

**Influence of Anglophone culture in diverse Chilean educational contexts
through artistic elements: an analysis on students' self-concept.**



Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés



IDENTIFICACION DE TESIS/INVESTIGACION

Título de la tesis,
memoria o seminario : Influence of Anglophone culture in diverse Chilean educational
contexts through artistic elements: an analysis on students' self-concept.

Fecha : 26 de Diciembre, 2023

Facultad : Facultad de Historia, Geografía y Letras

Departamento : Departamento de Inglés

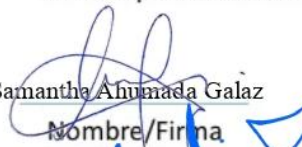
Carrera : Licenciatura en educación con mención en inglés y pedagogía en inglés

Título y/o grado : Licenciada/o en educación con mención en inglés y pedagogía en inglés

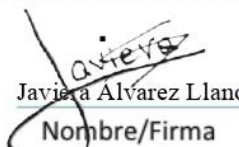
Profesor guía/patrocinante : Andrea Valenzuela Cornejo

AUTORIZACIÓN

Autorizo a través de este documento, la reproducción total o parcial de este trabajo de investigación para fines académicos, su alojamiento y publicación en el repositorio institucional SIBUMCE del Sistema de Bibliotecas UMCE.


Samantha Ahumada Galaz
Nombre/Firma


Claudio Fernández Salazar
Nombre/Firma


Javiera Álvarez Llanos
Nombre/Firma


Catalina Herrera Valdés
Nombre/Firma


Paula Astudillo Correa
Nombre/Firma


Ivana Lizama Aldea
Nombre/Firma

Santiago de Chile, 26 de Diciembre 2023

Imprima más de una autorización en caso de que los autores excedan la cantidad de firmas para este documento



UNIVERSIDAD METROPOLITANA DE CIENCIAS DE LA EDUCACION
SISTEMA DE BIBLIOTECAS – DIRECCION DE INVESTIGACION



IDENTIFICACION DE TESIS/INVESTIGACION

Título de la tesis,
memoria o seminario : Influence of Anglophone culture in diverse Chilean educational
contexts through artistic elements: an analysis on students' self-concept.

Fecha : 26 de Diciembre, 2023

Facultad : Facultad de Historia, Geografía y Letras

Departamento : Departamento de Inglés

Carrera : Licenciatura en educación con mención en inglés y pedagogía en inglés

Título y/o grado : Licenciada/o en educación con mención en inglés y pedagogía en inglés

Profesor guía/patrocinante : Andrea Valenzuela Cornejo

AUTORIZACIÓN

Autorizo a través de este documento, la reproducción total o parcial de este trabajo de investigación para fines académicos, su alojamiento y publicación en el repositorio institucional SIBUMCE del Sistema de Bibliotecas UMCE.

Ignacio Pérez Reinoso
Nombre/Firma

Enzo Seguel Reyes
Nombre/Firma

Gabriel Vivero Navarro
Nombre/Firma

Santiago de Chile, 26 de Diciembre 20 23

Imprima más de una autorización en caso de que los autores excedan la cantidad de firmas para este documento



Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés



Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés

**Influence of Anglophone culture in diverse Chilean educational contexts through
artistic elements: an analysis on students' self-concept.**

Tesis para optar al título de Licenciado/a en Educación con mención en Inglés y Pedagogía en
Inglés

Autores:

Samantha Antonia Ahumada Galaz

Javiera Constanza Álvarez Llanos

Paula Fernanda Astudillo Correa

Claudio Agustin Fernández Salazar

Catalina Paz Herrera Valdés

Ivana Fernanda Lizama Aldea

Ignacio Andrés Pérez Reinoso

Enzo Ismael Seguel Reyes

Gabriel Jesús Vives Navarro

Profesora Guía:

Andrea Verena Valenzuela Cornejo

SANTIAGO DE CHILE, DICIEMBRE, 2023

Autorizado para

Sibumce Digital

Acknowledgements

General Acknowledgements

Agradecemos encarecidamente a los colegios Los Nogales, Sebastián Elcano, y Trebulco, que dispusieron de sus instalaciones para nuestras intervenciones. A los y las profesoras, por proveer de su tiempo de clases y acompañamiento, y a todos los estudiantes que participaron en cada uno de los talleres. A nuestra profesora Andrea Valenzuela por acompañarnos en cada una de las etapas de este proceso con cariño y sabiduría, y guiarnos hacia el mejor resultado.

Por último, a cada uno de los y las profesoras del Departamento de Inglés UMCE, que han sido parte imprescindible de nuestro desarrollo profesional y han dejado huella en nuestro proceso educativo.

Individual acknowledgements

A mis abuelos, Rosa y Claudio, que me acompañan en alma. A mi mamá y hermana, Prisila y Sabrina. A mis tíos, Lidia y Joshua, y mis primos. A mi compañero Ignacio y su familia, por todo. A Paula, por estar conmigo desde el primer día que pisé la Universidad. Ustedes son mi motor de vida. Finalmente, a mí misma, por mi capacidad de crecer y cumplir las promesas de tantos años.

Samantha Ahumada Galaz

Quiero agradecer a mi familia: abuelos Mirna y Raúl, tíos María y Jonathan, y primos Ricardo y Gustavo. A mis amigos: Amikas, Monis, Valentina, Wafnan, etc. A mis profesores, por nunca dejar de inspirarme. Pero por sobre todo, quiero agradecer a mi mamá Alejandra por su apoyo incondicional y por nunca dejar de creer en mí.

Javiera Álvarez

Agradezco a toda mi familia; a mi mami Nelda, mi papá Yiyi, a la Cata y al Seba, por apoyarme, siempre confiar en mí y permitirme cumplir mis sueños. Agradezco al cariño y la paciencia de amigos y profesores en todo este proceso; a la Sammy por ser mi gran compañía durante toda la carrera; y al Poroto que me ha motivado y acompañado todo este tiempo.

Paula Astudillo C.

Agradezco a mis profesores y formadores, como también a mis padres y familia. Agradezco también un agradecimiento especial a mi amigo Rodrigo, quien cursa psicología en la Universidad Católica, por guiarme sobre qué es una tesis y por ser de los pocos amigos cuya amistad ha trascendido por ya una década o más.

Claudio Fernández

A Presi por existir, A Nico por permanecer y a mí misma por mi estoicismo.

Catalina Herrera Valdés

Quiero agradecer a mi familia, especialmente a mi mamá Viviana por siempre estar para mí de forma incondicional. A mi novio, Pablo Esteban, por su apoyo en estos 5 años y por darme la valentía de elegir la pedagogía como mi profesión a pesar de mis propias dudas. A mi hijo perruno, Deacon, por ser una constante luz en mi vida, por interrumpirme cuando intentaba estudiar y por simplemente hacer estos cinco años especiales.

Ivana Lizama Aldea

Quiero agradecer por su paciencia y apoyo en este proceso a mi familia: mi mamá Patricia, mi papá Luis, mi hermano Gerardo, mi hermana Amanda y mi novia Victoria. También quiero agradecer a mis amigos que me apoyaron y me ayudaron a seguir amando la educación. Además, un agradecimiento enorme a mis profesores, quienes son la razón por la que me apasiona la pedagogía. Finalmente, un agradecimiento a mi abuela Teresa, quien me observa y acompaña en mi corazón.

Enzo Seguel

Quiero comenzar agradeciendo a mi familia, quienes me aguantaron durante todo este periodo: a mis padres, Daniza y Teddy, por educarme y formarme con valores y convicciones que me han ayudado a llegar hasta aquí; A mi hermanita Isabella, por motivarme a seguir avanzando y no rendirme; a Mirna y Berta, mis abuelas, que siempre han estado conmigo; a mi Novia Lissy, por salvarme durante este año y demostrarme lo que valgo y de lo que soy capaz; y a todas esas personas que me acompañaron y enseñaron diferentes cosas durante esta época universitaria. Sin ustedes, sin su apoyo, sus lecciones, su cariño y su comprensión, no sería quien soy hoy. Muchas gracias.

Ignacio Pérez

Quisiera agradecer a mi mamá Veronica y mi papá Raúl, por ser quienes han estado ahí para mí durante todo este recorrido, quienes inculcaron en mí un deseo de ser algo aún más, que vieron en mí el potencial para lograr lo que sea que mi corazón desee. También extender el agradecimiento a mi novia Gabriela, quien es el motivo por el cual sigo este camino de ser la mejor versión de mí.

Gabriel Vives

Table of Contents

Acknowledgements.....	7
Table of Contents.....	9
Abstract.....	12
Introduction.....	14
Problem Statement.....	18
Objectives.....	20
General Objective:.....	20
Specific Objectives:.....	20
Frameworks.....	21
Contextual Framework.....	21
Theoretical framework.....	26
Inner self.....	27
Culture and hegemony.....	29
Mirrors.....	31
Referential framework.....	36
Conceptual framework.....	41
English, hegemony, and context.....	41
English, identity, self-concept and self-esteem within the field of language and learning.....	44
Methodology.....	47
Type of methodology.....	47
Type of study.....	48
Stages.....	49
Instruments.....	50
Data processing techniques.....	51
Literature Review.....	54
Influence of Anglophone Culture on Self-Concept.....	54
Cultural identity and self-concept.....	54
Cultural hegemony and self-concept.....	56
Influence of Anglo-Saxon Culture on Language Learning.....	58
Language learning and self-concept.....	58
Language proficiency and confidence.....	59
Influence of Artistic Elements on Self-Concept.....	60
Interventions.....	65



I. Artistic Element: Musical/Movie.....	65
Trebulco School experience.....	67
II. Artistic Element: Music Video.....	68
Sebastián Elcano School experience.....	70
Los Nogales School experience.....	71
Limitations.....	73
Data Analysis.....	76
Questionnaires.....	76
Question 3.....	76
Question 6.....	78
Question 15.....	81
Question 16.....	84
Question 20.....	86
Conceptualisation Writings - Trebulco School.....	89
Conceptualisation Writings Sebastian El Cano.....	94
Conceptualisation Writings and Drawings Los Nogales.....	99
Conceptualisation Collages Sebastian El Cano School.....	107
Conceptualisation Collages Los Nogales.....	121
Discussion.....	129
Questionnaires.....	129
Self-concept and the English learning process (q. 3).....	129
Artistic elements as facilitators of English learning: advantages for self-concept and self-esteem (q. 6).....	132
On artistic elements as learning facilitators (q. 15).....	133
Artistic elements and the development of linguistic abilities in English: role of the self-concept on the learning process (q. 16).....	135
Cultural syncretism: comparison between cultures when learning English in the classroom through artistic elements (q. 20).....	137
Discussion Hamilton.....	139
Discussion This is America.....	143
This is America: writings and drawings.....	143
This is America: collages.....	147
Conclusion and future directions.....	154
Projections.....	161
References.....	163
Appendix.....	176
1. Questionnaires.....	176
1.1 Entrance Questionnaire.....	176
1.2 Exit Questionnaire.....	180



UMCE

Universidad Metropolitana de Ciencias de la Educación

Facultad de Historia, Geografía y Letras

Departamento de Inglés

1.3 Questionnaire Results (entry).....	184
1.4 Questionnaire Results (exit).....	199
2. Consents.....	214
2.1 Project Explanation.....	214
2.2 Establishment.....	215
2.3 Tutors.....	217
2.4. Students.....	220

Abstract

Our seminar project consists of a study that mainly focuses on the self-concept of students in Chilean contexts and how this, under the eaves of artistic elements used as authentic material, is influenced by the teaching/learning of English as a foreign language. The problem of this research arises from the idea that the English-speaking world is constituted as a hegemonic culture with global influence. This culture is imposed through various expressions, one of them being the artistic elements originally created in English, which influence the construction of students' identities when learning a language. Therefore, we seek to identify the influence of authentic anglophone artistic elements in Chilean educational contexts. In order to elaborate on this thesis, data were collected using mixed methods, through English workshops in educational establishments and learning perception questionnaires in three educational establishments located in the Metropolitan Region. We discovered that the use of artistic elements has advantages for the students' self-concept at the cognitive, social, cultural, and emotional levels. We also found that students generated cultural connections between the artistic elements presented and their own cultural reality.

Keywords: Identity, Self-Concept, Artistic Elements, TEFL, Culture.

Resumen

Nuestro proyecto de seminario consiste en un estudio que, principalmente, se enfoca en el autoconcepto de estudiantes en contextos chilenos, y cómo este, bajo el alero de elementos artísticos utilizado como material auténtico, se ve influenciado mediante la enseñanza/aprendizaje del inglés como lengua extranjera. La problemática de esta investigación surge bajo la idea de que el mundo anglo-parlante está constituido como una cultura hegemónica con influencia a nivel global. Esta cultura se impone mediante diversas expresiones, siendo una de ellas los elementos artísticos originalmente creados en Inglés, el cual influye en la construcción de la identidad de estudiantes al aprender un idioma. Por lo tanto, se procura identificar la influencia de elementos artísticos en contextos educativos chilenos. Para elaborar esta tesis, se recopilaban datos utilizando métodos mixtos mediante talleres de Inglés en establecimientos educacionales y encuestas de percepción del aprendizaje en tres establecimientos educativos de la Región Metropolitana. Se descubrió que el uso de elementos artísticos tiene ventajas para el autoconcepto de los estudiantes a nivel cognitivo, social, cultural, y emocional. Así también, se logró evidenciar que los estudiantes generaron conexiones culturales entre los elementos artísticos presentados y su propia realidad cultural.

Palabras Claves: Identidad, Autoconcepto, Elementos Artísticos, TEFL, Cultura.

Introduction

Exploring creative ways to teach languages has been an ongoing effort to make language learning more engaging, significant, and enjoyable for students, especially in contexts where the learning process is challenging because of vulnerability, cultural context, or other factors that can affect students' learning ability. Taking into consideration these variables and the necessity of motivation for students to learn a new language, this research focuses on how integrating artistic elements into the classroom may have an impact on students' self-concept, considering factors such as motivation, perception of culture, the world, and themselves during the process of learning English.

In this path and still to this day, language education keeps on relying on methods that involve memorisation and grammar-focused instruction while placing little emphasis on creativity or art. While these methods were effective for aspects of language learning, they present several limitations in promoting overall language proficiency, appreciation of culture, and learner motivation that is sustainable over time. As education evolves and there is a growing recognition of how creativity contributes to development, there is a keen interest in innovative teaching strategies. The combination of language learning and artistic elements offers a path to explore. While some studies have suggested the benefits of incorporating elements into language education, it is crucial to conduct a comprehensive investigation, specifically within the Chilean educational context. This will help us understand the impacts on language acquisition, cultural sensitivity, and students' self-concept.

In the context of Chile, where English is taught as a foreign language, there is a growing concern about the effectiveness of traditional teaching methods in fostering a strong and enduring bond between students and the English language. With this in mind, our research seeks answers to the following inquiries:

1. How can incorporating elements into English language instruction impact students' comprehension, enjoyment of the language, and understanding of themselves and the world around them?
2. To what extent does the inclusion of artistic elements contribute to students' motivation and self-assurance when communicating in English?

3. Can the integration of materials that are artistic and cultural in nature create a sense of connection among students and a deeper appreciation for the diverse linguistic world and what a foreign language represents?

The importance of this study goes beyond language education. It extends into areas such as creativity, globalisation, and perception. In this line, by examining how different elements impact language learning in schools, this research not only offers valuable insights to the field of education but also has the potential to guide future research about teaching methods, curriculum development, and educational policies.

In the same vein, to ensure an understanding of students' experiences, this research combines questionnaires and the analysis of material created by them in different workshops by using a mixed method approach. The study includes three schools—Los Nogales, Sebastián Elcano, and Trebulco—which provide a sample that may represent the educational landscape in Chile.

When it comes to improving language education, our focus on integrating artistic elements into English language instruction is not merely based on theoretical frameworks. We have carefully executed a series of stages in our exploration. Each step along this research journey adds depth and richness to our investigation, helping us understand the connections between language acquisition, creativity, cultural appreciation, and students' self-concept.

To kickstart this research, we organised a session where researchers and the guiding professor collaborated to identify literature topics that were relevant and innovative within the landscape of Chile. The aim was to put on the table topics that went beyond language teaching methods and included the exploration of artistic elements' impact on Chilean classrooms.

Once the theme was determined, our research team moved forward with defining objectives. This stage involved a process of determining what we hoped to achieve through our research and gaining insight into how incorporating artistic elements could affect students' comprehension, enjoyment, motivation, and cultural connection to language.

These goals acted as guiding principles during every stage. They laid the foundation for selecting the schools we would work with. We chose Los Nogales, Sebastián Elcano, and Trebulco schools based on their characteristics and the unique contextual factors they offered for our research.

In this phase, the organisation of workshops involved careful planning and adjustment. The researchers customised the activities to suit the educational settings, ensuring that the content resonated with students while at the same time aligning with research goals. The preparation not only involved conceptualising ideas but also practical considerations like materials, timing, and teaching strategies for each school. This included not only the workshop content itself but also discussions and negotiations with schools to accommodate their specific needs and unique schedules. Flexibility played a role in aligning the research design with the practicalities and preferences of each educational institution.

The implementation of workshops, along with conducting entry and exit questionnaires, proved to be dynamic and unpredictable stages. The researchers encountered challenges such as varying levels of student motivation, language barriers, unequal English proficiency levels, disruptions in classrooms, and other issues inherent to working with younger students across different educational contexts. This phase required adaptability on site and creative problem solving skills. After completing the workshops, the research team compiled and organised data from questionnaires as well as student activities that consisted of creating collages and writing reflections. This phase needed thorough attention to detail, guaranteeing that the unprocessed information was logical and that the set of data both aligned with our goals and effectively captured students' creativity and comprehension of the artistic element.

In later phases, pertinent data was carefully chosen from the gathered information. In-depth analyses of student work were conducted by researchers who gathered extensive information from questionnaires, exercises, and reflections. This interpretive stage aimed to offer insight on the complex effects of artistic components on language learning by illuminating the subtle distinctions in students' reactions.



UMCE

Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés

In summary, this research is not only born from curiosity but also from the need to contribute to the ongoing discussion about effective and innovative language teaching practices. The following seminar seeks to uncover possibilities in traditional language pedagogy by highlighting the potential of cultural artistic elements in English classrooms, as it also aims to offer an understanding of how artistic elements and language learning correlate and affect students' self-concept.

Problem Statement

This research study focuses on the influence of Anglophone culture through authentic literary artistic elements on the self-concept of students in Chilean educational contexts during the process of teaching and learning English as a foreign language. The problem arises from the cultural hegemony exerted by the Anglophone world globally, which imposes its cultural representations through literary and artistic production in the English language. This influence can have repercussions on the construction of students' identities regarding their self-concept. Within the Chilean educational context, this is the major concern of our investigation, as we believe that cultural differences can have a high impact on students' self-concept. The power dynamics that come with critical literacies are closely connected to learning English. In countries where English is not widely spoken, the increasing global influence of English has led to the marginalisation of other languages and the people who speak them (Bacon, 2017). The relevance of this research lies in the need to understand how Anglophone culture, transmitted through literary artistic elements, affects students' perceptions and self-concept in the process of learning a foreign language. As we go deep into this objective, there is a need to reflect on the complexities and possible limitations of analysing the impact of Anglophone culture on students' self-concept. We recognise there are several challenges in our study. It is important to acknowledge that research conducted in the Chilean educational context may not be directly generalizable to other cultural and educational settings. The influence of Anglophone culture on students' self-concept may vary across contexts, and caution should be exercised when applying the findings beyond the specific research context. In our research, we will face challenges such as finding authentic materials, being ethical, dealing with limitations, making sure the data is trustworthy, and applying findings to different contexts. Nevertheless, by recognising and addressing these challenges, we obtained important knowledge and improved our understanding of how Anglophone culture influences students' self-concept when learning another language. Researching the influence that hegemonic cultures can have on students' self-concept in foreign language learning is important because it helps us understand how culture impacts students' perceptions of themselves when learning. We expect this knowledge to improve



UMCE

Universidad Metropolitana de Ciencias de la Educación

Facultad de Historia, Geografía y Letras

Departamento de Inglés

teaching approaches, promote cultural understanding, and enhance students' overall language learning experiences, as critical pedagogy theorists encourage the growth of critical awareness about how education can either maintain or challenge social power structures (Bacon, 2017). Most programmes do not take into account the challenges and teaching realities that some school classrooms face every day. There is a clear absence of an in-depth discussion on critical teaching approaches in a difficult time, like the present one, and a lack of innovative and creative practices that articulate the content of the curriculum disciplines. (Olarte, 2016)

Objectives

General Objective:

To analyse the role of English-speaking culture in students' self-concept through the use of artistic elements in the course of language teaching and learning.

Specific Objectives:

1. To experiment with the uses of Anglo-Saxon artistic elements in relation to the self-concept of students in Chilean educational contexts.
2. To identify the scope of the influence of the Anglo-Saxon hegemonic culture on students in the teaching-learning of English as a foreign language.
3. To analyse the influence of artistic elements derived from a hegemonic culture on the development of students' self-concept in the Chilean educational context.
4. To infer the processes of reading and writing and their influence on creativity and, through it, on the students' self-concept.
5. To adapt the use of artistic elements as a comprehension tool to deal with the different socio-cultural environments to which students are exposed in their daily lives.
6. To determine dissimilarities in access to artistic elements between private, public, and private-subsidised schools.

Frameworks

Contextual Framework

In Chile, there are two school cycles: “Enseñanza Básica” (EB) and “Enseñanza Media” (EM). Currently, EB has eight educational levels that go from 1st grade to 8th grade. After that, the EM cycle begins and it goes from 9th grade to 12th grade (MINEDUC, 2009). However, in 2009, the General Education Law (GEL) was enacted, where it was stipulated that EB would go from 1st to 6th year and EM from 7th to 12th year. This law was coming into force in 2018. Nonetheless, due to infrastructure issues, it was postponed until 2027. The stipulation of this law still made changes in the curriculum for 7th and 8th, making them to be considered in EM even if the law has not come into force yet.

The number of students per classroom varies by school and specialisation. According to Espínola (2011, p. 48), the average number of students in Chilean classrooms is 34. However, most schools surpass this number, and some even reach the maximum capacity allowed (45 students). Having so many students in a classroom is already difficult to have under control as a teacher. What is even more difficult to do is try to make English an appealing subject for those students and motivate them to talk to each other. The more students a teacher has, the more difficult it is to make the lesson flow; it requires more work, attention, and time. Moreover, the Chilean curriculum encourages teachers to apply a traditional teaching method that consists of the exercise of repetition and attention without applying the content in modern contexts (Yilorm, 2016). According to Yilorm (p. 6), “greater importance has been given to knowledge construction as a personal process than to the social and contextual aspects that surround them.” Therefore, to comply with the curriculum’s objectives and have a lesson where teachers can manage a group between 34 and 45 students, the learning experience aims for the gathering of information and knowledge rather than developing students’ personalities and understanding of their surroundings. In conclusion, it is relevant to take into consideration the number of students present in a classroom and how sometimes this number calls for methods that work in these types of contexts and are efficient in terms of time and number of students.

Learning a second language has been relevant since the beginning of the Chilean Republic, with English, French, and Latin being the first ones in a curriculum from the Instituto Nacional. However, their relevance went up and down throughout history (Campos, 1965, as cited in Lohaus-Reyes, 2021, p. 3). Other languages started to be included, exchanging their relevance with other languages. Some of them were optional, others were mandatory, but English was the only language that persevered. During the military dictatorship, many measures took place in the 1980s that affected the national curriculum and Second Language Teaching (SLT). While German and French stayed with objectives mostly focused on daily life actions, English objectives had been expanded to more complex topics that included access to English art forms and recreational activities (Lohaus-Reyes, 2021, p. 4). English started to have objectives such as expressing desires, exchanging information, and appreciating anglophone culture (BCN, Decreto N°. 4002, 1980, art. 23). Since 1984, the obligatoriness of SLT has decreased to one language, having English as the only foreign language in most educational establishments and restricting the curricular space for other languages (Antoine, 2007, as cited in Lohaus-Reyes, 2021; Farías et al., 2019, as cited in Fuentealba et al., 2021). Therefore, English became mandatory from 5th to 12th grade and optional since 1st grade, the latter using the guidelines provided by Programa Inglés Abre Puertas (PIAP) (MINEDUC, as cited in Fuentealba et al., 2021, p. 6)

If we are going to address the influence of English in Chilean classrooms, we must consider many questions, such as: how much are students surrounded by English culture? Why English? Why English and not, for example, indigenous languages such as Mapudungun? These questions must be asked due to the historical and cultural background between Chile and the Mapuche people. From the researchers' point of view, there has to be a difference between an indigenous language with a strong historical background and a language that comes from an external source.

The answer is that globalisation has affected not only access to information through technologies but also how languages have spread around the globe. English, being one of the most spoken languages globally, has reached the point where its use overtakes the inclusion of other languages in a country's linguistic diversity. According to Todorova & Todorova (2018, p. 10), due to the Internet and the facilitation of sharing information, it was necessary

to have a common language in order to communicate effectively. They also add that English as a global language and its impact have raised debates and concerns about English cultural imperialism. Phenomena such as the potential extinction of minority languages or the simplification of languages (also known as “Globish”) have resulted from the spread of the English language. Currently, the English language is almost obligatory on any website or presentation, unless the authors only want to reach viewers in their native language. According to Pérez de Arce (2016, p. 30), it is necessary to understand what happens when two or more languages collide to share social and linguistic territory. Pérez de Arce adds that, in this case, Chile has four types of languages in conflict (national, indigenous, foreign, and ancient languages). If many languages are involved, why are English and Spanish the most prominent ones?

Furthermore, once a language is taught, other factors come into play, such as who learns the language, who teaches it, how is it taught, where is it taught, when is it taught, etc. These factors not only affect the language acquisition process of the learner but also how the language will continue to spread to other speakers. In this sense, globalisation has given the English language the tools to be involved in cultural aspects that other languages cannot. Pérez de Arce claims that languages from a linguistic ecology do not share the same status and prestige (2016, p. 6). As an example of this, it cannot be stated that English has the same status as the German language in Chile since it is barely considered in economics, tourism, or the arts. On the contrary of this idea, the study adds that the advancement and teaching of English answer necessarily to linguistic needs and visions related to English culture: it is a tool for economic, linguistic, social, and political progress (Seargeant, 2009, as cited in Pérez de Arce, 2016, p. 17).

The context in which this thesis is immersed pertains to a post-pandemic era in Chile, where globalisation is widely present in people’s lives, as well as the impact of artistic elements such as music, films, series, and audiovisual materials on Chilean youth at this moment. This influence comes primarily from Anglophone culture. Since the times of the British Empire, according to *anglophonechile.org*, they had a growing presence and influence and founded educational institutions, newspapers, sports clubs, and social and cultural organisations, playing a significant role in shaping the art, architecture, naval culture, and

other aspects of the developing nation. (n.d). Anglophone culture has been described by academics such as Jorge Larraín as a tradition that has never been kept in a single place but rather one that “modifies and transforms itself throughout history, without implying an alienation or betrayal to a supposed essential self that has constituted us since the beginning” (Larraín, 2014).

Concerning the time and place we shall be discussing, we are looking specifically at a world that came after the COVID-19 outbreak, where education had to find new ways to adapt to unexpected and devastating events. With the use of online media and resources, anglophone culture truly became more of a constant than ever, with access to information and research at the tip of the student’s fingers. But how were things before the outbreak? Chile’s culture has had a history of being influenced by several others brought by immigrants and learning to embrace them with open arms. According to the Cultural Atlas, around 10.2% of Chile’s population is fluent in English (Scroope, 2019), therefore implying a previous instance of the Anglosphere’s culture reaching our country beforehand.

How were schools managing English before the outbreak? Most schools did not consider English as much of a priority as courses such as Spanish or Math, therefore leading to EFL speakers having a much rougher time. In some schools, up to only three hours of EFL are taught per week. In most Chilean high schools, “the municipal school only has three hours of English lessons a week and the exposure they have to using the foreign language is minimal” (Guzmán Polanco, 2018). With the use of online media after the outbreak, have students improved their EFL abilities? Would this be an important step forward in teaching English in schools? And how has the Anglosphere’s culture affected our youth?

This thesis also explores how the effects of learning English, through artistic elements, influence different socioeconomic environments in schools. The area of experimentation and research is chiefly based on the Metropolitan Region, in consideration of the influence on groups of all classes from middle to high school, both private and subsidised. Unfortunately, due to reasons that were out of our control and will be explained further, public schools could not be included in our research. Therefore, with our country’s youth being one of the key players in some of our history’s most important moments, we

considered it important to obtain data from first-hand experience of how their self-concept has been influenced or changed by the arrival of English culture, under an encompassing globalisation, in the academic area as well as linguistic, cultural, and political levels. On the other hand, this thesis considers the context and testimony of teachers in the different establishments aforementioned, that is, semi-subsidised and/or private, as well as a focus on the students' English level.

There are many issues that the COVID-19 outbreak brought to students; e-learning modalities had a huge impact on how they approached and perceived technologies. Schools were forced to abruptly transition to an online modality in order to continue the learning-teaching process (Belmar-Rojas et al., 2021, p. 6). Since the transition was hurried and unexpected, there was no pre-planned preparation, making lessons for educational establishments more difficult for students and teachers. According to Barnes (2020, as cited in Romero et al., 2021, p. 3), there were instances where the required tools were not sufficient to have an efficient implementation. Students' learning process depended on the use of technology, integrating its use into their daily activities. It is relevant to mention that these technologies were used by the ones that had access to them, since not all students had access to the internet and/or technological devices.

This dependency on technological devices has led to an increase in the average hours of use during the pandemic. A study by We Are Social (2021, as cited in Espinel & Lenguizamón, 2022, p. 6) showed that during the pandemic, people spent an average of over 6 hours per day on the internet. Moreover, confinement made social interactions more difficult and forced people to live an almost individual life during the COVID-19 outbreak. This is more complicated for young people who are still developing their social skills and identities. According to Asún et. al. (2021), childhood and adolescence are crucial stages where people find a comfortable social position for both themselves and the people around them. Besides, people who go through youth during a historical event tend to become a generation (Sandoval & Carvallo, 2016, as cited in Asún et al., 2021). Students went through a phase where they lacked tools to develop their social skills and internet dependency was at its peak. Belmar-Rojas et al. (2021) claim in their study that students expressed nostalgia for social activities with their pairs and teacher before the pandemic. They add that teachers

highlighted how important it is for students to work and develop their emotions. COVID-19 not only influenced students to be more attached to technological devices but also made it more difficult for students to develop their social and emotional skills.

All these elements influence how students perceive the material used for their lessons. The way the English language in SLT took over the Chilean curriculum and how students were affected by social milestones are considered when analysing English lessons that include English artistic elements. This analysis has been complemented by what we understand as self-concept and by which perspectives were selected to understand the results, which will be discussed further.

Theoretical framework

The main premise of this research is in consideration of the process of teaching and learning English in Chile through artistic and literary elements, commonly used as a means by which students can be exposed to language in the form of authentic material. Therefore, we postulate that when Chilean students are exposed to those elements, their self-concept is influenced by the strong cultural background of the English language, considered by this group as hegemonic. To that extent, this group will consider artistic elements the ones originally created in English by popular authors, relying on music, short stories, movies, short films, and series as resources for our investigation. Thus, under a post-critical perspective, we propose to examine the influence of the aforementioned elements through on-site experimentation with Chilean students from different educational and socioeconomic circumstances. Consequently, under this hypothesis, we will conduct a comprehensive research study of the various domains involved in our questioning, divided into three major groups. Firstly, in the field of the inner self, we aim to understand the dimensions of self-concept and self-esteem that we believe do not remain undaunted by the cultural burden of learning a language such as English. Secondly, we aim to review the dimensions of what is understood by hegemonic culture and socio-cultural power. Thirdly, we will focus our attention on the concept of language as a mirror of culture and what learning this foreign language means to students in relation to artistic and literary elements.

Inner self.

A person is a conjunction of numerous elements, some as obvious as having a physical body or as specific and intangible as psychological aspects such as intelligence and identity. In turn, these factors are influenced by other agents external to the person, such as the environment in which they grew up, the people around them, the socioeconomic situation, culture, country, or language. Osborne et. al. (2010, p.5) declare that cultural identity provides the individual with a clear prototype with which to engage the processes necessary to construct a clear perception of themselves. So, the influence of internal and external factors creates uniqueness in each person, an intrinsic relationship between our own humanity and the culture that surrounds us. Therefore, this investigation, as mentioned before, focuses on the affection for English culture while learning it as a foreign language.

In relation to high school students, our subject of study, it is said that when students perceive their cultural background as valuable, respected, and socially accepted, it positively impacts their self-concept, and, by extension, their self-esteem (Osborne et. al., 2010, p. 9). Considering that, it is necessary to emphasise that the definition of self-concept is perceived in different and varied ways, according to different authors. In the words of Rossi, self-concept is defined as a person's self-perception in a certain domain (Rossi et. al., 2022, p. 4), considering it almost a cognitive aspect of human existence. Hence, Mercer and Williams, in their book "Multiple Perspectives on the Self", said that self-concept is a complex construct consisting of different dimensions or selves, namely physical, social, familiar, personal, academic, and many other situational ones. Someone's self-concept defines his/her individuality, predicts his/her behaviours, and is formed by 'the beliefs about oneself' (Mercer & Williams, 2014, p. 53). On the other hand, Trautwein, figuratively speaking, alludes to a "mirror" of the self that reflects the inner reality that shall not be confused with the outside reality, but still reflects a certain "reality" that lives inside the person (Trautwein, U., & Möller, J., 2016, p. 1). Therefore, the self-concept cannot be described as stable since past experiences, education, values, personality, and dispositional and situational states are the dynamic entities. Hence, not only Mercer but many other authors, such as Sarah Schneider and Agnieszka Habrat (2018), agreed on and emphasised the multidimensionality of each person's self-concept, adducing that everyone has multiple interrelated self-concepts

in a range of domains. For instance, a writer's self-concept; an English self-concept; a student's self-concept; an athletic self-concept, and so on. Moreover, and specifically speaking about multilingual speakers, Yeung and Wong (2004, cited in Mercer & Williams, 2014, p. 59) confirmed the existence of a separate self-concept for languages, having distinct self-concepts for each language. However, according to the text “Self-concept: Determinants and Consequences of Academic self-concept in School Contexts” by Trautwein & Möller (2016), all the aforementioned sections of self-concept respond to a higher level of the self, the “general self-concept”, which involves and includes every other aspect of the student and is afterwards divided into two main groups: verbal academic and non-academic. The first one includes beliefs about academic abilities in first and second languages, and the second one deals with social, emotional, and physical aspects of the self.

On the other hand, as we declare, one domain of students' identity that becomes very important during adolescence is self-esteem, defined by Habrat (2018, p. 22) as the abstractions formed about the person of observation. Dornyei (2005, p. 198) provides a definition that includes self-concept, stating that self-esteem is the process of a resulting evaluation of self-concept, whereas esteem means to value or appreciate something, in this case, its own perception. For that reason, a student can have high or low self-esteem, but not a good or bad self-concept, as the evaluation resides in self-esteem. Besides, according to Williams & Mercer (2016), self-esteem first develops from external acceptance and later from acceptance of oneself. For that particular reason, it is worth remembering that students from high school (EM) were considered for this research due to the stage they are living at because the changes and transitions that occur in adolescence and at the onset of adulthood involve a risk of destabilising the psychological functioning of a student and have a direct relation to self-esteem. Additionally, the challenges of growth (including hormonal changes) and maturation become more complex, which is likely to make young people feel relatively more uncertain (Habras, 2018, p. 43).

