARZO 2010

INTEGRANTES:
 LIDIA ROMERO
 SANDRA AMABUARA
 DOCENTE:
 ANDREA RAZA
 PEDRO:

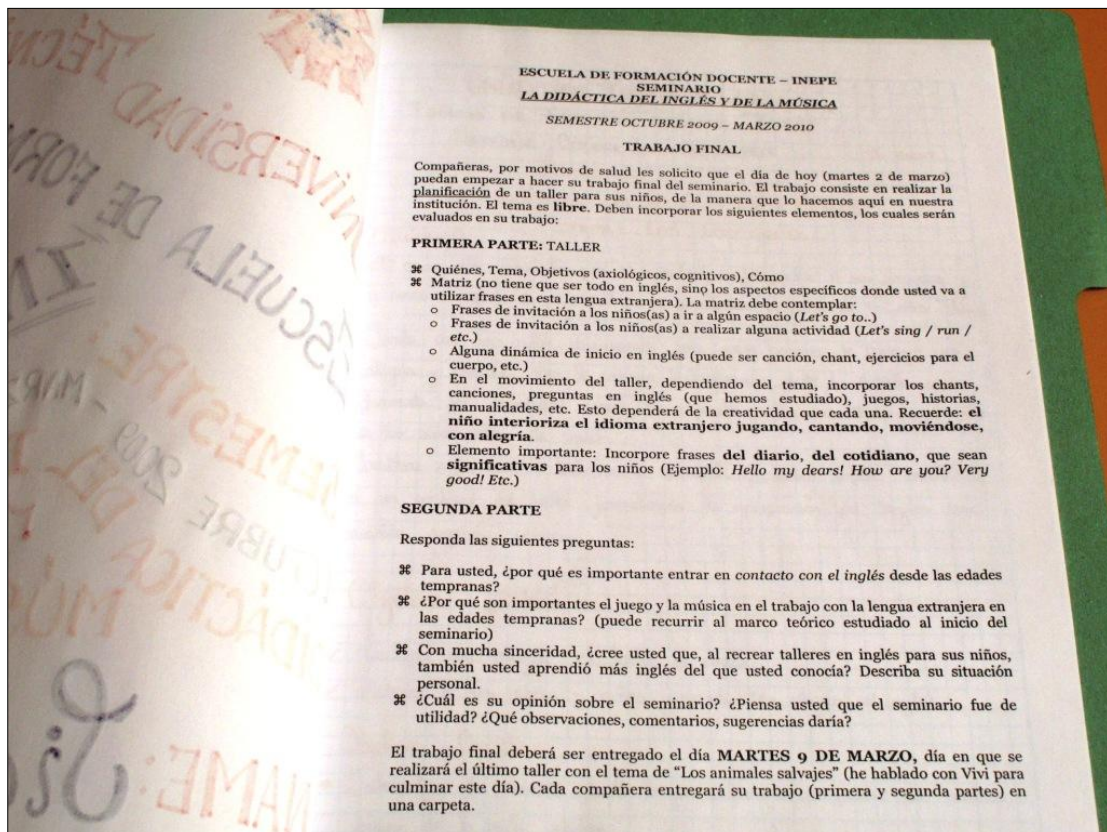
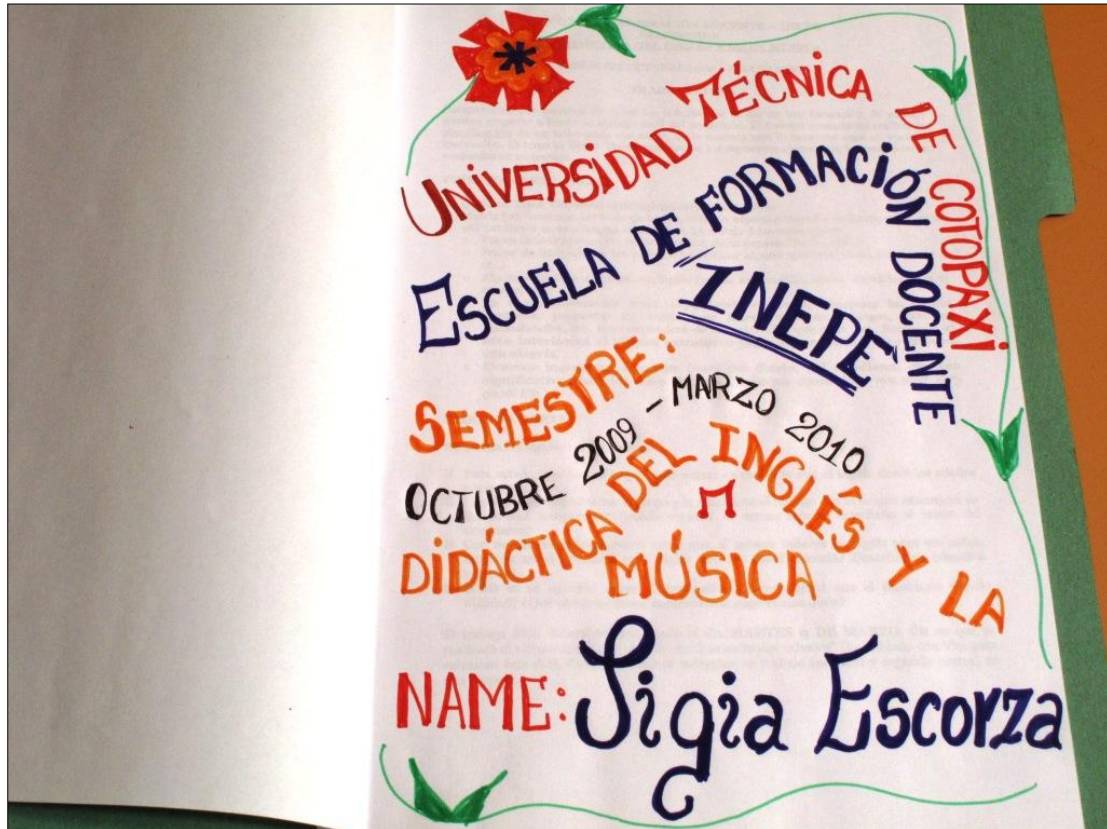
Formar grupos (o parejas) con compañeros que sean docentes de grupos con edades similares al suyo. Conversar y, en las lluvias de ideas, escribir temas que vayan a trabajar con sus niños y que pueden ser trabajados también en inglés.