Even though it is commonly believed that self-concept and self-esteem are the same, some scholars claim that self-concept can be conceptualised as domain-specific in contrast to self-esteem, as we declared before (Mercer & Williams, 2016). For that reason, it is said that it is not useful to refer to self-concept and self-esteem for specific domains such as learning a

foreign language, but it is conceptualised as being a more global construct. Nonetheless, the attempts to define and work with those two elements separately have been unsuccessful, due to the intention to separate “cognition and affection” because self-concept is not just a cognitive evaluation of ability; it also incorporates an affective dimension (Mercer & Williams, 2014). As a consequence, we will focus this research on understanding self-esteem as a process of evaluation and emergent evaluation, while self-concept is the perceived entity that is evaluated. Similar to observing oneself on a reflective surface, self-esteem encompasses the assessment of one's physical appearance, attire, and appropriateness relative to weather conditions. The resulting evaluation, influenced by the emotions produced and the manner in which one presents oneself and socially interacts with others based on personal attributes and attire, is what we will refer to as self-concept.

Culture and hegemony.

Furthermore, it is said that “the sense of self-worth is strongly dependent on culture” (Habrát, 2018, p. 45), so in order to understand this, we need to focus our attention on culture first. Culture is defined by Rashid et al. (2021, p. 2) as the characteristics of a particular group of people, defined by everything from language, religion, cuisine, social habits, music, and the arts. Besides, it includes the way people think about and comprehend the world and their own lives; since self-esteem is dependent on culture, an individual that derives from ethnic group membership can exert an impact on his/her personal feeling of self-worth (Rashid et. al., 2021, p. 6). What is more, self-esteem is not an ideal identifiable in all cultures, and if a culture suppresses the self, it hinders creativity, individuality, and initiative. Cultures are embedded in an interpretive framework, and intercultural relationships are established. In this respect, it is not uncommon to find differences perceived depending on the cultural background of each person, provoking conscious or unconscious discrimination. Consequently, a concept that goes hand in hand with culture is the power that contains all the aspects that constitute a society and how others exercise such power. That is what we perceive as culture hegemony—the maintenance of one culture’s dominant power over others by promoting its worldviews and values as a universally valid cultural norm (Supa et. al., 2021, p. 4).

Drawing from this, the sociologist Pierre Bourdieu posited that cultural capital is primarily the accumulation of one's formative learning experiences, subtly influenced by environmental factors. Knowledge, as per Bourdieu's assertion, centres on how individuals interpret and navigate the world—a comprehension moulded by the distinct culture they inhabit. This form of capital can undergo transformation, influencing and being influenced. The text “Understanding Bourdieu-Cultural Capital and Habitus” brilliantly exemplifies this; for instance, an individual from a privileged background may gain easier access to opportunities to study abroad, acquiring invaluable credentials. Such privileges can be perceived as a manifestation of cultural capital. This, in turn, might pave the way for lucrative career opportunities, demonstrating the transferability of cultural capital to economic capital (Huang, 2019, p. 1).

Interestingly, in relation to education, some related studies on teacher beliefs about multicultural education suggest that, for the most part, teachers tend to lack a clear understanding of asset pedagogies, which emphasise the strengths that diverse learners bring to the classroom, including the need for taking and supporting a critical stance (Supa et. al., 2021, p. 2). Particularly, a study conducted by Ramon Vasquez (2021, p. 12) found that, even though one of the overarching purposes of culturally relevant pedagogies involves helping students interrogate multiple forms of oppression, teachers showed no interest in understanding this dimension of CRP. In fact, teachers privileged extremely narrow “practical” definitions of “relationship building” and “communication skills.” These definitions failed to provide a space for students to challenge racist structures, white cultural hegemony, and processes that maintain racial inequality. In addition, Bourdieu also mentions the potential power of the social sciences, which obviously includes education, to construct objective knowledge about society and those actors who must oppose the position of domination and social inequalities (Passeron & Bourdieu, 2009, p. 11). Moreover, students of popular and ethnic origin, with their own cultural codes, do not understand the elaborate codes of directors and teachers, hence becoming the counter-hegemonic sector in which symbolic violence converges from several fronts and a diversity of forces (Martínez & Rondón, 2018, p. 27). Regarding the work of teachers, they can make a huge difference because students critically analyse cultures to develop their viewpoints in their daily lives. In today's digital era, where technological access is widespread, digital platforms and social

media forge arenas for crafting and disseminating narratives that diverge from mainstream media, challenging entrenched cultural hegemonies. Nevertheless, research suggests that people instead reproduce online the normative values and social relations of power and privilege (Supa et. al., 2021, p. 4).

Mirrors.

Within the educational sphere, the hegemonic culture is manifested not only in the contents and methods of teaching but also in how we use them. For the purposes of this investigation, emphasis will be placed on the learning process of the English language in schools and its symbiotic relationship with artistic elements. In that case, language serves a dual purpose; it is not only the product of culture but also the symbol of culture (Rashid et. al., 2021, p. 1). Also, as the primary vehicle of culture and knowledge, it reinforces the values and perspectives of dominant groups. Analogous to what we mentioned before when Trautwein conceptualised self-concept as a mirror that reflects an individual's intrinsic reality, Hartono et. al. (2021) similarly characterise language as the "mirror" of culture too. It becomes crucial to understand that students in this context are confronting a foreign language. In a country like Chile, where significant exposure to this foreign language outside of structured learning environments is usually limited, Williams & Mercer (2016) posited that learning a foreign language requires students to incorporate material that may seem more markedly different from their own culture because foreign language (FL) teaching does not happen in a sociocultural vacuum; the students belong to a culture that is different from the culture attached to the target language (Hartono et. al., 2021, p. 4). This hypothesis subsequently led the scholars to identify two types of motivational orientation in second language learning: notably, an integrative orientation that "reflects a sincere and personal interest in the people and culture represented by the other group (Williams & Mercer, 2016).

On the other hand, Hartono (2021) started his text by mentioning the Saphir & Whorf hypothesis, which claims that people's perceptions and experiences are wholly determined by their language. This linguistic determination would mean that speakers of two structurally different languages would have two different versions of reality. However, he claims that the Whorfian hypothesis is only a starting point when learning a language. In this sense, Hartono focuses his research on cross-cultural (CCU) teaching, which focuses on becoming truly

aware of cross-cultural differences and fully realising the importance of acquiring cultural sensitivity in an EFL setting (2021, p. 6). Although in a TEFL context it is natural for non-natives to superimpose their cultural framework on another, it is then the teacher's place to be a skilled and sensitive cross-cultural interpreter who is capable of reducing the learners' ethnocentrism without damaging their self-image. In that sense, CCU teachers do not have to directly refer to the concept of culture when they are teaching. Instead, they must be constantly working towards a linguistic comprehension that cannot take place without sensitivity towards the underlying cultural presuppositions. The students showed a positive response to this approach because it promoted their sense of the uniqueness of their own culture as a positive value and enabled them to accept the uniqueness of other cultures. Consequently, multicultural education together with media education can stimulate and motivate children's civic imagination about a different and better world and help them to see themselves as agents capable of making change instead of reproducing media and social bias, stereotypes, and prejudice (Supa et. al., 2021, p. 3).

Conversely, Rashid (2021, p. 6) offers a more discerning perspective on the implications of teaching a language such as English, bringing us back to the idea of English as a language with power. He articulates that a defining feature of a lingua franca is its independence from native speakers and English ownership, so the process begins only in countries where English is learned as a lingua franca. In that sense and in relation to what we discussed earlier, linguistic hegemony is established when English is used as the gateway to education, employment, commerce, and shared culture, and when indigenous languages are oppressed. The strength of English can be seen in the persistence of socio-political and cultural differences between English culture and cultures that use English as a foreign language.

In the contemporary linguistic landscape, the interactions of English-speaking non-natives are not confined solely to conversations with native speakers from traditionally English-dominant countries like the USA, UK, or Australia. Instead, English predominantly functions as a tool for communication amongst non-natives themselves. For instance, teachers in Chile who teach EFL have a preference for local language teachers because they are more fluent and skilled in their community. Fundamentally, for language learners,

grasping the nuanced meanings behind a native speaker's words is essential, even if they do not choose to replicate native speakers' behaviour. This comprehension extends beyond mere linguistic understanding; as learners assimilate more cultural concepts, their linguistic competences expand in tandem (Rashid et. al., 2021, p. 6).

Thus, as we have explored, the dynamics between culture, language evolution, and the hegemonic influence of English create a multifaceted backdrop for learners and educators alike. The dimension of 'self' in connection with language cannot be overlooked. Drawing a parallel with the metaphor of “mirrors”, Habrat (2018, p. 58) posits that language is an integral component of one's identity and serves as a medium to convey this identity to the world. Immersing oneself in a foreign language inherently means navigating through cultures that may possess divergent understandings of self-related values. Notably, self-perception profoundly impacts a range of elements, from attitudes and behaviours to evaluations and cognitive processes, all integral to the language learning journey. One's achievement in a secondary language (L2) can reinforce or diminish self-esteem. This introduces the potential hypothesis that linguistic self-esteem could be enhanced with high achievement and vice-versa. Dornyei & Ryan (2015), in "The Psychology of the Language Learner Revisited" underscore that language aptitude is multifaceted, with different stages of the language learning process necessitating distinct cognitive abilities. A silver lining in this discourse is the proliferation of media and internet access, offering a pathway to diminish disparities in L2 exposure between urban and rural students. Notably, literature and drama have been identified as potent tools for nurturing cultural sensitivity among learners (Rashid, 2021). It is worth noting that just as literature and drama play pivotal roles in moulding cultural sensitivities, art too embodies hegemonic influences, serving as both a mirror and a shaper of societal norms and values. In the subsequent sections, we shall delve deeper into the nuances of hegemony manifested in the realm of art.

In terms of Latin American culture and art, we can say it is known for its multi-syncretism throughout the region. Mosquera (2009) said that Latin America is the epitome of this type of cultural dynamics, given its problematic relationship of identity and difference with Western culture, by virtue of the specificity of its ethnogenesis and its colonial history. Somehow, paradoxically, there exists a relationship with the hegemonic

West, a form of anti-colonial resistance that the author calls "anthropophagy", which refers to copying and transforming in order to make the culture potentially their own. This concept emerges as an ironic way of criticising countries that take advantage of the cultural richness of other countries, more specifically Latin American culture. However, Mosquera (2009) adds that cultural globalisation multilaterally configures an international codification, not a multifaceted structure of differentiated cells. That codification acts as an "English" that allows communication, and that is forced, dismantled, and reinvented by a diversity of new subjects that access international networks in frank expansion. Artists "foreignize" that space and language by diversifying them from their contextual differences of origin, experience and positioning. This does not mean that certain features common to some countries or areas cannot be recognised. What is crucial is that these identities begin to manifest themselves more through their traits as artistic practices than through their use of identifying elements taken from folklore, religion, the physical environment, or history. The development of science, technology, economy, art, and politics is an element that determines the dynamics of the development of the community's life. Such dynamics become especially salient when we consider how art, and in extension, language teaching, confronts with and reflects these hegemonic forces. (Sugita et. al., 2021)

This interplay between dominant and subordinate cultures, so evident in the field of art, finds its place in the world of English language teaching and Mosquera's (2009) insights are pivotal when we transition to discussing English language teaching in a foreign context. His observations on how artists navigate and expand their art to find common ground are particularly relevant. This artistic intent often gravitates towards the dominant or more powerful cultural influences, which is a dynamic that can be mirrored in the world of language instruction.

Accordingly, it is not uncommon to find English language teaching in a foreign context integrating artistic elements as authentic materials; that has emerged as an effective method to cultivate a deeper understanding of the target culture and to enhance communicative competence (Ghafor, 2020, p. 7). Such materials, ranging from literature to film and music, provide invaluable glimpses into the lives, customs, and socio-cultural nuances of native speakers, facilitating a more immersive and comprehensive learning

experience. As Goodwin et. al. (2021, p. 14) emphasise, the pedagogical utility of films extends beyond mere entertainment; they serve as powerful tools for engaging learners, particularly in the context of the 21st-century classroom, which requires a shift from static to dynamic educational approaches. Films, as well as literature and drama, not only bring light on authentic linguistic contexts but also enhance students' empathy, allowing them to vicariously experience diverse life scenarios and enrich their cultural and linguistic background. Moreover, in an era dominated by digital media, where platforms like Netflix have become cultural giants, the influence of film and television cannot be underestimated. As Ferrera (2020) observes, while there's a clear predominance of American series aimed at the adolescent demographic on platforms like Netflix, these streaming services also offer a wealth of content from diverse nationalities, allowing learners to navigate both hegemonic and non-hegemonic cultural narratives. Nevertheless, it is worth noting that while the potential of these mediums is immense, educators must pay careful attention to their selection, ensuring that the chosen materials align with the instructional objectives and are culturally and age-appropriate. It is in this regard that Ferrera (2020) warns about the cinematic content coming from the United States. The reason for this is that through the impact of the features considered attractive among the regular characters of the said production, the mechanisms of identification of the adolescent audience with the characters, through processes of cognitive and, to a lesser extent, conceptual empathy, play an enormous role in the construction of the adolescent identity.

The relationship between art, culture, and the acquisition of the English language presents lots of implications for educators that provide the starting point for the questions and objectives of this research. In that sense, the hegemony of the English language and its affiliated artistic and cultural elements, when leveraged in educational settings, can profoundly influence the self-concept and self-esteem of learners. As learners engage with artistic materials, whether literary, cinematic, or musical, they are exposed to not just linguistic nuances but also a wealth of cultural and social constructs embedded in these materials. This exposure holds the potential to reshape their self-perceptions, a transformation rooted in the complex interplay of cognitive and affective dimensions of self-concept and self-esteem. The process of language acquisition, especially during pivotal phases like adolescence, is more than just linguistic in nature. It encompasses deep-seated emotional,

psychological, and socio-cultural facets that evolve. The integration of art and culture into the English language curriculum requires a profound understanding of the individual and collective identities of the students. Recognising the potential of art as both a mirror reflecting societal norms and a window into diverse worlds can make English language teaching a more immersive, enriching, and transformative experience for students.

Referential framework

Our research's guiding premise, which is grounded in the focus of post-critical studies, is mainly to research the role of anglophone culture on students' self-concept. After a thorough analysis of numerous techniques, it became clear that our study adheres to socio-critical and post-structuralist theories, in addition to a constructivist approach, since they are the most effective in attaining the goals of our thesis.

In the first place, Paulo Freire stands out as a pioneer and significant contributor within the subject of socio-critical studies, especially in the area of education. The socio-critical paradigm, which aims to go beyond reductionism and conservatism, has been greatly influenced by Freire's work. According to Garca and Alvarado (2008), "[T]his paradigm [socio-critical] aims to overcome reductionism and conservatism by admitting the possibility of a social science that is neither purely empirical nor only interpretative, and above all, that offers contributions for social change from within the communities themselves." (p. 3). The socio-critical paradigm places a focus on the necessity of making contributions for social change from within the communities being researched rather than sticking to rigorous interpretation or empiricism in social science. This makes sense for the purpose of this research. Primarily because, in addition to analysing, we have chosen to experiment with students' self-concept to encourage a change in the way that artistic elements are used in the classroom and in educational institutions in order to enhance the quality of the learning and teaching of a foreign language. This is crucial in the context being studied because using a foreign language in situations where it is not essential for communication sparks debates among teachers and students about why it is used, how it is used, how it is taught, and its objectives. We want to better comprehend the complexities of our research issue and its broader societal ramifications by taking a socio-critical stance. This

methodology emphasises the need for critical analysis and active participation within the communities under inquiry and recognises the interaction between power structures, social dynamics, and knowledge production. We base our thesis on the rich theoretical underpinnings of socio-critical studies because we think that a thorough comprehension of the subject matter can result in significant societal change. We hope to contribute to the continuing conversation and promote constructive change within the communities we study by adopting the ideas of academics like Paulo Freire and embracing the idea of a socially active research framework.

In the second place, a constructivist approach will be taken into consideration as well. The constructivist approach is a theoretical and pedagogical current that maintains that knowledge is not simply a direct copy of external reality but is actively constructed by the individual through interaction with his or her environment and reflection on his or her experiences. According to Piaget's constructivist theory, "Intellectual development is a process of restructuring knowledge, which begins with an external change, creating a conflict or imbalance in the person, which modifies the existing structure, elaborating new ideas or schemes, as the human being develops." (Saldarriaga-Zambrano et al., 2016, p. 130:4). Therefore, constructivism emphasises the active role of the cognizant subject in the construction of his own knowledge, as learning is considered to be an active and personal process in which the individual actively participates in the construction and interpretation of information. It is believed that each person has his or her own experiences, prior knowledge, and unique ways of understanding the world, and that learning involves the integration of new knowledge and experiences with existing schemas and mental structures. In the words of Pande & Bharathi (2020, p. 4), the learning process implies four stages: comprehending interactions within the context; cognitive conflicts leading to learning stimulus through organisation of the learned content; and evolution of knowledge through social negotiation and evaluation of the information. That is to say, a) understanding should be shaped through interactions with the environment and learners must actively engage with their surroundings to make sense of new information; b) cognitive conflict promotes learning when students encounter information that challenges their current comprehension, reevaluating and adjusting their cognitive structures; and c) knowledge evolves through social interaction and the evaluation of one's own, allowing exchanges of socio-cultural perspectives. With this

said, the constructivist approach focuses on how students' knowledge and self-concept are constructed in the teaching/learning process. It considers that students are active in the construction of their own knowledge and that learning is a meaningful and socially mediated activity. In the case of this research, the constructivist approach is applied to understand how artistic elements in the teaching/learning of English as a foreign language can influence the development of students' self-concept.

In the third place, the post-structuralist approach concentrates on comprehending individual perspectives, meaning-making, and the subjective experiences of the students. These methods acknowledge the value of human interpretation as well as the variety of interpretations that people give their experiences. Post-structuralist approaches allow analysis of broader social structures, power dynamics, historical legacies, cultural norms, and institutional influences that may contribute to the research of students' self-concept using artistic elements. In this sense, Bourdieu has written extensively about the interaction between unique social structures and individual experiences, emphasising how crucial it is to comprehend occurrences in their social, cultural, and historical settings. The ideas of Bourdieu, such as “habitus” and “social field”, offer a framework for examining how social structures and power relations influence people's behaviour and judgements. According to Jain (2013):

“Bourdieu’s acceptance of the view that a break with pre-notions is an essential pre-requisite for all the sciences comes with the very important caveat that since subjective phenomena of all kinds, including pre-notions as well, are an intrinsic part of the reality that sociology studies, and since these have no counterparts in the natural sciences, social scientists have to exercise special forms of vigilance in the construction of their objects, and employ distinct methods for studying them. [...] constructions are constructions of constructions, which, furthermore, are themselves embroiled in the struggles between competing visions to establish the truth of the social world”. (p. 5)

One runs the danger of overlooking the systemic dynamics influencing the topic under study if one just concentrates on subjective understanding and individual viewpoints. It is

essential to do a more thorough analysis. This entails taking into account both the interpretative findings and the larger social, political, and historical circumstances. Researchers might better comprehend the intricacies and ramifications of their study issue by looking at the structural and historical elements that influence it. Given that it takes into account the connections between personal experiences and the larger sociopolitical context, this more comprehensive study enables a deeper investigation of how social change might be encouraged. Despite the fact that interpretive approaches offer useful insights into subjective experiences and individual perspectives, a more thorough analysis that takes into account the larger social, political, and historical contexts is required to fully comprehend the implications of the research topic and its potential for social change. We may better comprehend the phenomenon's multidimensional character and make a more significant contribution to social change by fusing interpretative insights with a more comprehensive analytical framework.

On the other hand, although each research strategy has advantages and can aid in the comprehension of different phenomena, it is crucial to match the selected framework with the particular goals of the thesis. Hence, the positivist or strictly empirical perspective is one technique that we believe is less suitable for our research since its main characteristics are to obtain objectivity related to a certain topic, quantifiable data, and, in most cases, causal linkages. The complexity and nuances inherent in our subject matter may not be fully captured by positivism, despite the fact that it can be useful in some study circumstances. Instead, our goal is to analyse the socio-cultural aspects of the use of artistic elements and their relation to the student's self-concept emphasising the interaction between students and the language's culture, which may not be fully handled within a positivist framework.

For instance, Dewey made important advancements in the realm of education as he emphasised a progressive and experiential approach to learning as well as questioned conventional educational practices, particularly positivism. Instead, he believed that education should be more than just the dissemination of knowledge, which led him to criticise positivism in education. According to him, the goal of education should be to provide students with the problem-solving and critical thinking skills they will need to actively participate in a democratic society (Lees, 2007, p. 9). Dewey argued that the

positivist approach, which favours rote memorisation and the passive receipt of information, prevented students from developing critical skills and applying their knowledge in practical settings. As stated in Whitson's work from 1966:

"[K]nowledge produces meanings, and [that] these meanings are capable of being separated from the special cases of knowledge in which they originally appear and of being incorporated and funded cumulatively in habits so as to constitute mind and to constitute intelligence when actually applied in new experiences."

Dewey considered that learning should be an active and participatory process, as he promoted active, experiential learning, in which students actively interact with their surroundings and build understanding through first-hand experiences; that is to say, through hands-on learning, students gain crucial abilities, including problem-solving, critical thinking, and teamwork, as well as a greater knowledge of subjects. Besides, he made the case that instruction ought to be applicable to students' daily lives and connected to their passions and experiences, since education becomes more meaningful and successful in educating people for active involvement in society by bridging the gap between theoretical knowledge and practical application.

Finally, in a scenario of political, economic, and social dynamics heavily influenced by a process of deep globalisation from which education is not exempt, our approach seeks to analyse the results obtained in a way that is beneficial for students and teachers of English as a foreign language in order to advance to a socio-critical model of language teaching. We seek to understand how the aforementioned dynamics influence Chilean students, since, as Freire (1994, p. 20) states in *Cartas a quien pretende enseñar*, teaching processes should be “revolving around the understanding of the world, of objects, of creation, of beauty, of scientific accuracy, of common sense; teaching and learning also revolve around the production of that understanding, as social as the production of language, which is also knowledge.” To summarise: a sociocritical approach, using both post-structuralist and constructivist approaches, focuses on the critical analysis of power relations and differences given by socioeconomic backgrounds present in Chilean educational contexts. This approach seeks to understand how power structures influence students' self-concept and access to

authentic artistic-literary resources. In the case of the proposed research, it will examine how the hegemonic English-speaking culture, with its great influence at the global level, is imposed in Chilean educational contexts through authentic literary-artistic elements in the teaching/learning of English as a foreign language. The socio-critical approach highlights the importance of critically analysing these power dynamics, identifying the inequalities that emerge and understanding how they affect students' self-concept.

By combining these approaches, a broader and more enriching understanding of the problem posed in the research is achieved. A critical analysis can be made of the power dynamics and social inequalities present in Chilean educational contexts, considering the influence of the hegemonic English-speaking culture. At the same time, there is an understanding of how authentic literary artistic elements in the teaching/learning of English as a foreign language can influence the construction of students' self-concept. This combination of approaches allows for a more comprehensive investigation that addresses both socio-critical and constructivist aspects, providing a more holistic view of the subject under investigation.

Conceptual framework

This section will conduct a literature review to identify and define the fundamental concepts upon which our research analysis is grounded. The concepts under consideration cover: Anglophone culture, English language hegemony, Chilean educational context, foreign language, identity, cultural identity, self-concept, self-esteem, language acquisition, and authentic literary artistic elements.

English, hegemony, and context.

First, we have that globalisation has provided the most perspectives in which we can find various definitions of the same concept, so it is important to first define the view from which we delve into the concepts. Globalisation was a big change in which the Anglophone world played a great part. It can be understood as a dynamic process that involves the integration of various cultures, languages, organisations, and countries from around the world. It evidences the interconnectedness of individuals and businesses on a global scale,

facilitated by advancements in communication and technology. Through globalisation, ideas, ideologies, people, goods, images, messages, technologies, and techniques are exchanged and shared across borders, leading to increased interdependence and interconnectedness among nations (Mohammed, 2020). Clearly, we can identify language as being part of this interconnection amplified by globalisation.

The Chilean educational context specifically pertains to the working environment we explore in our investigation. It defines the circumstances, conditions, and surroundings in which educational activities and processes take place. It is crucial to acknowledge that, within this context, there is an increasing need for professionals who possess a proficient command of the English language. This demand places a higher level of responsibility on educational institutions and their stakeholders to cultivate individuals who are competitive in this regard (Carvajal & Zayra, 2013). In the educational context of Chile, possessing competent proficiency in L2-English is deemed highly advantageous for general education processes within educational institutions. It opens doors for individuals, granting them increased prospects for integration and mobility within the job market, ultimately leading to more lucrative employment opportunities upon completing their schooling. Furthermore, it is recognised as a catalyst for the accumulation of advanced human capital by providing access to scholarships for higher education in foreign countries, which necessitates a proficient command of the language. Aligned with these principles, the Ministry of Education in Chile places significant emphasis on fostering receptive language skills and utilising the English language as a powerful tool for obtaining information and engaging with the culture of English-speaking nations (Garcés, 2015).

Anglophone culture is a key component in our research, so it is a must to have a clear definition of the combination between culture and the relationship with the Anglophone or English speaking world.

Anglophone culture is a broad and multifaceted term, and interpretations can vary depending on context and perspective. According to Caprio, race and ethnicity are constructs shaped by society to classify individuals based on common attributes. While these attributes typically include genetic or skin colour characteristics, it is important to note that shared

language can also contribute to cultural categorisation (Caprio et. al., 2008). Because of this definition of culture, it is important to remember that the Anglophone classification is not only a language designation but a cultural designation as well. Anglophone culture is not a monolithic entity but rather a diverse collection of cultures and subcultures found in English-speaking countries worldwide. It encompasses a range of traditions, customs, and perspectives that have developed over centuries in different regions.

We understand as “hegemony” the relationship between power, culture, and media. The concept of hegemony, according to Gramsci, refers to the political and ideological leadership that establishes the social foundations to achieve the conquest of political power and the construction of a new state. In this sense, Gramsci observes that the ruling class does not exert its power solely through coercion but also manages to impose its worldview through institutions such as schools and the media. (Albarez Gómez, 2017, p. 3).

The establishment of English as a hegemonic global language and culture can be traced back to a complex historical interplay between British colonialism and American imperialism. Both of these historical phenomena contributed significantly to the global dominance of the English language and culture. We cannot ignore the commanding narratives woven by the British Empire and American colonialism, both exemplifying the essence of hegemony. The British Empire, spanning across the globe during the 19th and early 20th centuries, radiated its cultural, economic, and linguistic dominance. English, the language of the British, became synonymous with authority and prestige. Yet, as the sun never set on the British Empire, the echoes of their linguistic dominance carried across continents and generations (Ferguson, 2012). Simultaneously, across the Atlantic, American colonialism worked its magic. The young United States, born from colonial roots, began exerting its cultural influence. The English language, transported to the New World, evolved into a potent tool of influence, not just within its borders but worldwide, marking the rise of American cultural and economic hegemony (Taylor, 2003).

Gramsci emphasised the role of intellectuals as key figures in disseminating the dominant ideology. In the context of imperialism and hegemony, these intellectuals could include educators and cultural influencers who propagated the English language and British

or American values as superior. (Fischman et. al., 2003).

To further conceal the concept of hegemony, in his research, Canagarajah concludes that English language hegemony refers to the dominant and powerful position of the English language on a global scale. It means that English has become the main language used in various aspects of life, such as communication, education, and business, and its influence can negatively affect learners. This hegemony imposes different teaching methods and social norms associated with the English language, which may jeopardise the preservation of learners' native languages, cultures, and identities (Canagarajah, 2005). Furthermore, English language hegemony can lead to the devaluation of local knowledge and cultures, as highlighted.

English has become the primary language for approximately 400 million individuals in Britain, the United States, and the Commonwealth and has evolved into the prevailing global language for communication, business, aviation, entertainment, diplomacy, and the internet. Additionally, over one billion people use English as their second or foreign language. (Guo & Beckett, 2007). The extensive usage of English as a global language, its influence on various aspects of life, and its potential impact on learners' native languages, cultures, and identities provide further support for the concept of English hegemony.

English, identity, self-concept and self-esteem within the field of language and learning.

There is ample research in the field of identity. In order to fit our needs, we will see modern theories of identity that provide perspectives that help us understand language learners as individuals within a broader social environment. In the past, language research classified learners into simple categories like motivated or unmotivated, introverted or extroverted, inhibited or uninhibited. However, identity theorists view these emotional descriptions as shaped by unfair social circumstances, changing over time and in different

situations, and sometimes even conflicting within one person. (Norton & Toohey, 2011, p. 414)

Self-concepts refer to personal opinions about our distinctive attributes, and academic self-concepts represent our self-perceptions regarding our mental abilities and shortcomings. While self-concept is not necessarily in alignment with objective measures of academic aptitude or accomplishment, their connection to achievement is significant enough to make them relevant for educators and researchers alike. Although self-concepts do not provide an exact reflection of external reality, they still present a reflection of our own perception of reality. (Trautwein & Möller, 2016, p. 202)

Self-concepts are the cognitive representations individuals have of themselves. In the field of educational psychology, attention is paid to personal beliefs about one's own competencies and limitations. self concept is defined as a person's self-perception in a certain domain (Rossi et. al., 2022, p. 4)

Self-concept is a fundamental aspect of learning, as it influences how individuals perceive, interpret, and respond to information and experiences. Self-concept can be defined as an individual's beliefs and attitudes about themselves, including their abilities, personality traits, and values. These beliefs and attitudes shape how individuals approach and engage in learning activities and how they respond to challenges and setbacks.

For the purposes of this thesis, self-concept will be defined in a broad sense, encompassing an individual's perception of oneself, including attitudes, knowledge, and emotions related to abilities, appearance, and social relationships.

There is, however, a difference between two important concepts that arise during the investigation, self-concept and self-esteem, so in order to have a deeper understanding of how these concepts work and whether they may have a relationship in the field of study, they are very different in definition. Self-esteem can be defined as the individual's demonstrated level of confidence, overall contentment, and motivation for engaging in new experiences and challenges. Specifically within the context of education, the student's self-esteem plays a

crucial role in shaping the learning experience and can have significant implications for their academic development and progress (Habratt, 2018, p. 40).

Authentic literary artistic elements, as understood here, encompass the fundamental components utilised in creative expression within the realm of literature. These elements consist of character symbols, colour symbols, and image symbols, which are employed to convey artistic meaning and evoke aesthetic experiences. Character symbols involve the visual representation of conceptual language, serving as carriers of cultural identity within literary works. Colour symbols carry cultural connotations and symbolic significance, utilising various tones, saturations, and hues to evoke specific emotional and aesthetic qualities. Image symbols manifest and consolidate aesthetic attributes within the cultural sphere, reflecting the historical heritage of traditional culture. They encompass a range of aspects, such as architecture, music, customs, and religious ceremonies, and are frequently employed as visual symbols in literary works. Together, these authentic literary artistic elements form a visual vocabulary that effectively communicates and preserves the distinct cultural identity and creative expression found in literature. (Li & Zhang, 2015).

By reviewing the interaction between self-concept, cultural factors, language acquisition, and authentic literary artistic elements, this framework aims to shed light on the complex dynamics that shape individuals' learning experiences and outcomes. Understanding these concepts and their interconnectedness is essential for designing effective educational practices and creating positive learning environments.

Methodology

A methodological framework, as described by McMeekin et al. (2020), provides structured practical guidance or a tool to guide the user through a process, using stages or a step-by-step approach (p. 2). In other words, it serves as a comprehensive and structured roadmap, elucidating a series of sequential and interrelated steps that enable the investigator to navigate their research with clarity, precision, and purpose. In light of this definition, the subsequent pages will outline a meticulously structured methodological framework made to guide the specific objectives of our investigation. This framework takes into account the study's purposes and implications, providing a systematic approach to guide our research.

Type of methodology

In the instance in our thesis, it can be observed that most of the objectives' goals are to describe, identify, analyse, infer, and determine, rather than to test a specific hypothesis through manipulation of variables. Because of this, a predominantly non-experimental methodology method will be used, since this was considered the most appropriate and specific to address the research and the posterior stage of analysis. For this, we will use different methods, which include but are not limited to literature review, documenting and recording analysis, observation, questionnaires to students, etc. On the other hand, since the proposed research involves experimenting with the use of authentic artistic elements and analysing their influence on students' self-concept, an experimental methodology will also be used to address some of the specific objectives of the thesis.

According to Glazerman et. al. (2003), nonexperimental (NX) methods are less intrusive and sometimes less costly than controlled experiments, but their validity rests on untestable assumptions about the differences between treatment and comparison groups (p. 63). Fundamentally, a pivotal demarcation between experimental and nonexperimental studies lies within the degree of control wielded by the researcher throughout the investigative process. Experimental research endeavours are characterised by a heightened level of control, affording the investigator substantial influence over the formulation and

testing of hypotheses as well as the overarching conduct of the inquiry. In stark contrast, nonexperimental research, constrained by its reliance on observational methodologies, operates with a diminished level of control, where the researcher's agency is curtailed, necessitating an emphasis on the astute and meticulous observation of phenomena rather than direct manipulation.

Type of study

Furthermore, we have found that there is a significant amount of research on the influence of English-speaking culture on teaching and learning English as a foreign language in different contexts, including in Chile. However, the specific focus of the thesis on the influence of authentic literary artistic elements on students' self-concept is less common in existing research, underscoring the importance of the proposed research. In this same vein, we decided that, in relation to experimental and non-experimental studies, we would carry out other types of studies in relation to the objectives set forth:

1. A transversal study, also known as a cross-sectional study, is a type of observational research design that involves collecting data from a population or sample at a specific point in time or over a short period that will provide us with valuable insight about self-concept before and after our interventions and through questionnaires.
2. A descriptive study, which focuses on describing and measuring characteristics of a particular population or phenomenon, will be useful in identifying dissimilarities in access to artistic elements among different types of schools.

Likewise, to address the experimental objectives set forth in the thesis, we decided to use a field methodology since it seeks to experiment and analyse the influence of literary artistic elements in the teaching/learning process and students' self-concept in a diverse Chilean educational context. This will allow for the collection of empirical data through observation, direct interaction with students and literary artistic elements used in the educational process. However, it will also be complemented by a documentary and

bibliographic review to theoretically support the study and contextualise the results obtained, as well as the results of the activities done by students.

According to Coultas & Van Leeuwen (2015), field studies are extensively used to demonstrate how humans behave in everyday life (p. 198), which will give us information about our topic of investigation in real-life classroom situations.

Stages

Finally, our research will be divided into three major stages that will be carried out in chronological order and will be dependent on each other:

1. **Exploratory stage:** In this stage, a literature review will be conducted to determine the state of the art regarding the influence of English-speaking culture in diverse educational contexts and the use of authentic literary artistic elements in the teaching/learning process of a foreign language and how this affects students' self concept considering our definition of it given by the previous frameworks. This stage will help us to understand and recognise the gaps in research and how they relate to our own research.
2. **Experimental stage:** In this stage, an intervention will be carried out with a group of students from different grades and schools in which authentic literary artistic elements from English-speaking culture will be used as a tool for teaching/learning English. The intervention will consist of 90-minute English classes where a workshop will be implemented. Quantitative data will be collected from entry and exit questionnaires and qualitative data will be collected from the final activities students will complete (collages and writings) to evaluate the impact of the intervention on students' self-concept and their perception when learning English through artistic elements.
3. **Data analysis stage:** In this stage, an analysis of the data collected in the experimental stage will be conducted using statistical processing techniques and content analysis to determine if the intervention had a significant impact on students' self-concept and their learning of English. We will also analyse the productions of students at the end of each intervention in the form of colleges and writings.

We plan to use a mixed-methods approach in our research, taking into account the three main stages of this thesis that have been mentioned. Each piece of information collected will be complementary to the others, deepening our comprehension of the range of educational environments we aim to examine.

- First, we will collect quantitative data with the goal of strengthening the rigour of our findings. It then becomes essential to analyse the data with statistics, considering the varied educational contexts and the information-gathering techniques employed, allowing us to fully understand the problem at hand. We might be able to learn things from qualitative research that we would not be able to learn from quantitative study by itself.
- Second, it is essential to combine qualitative and quantitative methods for efficient data organisation and analysis. This integration may make it easier to analyse writing, collages, and questionnaires, as well as to take a close, holistic look at the subject of our study.

Instruments

We have also carefully selected two distinct instruments or techniques to collect data:

1. The questionnaire, as a primary data collection instrument, was utilised in this research. Cohen (2013) defines a questionnaire as a tool for gathering primary data. For this study, closed questionnaires will be employed, incorporating nominal variables, ordinal variables, and Likert scale questions. Nominal variables, as defined by Wiktionary (n.d.), refer to variables with values that lack numerical significance, such as gender or occupation. On the other hand, ordinal variables, according to the University of Texas (n.d.), are categorical variables with ordered values. Likert scale questions will also be used in the questionnaires. A Likert scale, as explained by Bhandari (2023), is a rating scale used to assess opinions, attitudes, or behaviours. It consists of a statement or question followed by a list of answer choices, usually five or seven, from which respondents select the option that best reflects their feelings

about the statement or question. By employing this closed questionnaire, we aim to gather quantitative data on the perceptions, experiences, and attitudes of students regarding Anglophone artistic elements and how they impacted their self-concept and perception of English learning at school.

2. The analysis of creative products is a research method employed to examine and interpret various forms of artistic and expressive artefacts in order to gain understanding of phenomena, individuals, or cultures. This method is commonly used in fields such as art, literature, design, and cultural studies to uncover the meanings, themes, and symbolism embedded within creative works. Researchers carefully analyse the characteristics, elements, and context of the artefacts, seeking to identify recurring patterns, themes, or messages conveyed by the creative products. Approaches such as content analysis, qualitative data interpretation, comparative analysis, and visual representation are commonly used. Through this method, researchers aim to provide interpretive insights into the aesthetic, emotional, and intellectual dimensions of creative works, as well as their cultural and societal significance. The analysis of creative products offers valuable perspectives on artistic processes, cultural expressions, and the impact of creative works on individuals and society. It also contributes to a deeper understanding of artistic phenomena and their broader implications.

Data processing techniques

In the same vein, in this research, we will also employ various data processing techniques to analyse the collected data given by the instruments previously mentioned. The techniques include questionnaire analysis and the analysis of creative products. For questionnaire analysis, we will utilise quantitative analysis by employing statistical techniques to examine the data. “Statistical analysis is the process of collecting and analysing data in order to discern patterns and trends” (Simplilearn, 2023). Coding and categorisation “is simply the process of reviewing everything you’ve coded and then creating code categories that can be used to guide your future analysis. In other words, it is about creating

categories for your code set” (Jansen, 2023). This will be employed to assign categories to questionnaire responses, facilitating further analysis. Descriptive analysis will also be utilised to summarise and present key findings in tables, graphs, or charts. This is a type of data analysis that helps to describe, illustrate, or helpfully summarise data points so that patterns can emerge that satisfy all of the data's requirements (Villegas, 2022b).

For the analysis of creative products, we will employ the following techniques:

- Content analysis: as Luo (2022) describes, is a research method used to identify patterns in recorded communication. It involves systematically collecting data from various texts, which can be written, oral, or visual.
- Qualitative data interpretation: as explained by Calzon (2023), involves analysing data through descriptive context rather than numerical values or patterns. It aims to understand the meaning and essence of the data.
- Comparative analysis: as discussed by Rollo (2022), is a process of comparing various datasets to identify similarities and differences between variables. It helps researchers gain insights into commonalities and distinctions across datasets.
- Visual representation: as Ioannidis (2009) suggests, refers to representing signs or data in a visual form, such as charts, diagrams, or visualisations. It allows for a concise and visually appealing presentation of findings.

In our thesis, these data processing techniques will be employed to analyse the collected data on the self-concept of Chilean students in relation to Anglophone artistic and literary elements and their relation to English learning. Through content analysis, we will identify patterns and themes in the responses obtained from the questionnaires. Qualitative data interpretation will help us understand the meanings and contexts associated with the students' self-concept through collages and writings. By utilising these techniques, we aim to gain comprehensive insights into the self-concept of Chilean students, enriching our understanding of their perceptions, experiences, and attitudes towards Anglophone artistic and literary elements when learning English.

Finally, in our research, we will utilise a range of tools to process the data collected through different research methods. These tools include Microsoft Excel, Google Forms, and visual tools.

Microsoft Excel is a spreadsheet software that allows users to input and analyse data. It also enables users to create tables, graphs, and even infographics to effectively present research findings. Microsoft Excel can be helpful at all stages of a research project. For example, even before starting a project, it can be used to create a Gantt chart, assisting users in planning their time and setting intermediary deadlines (Salmons, 2021).

Google Apps encompasses various applications such as Google Docs, Google Sheets, Google Slides, and Google Forms. These tools empower multiple users to create and edit content collaboratively in real-time within the same document. The simultaneous editing features of the Google system, as highlighted by Rienzo and Han (2009), prove particularly advantageous for team activities that necessitate seamless collaboration. Quantitative data was obtained through surveys administered on Google Forms and analysed using mean scores and standard deviations in Google Sheets. Qualitative data was sourced from open-ended questionnaires questions and field notes derived from observations.

Literature Review**Influence of Anglophone Culture on Self-Concept****Cultural identity and self-concept.*****The role of Anglophone literature and art in shaping cultural identity when learning a new language.***

The role of Anglophone literature and art in shaping cultural identity is a complex and multifaceted topic. Several references provide insights into different aspects of this role. Goh (2006) discusses the central role that Anglophone poetry has played in the development of national literature in Singapore and the articulation of a national consciousness. The works of Anglophone poets in Singapore have not only addressed nationhood thematically and stylistically but have also received institutional support from the government. This support and resonance between poetic and official articulations of nationalism have had a significant impact on the early development of Anglophone literature and culture in Singapore. Likewise, Shahidzade & Mazdayasna (2022) explore the effects of incorporating target culture literature, including Anglophone literature, on the identity construction of Iranian English learners. The study found that exposure to American short stories played a role in reconstructing the cultural identity of the learners. This suggests that Anglophone literature can contribute to shaping cultural identity by providing learners with insights into the target culture and facilitating their engagement with it. Wirza (2018) presents a narrative case study of Indonesian EFL learners' identities that gives more insight. The study highlights the role of previous linguistic identities in the formation of English identity. In the case of one participant, Arabic language skills and practices were transferred to the learning of English, indicating the influence of previous linguistic identities on the construction of English identity. These references collectively suggest that Anglophone literature and art can play a significant role in shaping cultural identity because they can provide a globalised platform for the exploration and expression of national consciousness, contribute to the reconstruction of cultural identity in language learners, and be influenced by previous linguistic identities as well. By engaging with Anglophone literature and art, individuals can develop a deeper

understanding of their own cultural identity and its relationship to the broader cultural context through the comparison of their own culture and a culture that surrounds the whole world through its globalised language.

This is because English as a global language that is used to communicate in different settings with people from all over the world with many different first languages sets a stage where English becomes an hegemonic language; therefore, Anglophone culture, through the worldwide spread of English in the global community, sets itself as an hegemonic culture for the rest of the world, where we could explore more about how the English language sets an instance of hegemony of the Anglophone culture. It is especially interesting considering how a language can raise a hegemonic culture just through communication in said language.

Impact on students' self-concept regarding their place in a globalised world.

The impact of learning English and being exposed to Anglophone culture on students' self-concept regarding their place in a globalised world can be significant. Several studies have explored this topic and found that exposure to Anglophone culture can have positive effects on students' self-concept and motivation to learn English. One study by Malekigorji et. al. (2022) found that developing students' exposure to and knowledge of Anglophone culture can have a beneficial impact on their English language skills, student experience, and prospects. This suggests that learning about Anglophone culture can enhance students' sense of belonging and confidence in their ability to navigate a globalised world. Another study by Zhao & Shang (2022) examined the integrated teaching of English education, mental health, and students' well-being. The study found that English self-concept and teacher behaviour significantly and positively impact attitudes towards learning English as a foreign language. This indicates that a positive self-concept in relation to English language learning can contribute to students' overall well-being and their perception of their place in a globalised world. Furthermore, Parrish & Lanvers (2018) explored student motivation and language study in anglophone contexts. The study suggested new pathways for rejuvenating language learner motivation in anglophone contexts. This implies that exposure to Anglophone culture and artistic elements can enhance students' motivation to learn English and contribute to their self-concept as global citizens. Overall, the research suggests that learning English and being

exposed to Anglophone culture can have a positive impact on students' self-concept regarding their place in a globalised world. By developing their knowledge of Anglophone culture, students can enhance their language skills, motivation, and overall well-being, which in turn can contribute to their sense of belonging and confidence in navigating a globalised society.

Cultural hegemony and self-concept.

Examining whether certain Anglo-Saxon cultural elements dominate students' self-concept.

Usborne & Taylor (2010, p. 4) delve into the intricate relationship between cultural identity clarity and self-concept clarity, self-esteem, and subjective well-being. Their study reveals that a clear cultural identity has the potential to contribute significantly to a well-defined personal identity, ultimately bolstering self-esteem and overall well-being. This implies that the prominence of specific cultural elements might exert a notable influence on individuals' self-concept.

In the same vein, Beckett & Hoffman (2005) contribute to this exploration by discussing the contestation and transformation of hegemonic cultural conceptions. They emphasise that hegemonic ideas tend to overshadow alternative conceptions of the social world, thereby establishing boundaries for what is deemed rational, reasonable, and credible. This suggests that if certain cultural elements hold hegemonic status, they can play a role in shaping individuals' self-concept by dictating what is considered acceptable and valid.

Furthermore, Yulianeta et. al. (2016) direct their attention to the representation of gender ideology in Indonesian novels during the Reformation era. Their exploration draws from Gramsci's concept of hegemony and its integral role in shaping power relations and fostering consensus. This implies that when certain cultural elements attain hegemonic status, they may mould individuals' self-concept through intricate power dynamics and ideological influence.

Lastly, Morlino et. al. (2005) provide insight into the dominance of a specific cultural model within the realm of mental health literature. Their work underscores the under-representation of non-Anglo-Saxon cultural models and highlights the consequences of such dominance in

terms of creating multicultural literature. This underscores the notion that the dominance of particular cultural elements in academic literature can indeed impact individuals' self-concept by limiting their exposure to diverse perspectives.

In conclusion, research suggests that the prominence of specific cultural elements can exert its influence on self-concept through various mechanisms, encompassing cultural identity clarity, power dynamics, ideological influence, and the availability of diverse perspectives.

The influence of hegemonic culture on self-perception.

The influence of hegemonic Anglophone cultures on self-perception when learning English is a complex issue. Several studies have explored this topic from various perspectives. One study by Andrade (2006) highlights that adjustment challenges faced by international students in English-speaking universities are primarily attributed to English language proficiency and culture. This suggests that the dominant Anglophone culture can have a significant impact on how individuals perceive themselves when learning English. Another study by Malekigorji et. al. (2022) focuses specifically on Chinese students' perceptions of Anglophone cultures in relation to their motivation to study and learn English. The findings indicate that students perceive a direct correlation between understanding Anglophone culture and the learning of English. They believe that gaining more knowledge about Anglophone cultures would positively affect their English language learning. Safari (2019) discusses the influence of hegemonic Anglophone cultures on English language teaching. The author argues that the dominance of English and its associated ideologies can lead to the demeaning and discrediting of non-native English teachers. This suggests that the hegemonic influence of Anglophone cultures can shape the self-perception of non-native English teachers and contribute to power imbalances in English language education. In the same vein, Wang et. al. (2018) conducted a study on international students' self-efficacy in learning English. The results suggest that non-native English speaking international students' self-perception of their English language abilities predicts their self-efficacy in using English to learn and ultimately predicts their academic self-efficacy. This implies that the influence of hegemonic Anglophone cultures on self-perception can impact students' confidence and belief in their English language skills. A study by Akkermans et. al. (2010) also examines the

influence of exposure to Anglophone culture on the behaviour of non-English speakers from non-Anglophone cultures. The findings suggest that exposure to Anglophone culture, along with the English language, can influence the display of competitive versus cooperative behaviour. This indicates that the influence of hegemonic Anglophone cultures extends beyond language learning and can shape individuals' behaviour and interactions. Overall, these studies highlight the significant influence of hegemonic Anglophone cultures on self-perception when learning English. The dominance of English and its associated ideologies can impact individuals' beliefs, motivations, and confidence in their English language abilities. It can also shape their behaviour and interactions with others. Recognising and addressing these influences is crucial for creating inclusive and empowering language learning environments.

Influence of Anglo-Saxon Culture on Language Learning

Language learning and self-concept.

The relationship between language learning and self-concept.

Several studies have explored different aspects of this relationship and shed light on various factors that influence self-concept in language learning. One study by Horwitz (2001) focused on language learning anxiety and its impact on second language learning. The study found that anxiety can have a negative effect on language learning and self-concept. Language anxiety can hinder students' ability to effectively acquire a new language and can lead to a negative perception of their language learning abilities. On the other hand, Macintyre, Gardner MacIntyre, and Gregersen (2012) examined positive emotions and imagination in language learning. The study highlighted the role of positive anticipated and anticipatory emotions in facilitating language learning and enhancing self-concept. Positive emotions can contribute to students' motivation, engagement, and overall well-being in the language learning process. Furthermore, Bohlmann et. al. (2015) explored the bidirectional links between expressive vocabulary and self-regulation skills in language learning. The study found that there is a relationship between language skills and self-regulation, suggesting that language proficiency can impact students' self-concept and their ability to regulate their learning process. In addition, Benson (2007) discussed the concept of learner

autonomy in language teaching and learning. Learner autonomy refers to students' ability to take control of their own learning process. The study highlighted the positive impact of learner autonomy on self-concept, as it empowers students and enhances their sense of agency and ownership in language learning. Overall, the relationship between language learning and self-concept is influenced by various factors, such as anxiety, positive emotions, language skills, and learner autonomy. While anxiety can have a negative impact on self-concept, positive emotions, language proficiency, and learner autonomy can contribute to a positive self-concept in language learning. It is important for educators and practitioners to consider these factors and create a supportive and empowering learning environment that fosters positive self-concept and motivation in language learners.

Language proficiency and confidence.

The link between engaging with Anglophone culture and increased language proficiency.

Engaging with Anglophone culture has been found to have a positive impact on language proficiency. Sawir et. al. (2012) highlight the strong link between language proficiency and the capacity for active human agency. This suggests that engaging with Anglophone culture can enhance language proficiency by providing opportunities for active engagement and practice in real-life contexts. Furthermore, Gollan et. al. (2014) discuss the "number-of-speakers effect" on heritage language proficiency. They found that regular interaction with multiple heritage language speakers can increase bilingual proficiency. This implies that engaging with Anglophone culture, which involves interacting with native English speakers, can contribute to improved language proficiency. In addition, Hayakawa et. al. (2022) examine predictors of language proficiency and cultural identification in heritage bilinguals. They found that increased exposure to the first language (L1) through media, higher L1 proficiency, and more years immersed in an L2 school/work context led to increased cultural affiliation with the L1. This suggests that engaging with Anglophone culture, which includes exposure to English language media and immersion in English-speaking educational or work environments, can enhance language proficiency and cultural identification. Moreover, Schroeder et. al. (2015) discuss the relationship between linguistic predictors and cultural identification in bilinguals. They found that increased second language (L2) proficiency is often linked to stronger affiliation with the L2 culture.

This implies that engaging with Anglophone culture, which involves developing proficiency in English as a second language, can contribute to a stronger sense of cultural identification with Anglophone culture. Overall, engaging with Anglophone culture can lead to increased language proficiency. This can be attributed to factors such as active engagement, regular interaction with native English speakers, exposure to English language media, and immersion in English-speaking environments. These experiences provide opportunities for language practice, cultural immersion, and the development of linguistic and cultural identification.

Influence of Artistic Elements on Self-Concept

Artistic elements and self-concept.

How artistic elements from hegemonic cultures shape students' self-concept.

Artistic elements from dominant cultures can have a significant impact on students' self-concept when learning a new language. These elements shape students' perceptions of themselves and their language learning abilities, as well as their cultural identity. One study by Waddington (2019) found that learner attributions, self-efficacy levels, and emerging self-concepts are strongly linked. When students are exposed to artistic elements from dominant cultures, such as literature, music, and visual arts, that are associated with the target language, it can enhance their self-efficacy and foster a positive self-concept as language learners. This is because exposure to these artistic elements allows students to engage with the language in a meaningful and authentic way, which can boost their confidence and motivation. Moreover, the incorporation of culture-specific learning into language learning has been found to influence students' self-concept (Aldawood & Almeshari, 2019). When students are exposed to artistic elements that reflect the culture of the language they are learning, it can help them develop a sense of belonging and connection to the language and its speakers. This sense of cultural identity can positively shape their self-concept and motivation to learn the language. Additionally, a study by Zhao & Shang (2022) highlights the positive impact of self-concept in relation to English language abilities on attitudes towards learning English as a foreign language. When students have a positive self-concept in relation to their English language abilities, it can lead to greater engagement and investment

in the language learning process. This, in turn, can enhance their overall language proficiency and self-perception as language learners. Nevertheless, it is important to consider the potential influence of dominant culture-derived artistic elements on students' self-concept. Dominant cultures often dominate the global cultural landscape, and their artistic elements may perpetuate certain stereotypes and power dynamics. This can have both positive and negative effects on students' self-concept. While exposure to dominant culture-derived artistic elements may enhance students' self-efficacy and cultural identity, it can also reinforce existing power structures and marginalise other cultural perspectives. In conclusion, artistic elements from dominant cultures can shape students' self-concept when learning a new language. Exposure to these elements can enhance self-efficacy, foster a positive cultural identity, and positively influence attitudes towards language learning. However, it is important to critically examine the influence of dominant culture-derived artistic elements to ensure that they do not perpetuate stereotypes or marginalise other cultural perspectives or students' own culture.

The role of literature and art in fostering self-perception.

Literature and art play a crucial role in fostering self-perception when students learn a new language. According to Arens & Jansen (2016), self-concepts in different language skills, such as reading, writing, listening, and speaking, have been found to have a multidimensional and hierarchical structure. This means that individuals develop specific self-concepts related to each language skill, which can influence their overall self-perception in the foreign language. For example, a student may have a positive self-concept in reading but a negative self-concept in speaking, which can impact their overall confidence and self-perception in the language. Furthermore, Waddington (2019) emphasises the importance of developing positive foreign language learner self-concepts, especially in primary school students. Positive self-concepts in foreign language learning can enhance students' motivation, engagement, and willingness to communicate in the target language. This suggests that artistic elements, which are often used as tools in language learning, can contribute to the development of positive self-perception by providing students with opportunities to engage with authentic language materials, express themselves creatively, and build confidence in their language skills. Additionally, Zhao and Shang (2022) highlight the

significance of English self-concept in the context of learning English as a foreign language. Their study shows that a positive English self-concept, along with teacher behaviour that is student-oriented, significantly impacts students' attitudes towards learning English. This indicates that artistic elements can contribute to shaping students' self-perceptions and attitudes towards language learning. In summary, artistic elements have a significant role in fostering self-perception when students learn a new language. They contribute to the development of specific self-concepts in different language skills and can influence students' overall confidence and motivation in the foreign language. Moreover, literature and art provide opportunities for students to engage with authentic language materials, express themselves creatively, and build positive self-perception in their language abilities. Therefore, incorporating literature and art into language learning can be beneficial for students' self-perception and overall language learning experience.

Literature for socio-cultural understanding.

How literature and different artistic elements can be used to understand and appreciate diverse sociocultural backgrounds.

Literature and other forms of art can play a significant role in understanding and appreciating diverse sociocultural backgrounds. Kramsch (2014) emphasises the importance of teaching foreign languages in the context of globalisation. She argues that language learning should go beyond linguistic competence and focus on developing intercultural communicative competence. This involves engaging with literature and cultural artefacts to gain a deeper understanding of different sociocultural backgrounds. In the same vein, Jayadi et. al. (2022) conducted a meta-analysis of multicultural education in Indonesia and found that artistic elements are effective tools for promoting multiculturalism. They highlight the role of literature in fostering empathy, understanding, and appreciation for diverse cultures. By engaging with literary works from different cultures, language learners can develop a broader perspective and enhance their intercultural competence. Mohammadi & Izadpanah (2019) explore the relationship between sociocultural identity and English language learning proficiency among Iranian learners. They argue that language learning is not solely a cognitive process but is deeply intertwined with learners' sociocultural identities. Artistic

elements can serve as a bridge between different cultures, allowing learners to connect with the sociocultural backgrounds associated with the target language. Also, Phan (2018) discusses instructional strategies that respond to the needs of global learners in massive open online courses (MOOCs). He suggests that incorporating artistic elements into language learning materials can enhance learners' cultural understanding and engagement. By exposing learners to diverse literary works and artistic expressions, language educators can create a more inclusive and culturally responsive learning environment. In conclusion, literature and other forms of art can be powerful tools for understanding and appreciating diverse sociocultural backgrounds when learning a new language. Engaging with artistic elements allows learners to develop intercultural competence, empathy, and a broader perspective. By incorporating these artistic elements into language learning materials and instructional strategies, educators can create a more inclusive and culturally responsive learning environment.

Artistic elements usage in English learning settings.

Ekoç (2020) explores the use of works of art in teaching speaking skills in an English preparatory class. The study found that incorporating art into language instruction can engage students and enhance their English proficiency. This suggests that exposure to anglophone artistic elements can positively impact students' English learning processes by providing meaningful and enjoyable learning experiences. Additionally, Al-Busaidi et al. (2022) discuss an art-based approach to teaching English language speaking skills. They argue that art has the potential to enhance students' English proficiency and increase their motivation. By incorporating art into language education, students can engage with Anglophone art and literature in a way that promotes language learning and cultural understanding.

Access to anglophone artistic elements and impact on students' self-concept when learning English.

Access to anglophone artistic elements can have an impact on students' self-concept when learning English. Research by Zhao & Shang (2022) suggests that self-concept plays a crucial role in students' motivation to learn the English language. When students have access to anglophone art and literature, they can develop a sense of value and appreciation for the

language, which can positively influence their self-concept and motivation to engage in the learning process. Furthermore, Papi & Abdollahzadeh (2011) discuss the concept of the "ideal L2 self," which refers to learners' desired future self in relation to English proficiency. Exposure to anglophone artistic elements can shape students' ideal L2 selves by providing them with examples of proficient English speakers and cultural contexts associated with the language. This can contribute to the development of a positive self-concept and a stronger motivation to achieve their language learning goals. The role of self-efficacy is also important in the impact of access to anglophone art and literature on students' self-concept. Bai & Wang (2020) highlight the relationship between self-efficacy and self-regulated learning in English language learning. When students have access to anglophone artistic elements, they can observe successful language use and gain confidence in their own abilities to understand and express themselves in English. This increased self-efficacy can positively influence their self-concept as English learners. It is worth noting that the impact of access to anglophone artistic elements on students' self-concept may vary depending on individual factors and contextual factors. Khalaila (2014) discusses the mediating and moderating effects of factors such as test anxiety and academic achievement on students' self-concept. While access to anglophone art and literature can contribute to a positive self-concept, other factors may interact with this influence. In conclusion, access to anglophone artistic elements can impact students' self-concept when learning English. It can contribute to the development of a positive self-concept, motivation, and self-efficacy. However, the influence may be affected by individual and contextual factors.

Interventions

The aforementioned experimental stage of our thesis stated that in order to work with different artistic elements, interventions must be performed in schools. These interventions consist of 45 or 90-minute English workshops in different types of educational establishments. Following the cross-sectional study, we are going to collect information before, during, and after them, using questionnaires and the workshop's activities' results as data collection instruments. Besides, two types of artistic elements were chosen to work in those interventions: one of them is a music video and the other is a movie or musical. Each workshop will have its own activities with pre-selected artistic elements; the decision of which artistic element is going to be used relies on the participant in charge of the intervention in each school and/or what is stated by the establishment.

I. Artistic Element: Musical/Movie

The first workshop involved an in-depth exploration of the musical "Hamilton", aiming to engage students in a thoughtful examination of cultural expressions and to encourage self-reflection with a focus on self-concept. The objective of this workshop was to engage students in exploring a famous musical/movie to deepen their understanding of cultural expressions and their connection to language learning. To foster self-reflection on personal experiences and language development.

Through group discussions, students were divided into small groups to analyse various aspects of the musical, including visual elements, main themes, cultural representations, and language-related elements, utilising specific leitmotifs (that is, character-related music and instruments that are played when they are on stage or have relevance to the plot) as focal points. Discussion points encompassed main themes such as bravery, war, and the struggle for freedom, as well as the portrayal of culture, history, and traditions. Students were also prompted to observe how language was used in the musical, both verbally and non-verbally, fostering an understanding of communication methods and emotional expressions. Other aspects expected to be observed were a cultural comparison,

encouraging students to reflect on the similarities and differences between the cultural elements in the musical and their own backgrounds, and the political situation portrayed in the musical, analysing and providing insight into its impact and relevance. After this, there was a creative expression segment, allowing students to conclude the workshop by expressing their understanding of the musical's artistic elements through drawing, writing, or movement activities.

The second workshop involved implementing creative writing inspired by a famous musical or movie, in this case involving the musical named “Hamilton”. The objective of this 45-minute long workshop was to stimulate students’ creativity and language skills through writing inspired by the mentioned musical and, in addition, to encourage them to explore storytelling techniques, character development, and thematic elements.

The first activity, which took 5 minutes, includes the introduction of the lesson and the context, which involves reminding students of the musical discussed in the previous workshop and briefly recapping its key elements, themes, and cultural significance, emphasising the storytelling aspect and its potential for inspiration in their own writings.

The second activity, which took 30 minutes, is about the teacher providing a selection of writing prompts related to the musical so that students could choose, work on multiple prompts or create a new one, and later on work on whichever option they decide on. All of these prompts should encourage students to engage with the musical's themes, characters, or settings and also to develop their own creative narratives. For example, some of the prompts that they can take inspiration from could include: writing a scene that takes place in “Hamilton”, exploring the challenges and discoveries the character might encounter; creating a new character who could exist within the world of the musical, describing their appearance, personality, and role in the story; imagining an alternative ending to the musical; and writing a short story that explores this different outcome and its consequences, among others.

Students were allowed to dedicate time to work on their chosen writing prompt(s) and encouraged to unleash their creativity, experiment with different writing styles, and incorporate elements that inspired them from the musical. They could write a short

paragraph, a dramatic monologue, a song, a comic, or anything else they wanted, as long as they wrote and used their imagination.

Lastly, sharing and feedback occurred by inviting students to share excerpts from their work or discuss their ideas with the class. In addition, it was encouraged for the teacher to include positive feedback and constructive suggestions to foster a supportive writing community. By utilising the musical “Hamilton” as a catalyst for creative writing, students can explore their imagination, develop their storytelling skills, and engage with the musical's themes and characters on a deeper level. This workshop provides an opportunity for students to showcase their creativity and express their unique perspectives through writing inspired by a renowned artistic work.

Trebulco School experience.

This intervention was carried out at Trebulco School. This school is a private establishment located in Talagante (Metropolitan Region, Chile). The target class was 10th grade, due to the disposition of the participant in charge of the intervention. The number of students who agreed to participate in our research was 16 at first and 14 in the final part (the variation of numbers is explained in the limitations section). The language used for this workshop was mainly English and sometimes Spanish, due to the fact that there were students whose first language was not Spanish. Throughout this intervention, one participant of the research group provided support in the classroom.

At the beginning of the workshop, the two main songs that appeared in the first part of the lesson plan were played in exactly the same order, and then the group was divided just as it appears in the instructions. After that, leitmotifs were the main focus of the lesson since students were the most enthusiastic about them. While discussing this topic, political aspects were mentioned, and that is what the students chose to stick with since it seemed to be the topic that motivated them the most. Later, the creative part was skipped since the two workshops had to be done on the same day, and the second one was about creative writing, so it was omitted for the sake of not doing it twice. So, instead of doing the creative part, writings about Hamilton were made.

Workshop one's creative portion had to be omitted due to a lack of time, instead focusing on the subtext of the story and characters as well as the political situation of America at the time and how it has changed in comparison to today. Omitting that part of the workshop due to time constraints, the students were asked to come up with reflections concerning the ideas expressed by the songs. Afterwards, the member in charge of the workshop asked them if this had changed their outlook on the current state of affairs concerning the world's politics, as well as if it had influenced their view on the influence North America's culture has had on South America, and specifically Chile, ever since their irruption into the country's history in the latter half of the twentieth century.

II. Artistic Element: Music Video

The objective of these interventions is to explore the song "This Is America " by Childish Gambino, focusing on its cultural significance while encouraging self-reflection on personal experiences, language development, critical thinking, socio political awareness, and artistic expression. This song was chosen because of its great load of cultural content, dealing with topics ranging from real-life events related to black culture to symbolic content. According to Poláčeková's study (2019, p. 22), the main topic of the song is a way to satirise how people try to separate the beauty and the pain within the culture. Besides, the study shows how the responses regarding the significance of the music video prove that an artist can influence their audience. Therefore, the strong cultural background of Donald Glover's hit may result in students responding to the content according to their own bias.

First intervention.

Objective: To explore the song "This is America" by Childish Gambino and its cultural significance while encouraging self-reflection on personal experiences and language development.

The first intervention was broken down into four stages, and each stage follows an order so that students can consume and explore the topics of the music video: introduction

and listening; group discussion; personal reflection; and creative expression. The intervention has a duration of approximately 40 minutes.

The introduction and listening section (10 minutes) deals with students being introduced to the song “This is America” and its artist, Childish Gambino. Afterwards, they listen to the song with Spanish/English lyrics, and finally, the students briefly describe general elements from the video (what is it about? What do you think of it? Did you like it? etc.). In the group discussion stage (15 minutes), students are gathered in groups so they can discuss their impressions of the song. Later, they all discuss their interpretation of the song and the concept of “nation”, based on “imaginary community” by Benedict Anderson. During the personal reflection stage (10 minutes), students are given time to reflect on their personal experiences in relation to the song, and they are shown the picture “A Logo for America” by Alfredo Jaar so they can discuss in a space of open dialogue. Finally, in the creative expression stage (5 minutes), students are given the freedom to express themselves according to what they understand about the song and its artistic aspects, so they have the option to use methods such as drawing, writing, and movement.

The aim of this first workshop is that by exploring the song "This is America" and encouraging self-reflection, students have the opportunity to deepen their understanding of cultural expressions, language learning, and personal growth. The workshop offers a thought-provoking and enriching experience, allowing students to engage with the song's message and its impact on society and to reflect on whether what happens in other cultures can be related to their own experience and self-concept.

Second intervention.

Objective: to create a collage of news headlines and pictures related to the song "This Is America," fostering critical thinking, socio political awareness, and artistic expression while exploring issues and encouraging comparison among different cultures.

Using the same song as the previous workshop, the second intervention offered the students the opportunity to explore their feelings, reflections, and findings artistically through a collage and a short paragraph. The materials for the students will be provided by the person

in charge of the intervention. The creation of the collages can include pictures and headlines taken from different newspapers, magazines, or books, as well as some other resources of their liking, such as drawings and writings. The intervention has a duration of approximately 40 minutes.

The second intervention is designed on the basis of five aspects related to how students may engage with the lesson and how the activities can be thought-provoking for them.

1. Critical thinking and analysis
2. Socio Political awareness
3. Artistic expressions
4. Empathy and perspective-taking
5. Reflection and discussion

Sebastián Elcano School experience.

The interventions were held at Sebastian Elcano School. This school is a semi-subsidized establishment located in San Bernardo (Santiago, Chile). The target class was 10th grade, due to the disposition of the participant in charge of the intervention. The number of students who agreed to participate in our research was 29. However, this number changed in the second intervention to 24 (the limitations section explains in depth the variation of numbers). The language used for this workshop was Spanish in order to catch students' attention and promote deeper reflections. Throughout both interventions, one participant of the research group provided support in the classroom.

The course of the workshop was carried out according to what was stipulated in the schedule of activities proposed by the research group. Since the interventions were carried out in Spanish, in the group discussion stage of the first workshop, students answered these questions: *¿Qué sentiste al ver el video? ¿Qué opinas de la cultura norteamericana?* At the end of each day, entrance and exit questionnaires were answered in the classroom. The workshops were held on different days, with a week's difference between one and the other.

Los Nogales School experience.

Subsequent interventions took place at Los Nogales School. This school is a semi-subsidized establishment located in Puente Alto (Santiago, Chile). The target class was an 8th grade, due to the disposition of their teacher. The number of students who agreed to participate in our research was 32 in the first instance, yet this number changed in the second intervention to 20 (the limitations section explains in depth the variation of numbers). The language used for this workshop, as required by the school, had to be entirely in English. However, students were allowed to elaborate on their opinions in Spanish.

Throughout the first workshop, the English teacher of the school, together with two participants in this research, provided support in the classroom. Before the lesson started according to what was planned, there was a lapse before the introduction of the workshop because students had to read and give their consent (Appendix 2.4) for the research in order to validate the workshop.

For the listening and introduction stage, students watched the video twice, which was previously modified, censoring explicitly violent content (shootings). However, students were aware of the missing scenes as they verbally manifested about the removed content. After watching the video, students highlighted key concepts from the video, which were written on the whiteboard (some words were written in English and others in Spanish, according to the students' answers).

In the group discussion stage, due to the number of students, the amount of members for each group was modified in the implementation (4-5). After that, each group discussed with their members the interpretation of the song. For this activity, students were given sheets of paper to reflect on their main ideas. Moreover, the concept of "nation" by Anderson, although it was not given full meaning, was mentioned and explained along with the context and intentions related to the picture "A Logo for America" by Alfredo Jaar to answer the projected question: do you think there is any relation between the topics seen in the video and any that you can see reflected in our country? Despite the students being distracted at certain moments, the activity was carried out as planned and in order.

In order to make the lesson flow, the reflective and creative expression stages were combined. Besides, it provided reflective responses that were expressed through images and words. Students had to reflect and answer the projected question: What impressions or emotions did you feel when watching the video? In relation to the video we have just seen, what do you think of the U.S. culture? There were minor differences with what was planned for the lesson, whereas the workshop was carried out without inconvenience and the main objectives were achieved. At the end of the lesson, the entrance questionnaire was submitted to the classroom platform for students to answer.

For the second intervention, the song was projected one last time. Once the creative part of this session was instructed, students gathered in the same groups from the first intervention. In addition, students were given pieces of paper to elaborate on their collage along with different materials arranged at the front of the classroom (newspapers, magazines, scissors, glue). While the students were working, both research participants went around the groups to monitor the students' work, which they performed with enthusiasm. For the same reason, they used a significant amount of class time to make their collage, which took time away from the completion of the exit questionnaire. Finally, it was decided to publish the link to the exit questionnaire on Google Classroom and in the WhatsApp group of the class, one member of the class offered to share and encourage his classmates to respond. Few students answered that same day, but over the next few days, the rest of the responses came in.

Limitations

Throughout the passing months, certain limitations arose and affected the course of our research and our specific objectives. Time proved to be a significant factor, impacting the way we navigated through the bureaucracy of implementing the workshops. The bureaucratic processes of securing permissions from parents, obtaining consents (Appendix 2) from students, and coordinating with schools caused delays. Also, despite meticulous planning, we encountered external challenges beyond our control. In light of these unforeseen circumstances, we had to adapt our research and our focus many times during the investigation process. In the following paragraph, we will comment on these limitations and how they affected our initial proposal:

1. The first and most affecting limitation was not securing a public school that could be a participant in our research. We encountered that public schools put many more constraints on researchers when allowing them to implement interventions for the students. Due to this, it was difficult to land a school willing to participate in our research and with which both parties could reach an agreement. We tried to work things out with four different schools. Two accepted and then withdrew the offer at the last minute due to different circumstances. All these circumstances led to our finally landing a public school in the late stages of our research, but the teachers went on a strike the week our interventions were supposed to take place and time was not enough to secure another public school. Because of this, we had to manage with only two types of schools: private and semi-subsidised. Therefore, the specific objective of “to determine dissimilarities in access to artistic elements between private, public, and private-subsidised schools.” could not be fulfilled, as we did not have the three types of schools existing in Chile to make this comparison. Because of this, we could also not compare different socioeconomic backgrounds as we had first decided.
2. The second limitation was also due to time constraints and bureaucratic problems. Not all the schools that participated in our research allowed researchers the same

conditions and we had to adapt. For this motive, both artistic elements present in this research (musical and music video) were applied, but we could not apply both in all three participating schools. The music video “This is America” was applied at Los Nogales and Sebastian Elcano, while Hamilton was applied at Trebulco. Due to this same factor, at the beginning we were planning to implement the workshops in both middle and high school, but this was not possible either.