- * Las plantas (partes de la planta)
- * La familia
- * El cuerpo
- * Las frutas
- * Las figuras geométricas.
- * Partes de la casa (dormitorio, sala, comedor, baño, cocina).
- * Los días de semana
- * Los colores

ANNEX 4

FINAL PROJECT: PLANNING AN ENGLISH WORKSHOP BY THE MADRES COMUNITARIAS BY THEMSELVES

IMAGES OF ONE OF THE MADRES COMUNITARIAS' FINAL PROJECT



UNIVERSIDAD TÉCNICA DE COLOMBIA
ESCUELA DE FORMACIÓN DOCENTE "INEPE"
 SEMESTRE: OCTUBRE 2009 - MARZO 2010 I PAUSE
SEMINARIO
LA DIDÁCTICA DEL INGLÉS Y DE LA MÚSICA
TEMA: LOS COCODRILES

¿Quiénes?
 Mi grupo está formado por 16 niños(as), de los cuales 8 son mujeres y 8 varones, junto a su maestra conformamos el grupo de 4-5 años "B".

Junto con otros niños iniciaremos una nueva semana de trabajo con alegría y emoción. En la semana trabajaremos sobre los reptiles específicamente los cocodrilos para dar respuesta a las inquietudes y preguntas de los niños sobre este reptil.

Iniciaré a los niños a trabajar en armonía y mutuo respeto, encaminare a por parte del taller fomentando la apropiación del Inglés como nuestro segundo idioma.

Objetivos Afektivos

- Trabajar con alegría el taller de inglés
- Motivar a los niños y niñas aprender con alegría el inglés.

Objetivo Cognitivo

- Investigar los elementos de la lengua extranjera por medio de acciones, frases de la vida cotidiana.

¿Cómo? Talleres de Educación Popular
Inicia: Jueves, 11 de marzo 2010
Termino: Jueves, 11 de marzo 2010.

TEMA	OBJETIVO	TÉCNICA	PROCEDIMIENTO	OTROS OBSERVACIONES
CROCODILE	Investigar los elementos de la lengua extranjera por medio de acciones, frases de la vida cotidiana	Song Exercise apression song Song + exercise	<p style="text-align: center;">INGLÉS</p> Iniciaremos la mañana con canciones de su agrado, luego nos preparamos para realizar la gimnasia matutina para lo cual iniciaré a mis niñas mediante la siguiente frase My dears let's make the gymnastics please a continuación nos dirigiremos al baño My dears let's go to the bathroom y luego let's go to the diningroom al regresar del comedor let's brush the teeth please and let's go to the classroom. Iniciaremos el taller saludándonos de uno en uno con la canción Hello Emilia so nice to see you , luego realizaremos movimientos con nuestro cuerpo con el juego THE HOKEY POKEY You put your right hand in You put your right hand out " " " " in and you shalte it all about Yo do the hokey pokey And you turn yourself around that's what it's all about	