3. The third limitation was due to time constraints and limitation number one, which affected our fifth specific objective: “To adapt the use of artistic elements as a comprehension tool to deal with the different socio-cultural environments to which students are exposed in their daily lives.” We could not encompass the adaptation of artistic elements in the time given and could also not explore different socio-cultural environments that permitted this adaptation.
4. The fourth limitation is related to the methods we would use to gather information. At first, we planned on having questionnaires for the parents and even interviewing teachers that taught English as a Foreign Language in the selected schools. Due to time and bureaucratic problems, we decided not to make surveys for parents/tutors. In the case of teacher interviews, it was only discarded due to time. In exchange, we decided to make analyses of artistic elements done by the students to replace that qualitative part of our research.
5. The fifth limitation took place in the interventions in the three schools. In this instance, the consent (Appendix 2.4) allowed students to withdraw from the interventions at any given moment, and teachers gave permission to exit the classrooms. It is expected that many adolescents would prefer to play than to participate in an English workshop. Therefore, this withdrawal of students gave way to dissimilarities among the participants in the entry questionnaires and the exit questionnaires.

Besides the limitations that our research suffered, we also had other limitations from the beginning, limitations that we had in mind when researching this topic and implementing the workshops:

1. **Sample size and representativeness:** The number of participants was small, limiting the generalisation of the findings. The sample might not be fully representative of the diverse backgrounds or learning styles of all students.
2. **Contextual specificity:** The research is conducted only in schools from the Metropolitan Region, which might limit the applicability of findings to other educational contexts or cultural settings that are very different across regions in Chile.
3. **Subjective responses:** The data collected relies on self-reported responses from students who are underage. This could mean that the answer may have certain invalidity in some cases, and this cannot be measured. Considering we are studying adolescents, factors such as shorter attention spans, wanting to finish fast, lack of interest, etc., could not yield correct data in certain cases.
4. **Short-term impact:** The research captures short-term perceptions and impacts of incorporating artistic elements. Long-term effects cannot be addressed due to time.
5. **Influence of external factors during the interventions:** External factors such as time of the day, other school events or tests from different subjects during the same day and even the way each of the researchers conducted each workshop/intervention could influence students' perceptions and responses.
6. **Limited control over variables:** It might be challenging to control all variables that could affect the outcomes of the workshops or the realisation of them, given the dynamic nature of classroom environments.
7. **Potential response biases:** As the research involves both entry and exit questionnaires in a short span of time, there may be biases related to students remembering their initial responses or adjusting their answers based on the perceived expectations they have from researchers and teachers present during the workshop.
8. **Data collection methods:** Depending solely on questionnaires and analysis of artistic elements might not capture the full range of the impact on students. More qualitative research would have been very valuable, given the circumstances.
9. **Limited exploration of negative impacts:** The research may not thoroughly explore potential negative impacts or challenges associated with the incorporation of artistic elements.
10. **Resource constraints:** Resource limitations, such as time and budget constraints, might have affected the depth and scope of the research.

Data Analysis

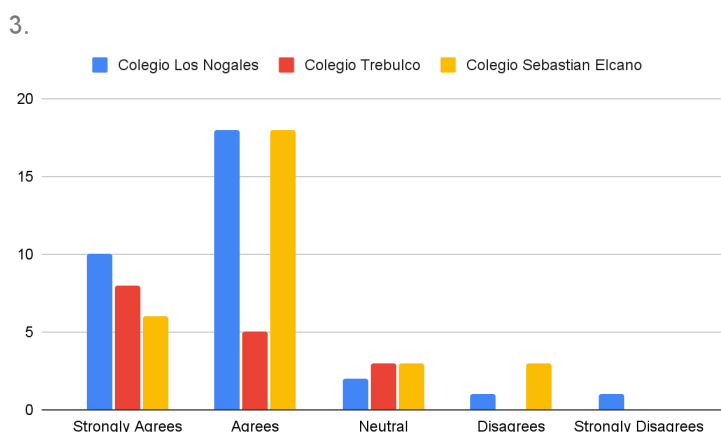
Questionnaires

Due to the extensive length of the twenty questions in the entrance and exit questionnaires and their respective graphs, we have made a selection of five questions (3, 6, 15, 16, 20) that will be analysed and compared in this section. The reason for this choice was given on the basis of its representativeness by generating a narrative concerning the proposed objectives, which points to the information that we can extract from the different answers. The rest of the questions will be in Appendix 1 of this thesis. In addition, a detailed discussion of all the implications of these selected questions will be made in the following section.

Question 3.

Do you consider that incorporating artistic elements in the English class could motivate you and enhance your confidence in communicating in English?

Entrance questionnaire results.

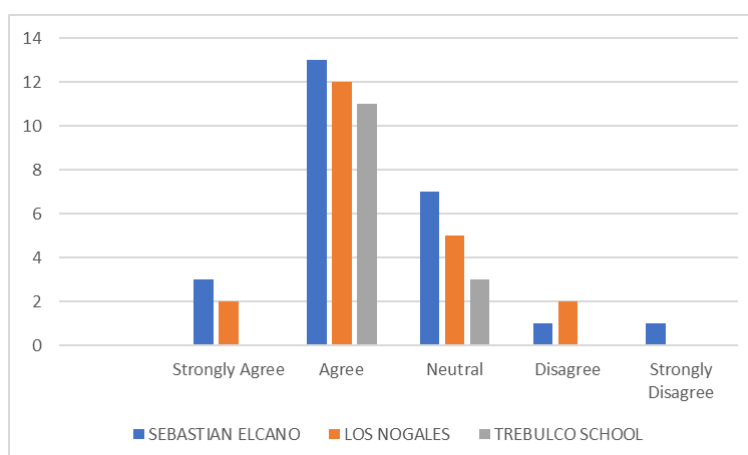


	Los Nogales	Trebulco	Sebastian Elcano
--	-------------	----------	------------------

Mean	4.1	4.31	3.9
Mode	4	5	4
Standard Deviation	0.89	0.79	0.84

According to the results, most students agree that incorporating artistic elements in the English class could motivate them and enhance their confidence in communicating in English. A few students from Los Nogales and Sebastian Elcano disagreed with the statement, with one Los Nogales student strongly disagreeing.

Exit questionnaire results.

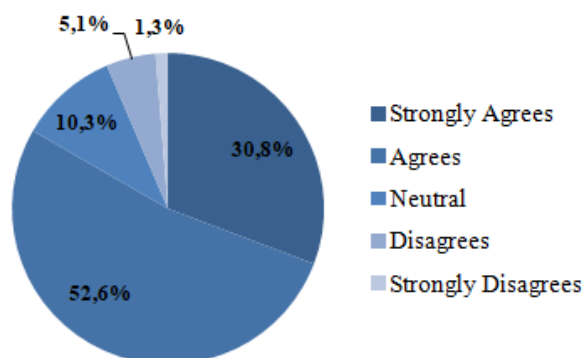


	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.66	3.79	3.64
Mode	4	4	4
Standard Deviation	0.8	0.43	0.91

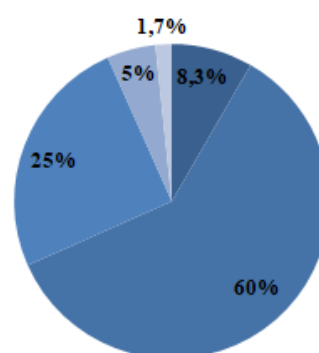
Results indicate that 68.3% of the total responses from all three schools agreed or strongly agreed that the implementation of artistic elements in the English lesson was able to motivate them and improve their self-confidence to communicate in English. Despite that, 25% felt neutral towards the statement, led by Sebastian Elcano School, followed by Los Nogales School and Trebulco School. Finally, 6.7% of the total responses disagreed or strongly disagreed with the statement.

Comparative results.

Entry Questionnaire



Exit Questionnaire



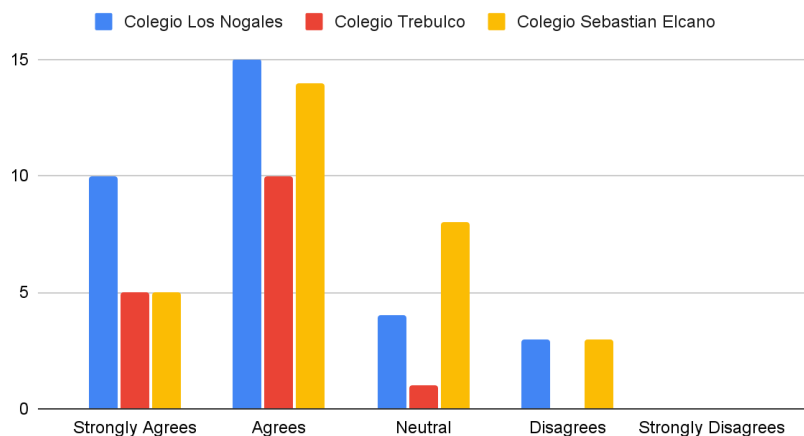
While the overall positive trend remains, the introduction of a significant number of neutral responses in the exit questionnaire suggests a more diverse range of opinions regarding the motivational and confidence-enhancing aspects of incorporating artistic elements. The decrease in disagreement indicates a positive shift in the opinions of those who initially had reservations.

Question 6.

Do you think that exploring artistic elements would help you overcome language barriers and communicate in English more effectively?

Entrance questionnaire.

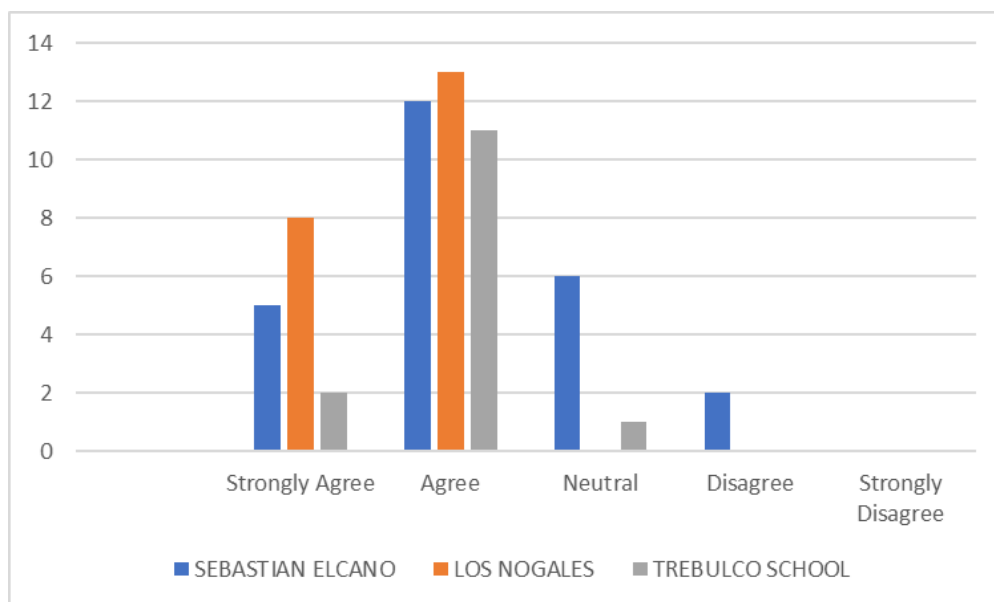
6.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4	4.25	3.7
Mode	4	4	4
Standard Deviation	0.8	0.57	0.88

Results show that most of the students from all three establishments agree that exploring artistic elements would help them overcome language barriers and communicate in English effectively, with Los Nogales being the group that mostly agreed. However, there are students from both Los Nogales and Sebastian Elcano who feel either neutral or disagree.

Exit questionnaire.

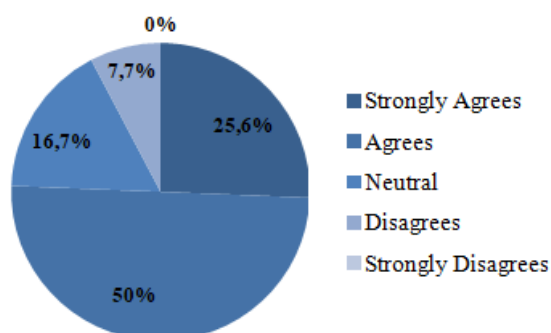


	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.38	4.1	3.4
Mode	4	4	4
Standard Deviation	0.5	0.48	0.96

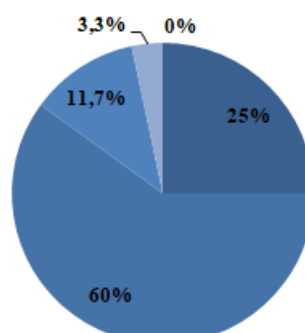
Results display that 68% of students agree that exploring artistic elements would help them overcome language barriers and communicate in English more effectively. However, almost a quarter of the sample have expressed neutral feelings about it. Moreover, 8% of students have felt negatively about the statement, which came from Sebastian Elcano. Additionally, Sebastian Elcano had the largest percentage of neutral responses. On the other hand, Los Nogales had the biggest percentage of positive responses.

Comparative results.

Entry Questionnaire



Exit Questionnaire



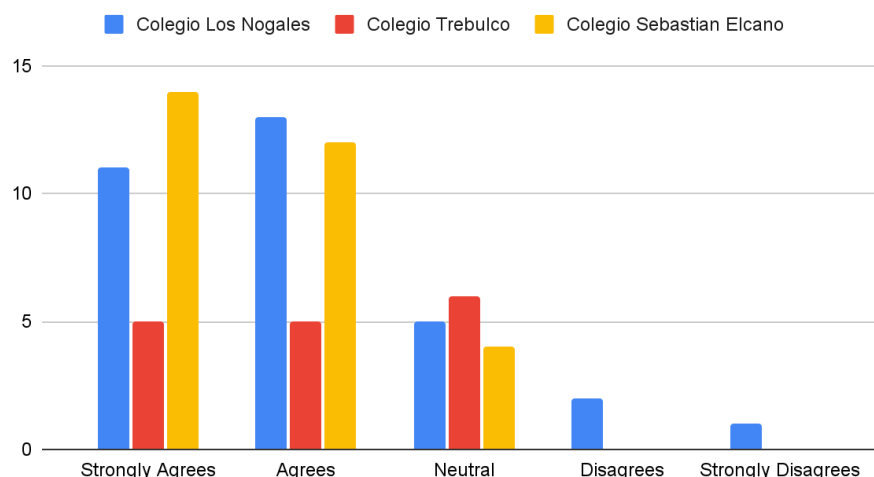
Overall, even though there were minor changes in the statistics, there is a clear inflation in the number of positive responses from each school after the workshops. The number of neutral responses, even if they were low, indicate a level of uncertainty from students who have not explored artistic elements in their English lessons or have not reflected on their influence. The increase of positive perception of students after the workshops display a change or reassurance of students' point of view.

Question 15.

Have you identified with characters, plots, songs, etc., in English artistic elements?

Entrance questionnaire.

15.



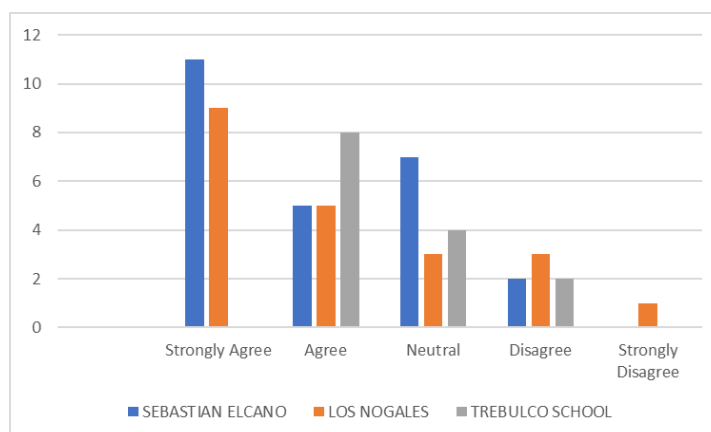
	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.03	3.94	4.33
Mode	4	3	5
Standard Deviation	1.03	0.85	0.71

Results revealed that most of the students from the three schools have identified themselves in English artistic elements, such as characters, plots, songs, etc. Sebastian Elcano is the one with the most students agreeing. But in Trebulco, even if there is a majority of students who agree, there are also a lot of students feeling neutral, the same situation as with the other two schools. Plus, there were three students from Los Nogales who disagreed.

Exit questionnaire.

Results disclosed that the majority of students in the three schools have identified with characters, plots, song lyrics, or verses in English artistic elements. That being said, 66.3% of the total number of students felt positive towards the statement, agreeing or strongly agreeing with it. However, 11.7% of the students felt neutral, i.e., seven students from

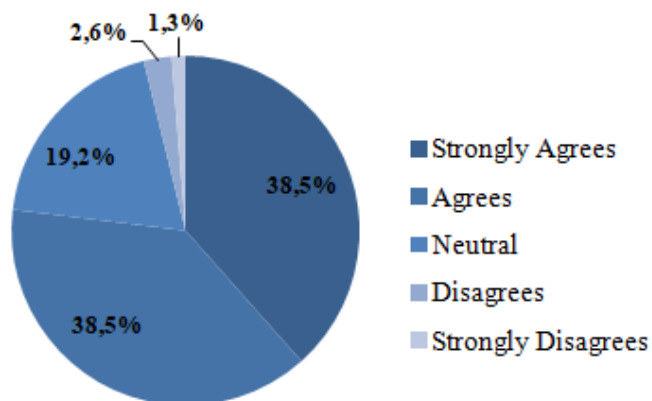
Sebastian Elcano School, followed by four students at Trebulco School and three at Los Nogales School. In the same way, 13.4% of the students disagreed or strongly disagreed: four students from Los Nogales School, two from Sebastian Elcano School and two from Trebulco School.



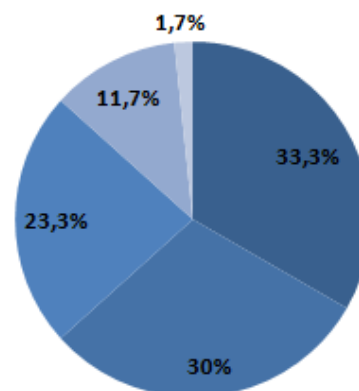
	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.86	3.43	4
Mode	5	4	5
Standard Deviation	1.28	0.76	1.04

Comparative Results.

Entry Questionnaire



Exit Questionnaire

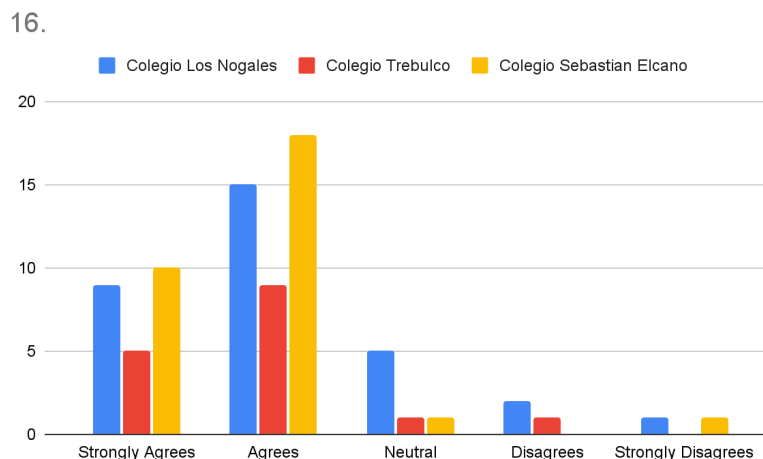


This comparison exhibits that, even though most students identified themselves with components of the artistic elements, there were students who changed their point of view after being exposed to the artistic element.

Question 16.

Do you believe that studying a language through artistic elements can help improve your communication and linguistic skills?

Entrance questionnaire.

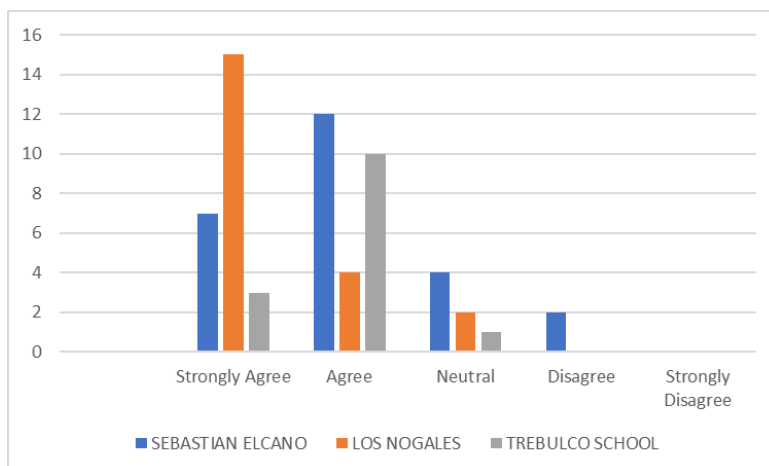


	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.9	4.13	4.2
Mode	4	4	4
Standard Deviation	0.99	0.8	0.81

Most of the students from the three schools believed that studying a language through artistic elements could help improve their communication and linguistic skills. Sebastian Elcano was the school where they mostly agreed. Although there were some students who felt neutral, especially from Los Nogales. Plus, one student from each school disagreed.

Exit questionnaire.

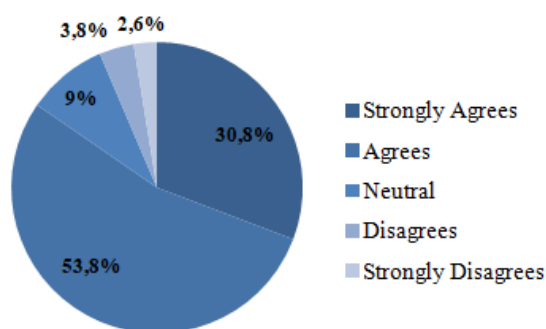
Results show that most students believe that studying through artistic elements can help them improve their communication and linguistic skills while learning English. 85% of the total sample said that they agreed or strongly agreed with the statement; on the contrary, only 11.7% of students felt neutral, and 3.3% disagreed with the statement. There is no evidence of strong disagreement in this regard. In this sense, it is correct to say that artistic elements have a positive influence on students' self-concept while learning a second language.



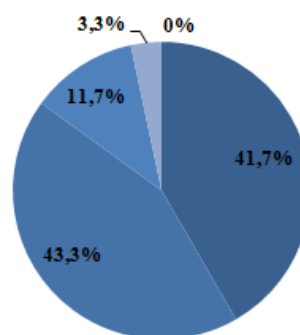
	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.62	4.14	3.96
Mode	5	4	4
Standard Deviation	0.56	0.53	0.71

Comparative results.

Entry Questionnaire



Exit Questionnaire

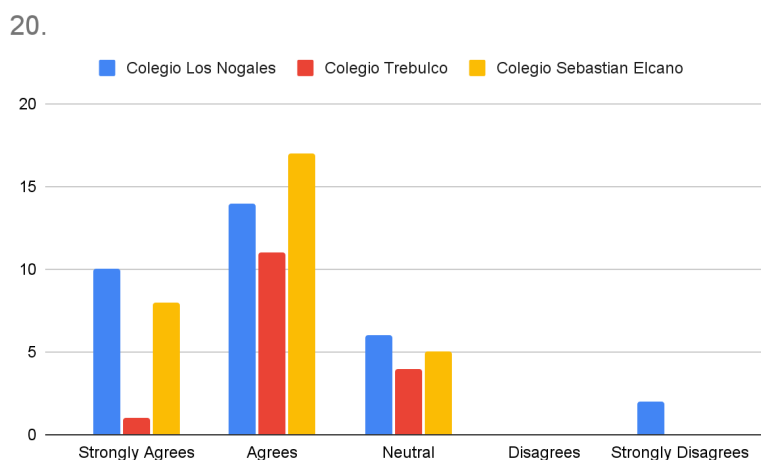


Findings suggest that students find a spot of comfort and entertainment when they use artistic elements for their learning process of English. These answers might mean that students have a better experience academically learning the language when these types of materials are used for their lessons.

Question 20.

Do you think that exposing yourself to different forms of art would allow you to explore various perspectives, appreciate different cultures, and, at the same time, celebrate your own culture?

Entrance questionnaire.



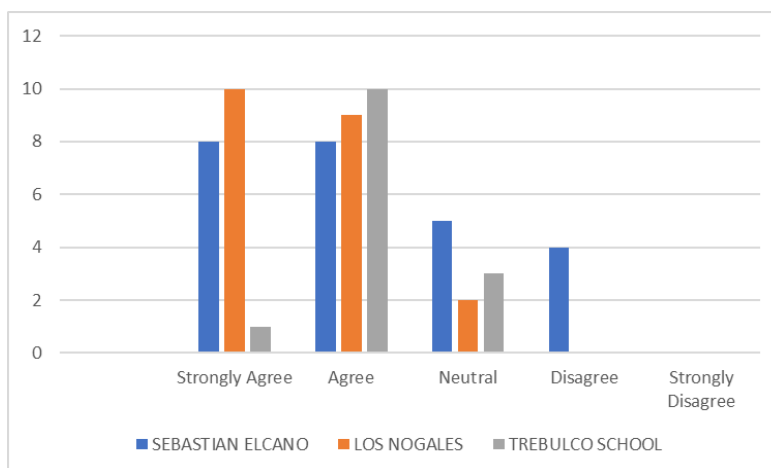
	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.94	3.81	4.1
Mode	4	4	4
Standard Deviation	0.9	0.54	0.66

Results disclosed that the majority of students from all three schools agreed that exposing themselves to different forms of art would allow them to explore various perspectives, appreciate different cultures, and, at the same time, celebrate their own culture. Even so, some students from the three schools felt neutral, and there were two students from Los Nogales who strongly disagreed.

Exit questionnaire.

Results showed that several students believed that artistic elements allowed them to explore new and different manifestations of culture. 76.7% of the students agreed or strongly agreed with this question, yet 16.7% of them felt neutral towards it. Only 6.7% of the total sample disagreed with the statement. There is no evidence of students strongly disagreeing with the statement. Therefore, it is possible to conclude that artistic elements are suitable tools for students to expand their knowledge regarding other cultures as well as embrace their

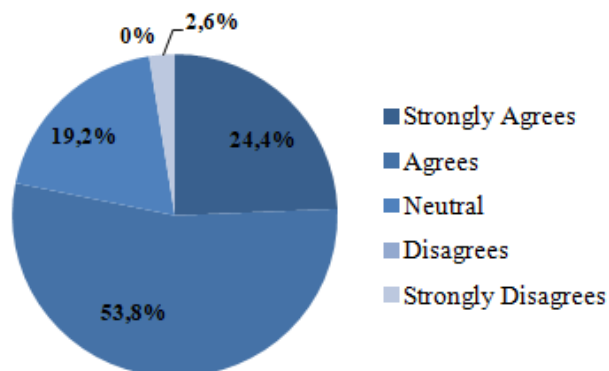
own culture and, at the same time, evolve their self-concept accordingly with the new perspectives that artistic elements may introduce.



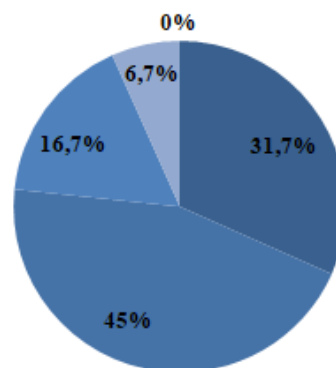
	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.38	3.8	3.8
Mode	5	4	5; 4
Standard Deviation	0.67	0.53	1.1

Comparative results.

Entry Questionnaire

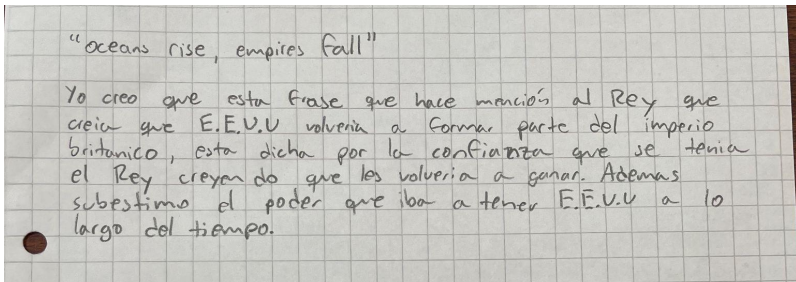
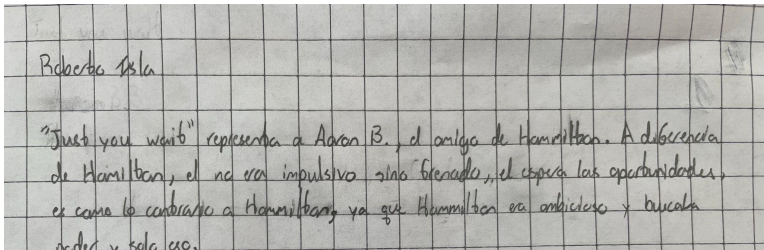
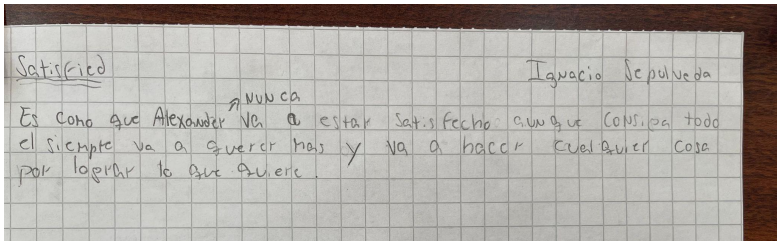
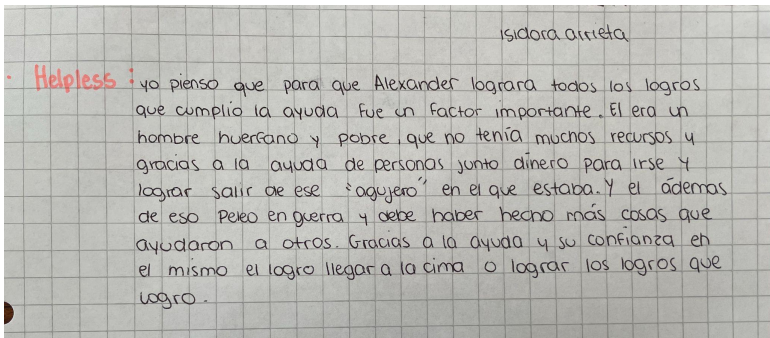


Exit Questionnaire



It is evident from the comparison of the two graphs that there was an increase in the number of students who strongly agreed with the approach. At the same time, the number of students who were neutral to the approach decreased, and the number of students who strongly opposed it decreased. Instead, there were students who only disagreed with the statement that the artistic elements in English would help them explore new perspectives while celebrating their own culture.

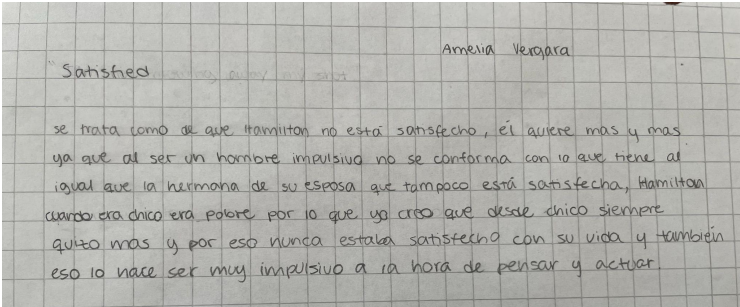
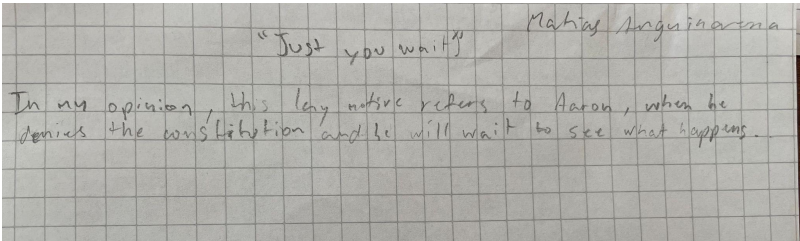
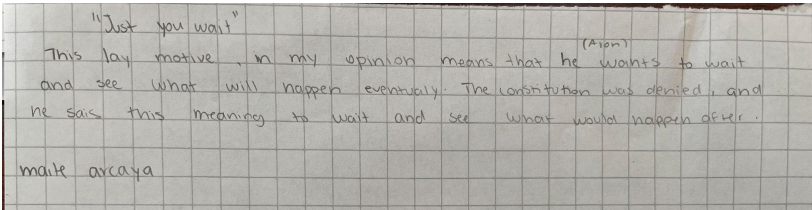
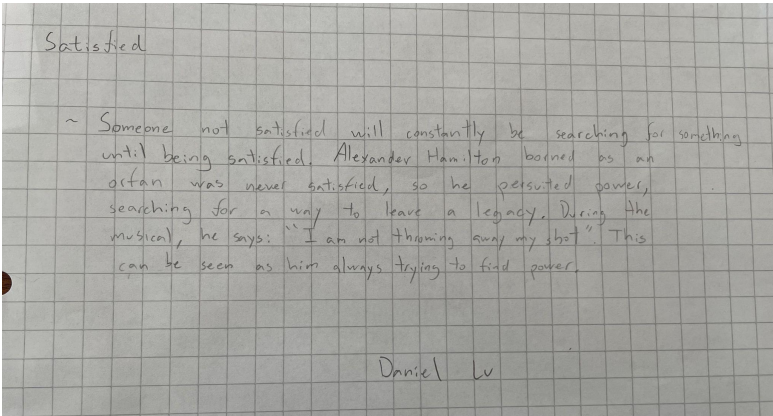
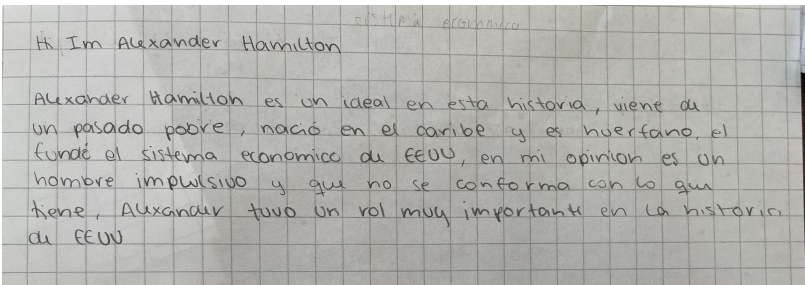
Conceptualisation Writings - Trebulco School

Writings (Hamilton)	Keywords
 "oceans rise, empires fall" Yo creo que esta frase que hace mención al Rey que creía que E.E.U.U volvería a formar parte del imperio británico, esta dicha por la confianza que se tenía el Rey creyendo que los volvería a ganar. Además subestimó el poder que iba a tener E.E.U.U a lo largo del tiempo.	Confianza Poder EE.UU Imperio Británico
 Poderes Isla "Just you wait" representa a Aaron B., el amigo de Hamilton. A diferencia de Hamilton, el no era impulsivo sino tranquilo, él espera las oportunidades, es como lo contrario a Hamilton ya que Hamilton era ambicioso y buscaba poder y solo eso.	Oportunidad Ambición Poder
 Satisfied Ignacio Sepúlveda Es como que Alexander ^{nunca} va a estar satisfecho aunque consiga todo el tiempo va a querer más y va a hacer cualquier cosa por lograr lo que quiere.	Insatisfacción Logro
 Helpless Isidora Orieta yo pienso que para que Alexander lograra todos los logros que cumplió la ayuda fue un factor importante. El era un hombre huérfano y pobre que no tenía muchos recursos y gracias a la ayuda de personas junto dinero para irse y lograr salir de ese "agujero" en el que estaba. Y él además de eso peleó en guerra y debe haber hecho más cosas que ayudaron a otros. Gracias a la ayuda y su confianza en el mismo el logro llegar a la cima o lograr los logros que logro.	Logros Ayuda Personas Guerra



UMCE

Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés

	Insatisfacción Impulsividad Inconformidad Pobreza
	Waiting Constitution
	Waiting Constitution
	Dissatisfaction Search Orphan Legacy Power
	Pobreza Huérfano EEUU Impulsividad Inconformidad



Julietta Moyano - look around, look around at how lucky we are to be alive right now. - oceans rise, empires fall Yo creo que la primera frase representa al miedo de la gente, o en este caso de los personajes, de poder morir en la guerra, ya que en la revolución debieron de haber muchas muertes y la gente estaba en riesgo en todo momento. Y la otra frase yo creo que representa como la negación de una persona por perder, ya que en este caso el rey pierde la guerra pero le alerta a los demás que volverá y que es inevitable, aunque la verdad es que es mentira porque USA si se independiza.	Miedo Guerra Riesgo Perder EE.UU Independencia
Camila Rifo Look around, look around at how lucky we are to be alive right now. Con respecto a lo visto, la problemática es que Hamilton tiene un trabajo que es una gran oportunidad en su carrera, pero este trabajo está ocupando toda su vida y su esposa quiere decirle que ya son lo suficientemente afortunados por estar vivos y que ese trabajo no vale la pena. Pero podemos decir que Hamilton desea seguir, por lo tanto se ve como una persona trabajadora y algo obsesiva con lograr su objetivo. Esto lo perjudica de muchas formas, pero finalmente se logra.	Oportunidad Suficiencia Trabajo Obsesión Objetivos

Concepts

Ambición	1
Ayuda	1
Confianza	1
Constitution	2

EE.UU	3
Guerra	2
Huerfano	2
Imperio Británico	1
Impulsividad	2
Inconformidad	2
Independencia	1
Legacy	1
Logro	2
Miedo	1
Objetivos	1
Obsesión	1
Oportunidad	2
Perder	1
Personas	1
Pobreza	2
Poder	3
Riesgo	1
Insatisfacción	3
Search	1
Suficiencia	1
Trabajo	1
Waiting	2



UMCE

Universidad Metropolitana de Ciencias de la Educación

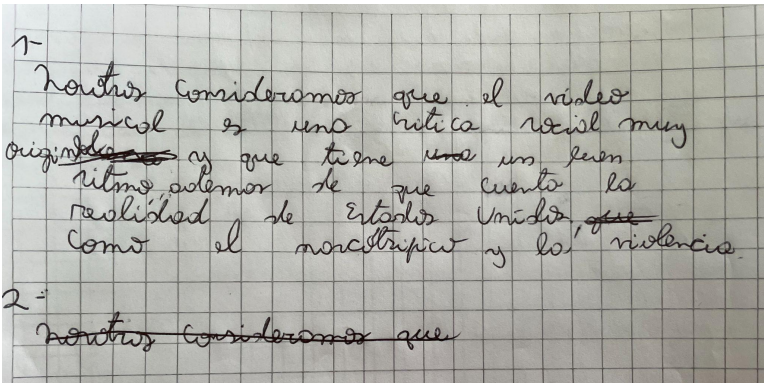
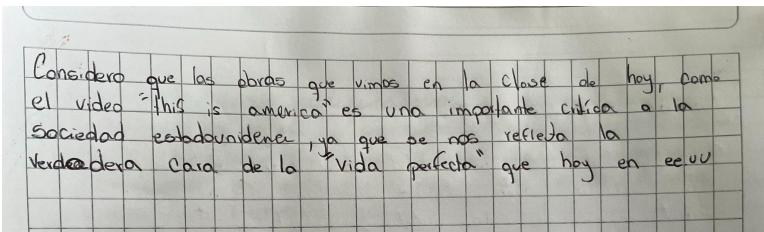
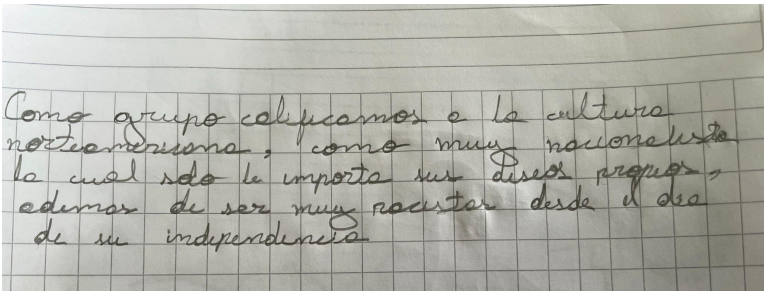
Facultad de Historia, Geografía y Letras

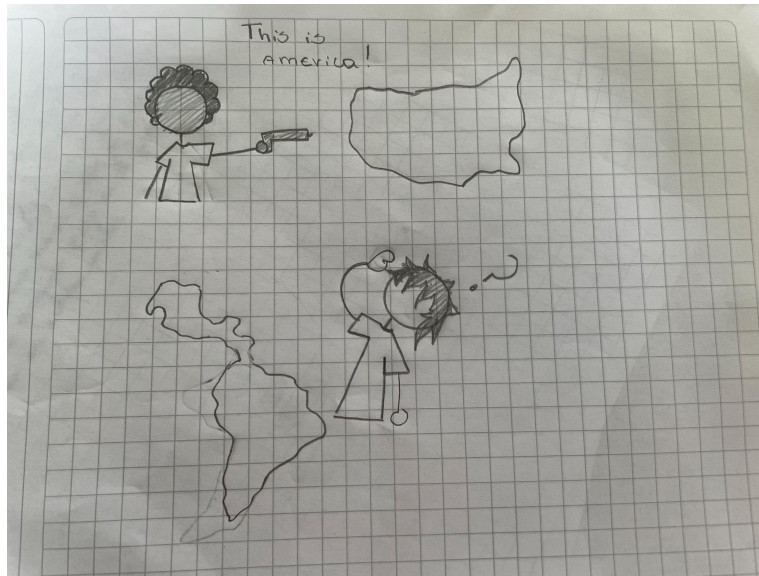
Departamento de Inglés

Most recurring:

- Poder 3
- Insatisfacción 3
- EE.UU 3
- Oportunidad 2
- Logros 2
- Inconformidad 2
- Impulsividad 2
- Constitution 2
- Pobreza 2
- Guerra 2
- Huérfano 2

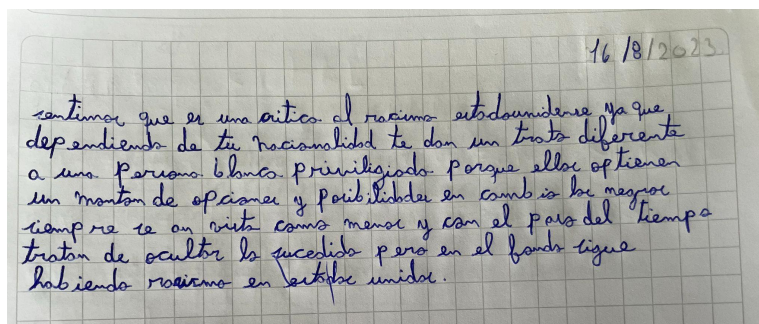
Conceptualisation Writings Sebastian Elcano

Conceptualisation Writings Sebastian Elcano	Keywords
 Nosotros consideramos que el video musical es una crítica social muy original y que tiene un buen ritmo, además de que cuenta la realidad de Estados Unidos, como el narcotráfico y la violencia. 2- Nosotros consideramos que Nosotros consideramos que el video musical es una crítica social muy original y que tiene un buen ritmo, además de que cuenta la realidad de Estados Unidos, como el narcotráfico y la violencia	Crítica social Ritmo Realidad Estados Unidos Narcotráfico Violencia
 Considero que las obras que vimos en la clase de hoy, como el video "This is America" es una importante crítica a la Sociedad estadounidense, ya que se nos refleja la verdadera cara de la "vida perfecta" que hay en EEUU. Considero que las obras que vimos en la clase de hoy, como el video "This Is América" es una importante crítica a la sociedad estadounidense, ya que se nos refleja la verdadera cara de la "vida perfecta" que hay en EEUU	Crítica Social Estadounidense (sociedad) Verdad Vida Perfecta Estados Unidos
 Como grupo calificamos a la cultura norteamericana, como muy nacionalista la cual sólo le importa sus deseos propios, además de ser muy racistas desde el día de su independencia. Como grupo calificamos a la cultura norteamericana, como nacionalista la cual sólo le importa sus deseos propios, además de ser muy racistas de el día de su independencia	Cultura Norteamericana Nacionalismo Deseos Racismo Independencia



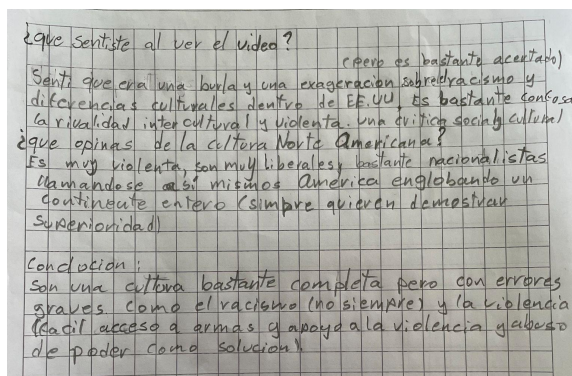
- This is America!
- ?

America
North America
Black person
Gun
Question
Latinamerica



Sentimos que es una crítica al racismo estadounidense ya que dependiendo de tu nacionalidad te dan un trato diferente a una persona blanca privilegiado porque ellos obtienen un montón de opciones y posibilidades en cambio los negros siempre son vistos como menos y con el paso del tiempo tratando de ocultar lo sucedido pero en el fondo sigue habiendo racismo en Estados Unidos

Crítica
Racismo
Estadounidense
Nacionalidad
Persona Blanca
Privilegios
Posibilidades
Negros
Estados Unidos



Burla
Exageración (acertada)
Racismo
Cultura
Estados Unidos
Rivalidad Intercultural
Violencia
Critica
Liberales
Nacionalismo
América



¿Qué sentiste al ver el video?

Sentí que era una burla y una exageración (pero bastante acertada) sobre racismo y diferencias culturales dentro de EE.UU. Es bastante confusa la rivalidad intercultural y violenta. Una crítica social y cultural.

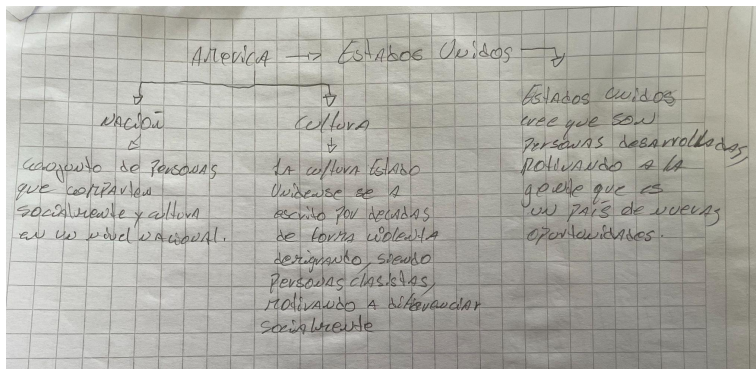
¿Qué opinas de la cultura Norteamericana?

Es muy violenta, son muy liberales, bastante nacionalistas llamándose a sí mismos América englobando un continente entero (siempre quieren demostrar superioridad).

Conclusión:

Es una cultura bastante completa pero con errores graves como el racismo (no siempre) y la violencia (fácil acceso a armas y apoyo a la violencia y abuso de poder como solución)

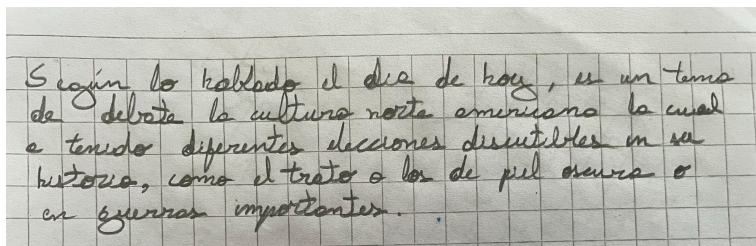
Continente
Superioridad
Errores
Abuso
Poder



La cultura Estadounidense se ha escrito por décadas de forma violenta denigrando, siendo personas clasistas, motivando a diferencias socialmente.

Estados Unidos cree que son personas desarrolladas, motivando a la gente que es de un país de nuevas oportunidades.

Cultura Estadounidense
Violencia
Denigrante
Clasismo
Diferencia Social
Estados Unidos
Desarrollo
Oportunidades



Según lo hablado el día de hoy, es un tema de debate la cultura norteamericana la cual (h)a tenido diferentes elecciones discutibles en su historia, como el trato a los de piel oscura o en guerras importantes.

Cultura Norteamericana
Elecciones
Piel Oscura
Guerra



UMCE

Universidad Metropolitana de Ciencias de la Educación

Facultad de Historia, Geografía y Letras

Departamento de Inglés

Para mí, el tema hablado el día de hoy, trata un tema serio y que debe ser tratado más ampliamente, ya que vulnera los derechos de las personas solo por el color de su piel. Además de que los norteamericanos hablan de su país como un país de libertad, y en cambio existe mucha discriminación en él, y hablan de su país como una América general, sin tomar en cuenta a otros países y culturas. En el video visto se evidencia toda la vida de las personas de piel negra y su difícil situación de vida gracias a su país y las discriminaciones. Para mí esto debería tratarse más y ser un tema más globalizado.

Vulneración
Derecho
Color de piel
Norteamericanos
Libertad
Discriminación
América
Cultura
Piel negra
Vida difícil

Para mí, el tema hablado el día de hoy, trata un tema serio y que debe ser tratado más ampliamente, ya que vulnera los derechos de las personas solo por su color de piel.

Además de que los norteamericanos hablan de su país como un país de libertad, y en cambio existe mucha discriminación en él, y hablan de su país como una América general, sin tomar en cuenta los otros países y culturas.

En el video visto se evidencia toda la vida de las personas de piel negra y su difícil situación de vida gracias a su país y las discriminaciones.

Para mí esto debería tratarse más y ser un tema más globalizado.

Handwritten notes on grid paper:

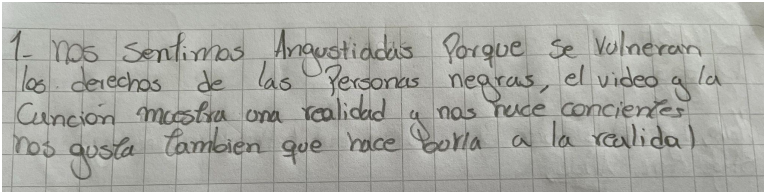
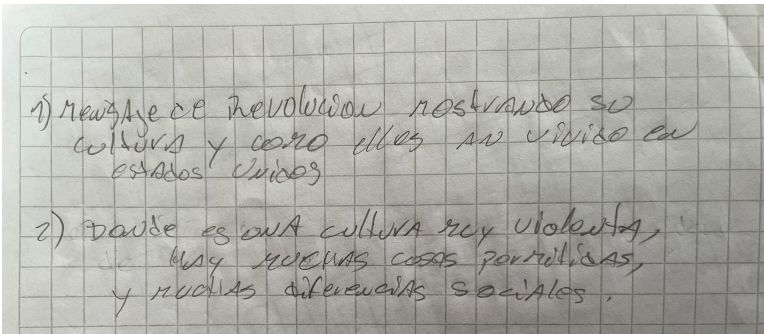
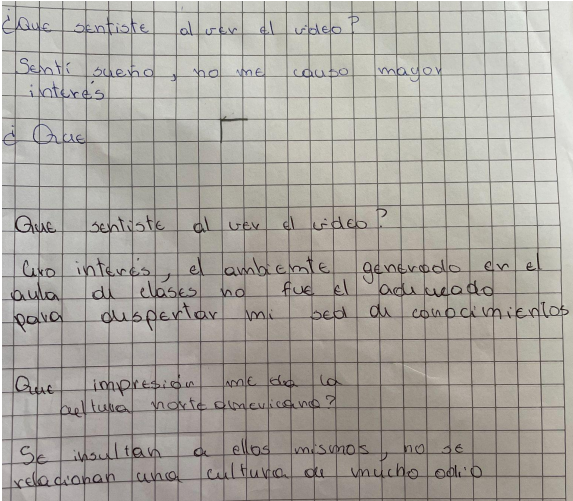
Top: "this is America" with arrows pointing to "violencia de género", "Armas", "Drogas", and "Poder".

Middle: "Creo que me llevo del taller que la cultura y como una muestra el país y tu nación finalmente forma esta." and "this is not America".

Bottom: "este fue un cartel puesto en New York, EEUU" and "EEUU NO es America".

Violencia
Armas
Drogas
Poder
Estados Unidos
Cultura
Demostración
Nación

1. Creo que me llevo del taller que la cultura y como uno muestra el país y tu nación finalmente forma esta.

 1. Nos sentimos angustiadas porque se vulneran los derechos de las personas negras. El video y la canción muestra una realidad y nos hace conscientes. Nos gusta también que hace una burla a la realidad.	Angustia Vulneración Derechos Personas negras Realidad Consciencia Burla
 1. Mensaje de revolución mostrando su cultura y como ellos (h)an vivido en Estados Unidos. 2. Donde es una cultura muy violenta, hay muchas cosas permitidas y muchas diferencias sociales.	Revolución Cultura Estados Unidos Violencia Permisividad Diferencias sociales
 ¿Qué sentiste al ver el video? Sentí sueño, no me causó mayor interés. ¿Qué? Que sentiste al ver el video? Cero interés, el ambiente generado en el aula de clases no fue el adecuado para despertar mi sed de conocimientos. Que impresión me da la cultura norteamericana? Se insultan a ellos mismos, no se relacionan a una cultura de mucho odio. ¿Qué sentiste al ver el video? Cero interés, el ambiente generado en el aula no fue el adecuado para despertar mi sed de conocimientos. ¿Qué impresión me da la cultura norteamericana? Se insultan a ellos mismos, no se relacionan a una cultura de	Insultos Cultura Odio



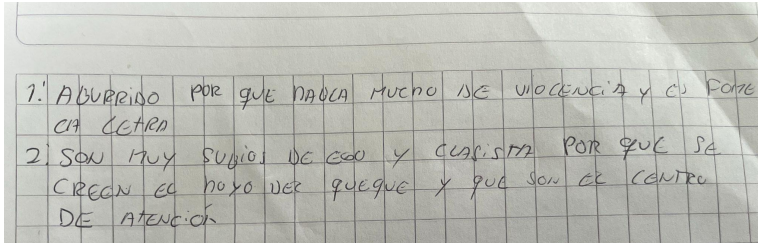
UMCE

Universidad Metropolitana de Ciencias de la Educación

Facultad de Historia, Geografía y Letras

Departamento de Inglés

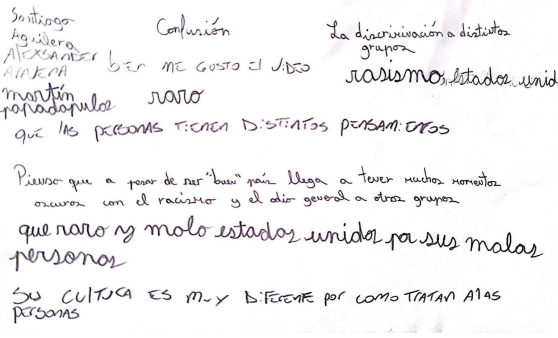
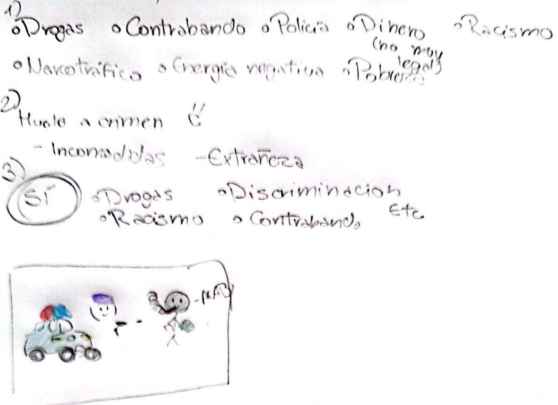
mucho odio.



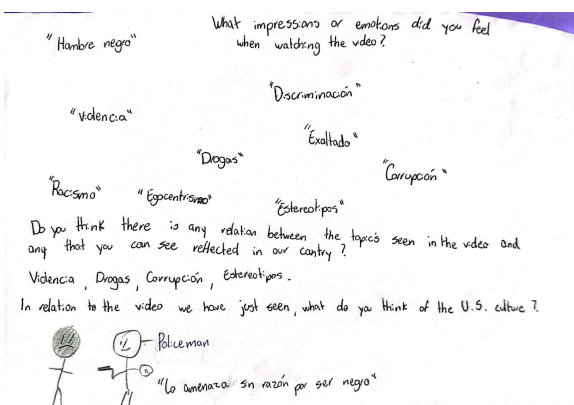
1. Aburrido porque habla mucho de violencia y es fome la letra.
2. Son muy subios de ego y clasista porque se creen el hoyo del queque y que son el centro de atención.

Aburrimiento
Violencia
Fome
Ego
Clasismo
Hoyo del queque=
Centro de atención

Conceptualisation Writings and Drawings Los Nogales

Student's Drawings and Writings	Key Concepts
 Santiago Aguilera Confusión La discriminación a distintos grupos bien me gusto el video racismos Estados Unidos raro que las personas tienen distintos pensamientos Pienso que a pesar de ser "buen" país llega a tener muchos momentos oscuros con el racismo y el odio general a otros grupos que raro y malo Estados Unidos por sus malas personas su cultura es muy diferente por como tratan a las personas 1. Confusión; discriminación a distintos grupos; me gusto el video; raro; que las personas tienen distintos pensamientos. 2. Pienso que a pesar de ser "buen" país llega a tener muchos momentos oscuros con el racismo y el odio en general a otros grupos; que raro y malo (es) Estados Unidos por sus malas personas; su cultura es muy diferente por como tratan a las personas.	Confusión Discriminación Racismo Estados Unidos Raro Pensamientos Oscuridad Odio Cultura Trato Personas
 1) Drogas o Contrabando o Policía o Dinero o Racismo o Narcotráfico o Energía negativa o Pobreza 2) Huelo a crimen - Inconaditas - Extrañeza 3) Drogas o Discriminación o Racismo o Contrabando etc. 	Drogas Contrabando Policia Dinero Ilegalidad Racismo Narcotrafico Energía negativa Pobreza



	Crimen Incomodidad Extrañeza Dinero Fumar ACAB
 1. What impressions or emotions did you feel when watching the video? Violencia, drogas, corrupción, racismo, egocentrismo, estereotipos, Hombre negro, discriminación. 2. Do you think there is any relation between the topics seen in the video and any that you can see reflected in our country? Violencia, drogas, corrupción, estereotipos. 3. In relation to the video we have just seen, what do you think of the U.S. culture?	Hombre negro Violencia Discriminación Drogas Exaltado Racismo Egocentrismo Estereotipos Corrupción Amenazas Policeman Armas



“lo amenaza sin razón, por ser negro”	
1. Fear, anger, sadness, and more, but I don't know how to say it in English. 2. It's related 'cause America is not a country is a (w)hole continent so they are discriminating people only because they're black so it's egocentric. 3. I think that the US. culture is egocentric and they think that “America” is the most important thing in the world.	Fear Anger Sadness America Country Continent Discrimination People Black Egocentrism USA US. Culture World
They are demeaning, ignorant on issues	Stereotype Despise Classism Racism Contraband Drugs Demeaning Ignorant Treats People



UMCE

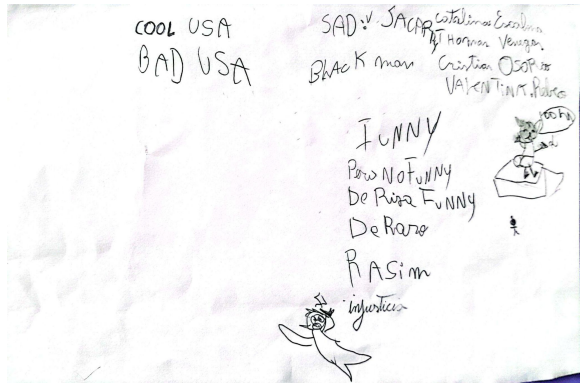
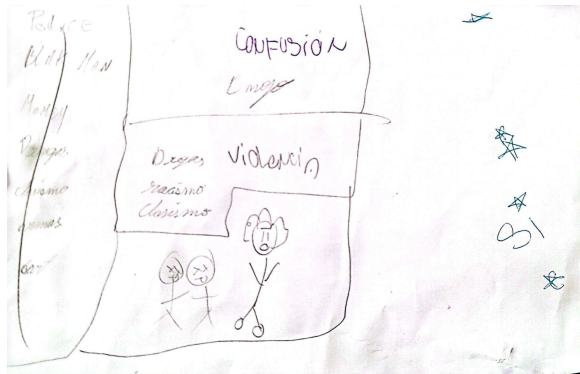
Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés

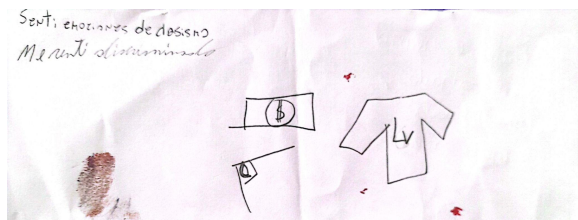
such as the treatment of people.	
Alonso: emociones fuertes Agustín: Emociones fuertes Magdalena = Una impresión fue que ubieron o dijeron la palabra droga. Karla: opino lo mismo que mis compañeros Alonso 	Emociones fuertes Droga Personas negras Dinero
Barilecita exótica Droqueria Blackman America Pobreza Persecución extrañeza Si, hay pobreza, extranjeros y droqueria (negro-guion) CULTURA NORTE AMERICANA =  	Baile exótico Drogas Blackman America Pobreza Persecución Extrañeza Extranjeros Cultura Norteamericana Dinero Sangre Lágrimas "Callampa"
① rage sad Happy ② como en el estallido social  	Rage Sad Happy Estallido Social Armas Disparos



UMCE

Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés

	Personas negras
 1. Sad, Scary 2. Cool USA, bad USA 3. Injusticia/Rasim/Black man 4. Funny, pero no funny de risa, funny de raro	Estados Unidos Bad Black man Sad Scary Not funny Racism Injusticia Violencia
	Police Black Man Money Drogas Racismo Violencia Clasismo Armas Confusión Enojo Personas Muertas Childish Gambino (shock)

 Sentí emociones de clasismo Me sentí discriminado	Clasismo Discriminación Dinero Louis Vuitton
--	---

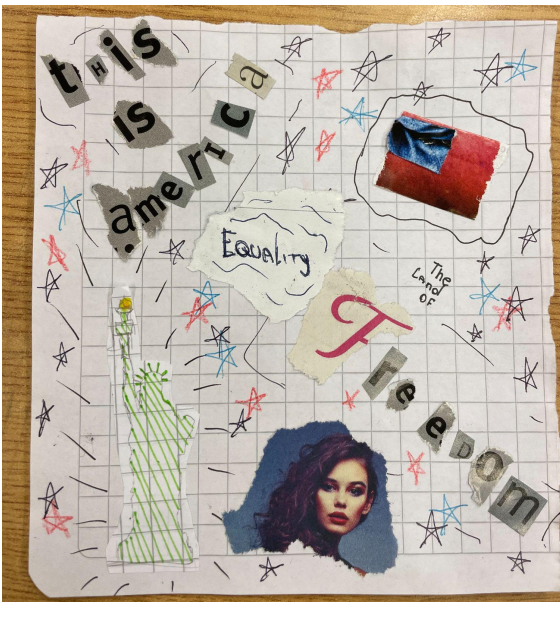
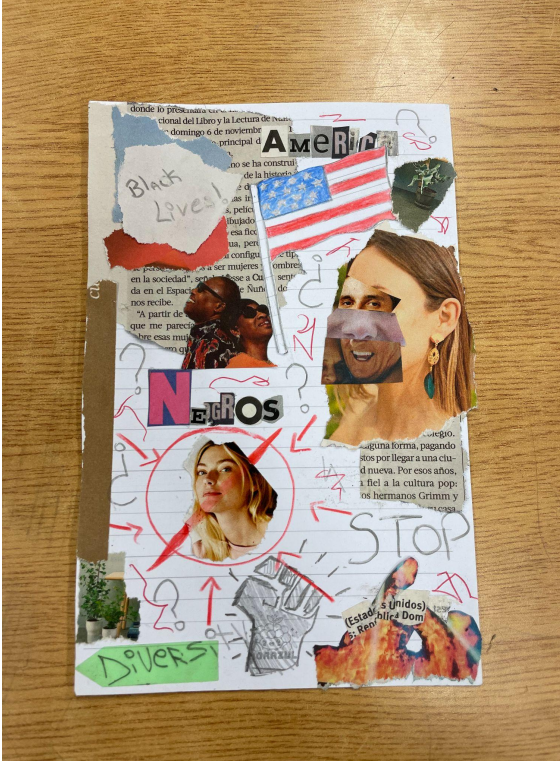
Concepts

		Corrupción	1
		Country	1
“Callampa”	1	Crimen	1
ACAB	1	Cultura	3
Amenazas	1	Demeaning	1
America	2	Despise	1
Armas	3	Dinero	6
Bad	1	Discriminación	4
Baile exótico	1	Disparos	1
Black man	5	Droga	6
Childish Gambino	1	Egocentrism	2
Clasismo	3	Energía negativa	1
Confusión	2	Enojo	3
Continent	1	Estados Unidos	3
Contrabando	2	Estallido Social	1

Most recurring:

Black man	5	America	2
Discriminación	4	Confusión	2
Estados Unidos	4	Contrabando	2
Armas	3	Egocentrism	2
Clasismo	3	Enojo	3
Cultura	3	Extrañeza	2
Personas negras	3	People	2
Police	3	Pobreza	2
Sad	3	(Mal) Trato	2
Violencia	3		

Conceptualisation Collages Sebastian Elcano School

Student's Collages	Key Concepts
	- America - Equality - USA Flag - Freedom - Stars - Liberty
	- America - USA Flag - Racism - Fake News - War - Diversity - PC Culture



America
Guns
Violence
Ignorance
Black person
USA flag
Clown face

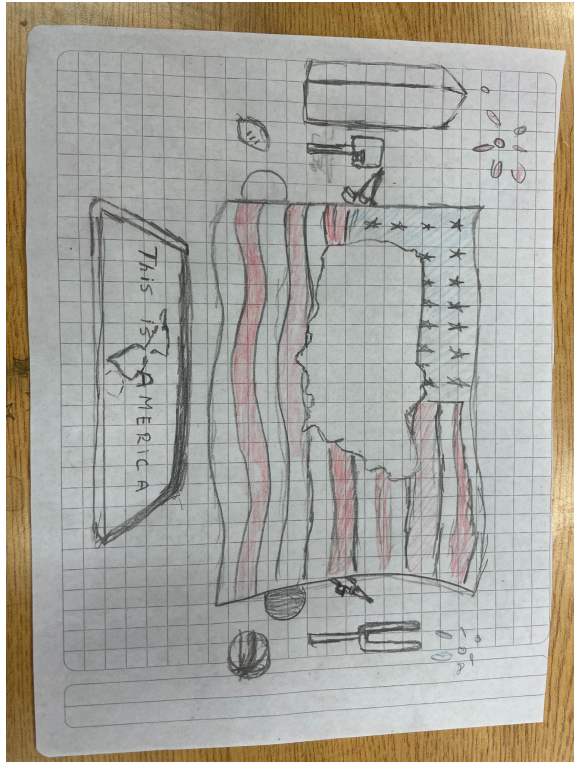


United States
Racism
Segregation
Capitalism
Censorship
Decadence
USA flag
Fire

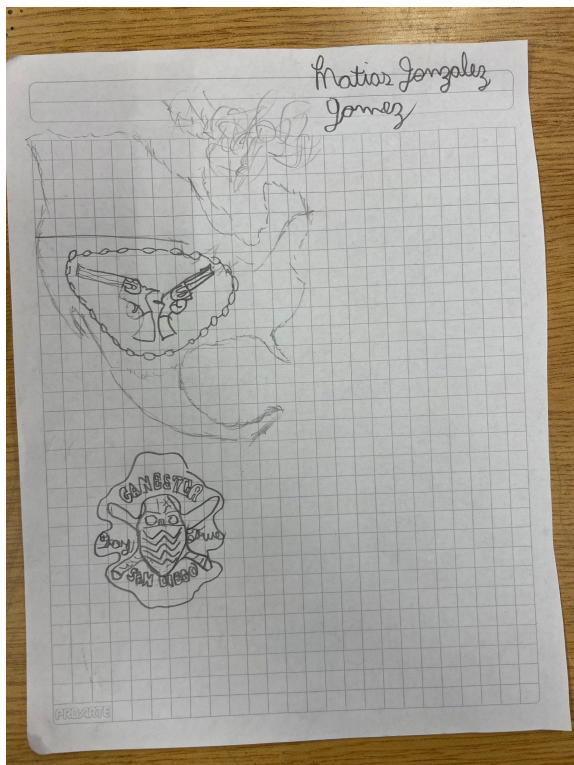


UMCE

Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés



America
USA
Nationalism
Sports
Movies
USA flag



America
Gun Control
Violence
Shootings
Gang Violence

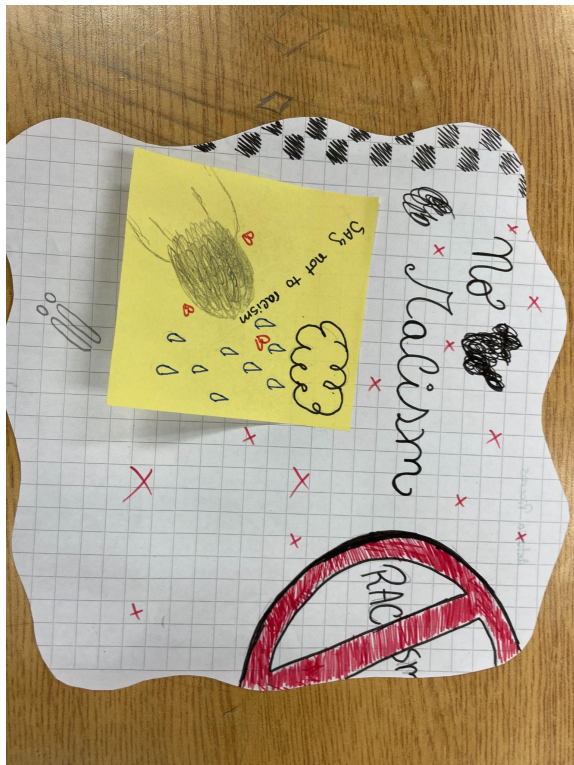


UMCE

Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés



Racism
“Rebuild the World”
Art
Music
Literature
Clothing
Consumerism
Alcohol

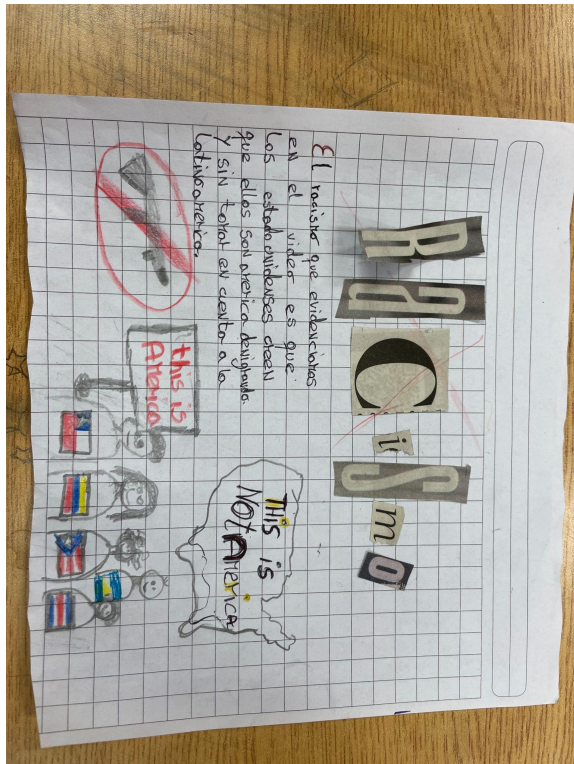


Racism
Equality

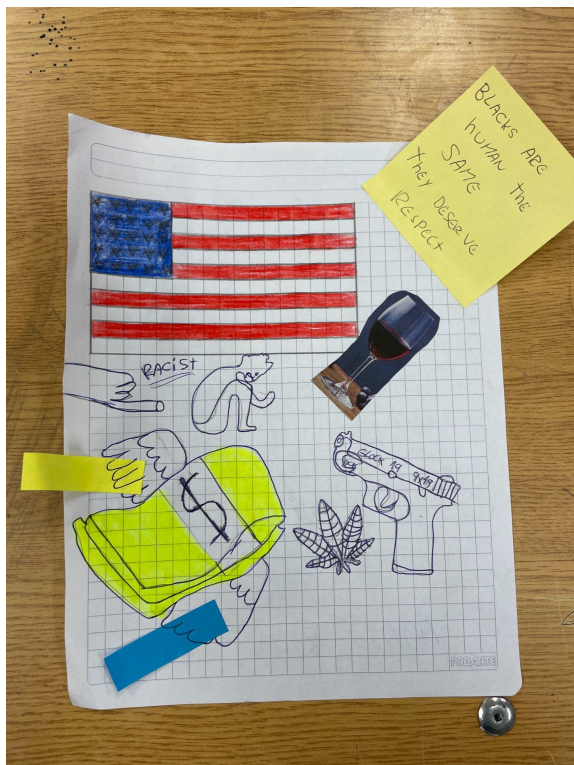


UMCE

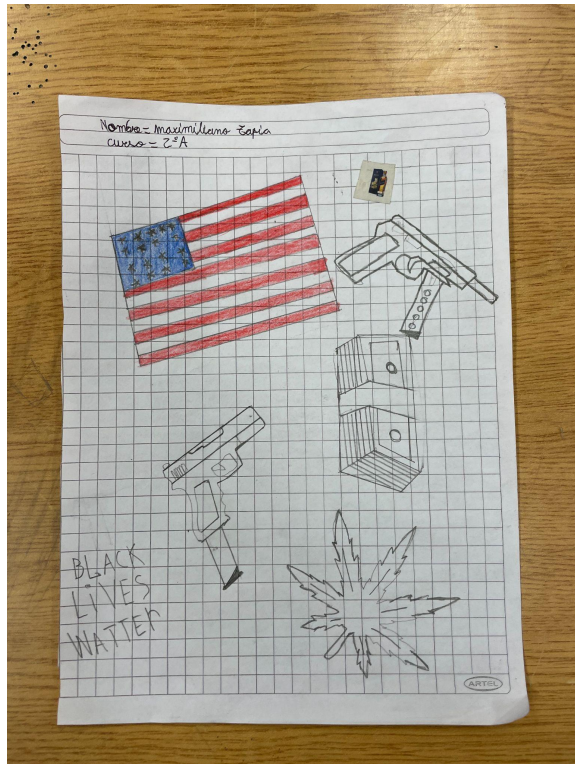
Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés



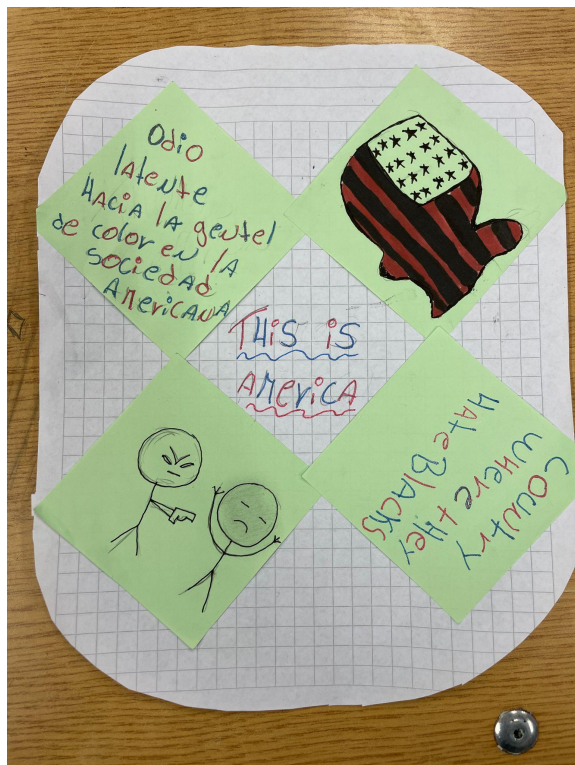
Racism
Equality
Gun Violence
Egocentrism
Latin America
Segregation
Omission



America
USA flag
Racism
Alcohol
Gun Violence
Mass Shootings
Discrimination
Drugs
Capitalism
Cancel Culture



America
USA flag
Gun Violence
Capitalism
Shootings
Drugs
Racism
BLM Movement



America
USA flag
Racism
Discrimination
Prejudice
BLM Movement

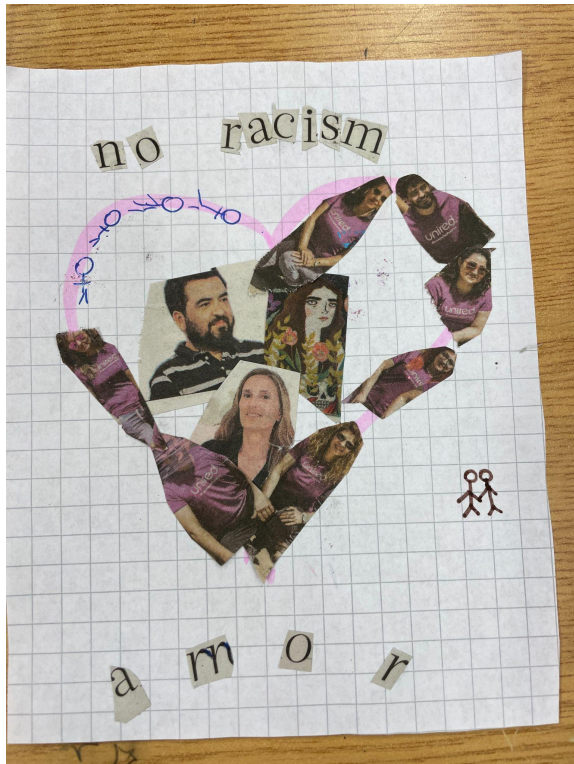


UMCE

Universidad Metropolitana de Ciencias de la Educación

Facultad de Historia, Geografía y Letras

Departamento de Inglés

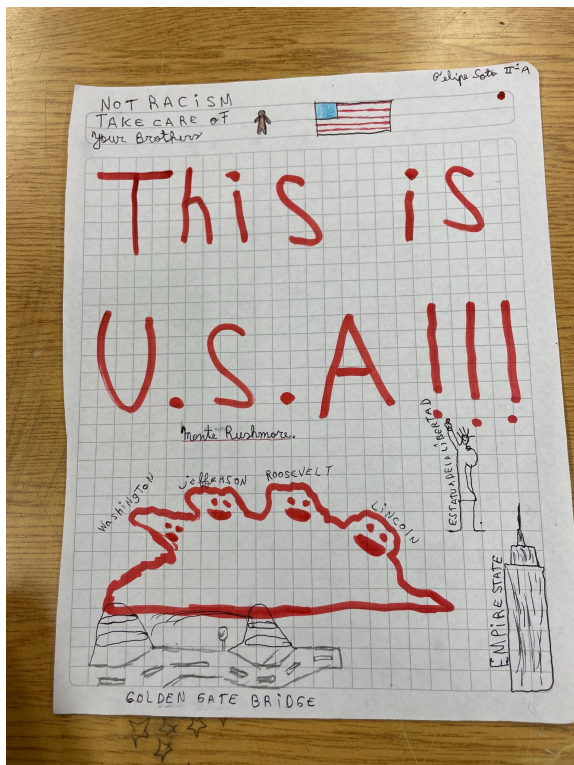


Racism

Unity

Love

Peace



America

USA flag

Racism

Respect

Empire State

Statue of Liberty

Golden Gate Bridge

Mt. Rushmore

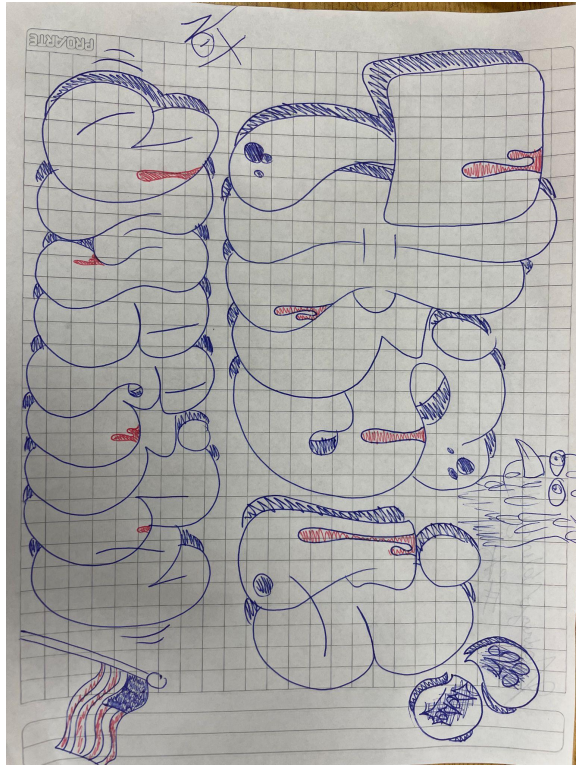


UMCE

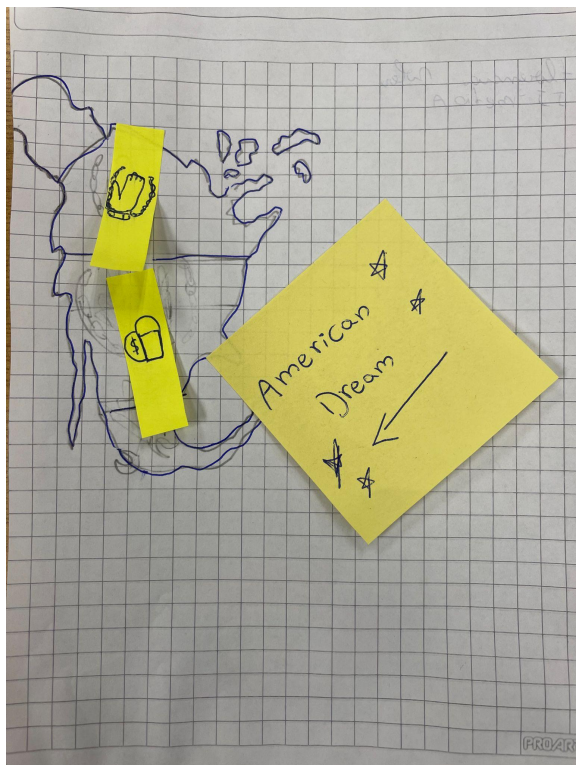
Universidad Metropolitana de Ciencias de la Educación

Facultad de Historia, Geografía y Letras

Departamento de Inglés



America
Patriotism
USA flag
Profanity
Racism
Shootings



North America
Capitalism
Canada
México
Politeness
The “American Dream”

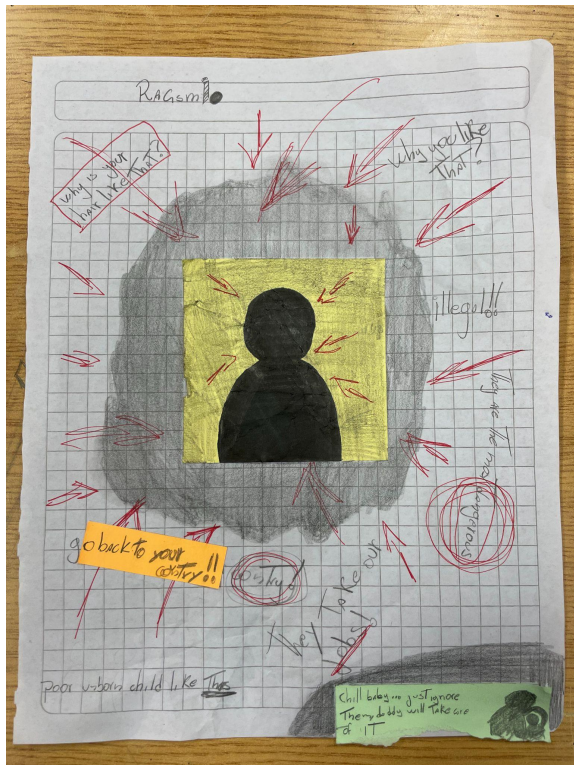


UMCE

Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés



America
USA flag
Racism
Football
Protests
Discrimination
Faceless person



Racism
Police Brutality
Classism
Segregation
Illegal Migrations
Black person
Faceless person

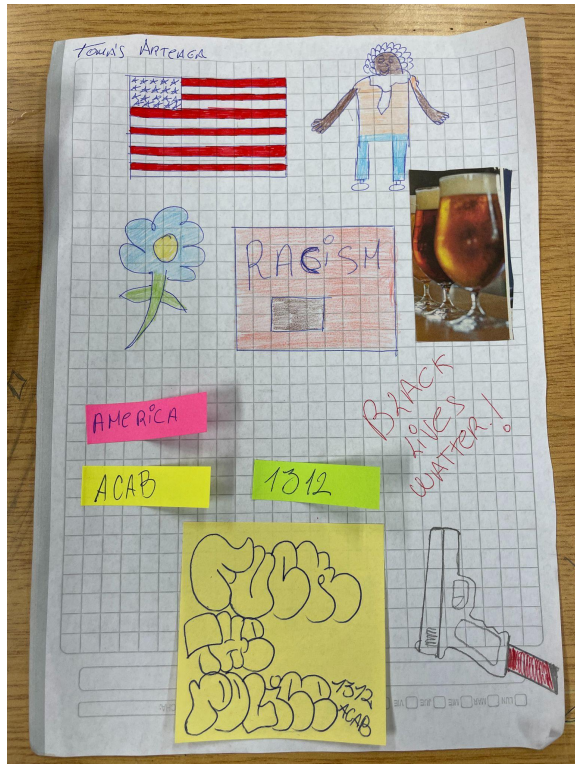


UMCE

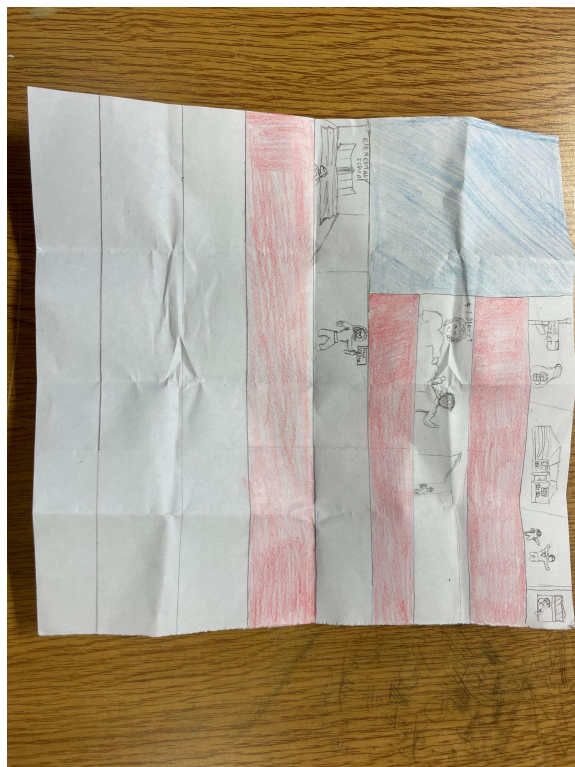
Universidad Metropolitana de Ciencias de la Educación

Facultad de Historia, Geografía y Letras

Departamento de Inglés



America
Racism
Police Brutality
Gun Violence
Shootings
BLM Movement
Repression
Peace
Black person
ACAB
Alcohol



America
USA flag
Capitalism
Racism
Discrimination
Protests
Police Brutality
School Shootings
Urbanisation
Isolation

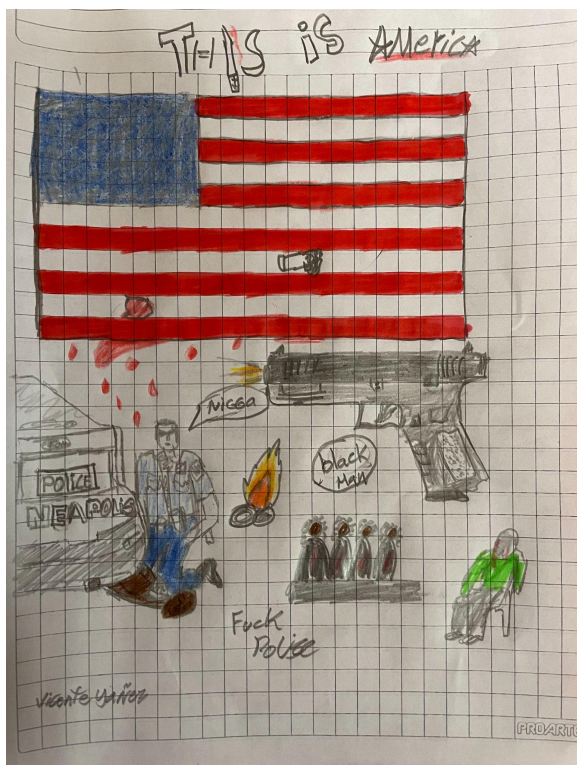


UMCE

Universidad Metropolitana de Ciencias de la Educación

Facultad de Historia, Geografía y Letras

Departamento de Inglés



America

Racism

Gun Violence

Shootings

Police Brutality

BLM Movement

Gospel music

Riot Violence

Fuck police

US Flag

Concepts:

ACAB	1
Alcohol and Drugs	5
America	16
American Culture (all aspects included: Sports, Movies, Music, the US Flag, the American Dream, etc):	25
Black person	3
BLM Movement	4
Canada	1

Cancel Culture	1
Capitalism	5
Censorship	1
Classism	1
Clown face	1
Consumerism	1
Decadence	1
Discrimination	4
Diversity	1
Egocentrism	1
Equality	3
Faceless person	2
Fake News	1
Fire	1
Football	1
Freedom	1
Fuck police	1
Gospel music	1
Guns	7
Ignorance	1
Illegal Migrations	1

Isolation	1
Latin America	1
Liberty	1
Love	1
México	1
Nationalism	1
Omission	1
Patriotism	1
PC Culture	1
Peace	2
Police Brutality	4
Politeness	1
Prejudice	1
Profanity	1
Protests	2
Racism	16
Repression	1
Respect	1
Segregation	3
Shootings	7
Stars	1

Unity	1
Urbanisation	1
Violence	4
War	1

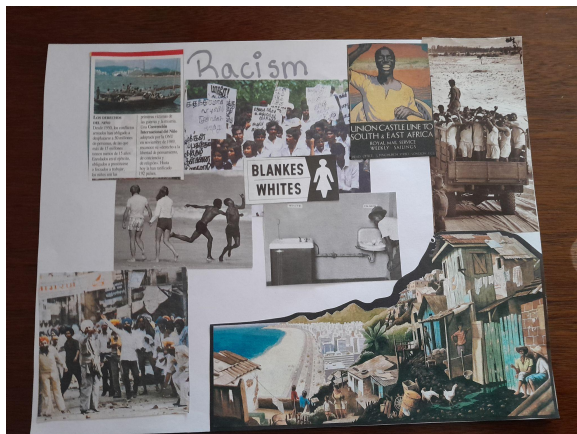
Most Recurring

American Culture (all aspects included: Sports, Movies, Music, the US Flag, the American Dream, etc): 24
19

America	16
Racism	16
Guns	7
Shootings	7
Alcohol and Drugs	5
Capitalism	5
BLM Movement	4
Discrimination	4
Police Brutality	4
Violence	4
Black person	3
Equality	3

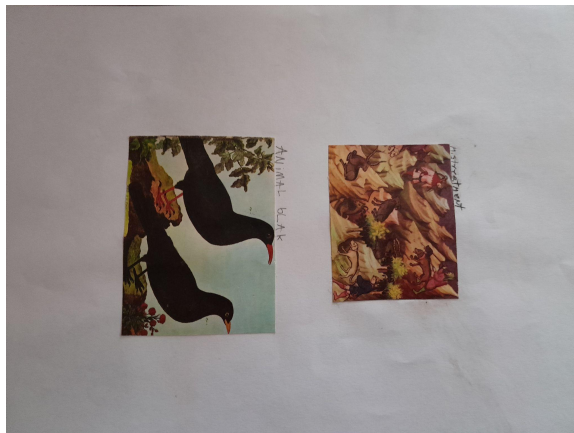
Segregation	3
Faceless person	2
Peace	2
Protests	2

Conceptualisation Collages Los Nogales

Student's Collages	Key Concepts
	Racism, Segregation, Human Rights, Children Rights, Inequality, Protests, Freedom, violation of human rights, Injustice, black person



War, Chaos, Dead, Murderers, soldiers,
Children, Children rights, human rights,
violation of human rights, Censorship,
Weapons, Injustice

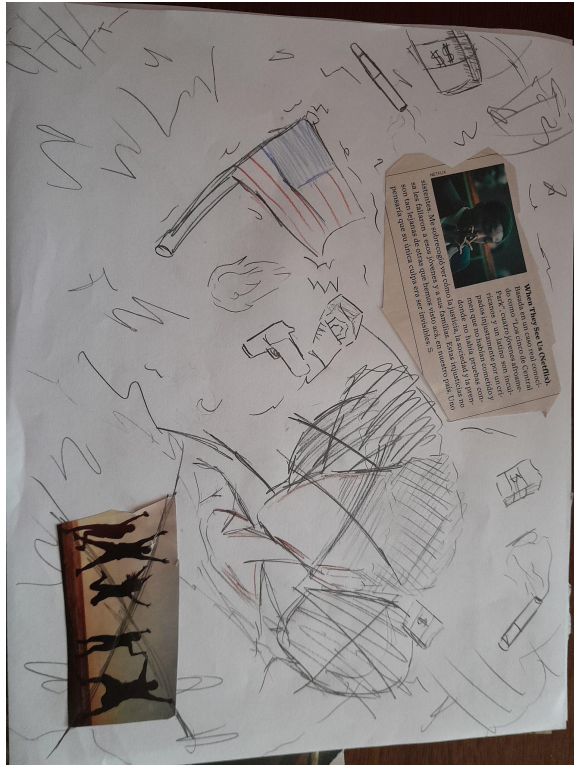


Animal mistreatment, Injustice, Racism

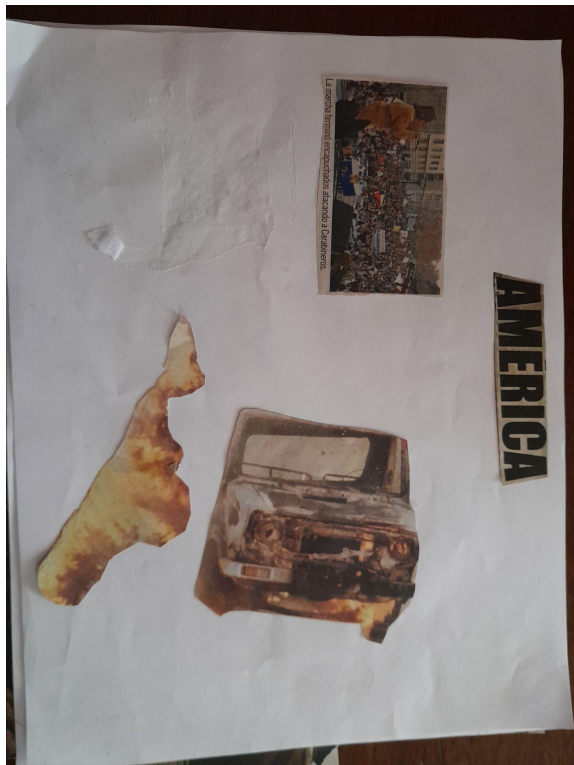


UMCE

Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés



Chaos, Protest, Weapons, Drugs,
Censorship, Injustice, USA flag



America, Protest, Chaos, Destruction,

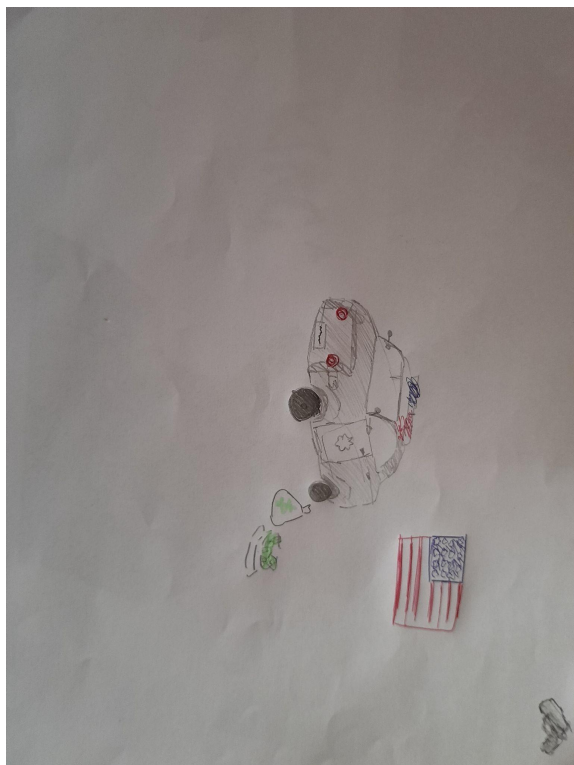


UMCE

Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés



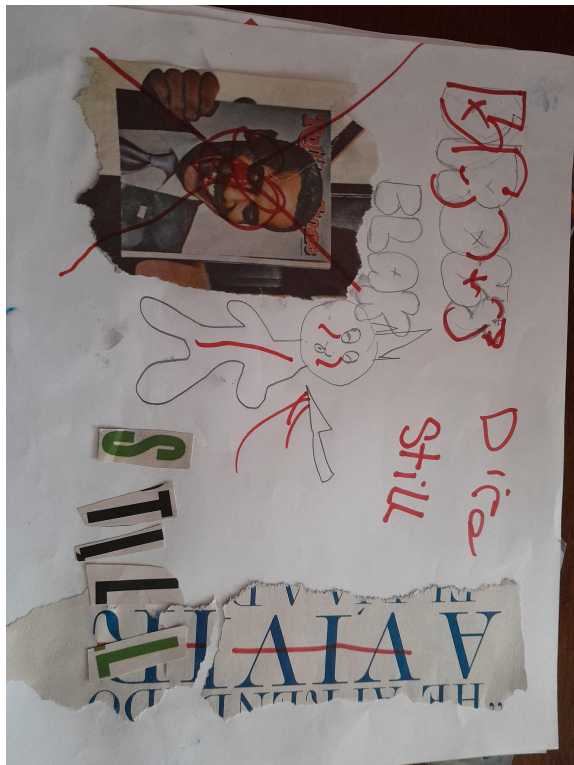
Protest, Destruction, Weapons, War, black person, Graffiti, Obama.



Police, Money, USA flag.



Immigrants, Freedom, Money, Destruction,
Protests, Weapon, Discrimination, black
person

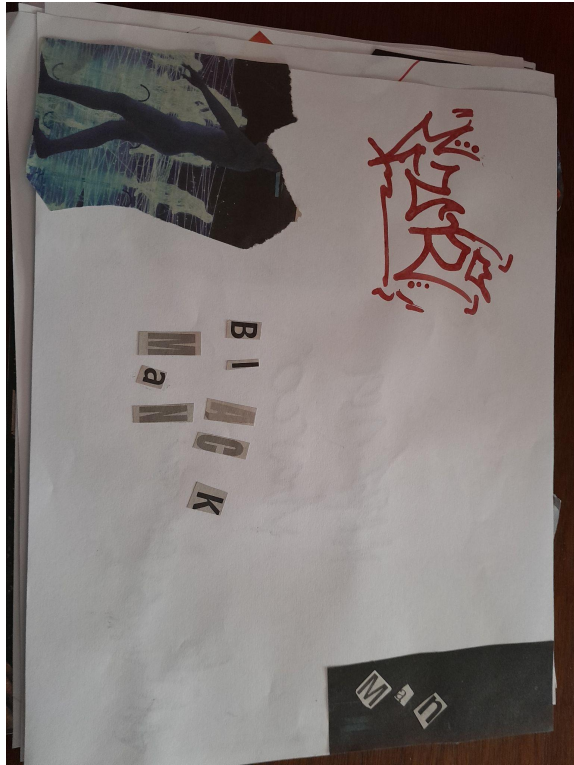


Dead, Discrimination, Racism, Black
person, Graffiti, *Obama* crossed over



UMCE

Universidad Metropolitana de Ciencias de la Educación
Facultad de Historia, Geografía y Letras
Departamento de Inglés



Black person, Graffiti



Immigrants, USA, America, Human Rights, Chile, big flashy car.

Concepts:

1. Racism: 4
2. Segregation: 1
3. Human Rights: 7
4. Children Rights: 3
5. Inequality: 1
6. Protests: 6
7. Freedom: 3
8. Violation of Human Rights: 4
9. Injustice: 6
10. Black person: 5

- | | |
|----------------------------|------------------------|
| 11. War: 3 | 8. Children Rights (3) |
| 12. Chaos: 4 | 9. Freedom (3) |
| 13. Dead: 2 | 10. War (3) |
| 14. Murderers: 1 | 11. Censorship (3) |
| 15. Soldiers: 1 | 12. Weapons (4) |
| 16. Children: 2 | 13. Destruction (3) |
| 17. Censorship: 3 | 14. Graffiti (3) |
| 18. Weapons: 4 | 15. Discrimination (3) |
| 19. Animal mistreatment: 1 | 16. America (2) |
| 20. America: 2 | 17. Dead (2) |
| 21. Destruction: 3 | 18. Children (2) |
| 22. Graffiti: 3 | 19. Money (2) |
| 23. Police: 1 | 20. Immigrants (2) |
| 24. Money: 2 | 21. USA (+flag) (3) |
| 25. USA (+ flag) : 3 | |
| 26. Immigrants: 2 | |
| 27. Discrimination: 3 | |
| 28. Drugs: 1 | |
| 29. Obama: 2 | |

Most recurring:

1. Human Rights (6)
2. Injustice (6)
3. Protests (6)
4. Black person (5)
5. Violation of Human Rights (4)
6. Chaos (4)
7. Racism (4)

Discussion

Questionnaires

In relation to the data collected with the entry and exit questionnaires, five categories of analysis can be derived. First, the relationship between self-concept and the process of learning English as a foreign language is evaluated, taking into consideration the data from question number 3 of the entry questionnaire and its equivalent in the exit questionnaire. Secondly, the use of artistic elements as facilitators of learning English as a foreign language and the implications that these may have for the formation of self-concept. Third, the use of artistic elements as facilitators of learning is discussed, leaving aside their contribution to self-concept, which has been mentioned earlier. Fourth, the use of artistic elements and the development of language skills in English are discussed, making use of the self-concept as a learning enhancer. Finally, emphasis is placed on the cultural syncretism that is achieved through the use of authentic artistic elements, making a comparison between the own culture and the hegemonic culture that encompasses the learning/teaching of English.

Self-concept and the English learning process (q. 3).

This category of questions focuses on students' perceptions of their ability to learn English by assessing their self-esteem and self-concept, as defined by Dornyei (2005). Particularly, this perception makes use of artistic elements, which have emerged as a method to foster the English teaching/learning process and connect students to the target language culture, thus fostering students' communicative competencies (Ghafor, O. F., 2020, p. 7). Taking this into consideration, it is necessary to ask, what relation does the chosen artistic element have to do with students' self-concept? In itself, artistic elements are a fundamental tool for learning English since students engage with elements in context, which awakens their curiosity and their desire to learn.

In relation to this, the question "Do you consider that incorporating artistic elements in the English class could motivate you and enhance your confidence in communicating in English?" has its roots in the question of to what extent the use of

artistic elements in the English learning process is favourable for the students' self-concept/self-esteem. According to the results, more than half of the total research sample agreed or strongly agreed that the use of artistic elements could increase their confidence when communicating in English, representing 83.4%. This result is interesting since, according to what was stated in the theoretical framework of our research, self-perceiving oneself as capable of learning is indeed one of the primary drivers for effectively developing some skills and enhancing academic progress (Habrát, 2018, p. 40). Following this approach, it is possible to affirm that artistic elements are a learning enhancer and allow the self-concept to be strengthened. According to Williams & Mercer (2016), there is a genuine interest in understanding the artistic elements of other cultures; this motivation is what allows students to be intrinsically motivated and empower their own learning process. In addition, does the accuracy of selecting the instrument determine both the appeal for students and the impact it may have on students' confidence when communicating in English? We consider it fundamental that for this approach to be valid in other instances, the artistic elements used should be of interest or arouse curiosity in the students.

The agreement with the statement that artistic elements improve self-confidence in English communication suggests that students feel more secure and capable of expressing themselves in the language when artistic elements are integrated into the lessons. This may be due to different factors: observing an uptick in student engagement and participation during lessons that incorporate artistic elements can confirm the positive impact. Active involvement in discussions, activities, or presentations may indicate a heightened sense of confidence, which results in students feeling more confident when communicating in English. Apart from the perceived acceptance of the overall proposal, there is still room to keep evaluating.

While the initial findings of our study suggest a generally positive perception of incorporating artistic elements in the English learning process, a closer look reveals a significant nuance: a notable rise in neutral responses from 10.3% to 25% between the entry and exit questionnaires. This shift from agreement or disagreement to neutrality

warrants further investigation, as it hints at a more complex picture than the initial data might indicate.

Several factors could contribute to this phenomenon. One possibility is a disparity between expectation and experience. Students may have initially held idealistic notions of the chosen artistic element, picturing it as a guaranteed catalyst for engagement and cultural connection. However, the actual implementation in the classroom might have fallen short of these expectations, leaving some students feeling underwhelmed or disappointed. This highlights the need for careful consideration and preparation when choosing an artistic element, ensuring that it will align with students' interests and learning styles while setting a realistic expectation about its potential impact. Another potential explanation could be related to individual preferences and different learning styles. Artistic elements resonate differently with different learners: what captivates one student might leave another indifferent. This shows the importance of diversifying the artistic approaches when employed, ensuring that a variety of elements are used to cater to the spectrum of preferences and learning styles present in each classroom. Finally, the rise in neutrality could also be a sign of fatigue or oversaturation. Even engaging artistic elements can lose their potency if they are used too extensively. Continuously applying the same method throughout a course without introducing variety or novelty might lead to diminishing returns for some students. This suggests the need for more dynamic approaches inside the classrooms, seeking to use artistic elements strategically and to interconnect them with other pedagogical methods to maintain students' interest and prevent habituation.