TEMA	OBJETIVO	TÉCNICA	PROCEDIMIENTO	LI. Características
			<p>Después recordaremos sobre que animal trabajamos las días anteriores para lo cual mostraré una fotografía del cocodrilo y preguntaré</p> <p>What it is on cocodrillo very good attention please: This is a crocodile</p>	
	questions		<p>What it is this is a crocodile very good my dear</p> <p>What color is crocodile green very good</p> <p>Is crocodile big or small? the crocodile is big</p> <p>Where lives the crocodile? it lives in the river</p>	
	chant		<p>Very good Everybody makes a saludate al cocodrilo imitando las mimicas respectivas</p> <p>Hello crocodile, Hello crocodile } ellos cantan How are you how are you I'm tired (hace mimica de bostezo) -> yo contesto zzzzzzzzzz todos al suelo. todos</p> <p>Hello crocodile, Hello crocodile how are you how are you I am happy ja ja ja ja (todos nos reimos).</p>	

TEMA	OBJETIVO	TÉCNICA	PROCEDIMIENTO	LI. Características
			<p>finalmente</p> <p>Hello crocodile, Hello crocodile how are you how are you I'm very hungry (sobame el estómago) ah ah ah ah -> todos corremos al puesto</p> <p>Bulminaremos al taller moldeando nuestro cocodrillo con plastilina y quienes desean presentar espontáneamente a dión</p> <p>This is my crocodile my crocodile is green Very good " " is big or small my dear and my crocodile happy.</p> <p>Quienes no desean me preguntando de uno en uno</p>	

ANNEX 5

EXAMPLES OF THE MADRES COMUNITARIAS' WRITINGS REGARDING WHAT THEY LEARNED-ACQUIRED THROUGHOUT THE SESSIONS

Session 2: Getting in touch with English

Miércoles 28 de octubre de 2009

Nuevo
 Una palabra en inglés
 y se aprende en los
 momentos.

largo: Recordar la pronunciación

stretch - estirarse

acompañar la palabra con la acción.

Come here - ven aquí.

No trabajar fino en los men pequeños.

28/10/2009
 Nombre: Kely Escobar

Hay un vocabulario de inglés como

Good morning	=	buenos días
classroom	=	clase
walk	=	camino
run	=	correr
jump	=	salto
bathroom	=	baño
go	=	ir

Yo que aprendí en día de hoy fue

lets go = vamos

Are you ok? = está tu bien

stretch = estirarse

Nombre: LUDY ROSAS
 28 - OCTUBRE - 2009

VERVER A RECORDAR EL INGRESO BUENOS
 DIAS COMO POR EJEMPLO

- HELLO MY DEAR
- HELLO MY AMOR
- GOOD MORNING MY DEAR
- BUENOS DIAS MI AMOR
- LET'S TO THE PARK
- VAMOS AL PARQUE
- LETS TO THE BATH
- VAMOS AL BAÑO
- LETS GO TO THE LUNCH
- VAMOS AL ALMUERZO

ESTO ME AYUDA A INTERCIBIRME
 ME Y AYUDA BASTANTE EN LA
 APRECIACIÓN DE LOS NIÑOS Y
 NOSOTROS COMO FORMAS

28/10/2009
 Name: Karla Pillaño

Yo me acordé de casi todas las
 palabras pero me importante la
 expresión corporal es el juego del
 cuerpo

vocabulario

stretch: estirarse siempre acompañado
 del cuerpo

forest: bosque

Lo que aprendí

• Good Morning! my dear

• Good Morning! mi amor

• I love you

• I love you my dear

• Buenos Días! mi amor

• Buenos Días! mi amor

• Te amo

• Te amo mi amor

Amor de Práctica del Inglés y la Música
 andhomia

28/10/09

Palabras que recorde

Good Morning

Hello

listen please

run = correr

Jump = saltar

stop = parar

stretch = estirarse

Sit down = sentarse

Palabras nuevas

My dear = Mi amor

Let's go = vamos

Don't = no

Let's go! Vamos a ir

Are you ok? ¿estás bien?

Let's go to school

Session 8: Nature, parts of a plant, phrases to say good bye

Ana Itzamal
 2010/01/19

- * Let's breathe
- * Like dogs
- * Great job
- * Let's sing together
- * Let's close our eyes

Let's listen the sound
 What else?
 Let's smell a plant
Take care of!
 cuidar

Inhale - exhale
 right
 darlyn
 Jump up high

JORDES ROJAS

Great job
 Let's sing together
 Let's listen the sounds
 What do we observe
 What else we observe
 The smell a plant
 This is the root
 Let's observe the stem
 smell the leaf

right
 sweet

VOCA BULARY

Let's greet
 come on.
 let's stretch. the arms.
 let's close our eyes.
 What do we observe.
 Smell, LEAF, STEM, ROOT
 ok my darlings.
 Take care of
 again.
 Let's collect.
 jump up high.

Montu Pallaso

Elizabeth Fernandez.

grasshopper
 let's rest
 Cricket
 Sound.
 Leave Lives
 earth (terra)
 Do - Does.

Vocabulary

grasshopper
 let's rest
 scary
 many colors
 Lets fly like butterflies.
 cricket grito
 sound