Delving deeper into the “neutral zone” through qualitative research would be crucial to gaining a richer understanding of the reasons behind this shift in students' opinions. Open-ended questions or interviews could provide valuable insights into the specific concerns, preferences, and expectations underlying students' evolving stances. By actively listening to and responding to these nuanced perspectives, educators can refine their use of artistic elements, ensuring they remain a potent tool for fostering motivation, confidence, and a deeper connection with the English language.

As a conclusion, the increase in neutral responses to this question serves as a valuable reminder that students' perceptions are dynamic and require ongoing attention. By acknowledging and exploring this "Neutral zone", we can gain a deeper understanding of how artistic elements impact learning, refine our pedagogical practices, and ultimately create a more responsive and effective language learning environment for all students.

Artistic elements as facilitators of English learning: advantages for self-concept and self-esteem (q. 6).

In relation to the advantages that artistic elements have for the construction of self-concept and self-esteem, the one that stands out most is that they are facilitators of learning, both for the acquisition of vocabulary and for the construction of a positive self-concept. The question "Do you think that exploring artistic elements would help you overcome language barriers and communicate in English more effectively?" aims to know the students' own perception of the barriers and facilitators of learning that exist when learning English. This, in turn, relates to their own perception: What am I able to do using this tool?

In this sense, students that participated in the process of our thesis were 65.4% in agreement with the approach that involves the use of artistic elements to overcome barriers and communicate in English in the entrance questionnaire. Comparing the results with the exit questionnaire, 85% of the students agreed or strongly agreed with the approach taken. There is evidence of a 19.6% increase in the positive tendency towards the approach. Then, it is possible to affirm that, after being exposed to artistic elements, students have stated their posture or have allowed others to change their opinion and will observe the process as beneficial for their learning. Therefore, they should increase their positive self-concept regarding how capable they are of overcoming learning barriers.

In respect to the rest of the sample, in the beginning, 17.9% of the students showed themselves neutral towards the premise, manifesting according to our interpretation that the use of artistic elements was not relevant for surpassing learning barriers. Regardless, in a second instance, this percentage was lowered to 11.7%. According to what has been

stated by Hidalgo (2018, p. 41), “the plastic, visual, and audiovisual experience is a channel of expression that helps the adolescent in a special way to manifest and know themselves in the process of expressing themselves and receiving group feedback.” Following this approach, it is possible that students, having been exposed to artistic elements during the experimentation phase of our thesis, have changed their opinion due to having utilised the elements in question as a tool for communication (via collages or writing), benefiting their positive self-concept. Finally, in the first questionnaire, 4% of students did not agree with the use of artistic elements as useful for overcoming learning barriers in English. In the exit questionnaire, 3.3% of students manifested their negativity towards the approach taken.

As stated by Gonzalez-Pienda (1993), as cited in Lopez et. al. (2016, p. 45), “academic self-concept has a direct relationship with school performance”; this was proven in a study conducted by Gonzalez-Pienda, with students from preschool to high school, showing that those with a positive self-concept, have better school performance than those with a negative self-concept. It can be noted that the vast majority of the students who participated in our thesis process have a positive self-concept and are able to recognise what they can do with the tools provided. This would benefit their own academic performance since they have determined themselves to be capable of overcoming obstacles that may impede their learning or communication in the language. The use of artistic elements in the classroom has a positive impact on students' self-concept, and in turn, the impact on students' academic performance could be studied.

On artistic elements as learning facilitators (q. 15).

In this sense, the data analysed show that, as mentioned above, artistic elements are facilitators of learning. Particularly in our research, we have found support that artistic elements such as music are factors that allow students to acquire knowledge easily, due to the socioemotional factor, the curiosity that it can awaken for new cultures, or simply by external agents that influence their interest in using these types of tools in the classroom.

Regarding this, MINEDUC (2013, p. 11) proposes that it is possible to "use the different artistic disciplines (artistic languages) as a didactic instrument that facilitates meaningful learning for children in various fields of knowledge." More specifically, Jimenez (2020, p. 18) conducted a research paper where she posits that music allows students to engage with the language they wish to learn, beyond the importance it has for acquiring vocabulary or practicing "oral and written comprehension" skills. This has been supported by Toscano-Fuentes & Fonseca (2012), as cited in Jiménez (2020, p. 62), who state that the "sonorous-musical elements in the teaching of foreign languages bring benefits to the learning process at linguistic, affective, and sociolinguistic levels". From this, we can affirm that the students manage to acquire through these types of tools the vocabulary, structures, pronunciation, and intonation of the language they are learning. At the same time, the use of artistic elements in the classroom also contributes to perspectives on the culture that is added to the language, and guided by the teacher, a critical vision can be obtained that connects the external realities of the foreign language with one's own language and, therefore, one's own culture.

Following our epistemological line, this is of great relevance since, according to the theoretical framework proposed by Freire and Dewey, the subject needs to be the centre of their educational process and needs to find meaning in what they are learning in order to succeed in it. After that, they will be able to contribute in their own community or spaces and build knowledge for and by the group in which they are, contextualising all learning and giving it meaning for future learning. Finally, the artistic elements facilitate the learning of a language in a three-dimensional way: in the linguistic, affective, and cultural or sociolinguistic areas.

The high percentage of students identifying with artistic elements suggests a positive impact on self-concept. Engaging with characters, plots, or lyrics in a foreign language allows students to connect emotionally and culturally, fostering a sense of understanding and connection. If we understand self-concept, it is safe to say that artistic elements may be functioning as a mirror for students to see themselves embedded in other cultures, depending on the usage of artistic elements. In a way, this may create a bridge for

students to move across the English speaking world a bit more, as they can have a closer relationship with the language, making it more realistic for students to want to keep learning English, seeking an opportunity or use of the language in order to find more about themselves through artistic elements in the classroom or their daily routines.

Artistic elements and the development of linguistic abilities in English: role of the self-concept on the learning process (q. 16).

In this regard, it is also necessary to know to what extent artistic elements facilitate learning. From the perspective of Goodwin et. al. (2021, p. 14), artistic elements are particularly useful in the context of a 21st century classroom, which "requires a shift from static to dynamic educational perspectives." The students in our research sample reacted positively to the approach of developing English communication skills through artistic elements, representing 84.6% of the total sample. This is beneficial in two aspects: for English language learning as well as for the development of a positive self-concept. It is here that the above analyses are closely intertwined.

On the one hand, we talked about the development of a positive self-concept as an essential part of learning. The tendency of the students was to recognise themselves as capable of learning a language through the use of artistic elements. However, at the same time, there were students who disagreed with this approach. According to Barca et. al. (2009, p. 9), this may be related to the influence of self-concept on students' academic motivation. According to the author, self-concept directly and significantly influences academic achievement or school performance, in addition to having an immediate influence. We understand then that it is likely that students with a self-concept with a positive tendency, i.e., who know their own abilities and weaknesses, are more willing to learn compared to other students who rejected the postulate, who may present resistance to learning, have a negative self-concept, or do not see sense in learning a foreign language. Again, in this sense, we review Freire's ideas: Having a purpose for learning and taking ownership of it is beneficial for effectively acquiring knowledge. A piece of content must be meaningful, and for it to be meaningful, the student must feel part of the main focus of

the class and be able to construct through the content an idea of what he or she can achieve.

In addition to being meaningful, learning should be challenging and comprehensible to the learner, with the goal of integrating linguistic knowledge and developing higher-order cognitive skills using the aforementioned knowledge. As Bailey & Fahad (2021, p. 2) posit, "[L]earners use linguistic input, the oral and written language found in books, movies, and a multitude of digital sources, as the raw material to create an understanding of the patterns of a new language system." This input, the authors point out, can be through reading, writing, listening, or speaking. Within this, we can understand the artistic elements as the input that students use to cultivate language skills in English.

Likewise, Álvarez et. al. (2022, p. 13; p. 26) state that art develops thinking skills in which students are allowed to perform different tasks, strengthening and improving interpersonal skills. Subsequently, Gardner (1987) indicates that creativity is one of the higher order cognitive processes, thus involving complex thought processes. In itself, the use of artistic elements as an input for learning enhances the use of creativity, and in relation to the understanding, analysis, and elaboration of different artistic elements by students, it will allow the involvement of the sign systems of language and the symbols of the artistic elements, generating significant learning.

We can draw from the results that artistic elements have a positive influence on students' self-concept while learning a second language, which is supported by the overall positive response. When students believe that studying through artistic elements can improve their language skills, it likely contributes to a positive self-concept related to language proficiency.

While the majority agrees, we as educators should be attentive to the concerns or uncertainties expressed by the minority who are neutral or disagree. Addressing these concerns and providing additional support or clarification can help ensure a more inclusive and effective learning environment, one in which artistic elements can play a huge role in both engaging and giving students a place to reflect on their own reality.

The positive correlation between the use of artistic elements and increased self-confidence in English communication implies that young students may feel more secure and capable when engaging with creative learning methods. This boost in confidence can positively influence their self-esteem. We can see from the results that artistic elements wield substantial benefits within the classroom setting. The creative processes inherent in the arts serve as potent vehicles for translating and enhancing comprehension of abstract and intricate concepts. By embracing artistic expressions, classrooms tap into a realm that goes beyond traditional oral communication, facilitating the creation and communication of ideas, feelings, and events in a unique and powerful manner (Latta & Chan, 2011).

According to the results, there is an intricate connection between self-concept, culture, and the utilisation of artistic elements in the classroom. As highlighted by previous studies, such as Usborne et al. (2010, p. 5), there is a well-established link between students perceiving their cultural background as valuable, respected, and socially accepted and the subsequent positive impact on their self-concept. Drawing from these findings, we posit that incorporating artistic elements in the classroom not only nurtures cultural appreciation but also plays a pivotal role in fostering a positive self-concept among students, thereby contributing to enhanced self-esteem.

Cultural syncretism: comparison between cultures when learning English in the classroom through artistic elements (q. 20).

In relation to the postulate "Do you think that exposing yourself to different forms of art would allow you to explore various perspectives, appreciate different cultures, and, at the same time, celebrate your own culture?", there are positive, neutral, and scarcely negative responses. At the beginning, 78.2% of the students agreed with the postulate. However, this dropped by 1.5% in the exit questionnaire, which represents a very minor decrease. In addition, in the entry questionnaire, 19% of the students were neutral to this postulate and 2% disagreed, while in the exit questionnaire there was a drop of 3% in neutral responses and an increase of 4%.

According to Hanvey (1979) as cited in Hartono (2021), this can be interpreted from the perspective of the "four stages of cross-cultural sensitivity". At first, students see the characteristics of external cultures as something alien to their reality, existing only in educational or tourist scenarios. After this, comes the conflict between the characteristics of us and them: it is defined as a conflict that arises from irrationality and can generate frustration. It is at this point where we can place students with negative responses. It is possible that these students consider that the artistic elements presented in the classroom are alien to the sociocultural context in which they live and, therefore, irrelevant and even detrimental to their learning.

However, at the same time, 76.7% of the students see the use of artistic elements as a possibility to learn from other cultures as well as from their own. In this sense, the following two stages that Hanvey (1979), as cited in Hartono (2021), proposes are observed: the stage of intellectual acceptance of the foreign culture, which has relevance in the sense of mere learning; and secondly, there is the stage of familiarisation with the foreign culture as an internal agent of it, which can be understood as the most beneficial for the learning process.

Nevertheless, the author states that this would only be possible with cultural immersion. We can then place the students who agreed with Hanvey's postulate in these stages: they recognise the use of artistic elements as a means of acquiring knowledge about foreign and their own culture, which, as mentioned in previous paragraphs, would prepare them to learn the language. In any case, it is not possible to assume that students are in the last stage, since, following the author's ideas, students are not immersed in English culture. It is because of the above that Catana (2014, p. 3) suggests that learning should be immersed in the culture of the foreign language in order to obtain "cultural competence", thus appropriating the learning of English as a foreign language but under the characteristics of the student's own culture. That is, students can be immersed in the English culture as main agents, even knowing that their context is different.

Therefore, students require that the artistic elements be relevant to their own cultural identity in order to achieve awareness of the interculturality that surrounds them

when learning a foreign language. English, as we have mentioned in previous instances, is loaded with symbols, words, and sounds that may seem foreign to the reality of the students; therefore, students may be reluctant to learn the skills and culture it promotes. Therefore, strategies should be proposed with the use of artistic elements in the classroom that promote that the central axis of learning is in the student, managing to create connections between the perspectives and foreign cultural characteristics, in this case English, and their own. In the following pages, the relevance of the aforementioned can be observed with the creation of collages using the song "This is America" by Childish Gambino.

Artistic elements serve as suitable tools for students to expand their knowledge of other cultures while celebrating their own. Their use is supported by the overall positive response. This aligns with the idea that exposure to art can broaden perspectives and contribute to a richer understanding of cultural diversity. The positive response indicates that integrating artistic elements into educational practices can be an effective strategy for fostering cultural exploration and appreciation. Educators may consider incorporating diverse forms of art to enhance cultural education. However, we as researchers cannot dismiss the throwbacks we ourselves have discussed previously in regards to how hegemonic English culture can be.

As teachers and researchers, we encourage finding ways in which English language education can empower local languages and cultures rather than overshadowing them. This might involve integrating local traditions into the curriculum or other elements in order to maintain students' cultural identity.

Discussion Hamilton

One of the landmarks for our research were the workshops in the schools. Each of them was a unique experience due to a simple reason, each class in the specific moment of each workshop was incomparable to the previous or subsequent interventions. This created interesting discussions around the artistic elements proposed, generating the possibility for the students to reflect on their personal experiences. Furthermore, two artistic elements

were included in the whole intervention process. This time we are going to discuss “Hamilton: An American Musical”, written and composed by Lin-Manuel Miranda.

In this text, we will focus particularly on the reflections made by the 10th grade Maple students from Trebulco School, who analysed the songs "You'll Be Back" and "Non-Stop" from the artistic element "Hamilton: An American Musical". In these reflections, certain concepts predominate as key elements of the discussion, among them: power, dissatisfaction, the USA, opportunity, achievement, and inconformity, among others. It is worth mentioning that some of these concepts are central elements of the musical and were considered in the workshop we conducted because they are leitmotifs of the main characters. What we wanted to achieve with this was for the students to be able to analyse the social issues present in the musical element through the leitmotifs of the main characters.

After reading and analysing the students' responses, we noticed how they are not only able to identify the main themes and issues of the artistic element but also to integrate them in their elaboration with a mix of their own culture and beliefs. Key concepts are observed and incorporated by the students because these words are familiar to them. Something interesting about the whole research is that the concepts that got the most attention from students were new ideas from the artistic element's origin culture and ideas that have similarities to the students' culture.

Within the analysis carried out by the students, one of the most recurrent concepts identified was "power", while "legacy" was only mentioned in one reflection. These ideas can be related to the construction of the concept of "identity" given in the workshop, which was understood as an inheritance and a mutable project in time that seeks social homogeneity, according to the Chilean sociologist Jorge Larraín (2014). In the students' reflections, a kind of consensus was reached on Alexander Hamilton's insatiability for power, with the justification of leaving a legacy, both for his family and for the incipient country they were building. This desire to climb the social pyramid is justified by the privilege of the childhood of the protagonist of this musical. On the other hand, many of the reflections highlighted the figure of the king of the British Empire, George V, who in the song "You'll Be Back" mentions his emblematic leitmotif "Oceans rise, empires fall",

which he sings blinded to his reality, announcing his own decline. These reflections highlighted key concepts such as "war", "trust", "British Empire". Through these concepts, the students criticised the imperialism of the time caused by the British Empire, previously mentioned, which was embodied by the figure of the king. This tyrannical figure was the cause of the oppressions towards the main characters because he sought to impose himself on those who sought revolution and therefore war. This criticism was supported by the leitmotifs "look around, look around, how lucky we are to be alive right now" and "satisfied" because they appeal to excessive ambition. This boundless ambition the students identified in both the figure of the king and Alexander Hamilton, hungry for control and power, wreaked havoc in their lives, especially in the latter of these characters.

One of the things that was observed in the conversations, the written reflection, and the workshop proposal was that the students were able to understand the musical and its issues. Furthermore, colonisation is a concept that can be better related to and understood in a national context, such as the Chilean one, that suffered from the phenomenon. Yet, it is interesting to see how such strong ideological concepts as "achievement", "opportunity", "dissatisfaction", and "power" have permeated ideas that are at the core of the North American idea of progress and achievement. It can be seen how this work collects and installs in these characters their discourses, which are later installed in countries such as Chile from its neoliberal economic model. Within the conversations, they talked about how these ideas permeate and are repeated, alluding to the same concept of leitmotif proposed for the analysis of the musical. Finally, it is worth considering that the level of English proficiency of the school students allowed us to observe an awareness capability of looking from and towards, that is, from the Chilean context, but also from the distance and the experience of having much contact with the Anglo-Saxon culture. In other words, the students were able to look from the perspective of Chile and also to try to understand how issues such as colonisation affected countries in general.

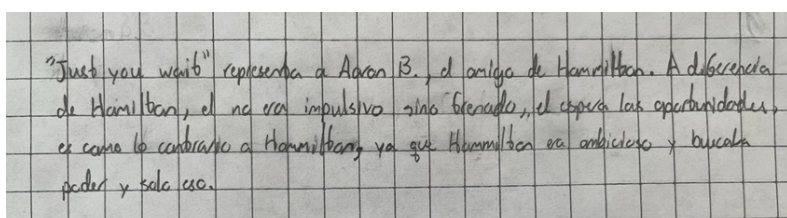
An interesting aspect of the overall answers by the students is that none of them addressed racial issues. Taking into consideration Hamilton's historical context, the play includes many black characters who, in real life, were white. However, every answer addressed issues related to war, obsession, and, in particular, meritocracy. Students do not

seem to have a problem with imprecise adaptation details associated with people's ethnicity.

Furthermore, *Hamilton* is a play that contrasts its context and visual aspects with its music. By combining the visual style representing the American Revolution with the implementation of Hip-Hop, a modern music genre, students were able to interpret how revolutionary *Hamilton* was with the use of speech. They interpret *Hamilton* as the man who was able to overcome difficult times with his ambition, skills, and dissatisfaction. According to Benítez (2023), the musical aspect of Lin-Manuel Miranda's musical "educates" the audience on how relevant immigrants were in building and creating the United States, while *Hamilton*'s nature is highlighted frequently, which also reflects Miranda's cultural background.

Hamilton's portrayal in the musical shows a man who has strong beliefs in what he can accomplish, which was also represented in the students' reflections. Most students picked phrases and words that resonate with *Hamilton*'s obsession with reaching his goals.

The concept of "opportunity" was one of the incorporations that caught our attention due to how different the two writings used this word in opposite contexts. In the

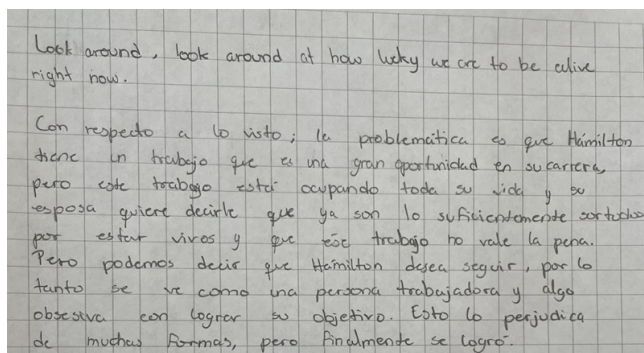


first writing, we observe how the word "opportunity" is used as something expected and earned by a methodical and patient

person. On the other hand, we have the second writing that uses the same concept as a double-edged sword. Describing how *Hamilton* has a "great opportunity" for his career, but seeking that opportunity also brings repercussions to *Hamilton*'s personal life. However, *Hamilton* manages to reach that opportunity despite the consequences. This might suggest that these students have a different perspective on what an opportunity is or what they understood as an opportunity by being exposed to the artistic element. While the first writing has the perspective of pursuing your goals step by step and cautiously, the other writing has the perspective of the "American Dream", where the individual works as

hard as possible in order to achieve the objective. As the author of the latter one says, Hamilton is obsessed with achieving his goals.

The objective of these workshops was achieved based on the results of the experience. The background information provided valuable data, observations, views, and



criticisms of the issues addressed in the work and how they relate to the context in which they are inserted. The dialogue and the willingness of the participants were fundamental in this, which is also important to emphasise. They were able to talk about identity—about how they recognise themselves based on what

characterises them and what differentiates them from others. The musical, in that sense, manages to generate that look, that of recognising the heritage of others and, above all, of reaffirming themselves in their differences.

To conclude, when students are exposed to artistic forms that share cultural values and aspects with their own culture, those elements tend to draw attention and produce a reflection that enables them to explore their self-concept. Students feel more attached to the themes and are able to reflect in their comfort zone while also exploring new cultural territory by consuming an art form that originated in the United States.

Discussion This is America

This is America: writings and drawings.

According to what is instructed in the interventions, the implementation of the song “This is America” had to be performed over two days, and at the end of each one, the students had to present a creation. So in this discussion, we will delve into different findings derived from the workshops; each product will be analysed separately, starting with the first one: writings and drawings.

The first intervention involved three questions, and students were allowed to respond by writing, drawing, or any other artistic form of their preference. In this way, we obtained a sample of twenty-five writings and drawings from Sebastian Elcano and Los Nogales School, which held this workshop. Aligned with the objectives proposed at the beginning of this research, we seek to identify the extent of the Anglo-Saxon hegemonic culture's influence on students when teaching English as a foreign language. As previously done in the analysis and discussion of Hamilton, in this section we will use conceptualisation as a tool for the analysis of the elements we recognised in the students' compositions.

The different writings and drawings elicit a range of concepts, all of them related to feelings or topics alluding to Childish Gambino's song. As mentioned, through a process of collecting keywords in writings and concepts extracted from the students' drawings, we were able to determine those that were most frequently repeated in the students' responses. As could be predicted, two of the most recurrent words were "United States" and "racism", both of which were mentioned ten and nine times. However, the reference to this country corresponds to different ways to acknowledge and interpret what was seen and discussed in the first workshop, which is in line with Poláčeková's research (2019, p. 6) that shows how videos can be used as a source for spreading awareness of important social issues, such as racism. In fact, most of the references to the States were negative, mainly whenever there was allusion to the violence and racism in the music video. Interestingly, many speak of prior perceptions of how they believe US people perceive themselves and how the rest of the world sees them, which are generally much more positive than what students were able to interpret from the various realities seen in the video. This was evident by the use of expressions such as "egoistas" (selfish); "se creen el hoyo del queque" (Chilean expression that relates to superiority); "cultura norteamericana= this is callampa" (Chilean expression for something bad) or "se creen que son personas desarrolladas, motivando a la gente que es de un país de nuevas oportunidades" (they believed themselves to be developed people, alluding to the American dream); expressions that end up in strong critiques about United States culture concerning black people, immigrants, and violence.

Undoubtedly, portraying a music video with such a great load of cultural content stirs up most of the students' conceptions deeply. Consequently, the other words that were most notably mentioned were “black people” and “culture”, with eight and seven mentions, respectively. The use of these words in the students' creations resulted in ethical and moral declarations alluding to how detrimental it is for people to live under such level of discrimination and racism; even one of them wrote, “me sentí discriminado” (I felt discriminated against). According to Catana (2014), exposure to this cultural content in English classes, where the main focus is not only to enhance the linguistic competence of the students but also to emphasise cultural awareness by developing discourse strategies and communicative skills through meaningful input, becomes imperative. The discussion of the questions elucidates how significant it is for students to create a space where they can relate to the content, and, moreover, on a personal level. Lee (2019, p. 13) states that learning involves a process of identity negotiation and construction and that negotiation, when trespassing on superficial areas of linguistic significance, enriches the academic setting. Even though English carries with it a strong hegemonic influence, the use of it and the implementation of English lessons as cultural awareness instances will allow the students to explore new possibilities and encourage critical thinking.

“North American culture” is a concept that was mentioned once in the conceptualisations. Nonetheless, it is a subject that was repeatedly mentioned when talking about the USA and its practices, such as police brutality, racism, violence, etc. The rejection that was felt towards this specific culture can give us a clear vision of how these students feel in regard to the US, leading to a controversial question: Why do we have to teach English through hegemonic cultures, such as the UK or USA? Artistic elements can be found anywhere, and in this specific case, they can be found in Chilean and South American culture, which is what students can relate to the most in terms of learning. Chilean students who are learning English might find it beneficial to learn the language by incorporating elements from their own culture into the learning process. This approach not only makes the learning experience more relatable and engaging but also allows students to draw on their existing cultural knowledge.

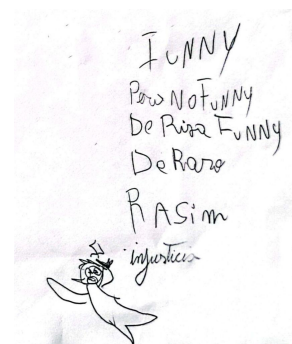
On the same line, here are some reasons why Chilean students might prefer to learn English through something from their own culture: to boost their motivation, since when students see the immediate applicability of language skills to their daily lives and interests, they are more likely to stay engaged and committed to the learning process; to preserve their identity, seeing that language and culture are intricately linked, and by incorporating familiar cultural references, students can celebrate their heritage while preserving their identity and learning a new language; the cultural relevance, given that learning English through a familiar cultural context helps students connect the new language to their existing knowledge about it; the community engagement, considering that students can collaborate with teachers and their peers to create learning materials that reflect their culture, fostering a sense of community and shared learning; and cross-cultural understanding, since by exploring English through the lens of their own culture, students can foster a deeper understanding of both languages and cultures.

Following this idea, there was also a distinction that was made clear by the students about what it means to be American, since they claimed that being American did not only include people from the United States but also people from the entire continent. It is essential to acknowledge that the US is not the sole country on the American continent. While citizens of the US are commonly referred to as Americans, this label overlooks the diverse range of people residing in North, Central, and South America. So, while it is a linguistic habit to refer to the country's citizens as Americans, it is crucial to recognize the fact that the term applies to a vast and varied group of people throughout the continent.

Concluding this train of thought, the importance of culture in education is essential since it provides a space for students where they can navigate the meaning of their culture and others with empathy, understanding, and a well-rounded perspective.

On the other hand, a concept that was mentioned once in the writings is the Spanglish version of the meme: “funny, but not funny haha, funny weird”, based on the series *The Backyardigans*. According to the Merriam-Webster dictionary, a meme is an amusing or interesting item (such as a picture, video, or text) that is spread online. The most common use for this audio is when a person wants to point out that something is

wrong with a situation, sees something strange, and wants to communicate it. In addition to that, it made us realise that an artistic element, such as a meme, improved students' notions of the word “funny” in the English language, which commonly refers to something entertaining, but in advanced contexts, it is used as a synonym of “weird”. Curiously, we were amazed by the particular use of this resource as a form of expression. Since we were able to interpret it according to what it was aimed at, we noticed that two artistic elements were combined in the students’ minds to answer the questions. The study conducted by Smith (2023, p. 1) concluded that the students’ engagement and understanding of multimodal English discourse increase commensurately with content intuitive to their culture.



Otherwise, it is very interesting because not only the acquired language, in this case English, goes through the filter of our mother tongue, but the same happens when facing a different culture. Therefore, generating multimodal interactions in 21st-century classrooms, where these resources are a strong instrument to address cultural (such as racism) and linguistic (such as idioms) aspects. The use of different media will allow teachers to appeal to students’ interests, empower their learning, and at the same time enhance the conceptions they have of themselves when communicating in the target language, as this allows a more personal and entertaining relationship with the content.

This is America: collages.

The previous discussion dealt with the writings and drawings from the first intervention. Moreover, this section aims to delve deeper and analyse the influences of the artistic elements derived from a hegemonic culture on the self-concept of Chilean students. Hence, we already discussed some intricacies of the repercussions of artistic elements in the teaching-learning process, so the focus now is on what remains in our students after being exposed to those elements. This phase of the discussion conceptualises ideas taken from the collages and drawings from both schools that used the song “This is America” as an artistic element.

A thematic examination of collages and drawings created by students from Sebastian El Cano and Los Nogales Schools reveals a captivating interplay of concepts. Dominating the analysis is the intertwined theme of "America and American culture," mentioned forty-five times across the analysed samples. In both interventions, the song's main topic was a direct critique of US culture, satirising explicitly or figuratively themes like violence and power abuse, among others. Particularly,



the students based their work on this premise, which also led them to compare those critiques with their personal views on the matter. Interestingly, this recurring motif is mainly represented by the flag, which, curiously enough, despite being accompanied by a critique, is rarely damaged or broken and is even seen in various collages and drawings in a magnified form. This makes it an exceptionally powerful sign in terms of visual representation and somehow underscores the students' recognition of the United States' significant influence and pervasiveness within the global landscape. This reaffirms Hartono's (2021, p. 3) statement regarding Saphir and Whorf's hypothesis, where they posited that people's perceptions and experiences are determined by their language, conditioning the perception of reality of people from different cultures, and in this case, the perception of a country with a long background of historical power and media influence.

However, the analysis delves deeper, unveiling a complex understanding of the world beneath the surface. The combined twenty-six mentions of "racism and discrimination" demonstrate the students' critical awareness of these pervasive challenges, not only within the United States but also within their own Chilean society. This awareness fuels a sense of concern, manifested in the concept of "violence," which appears nine times throughout the collages and drawings. The students recognise the potential for violence as a consequence of these societal problems, highlighting the fragility of social harmony. Furthermore, the presence of "protest", mentioned eight times, indicates an understanding of its role as a potential catalyst for change. This active engagement in seeking change suggests a generation empowered by their convictions and committed to forging a better



future. Perhaps one of the most significant elements within the artwork is the inclusion of the acronym "ACAB" ("All Cops Are Bastards"). This symbol, originating in North American protest movements, reveals a critical perspective on the role of police within the context of social justice issues. Its inclusion further emphasises the students' nuanced understanding of the complex world around them and their willingness to question authority. This in fact shows us again how the external culture passes through the filter of our own culture, which allows students to generate a more complete understanding, in this case, of how to refer to a concept from the English-speaking world by making the parallel with what they know (cops=police=pacos).

By examining the interplay of these concepts within student-created artworks, we gain valuable insights into their worldview. Their recognition of American cultural influence is undeniable, but their awareness extends beyond mere superficiality. They are acutely aware of the social challenges that plague the world, both in the United States and within their own culture. This awareness fuels a burgeoning sense of social responsibility and a commitment to enacting positive change. The collages and drawings serve as a powerful testament to the critical thinking, social awareness, and agency of Chilean youth.

While themes like "America and American culture", "Racism and discrimination", "Violence", and "protest" were dominant in most of the artistic expressions, less recurrent yet significant concepts lurked beneath the surface. The first of these concepts is "Ignorance", though explicitly mentioned only a handful of times, its presence permeates many of the other themes, highlighting a crucial factor in perpetuating



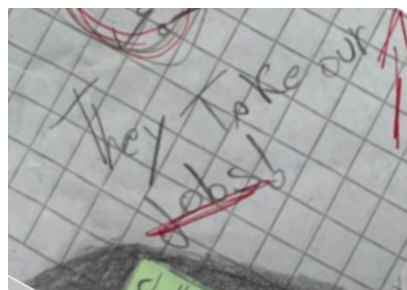
the challenges explored by the students. This ignorance fuels discriminatory attitudes and prejudices, hindering understanding and empathy, and allows injustices to normalise and flourish. The student's engagement with the artistic element presented to them serves as a powerful counterpoint to ignorance, demonstrating a willingness to confront uncomfortable truths and

emphasising the potential for education and awareness to combat it. By examining these

intertwined concepts, we can unveil the complexities of the students' perspectives and the different challenges that they are aware of, as reflected in their collages.

On another note yet related to what was just mentioned, the word “inequality” was mentioned only once in the conceptualisations. Nonetheless, we believe it is an important concept to mention since students might experience inequality as a form of oppression that they can relate to their self-concept and how it affects their perception of themselves. For instance, in terms of “racism”, a word that was mentioned throughout these conceptualisations as it was previously stated and a concept often manifested through discrimination and prejudice, it can create a hostile environment for students from marginalised communities. When students experience racism, it can lead to a negative self-concept as they internalise the biases and stereotypes directed at them through forms of discrimination. This can result in feelings of inferiority, self-doubt, and a sense of not belonging.

While globalisation has created opportunities for cultural exchange, it has also drawn attention to the persistence of racism, discrimination, and challenges faced by immigrants, a word that was mentioned twice throughout the results of the workshop. This concept can significantly influence a student's self-concept if their case is living in a country where they were not born. The challenges that immigrant students may face are cultural clashes, language barriers, and the stress of adapting to a new environment. Therefore, these experiences can contribute to feelings of alienation and a fractured sense of self. The pressure to assimilate while preserving one's cultural identity can create a delicate balance that impacts how a student perceives themselves. Furthermore, one of the expressions extracted from one collage explicitly said, “They take our jobs”. Even when globalisation allowed a greater awareness of other cultures, we still encountered such comments, which were neither related to the lyrics of the song nor to what was shown in the video. That phrase refers to what the student knows about racism, about what people say. Fortunately, it was exposed critically, but it says a lot about how this exposure to culture is internalised in non-native students. As Hartono (2021) and Smith (2023)



mentioned, the first approaches are rather confrontational, where the first filter is always one's own culture, and thereafter, what is shown is accepted cognitively.

Moreover, systemic challenges, such as limited access to educational resources and opportunities, can exacerbate the impact of racism and immigration on students' self-concept. Unequal treatment within educational institutions can reinforce a sense of being undervalued and hinder academic achievement, further affecting a student's confidence and self-esteem, hence, the need to remember how relevant the implementation of cultural awareness education is where English is a foreign language. "This is America" led these students to compare their realities with the ones presented in the piece of artistic element, and by exploring the themes of the song in relation to immigrant students, one can gain insights into the struggles they endure, the resilience they exhibit, and the collective responsibility to create a society that truly values individuals despite where they come from. By creating a supportive atmosphere that celebrates diversity, educational institutions can play a crucial role in helping students build a positive self-concept despite the challenges posed by racism and immigration.

Finally, "football" is a concept only mentioned once in the conceptualisation of the final creations of the students. In this case, the concept arises because one student clearly depicts a football field with a USA flag, advertising banners in Spanish saying "no more racism", and more importantly, in the foreground is a male figure with sports equipment also alluding to no more racism and above him the name "Viny Jr". This last piece of information is relevant because it was utterly intriguing for us. Why did this student use a football player to represent what he is getting from the song This is America? What is the relationship? Therefore, when looking up the footballer's name, he is not only a well-known player but also a strong advocate for tolerance and equal opportunities in the sporting world. In addition, he has been the victim of many racist demonstrations due to his skin colour, which motivated him to be one of FIFA's representatives on an anti-racism panel. (Molina, 2023).

Even though the relationship with the topic of the video was clarified, we still felt intrigued about the choice of their composition. Thus, in this context, we observe a distinct

illustration of how the content intertwines with the student's identity and self-concept. In previous sections of this thesis, it has been discussed that self-concept is the perception of the self that defines the individuality formed by the 'beliefs about oneself' (Mercer & Williams, 2014, p. 53). The student not only engages with the themes of the song but also navigates, figuratively, through the lens of their self-concept. This process leads them to connect the material with their understanding, drawing parallels with their experience and comprehension of dealing with racism and discrimination in a way that resonates with their personal perspective. According to Roa & Tolvett (2020, p. 14), in Chile, football creates spaces where communities consider it a tool to achieve social change that promotes more inclusion and provides the opportunity to connect with different people through this sport. Although we do not have information on the socio-economic background of the student, the data taken from Sebastian Elcano School (JUNAEB, 2023) indicates that approximately 42% of secondary school students belong to the high and extra high vulnerability indicators (Indice de Vulnerabilidad Multidimensional). Significantly, this information reaffirms what the text *Fútbol de Barrio como OkuPación Colectiva: Sentido de comunidad, territorio e identidades juveniles* mentions about how in often marginalised sectors, football becomes a part of young people's identity, even giving them a great sense of belonging.

Consequently, based on the above and our previous research, we assert that this student's allusion shows how profound the interaction with an artistic element used in class can be. Despite the cultural themes being directly related to the United States, this creation allows us to understand how a student perceives it through their own lens of the world. Internally, they are connecting international and personal concepts through cultural syncretism on a personal level, harmonising their interests, the world around them and various stimuli presented to them. This implies that they engage with the culture at a higher level, moving beyond a distant perspective separate from their own. Ultimately, recognising the intersectionality of these issues is essential for understanding their complex impact on students' self-concept. Empathy, education, and advocacy are key components in creating a more inclusive environment that allows every student to develop a strong and positive sense of self.

To sum up, the influence of Anglophone culture on students' self-concept was thoroughly examined through the mentioned concepts that were provided by a conceptualisation of students' compositions, and through that information, we came to the conclusion that the influence of media on students and the construction of identity through a globalised context is something that is very present in the students' learning process and self-concept. This influence is a multifaceted aspect that can significantly impact how students perceive themselves within the educational context. According to Wenger cited in Lee's (2019, p. 4) study, learning is not a mere process of knowledge accumulation but one of transformation and self-becoming. This statement challenges the conventional belief that learning is about studying facts and information, focusing instead on the transformative and personal dimensions of the educational process that a student can have. In fact, learning is a profound and dynamic process that extends beyond the acquisition of information, and in this case, it is something that reaches the self-concept of a student affecting their individual transformative journey that shapes them as a person, contributing to their ongoing process of self-becoming and their personal growth.

To conclude, through these analyses of writings, drawings, and collages, we were able to discover a variety of findings that we believe are essential to this discussion. One of them is how racism and discrimination can impact students' points of view when it comes to their reality and how to compare it with the reality that occurs in the United States. In addition, the US is constantly perceived as something bad but at the same time as something grandiose and untouchable since the US flag is a symbol that is repeatedly shown throughout the conceptualisations in different ways, whether it is as something glorified or as something broken. These subtle findings led us to understand students on a deeper level, where we can see the perception they have towards the country and how it affects the way they perceive culture, language acquisition, and the problems that might arise throughout all of that.

Conclusion and future directions**Objective 1: To Experiment with the Uses of Anglo-Saxon Artistic Elements in Relation to the Self-Concept of Students in Chilean Educational Contexts**

The exploration of Anglo-Saxon artistic elements in Chilean educational contexts has given way to valuable insights into their potential impact on students' self-concept in relation to learning English as a foreign language. The questionnaire responses indicate a majority of positive responses among students, with a majority expressing agreement on the various positive outcomes associated with the incorporation of these elements in the classrooms. Students mostly highlight improvements in their understanding and enjoyment of the English language when exposed to artistic materials such as literature, music, and films from Anglo-Saxon cultures, as indicated by the exit and entry questionnaires, which presents us with a question we have to ask ourselves as teachers: are the methods that we are currently using effective, interesting, and motivating for students? What could we do, add, or modify to make the experience of learning English as a foreign language a more enjoyable one that allows students to actually learn English and not see the English subject as a burden or as unnecessary? These questions may have answers that could change the poor outcome of English level in Chilean classrooms with fewer resources just by changing methodologies, especially in public and semi-private schools. where SIMCE results showed that, in the highest socioeconomic group, 85% of students reached the basic and intermediate level, while in the lowest socioeconomic group, only 9% did so (MINEDUC, 2019).

Even though we were not able to intervene in public schools, we believe that approaches and methodologies can be adapted to all situations and socioeconomic groups after being proven effective, especially in contexts of reduced English hours.

The agreement on the positive impact goes hand in hand with the bigger picture shown in the literature, which emphasises the role of artistic elements in language education. The recognition of the cultural richness in Anglo-Saxon artistic elements

suggests that students not only perceive language as a tool for communication but also as a path to diverse cultural experiences. This understanding reflects a positive aspect of cultural integration in language learning, contributing to a more holistic view of language acquisition and how that can work in favour of student motivation and improving self-concept, which have been shown to be key for learning new languages.

However, the study also reveals variations in responses, with some students expressing neutral or negative opinions. These variations may indicate a diversity of preferences, learning styles, and attitudes related to the incorporation of specific cultural elements. It is crucial to recognise that the positive impact of Anglo-Saxon artistic elements may not be the same for all students, and individual preferences and experiences play a significant role in shaping these perceptions. It would be necessary to have more studies that could collect more qualitative, individual data that could shed light on these differences in the future. There is a gap in research concerning the motives behind these different answers and herein could lie the answer to understanding and eventually having more assertiveness when teaching English as a foreign language to children and adolescents. Conducting interviews or focus group discussions with students who provided neutral or negative responses would allow for a deeper exploration of their perspectives. Knowing whether these students have specific concerns, preferences, or alternative learning styles could help in taking the most appropriate approaches to the integration of artistic elements in language education for everyone. Therefore, these findings could be the initial motivation to keep investigating this topic and finding newer ways to understand the dynamics of student experiences and preferences, providing more comprehension of the role of Anglo-Saxon artistic elements in shaping self-concept during English language learning.

In summary, the exploration of Anglo-Saxon artistic elements in Chilean educational contexts shows a promising trend towards positive perceptions among students regarding their impact on self-concept in English language learning. While it is important to recognise this positive trend, it is also pivotal to acknowledge the diversity of opinions and to consider individual preferences, teaching methodologies, and cultural relevance in the ongoing experimentation with these elements. This understanding could provide the

foundation for future research and curriculum development, aiming to create an inclusive and effective language learning environment that aligns with the diverse needs and preferences of students in Chilean schools.

Objective 2: To Identify the Scope of the Influence of the Anglo-Saxon Hegemonic Culture on Students in the Teaching-Learning of English as a Foreign Language

The exploration of the influence of the Anglo-Saxon hegemonic culture on students in the teaching-learning of English as a foreign language in Chilean educational contexts offered interesting insights into the complexities of cultural dynamics within language education and what teaching a language from a very different culture can mean for students. The questionnaires' results show a variety of responses, with students expressing different degrees of recognition of the Anglo-Saxon influence and diverse opinions on the preferred approach to English language education, as shown by their answers to the questionnaires.

The general agreement on the importance of incorporating diverse perspectives and voices in teaching materials puts on display a collective understanding of the need for variety in language education. Students clearly recognise the richness that comes from exposure to a variety of cultural contexts when learning a new language. This acknowledgement goes hand in hand with contemporary educational theories that present cultural diversity as a tool for encouraging global awareness and understanding.

On the other hand, the questionnaires also show variations in the emphasis students place on cultural aspects in the teaching-learning process. The neutral responses regarding the exclusive use of Anglo-Saxon artistic elements suggest that students, while recognising its influence, may be seeking a more balanced and inclusive approach where both cultures can play an important role in their foreign language education, coexisting. These results point to the importance of widening the extent of teaching materials to incorporate a global arrangement of voices, cultures, and experiences.

Just as with the first objective, to dive deeper into students' attitudes and preferences and individual affectation of self-concept, qualitative research methods such as

interviews or focus group discussions would be invaluable. These methods can provide a platform for students to share their perspectives, allowing for a deeper exploration of their expectations, experiences, and suggestions for a culturally enriching English language education.

Moreover, the findings emphasise the students' belief that learning English opens up opportunities for cultural enrichment and global communication. This positive outlook aligns with the underlying goal of language education – to encourage intercultural competence and effective communication in a globalised world. It suggests that students perceive English not only as a language to be learned but as a medium for engaging with diverse cultures and perspectives and the artistic elements and products that these cultures can give us.

The exploration of the influence of the Anglo-Saxon hegemonic culture on students highlights a mostly collective recognition of the need for cultural diversity. The nature of responses indicates an underlying desire for a more inclusive approach, reflecting a wider understanding of the globalised context in which language learning occurs. Future research could start building on these insights while considering qualitative methodologies to correctly frame the complexities of student perspectives and make way for the development of inclusive and culturally diverse language education strategies.

Objective 3: To Analyse the Influence of Artistic Elements Derived from a Hegemonic Culture on the Development of Students' Self-Concept in the Chilean Educational Context

The analysis of the influence of artistic elements derived from a hegemonic culture on the development of students' self-concept in the Chilean educational context provides an understanding of the relationship between cultural exposure and self-concept. The questionnaires' answers shed light on a variety of perspectives, revealing positive and critical attitudes among students regarding the impact of these elements on their self-concept in the context of learning English.

The agreement among a significant number of students on the positive influence of artistic elements on self-concept relates to existing theories on the role of culture in shaping identity. Exposure to literature, music, and other forms of artistic expression from a hegemonic culture is perceived by many students as something that enhances their understanding of the world and that contributes to a more positive self-image in the context of language learning.

However, the presence of disagreeing and neutral responses introduces more complexity to the research, as not everything can be expected to have positive outcomes; some students express reservations or do not strongly associate the exposure to artistic elements with a significant impact on their self-concept. This diversity of opinions emphasises the need for more exploration, preferentially through qualitative methods, to reveal the specific factors influencing individual opinions.

Nevertheless, final activities done by students in the forms of writings, collages, and drawings showcase an underlying concept of the Anglophone culture as a hegemonic culture in the perception of students. The results here were very interesting as they showcased the impact of artistic elements from a hegemonic culture on the development of students' self-concept. Our research shows crucial dynamics; the collages, writings, and drawings made by the students confirm the influence of hegemonic cultural elements on their self-concept through the constant recurrence of themes such as racism, discrimination, and violence, as portrayed in the American context of the artistic element "This Is America". This is a confirmation of the role said cultural elements play in shaping how students perceive themselves, as these artistic elements may have mirrored prevalent societal realities. Art often reflects and interprets the world, and the students' recurrent inclusion of these topics indicates a strong recognition of the impact of such social issues on their lives, even in completely different contexts.

In this line, the symbolic representation of the American flag in various creations is the biggest proof of the influence of this hegemonic culture, even in critiques and negative perceptions, which were not expected at the beginning of the research, as our hypothesis originally was based on the belief that, because of the hegemony of Anglophone culture,

students would mostly glorify it. Instead, the students' engagement with concepts like "ACAB" and the portrayal of protest signals show that there is not just passive reception of the concepts of this hegemonic culture but active internalisation, rationalisation, analysis, and response, indicating an impact on their socio-cultural awareness and self-concept as they relate their own cultural background with the Anglophone cultural world, finding parallelisms. In the same vein, we can widely see how the hegemonic culture actually affects students' self-concept, through little details that are very determining, such as the representation of the USA flag. A group of students portrayed the flag as exalted and glorified, while other students portrayed it as fallen, burned, or broken. The same happened with Latin American and Chilean flags: some students showcased them as smaller or less distinctive than the USA flag. In this case, the results of this objective point out that, mainly, the impact of the hegemonic culture on students' self-concept tends to be extreme. It creates aversion and rejection as much as it creates admiration and acclamation. It is very interesting to see this dichotomy take place, as it sheds light on how profusely (whether inclined to one side or another) the hegemony of anglo-saxon culture affects students' self-concept when learning English through cultural-significant artistic elements..

In the same vein, reflections of students on key concepts from Hamilton scenes, such as power, dissatisfaction, the USA, opportunity, achievement, and unconformity, were also significant in our discoveries. The students not only identified the main themes of the musical despite not being able to watch it from beginning to end, but they also seemed to integrate them into their reflections, blending them with their own cultural perspectives. There was a mix of ideas from the musical's origin culture and those resonating with the students' own culture.

In the students' reflections on "Hamilton: An American Musical," the prevalent theme of "power" indicated that exposure to this artistic element shaped their understanding of personal identity in relation to power dynamics. By resonating with Alexander Hamilton's path for power, the students not only mirror the cultural context presented in the musical but also interpret it through their own experiences. In the same way, their critique of imperialism shows clear engagement with historical and ideological

concepts, demonstrating how exposure to this Anglophone cultural element causes them to critically analyse complex issues and find parallelisms within their own contexts.

Also, the students' ability to understand complex issues such as colonisation from both a national context and an international context comes from their proficiency in examining cultural elements and their English level. It is important to note that this could indicate possible breaches on the affectation of self-concept coming from artistic elements rich in Anglo-Saxon culture, as some students, especially from lower socioeconomic groups, may not have the necessary tools (whether these are English proficiency, general culture knowledge or ability to analyse and compare) to confront this types of comparatives, therefore running the risk of having their self-concept affected. Because of this, we also believe that further exploration of this topic should be done differentiating social, economic, English proficiency level, and even regional contexts to understand all the implications of previous knowledge in self-concept and possible negative and positive effects in different circumstances.

In this sense, it is also worth mentioning that the students' questioning of the necessity of teaching English through hegemonic cultures reveals a layer of resistance and complexity. This highlights the need to balance exposure to hegemonic elements with an awareness of potential biases and critical discussions about cultural influence.

Objective 4: To Infer the Processes of Reading and Writing and Their Influence on Creativity and, Through It, on the Students' Self-Concept

The exploration of the processes of reading and writing and their influence on creativity and, subsequently, on students' self-concept, uncovers a dynamic interaction between language skills, creative expression, and the development of personal identity.

The general agreement among students regarding the positive influence of reading and writing on creativity is evidence of the acknowledged value of these language processes as an incentive for artistic expression. The majority of students express a belief

that engaging with written materials, including literature and essays, enhances their creative abilities. This aligns with contemporary educational theories that accentuate the role of literacy in promoting cognitive and imaginative development.

Additionally, the positive association between creativity and self-concept indicates a bigger understanding among students of the interconnectedness of language skills and personal identity. For many students, the act of creating through language is seen as a means of self-expression, contributing to a positive self-image. This, coupled with the concept of narrative identity, suggests that language, particularly through creative processes, becomes a tool for shaping one's understanding of oneself.

Just as is the case for results in the other objectives, the variations in responses, including neutral and negative opinions, point out the need for a more thorough examination of individual preferences and learning styles.

Overall, the exploration of the processes of reading and writing and their influence on creativity and self-concept shows interesting connections between language skills and personal development that should be studied further. The positive perceptions among students go hand in hand with the wider objectives of promoting creativity and self-expression within language education. It is important to point out that all the responses call for more research and to incorporate qualitative methodologies and a more extensive amount of samples to start creating and adapting strategies that effectively leverage reading and writing as tools for enhancing creativity and shaping positive self-concept among students learning English in Chilean educational contexts.

Projections

To conclude our seminar, it is necessary to highlight that, in terms of future research, this seminar touches the surface in the exploration of the complex and intricate convergences between Anglo-Saxon cultural elements, language learning, and self-concept in diverse educational contexts in Chile. Further studies could dive into the long-term effects of these types of interventions in English classes, tracking how students'

perceptions and self-concept evolve over time, as we state that this is a topic that must be studied over time rather than just in a short period. Additionally, examining the role of teachers and the pedagogical strategies employed in these interventions would provide valuable insights into effective methodologies to teach English and understand the role of culture, motivation, and creativity when learning a foreign language. Projections for future research could also include expanding the study to other cultural contexts and comparing the impact of Anglo-Saxon cultural elements on self-concept in different regions and educational systems, especially in a fast-paced society that is constantly changing. This comparative approach could uncover unique challenges and opportunities specific to various cultural and linguistic backgrounds. The key points emphasised in this seminar may contribute to the field of education as a starting point by shedding light on the ways in which exposure to foreign cultural elements, specifically those from the Anglo-Saxon world, influences students' self-concept when they learn English in a country where English is not a broadly spoken language. We firmly can conclude that analysing how these different methodologies, strategies and interventions influence on students' self-concept, motivation, and creativity, can give way to in depth understanding of how adolescents and children can perform better, when learning English in Chile, and from this we can create and adapt methodologies that allow a more proficient, prevalent and extended learning of English.

References

- Akkermans, D., Harzing, A., & Witteloostuijn, A. (2010, September). Cultural accommodation and language priming. *Management International Review*, 50(5), 559-583. <https://doi.org/10.1007/s11575-010-0053-0>
- Aldawood, A. & Almeshari, F. (2019, September). *Arab World English Journal (AWEJ)* Volume 10. Number 3. Pp.330-343. DOI: <https://dx.doi.org/10.24093/awej/vol10no3.23>
- Alvarez Gómez, N. A. G. (2017, November 07). The concept of Hegemony in Gramsci A proposal for analysis and political action. *Estudios Sociales Contemporáneos*. https://bdigital.uncu.edu.ar/objetos_digitales/9093/08-alvarez-esc15-2017.pdf
- Álvarez, P. & Henao, M. (2022). El arte como estrategia didáctica de aprendizaje y enseñanza del inglés en el grado segundo de primaria del Instituto Educativo San Cayetano de Cartagena. https://repository.libertadores.edu.co/bitstream/handle/11371/5054/Alvarez_Henao_Paula_Melissa_2022.pdf?sequence=1
- Andrade, M. (2006, August). International students in English-speaking universities. *Journal of Research in International Education*, 5(2), 131-154. <https://doi.org/10.1177/1475240906065589>
- Andrew, M. (2019, December). Collaborating online with four different Google Apps: Benefits to learning and usefulness for future work. *Journal of Asia TEFL*, 16(4), 1268.
- AnglophoneChile. (n.d.). *British in Chile: Anglophonechile*. Anglophone Chile. <https://www.anglophonechile.org/>
- Asún, R., Palma, I., Aceituno, R., & Duarte, F. (2021, July). El impacto emocional de la pandemia en los jóvenes: sociabilidad, conflictos, y política. *Revista de Sociología*, 36(1), 6-24. <https://doi.org/10.5354/0719-529X.2021.64423>

Bai J. & Wang, Y. (2020, June). Returns to work, child labor and schooling: The income vs. price effects. *Journal of Development Economics*. Volume 145. 102466. ISSN 0304-3878. <https://doi.org/10.1016/j.jdeveco.2020.102466>.

Bailey, F., & Kadhum Fahad, A. (2021, June). Krashen revisited: Case study of the role of input, motivation and identity in Second language learning. *Arab World English Journal*, 12(2), 540–550. <https://doi.org/10.24093/awej/vol12no2.36>

Barca, A., Peralbo, M., Porto, A. M., Santorum, R., & Castro, F. (2009). *Estrategias de Aprendizaje, Autoconcepto y Rendimiento Académico en la Adolescencia*. Retrieved from: <https://www.educacion.udc.es/grupos/gipdae/documentos/congreso/xcongreso/pdfs/t9/t9c324.pdf>

Beckett, C., & Hoffman, A. (2005, September). Contestation and transformation: The limits of hegemonic cultural conceptions. *Journal of Sociology*, 41(4), 353-370. DOI: 10.1177/1440783305056160

Belmar-Rojas, C., Fuentes-González, C., & Jiménez-Cruces, L. (2021, June). La educación chilena en tiempos de emergencia: educar y aprender durante la pandemia por COVID-19. *Revista Saberes Educativos*, (7), 01–25. <https://doi.org/10.5354/2452-5014.2021.64099>

Benítez, P. M. (2023, January). HAMILTON: AN AMERICAN MUSICAL RETOS Y CONSIDERACIONES DE UNA ADAPTACIÓN AL CASTELLANO. Universitat Oberta de Catalunya (UOC).

Benson, P. (2007, January). Autonomy in language teaching and learning. *Language Teaching*, 40(1), 21-40. <https://doi.org/10.1017/s0261444806003958>

Bohlmann, N. L., Maier, M. F., & Palacios, N. (2015, April). Bidirectionality in self-regulation and expressive vocabulary: comparisons between monolingual and dual language learners in preschool. *Child Development*, 86(4), 1094-1111. <https://doi.org/10.1111/cdev.12375>

Canagarajah, A. S. (Ed.). (2005, September). *Reclaiming the Local in Language Policy and Practice*. L. Erlbaum Associates. <https://www.tesl-ej.org/ej34/r8.pdf>

Caprio, S., Daniels, S. R., Drewnowski, A., Kaufman, F. R., Palinkas, L. A., Rosenbloom, A. L., Schwimmer, J. B. (2008). Influence of race, ethnicity, and culture on childhood obesity: Implications for prevention and treatment. *Obesity*, 16(12), 2566-2577.

Carvajal-Portuguez, Z. E., (2013, October). Enseñanza del inglés en secundaria: una propuesta innovadora. *Revista Educación*, 37(2), 79-101.

Catana, S. E. (2014, April). Teaching cross-cultural communication issues—a way of successfully integrating into the multicultural knowledge society. *Procedia-Social and Behavioral Sciences*, 128, 343-348. <https://doi.org/10.1016/j.sbspro.2014.03.168>

Chacón, C. T. (2005, April). Teachers' perceived efficacy among english as a foreign language teachers in middle schools in venezuela. *Teaching and Teacher Education*, 21(3), 257-272. <https://doi.org/10.1016/j.tate.2005.01.001>

Da Silva Amorim, F. (2022). Educational sociolinguistics: towards a pedagogical model for teaching Englishes instead of English. *Entretextos*, 22(3), 199-215.

Biblioteca del Congreso Nacional de Chile(BCN). (1980, June). Decreto N° 4002. Fija objetivos, planes y programas de la Educación General Básica. Santiago, Chile. <http://bcn.cl/2kqfo>

Dörnyei, Z. (2005). *The Psychology of the Language Learner: Individual Differences in Second Language Acquisition*. Lawrence Erlbaum Associates Publishers.

Dornyei, Z., & Ryan, S. (2015, May). *The psychology of the language learner revisited*. Routledge.

Espinel González, S. P., & Leguizamón González, M. C. (2022, September). Adicción a Internet en tiempos de COVID-19. Programa de prevención. *Revista Virtual Universidad Católica Del Norte*, (67), 191–216. <https://doi.org/10.35575/rvucn.n67a8>

Espínola, V. (2011, December). Mapa de la Efectividad de la Educación Media en Chile: Factores de gestión asociados a la completación de estudios secundarios. Recuperado de: <https://bibliotecadigital.mineduc.cl/handle/20.500.12365/18237>

Ferguson, N. (2012). *Empire: How Britain made the modern world*. Penguin UK.

Taylor, A. (2003). *American Colonies: The Settlement of North America to 1800*

Ferrera, D. (2020, November). Construcción del personaje adolescente en la ficción seriada europea. las series originales de Netflix como caso de estudio. Fonseca, Journal of Communication, (21), 15. <https://doi.org/10.14201/fjc2020212741>

Fischman, G. E., & McLaren, P. (2005). Rethinking Critical Pedagogy and the Gramscian and Freirean Legacies: From Organic to Committed Intellectuals or Critical Pedagogy, Commitment, and Praxis. *Cultural Studies ↔ Critical Methodologies*, 5(4), 425-447.

Fuentealba, Lidia Andrea, Friz Carillo, Miguel, Sumonte Rojas, Valeria, Sanhueza Henríquez, Susan, & Ramírez Muñoz, Bruno. (2021, December). La Enseñanza de Lenguas en Chile: Una Mirada desde la Planificación y Política Lingüística. *Estudios filológicos*, (68), 69-88. <https://dx.doi.org/10.4067/S0071-17132021000200069>

Gardner, H. (1987). *Arte, mente y cerebro*. Barcelona: Paidós

Ghafor, O. F. (2020, February). Exploring the perceptions of Kurdish EFL university students towards culture as the fifth language skill. *Studies in English Language and Education*, 7(1), 70-82. Available at SSRN: <https://ssrn.com/abstract=4001898>

Goh, R. (2006, June). Imagining the nation: the role of singapore poetry in english in “emergent nationalism”. *The Journal of Commonwealth Literature*, 41(2), 21-41. <https://doi.org/10.1177/0021989406065770>

Gollan, T. H., Starr, J., & Ferreira, V. S. (2014, June). More than use it or lose it: the number-of-speakers effect on heritage language proficiency. *Psychonomic Bulletin & Review*, 22(1), 147-155. <https://doi.org/10.3758/s13423-014-0649-7>

Goodwin, J., Saab, M. M., Dillon, C. B., Kilty, C., McCarthy, A., O'Brien, M., & Philpott, L. F. (2021, February). The use of film-based interventions in adolescent mental health education: a systematic review. *Journal of psychiatric research*, 137, 158-172.

Guo, Y., & Beckett, G. H. (2007). The hegemony of English. as a global language: Reclaiming local knowledge and culture intíhina. *Convergence*, 40(1-2), 117. <https://globalization.anthro-seminars.net/wp-content/uploads/2016/11/guo-2007.pdf>

Guzmán Polanco, V. (2018). The role of critical thinking in the teaching of English in the second year of high school class in Chile [Graduations Exam]. University of Concepción. http://repositorio.udec.cl/bitstream/11594/272/1/Tesis_The_role_of_critical_thinking.Image.Marked%20-%201.pdf.

Habrat, A. (2018, March). *The role of self-esteem in foreign language learning and teaching*. Springer International Publishing.

Hartono, H., Suparto, S., & Hassan, A. (2021, June). Language: a ‘mirror’ of the culture and its application to English language teaching. *Linguistics and Culture Review*, 5(1), 93-103. <https://doi.org/10.37028/lingcure.v5n1.835>

Hayakawa, S., Chung-Fat-Yim, A., & Marian, V. (2022, August). Predictors of language proficiency and cultural identification in heritage bilinguals. *Frontiers in Communication*, 7. <https://doi.org/10.3389/fcomm.2022.994709>

Hidalgo, R. (2018). Desarrollo del Autoconcepto a través de la Expresión Plástica, Visual, y Audiovisual. Instituto de Ciencias de la Educación. Universidad Politécnica de Madrid. Retrieved from: https://oa.upm.es/53109/1/TFM_RICARDO_CHRISTIAN_HIDALGO_LORITE.pdf

Horwitz, E. K. (2001, April). Language anxiety and achievement. *Annual Review of Applied Linguistics*, 21, 112-126. <https://doi.org/10.1017/s0267190501000071>

Huang, X. (2019, August). Understanding Bourdieu-cultural capital and habitus. *Rev. Eur. Stud.*, 11, 45.

Jiménez, T. (2020). La música como herramienta facilitadora en el aprendizaje del idioma inglés con estudiantes del Colegio Bachillerato Kléber Franco Cruz - Machala, Ecuador. Tesis para optar el grado de Doctor en Educación. Unidad de Posgrado, Facultad de Educación, Universidad Nacional Mayor de San Marcos, Lima, Perú.

JUNAEB (2023). *Indice de Vulnerabilidad Multidimensional*. Ministerio de Educación. Retrieved from <https://www.junaeb.cl/medicion-la-vulnerabilidad-ivm/>

Juraeva, M., & Abdukadirova, G. (2020). Using authentic materials in EFL classroom-literature review. *Oriental Art and Culture*, (I (2)), 106-108.

Kesur, S., & Patil, S. (2022). Resistance to cultural hegemony in Wole Soyinka's "Death and the King's Horseman." *International Journal of English Language, Literature, and Humanities*, 10(1), 1-10. DOI: 10.24113/ijellh.v10i1.12284

Khalaila, Rabia. (2014, November). The relationship between academic self-concept, intrinsic motivation, test anxiety, and academic achievement among nursing students: Mediating and moderating effects. *Nurse Education Today*. 35. 10.1016/j.nedt.2014.11.001.

Latta, M. M., & Chan, E. (2011). *Teaching the arts to engage English language learners*. Routledge & CRC Press.
<https://www.routledge.com/Teaching-the-Arts-to-Engage-English-Language-Learners/Latta-Chan/p/book/9780415873864>

Larrain, J. (2014). *Identidad Chilena* (2nd ed.). Santiago de Chile. LOM ediciones. ISBN: 9789560005458

Lee Jin Choi (2019, August): The identity (re)construction of international students in the process of academic literacy acquisition, *Teaching in Higher Education*, DOI: 10.1080/13562517.2019.1657398

López Manrique, I., González González de Mesa, C., San Pedro Veledo, B., & San Pedro Veledo, J. C. (2016, January). *Del Autoconcepto General al Autoconcepto Artístico*. Retrieved from: <https://www.elsevier.es/es-revista-magister-375-articulo-del-autoconcepto-general-al-autocconcepto-S0212679616300020>

Liu, L. L., Benner, A. D., Lau, A. S., & Kim, S. Y. (2008, August). Mother-adolescent language proficiency and adolescent academic and emotional adjustment among chinese american families. *Journal of Youth and Adolescence*, 38(4), 572-586. <https://doi.org/10.1007/s10964-008-9358-8>

Lohaus-Reyes, M. F. (2021, July). Segundas lenguas en el currículum nacional chileno: Tensiones históricas y epistemológicas. *Revista Enfoques Educativos*, 18, 166–179. <https://doi.org/10.5354/2735-7279.2021.65052>

Lu, S., Cheng, L., & Chahine, S. (2022, December). Chinese university students' conceptions of feedback and the relationships with self-regulated learning, self-efficacy, and english language achievement. *Frontiers in Psychology*, 13. <https://doi.org/10.3389/fpsyg.2022.1047323>.

Luk, G. and Bialystok, E. (2013, May). Bilingualism is not a categorical variable: interaction between language proficiency and usage. *Journal of Cognitive Psychology*, 25(5), 605-621. <https://doi.org/10.1080/20445911.2013.795574>

MacIntyre, P. D. and Gregersen, T. (2012, October). Emotions that facilitate language learning: the positive-broadening power of the imagination. *Studies in Second Language Learning and Teaching*, 2(2), 193. <https://doi.org/10.14746/ssllt.2012.2.2.4>

Malekigorji, M., O'Hagan, J., & Moore, T. (2022, April). Perceptions of Chinese students regarding the role of anglophone cultures in study motivation and the learning of english. *Language, Education and Culture Research*, 2(1), p1. <https://doi.org/10.22158/lecr.v2n1p1>

Martínez, R. M. P., & Rondón, G. M. (2018, November). Formación docente y pensamiento crítico en Paulo Freire. *Buenos Aires*.

Mercer, S. (2016). Self-concept: Situating the self. *Psychology for language learning: Insights from research, theory and practice*, 10-25.

Mercer, S., & Williams, M. (2014, February). *Multiple perspectives on the self in SLA*. De Gruyter. <https://www.degruyter.com/document/doi/10.21832/9781783091362/html>

Merriam-Webster Dictionary (n.d.). *Meme definition & meaning*. Merriam-Webster.
<https://www.merriam-webster.com/dictionary/meme>

MINEDUC. (2009, September 12). *Tipo Norma: Ley N° 20.370 Ministerio de Educación*.
https://especial.mineduc.cl/wp-content/uploads/sites/31/2018/04/LEY-20370_12-SEP-2009.pdf

MINEDUC. (2013). *Orientaciones pedagógicas para implementar Lenguajes Artísticos*. Retrieved from:
<https://artistica.mineduc.cl/wp-content/uploads/sites/58/2016/04/Orientaciones-pedagogicas-para-implementar-lenguajes-artisticos-en-la-EScuela.pdf>

MINEDUC. (2019, February). *Agencia de Calidad entregó los resultados del estudio nacional de inglés*. Ministerio de educación.
<https://www.mineduc.cl/resultados-del-estudio-nacional-de-ingles/>

MINEDUC. (2016, April). *Orientaciones pedagógicas para implementar Lenguajes Artísticos*.
<https://artistica.mineduc.cl/wp-content/uploads/sites/58/2016/04/Orientaciones-pedagogicas-para-implementar-lenguajes-artisticos-en-la-EScuela.pdf>

Mohammed, M. A. A. (2020). English language and globalisation. *International Journal of Novel Research in Education and Learning*, 7(1), 5-11.

Molina, G. (2023, June). Vinicius Jr Encabezará La Nueva Mesa de Trabajo anti racismo de la FIFA. Retrieved from
<https://redgol.cl/internacional/vinicius-jr-encabezara-la-nueva-mesa-de-trabajo-anti-racismo-de-la-fifa-20230615-RDG-26561.html>

Morlino, L., Scabini, E., & Russo, S. (2005, April). The dominance of a cultural model in the field of mental health literature. *Journal of Cross-Cultural Psychology*, 36(6), 723-739. DOI: 10.1177/0022022105275952

Mosquera, G. (2009). *Contra el arte Latinoamericano. Conferencia en el Centro Cultural España, Córdoba*.

Norton, B., & Toohey, K. (2011, October). Identity, language learning, and social change. In *Language Teaching* (Vol. 44, 412-446). 10.1017/S0261444811000309

Pande, M., & Bharathi, S. V. (2020, June). Theoretical Foundations of Design Thinking – A Constructivism Learning Approach to Design Thinking. *Thinking Skills and Creativity*, 100637. doi:10.1016/j.tsc.2020.100637

Papi, M., & Abdollahzadeh, E. (2012, March). Teacher motivational practice, student motivation, and possible L2 selves: An examination in the Iranian EFL context. *Language learning*, 62(2), 571-594. <https://doi.org/10.1111/j.1467-9922.2011.00632.x>

Parrish, A. and Lanvers, U. (2018, August). Student motivation, school policy choices and modern language study in England. *The Language Learning Journal*, 47(3), 281-298. <https://doi.org/10.1080/09571736.2018.1508305>

Passeron, J. C., & Bourdieu, P. (2009). Los herederos: los estudiantes y la cultura.

Pérez de Arce Ryabova, F. (2016). Ideologías lingüísticas y representaciones sociales en torno a la enseñanza del inglés y del mapudungun en los actores del sistema educativo Chileno: un estudio de caso en el Instituto Nacional. Disponible en <https://repositorio.uchile.cl/handle/2250/143760>

Poláčeková, P. (2019, June). *"This Is America": Racism and Violence In Modern Music Videos* (Doctoral dissertation, Masarykova univerzita, Filozofická Fakulta).

Ramon Vasquez (2021, July) (Re)inscribing White Cultural Hegemony: The Paradox of Culturally Relevant Pedagogy?, *Educational Studies*, 57:5, 509-523, DOI: [10.1080/00131946.2021.1945604](https://doi.org/10.1080/00131946.2021.1945604)

Rashid, M. H., Shamem, A. S. M., & Hui, W. (2021, December). The position of culture in English language teaching. *Linguistics and Culture Review*, 6(S2), 43-51. <https://doi.org/10.21744/lingcure.v6nS2.1908>

Rev. Sr. Amaka Obineli (Ph.D). (2020, May). Self-Concept and Self-Esteem. *Journal of Guidance and Counselling Studies*, 1(1), 7-14. <https://doi.org/10.5281/zenodo.3831429>

Roa, F., & Tolvett, M. (2020, June). Discriminaciones socioculturales globales: entre el fútbol y la política. Fútbol de Barrio como OkuPación Colectiva: Sentido de comunidad, territorio e identidades juveniles.

Rodríguez Garcés, C. (2015, December). *Competencias comunicativas en idioma inglés. La influencia de la gestión escolar y del nivel socioeconómico en el nivel de logro educativo en L2-inglés. Perfiles Educativos*, 37(149).
<https://doi.org/10.22201/iisue.24486167e.2015.149.53123>

Rodríguez-Mojica, C., Briceño, A., & Muñoz-Muñoz, E. R. (2019, January). Combating linguistic hegemony. *Teacher Education Quarterly*, 46(3), 57-78.

Romero Alonso, Rosa Eliana, Tejada Navarro, Carlos Alberto, & Núñez, Olga. (2021, April). Actitudes hacia las TIC y adaptación al aprendizaje virtual en contexto COVID-19, alumnos en Chile que ingresan a la educación superior. *Perspectiva Educacional*, 60(2), 99-120. <https://dx.doi.org/10.4151/07189729-vol.60-iss.2-art.1175>

Rossi, S., Xenidou-Dervou, I., Simsek, E., Artemenko, C., Daroczy, G., Nuerk, H.-C., & Cipora, K. (2022, April). Mathematics–gender stereotype endorsement influences mathematics anxiety, self-concept, and performance differently in men and women. *Annals of the New York Academy of Sciences*. <https://doi.org/10.1111/nyas.14779>

Safari, P. (2019, October). Returning to our self, cultivating transformative learning: Rumi's stories in English classes. *Multidisciplinary Journal of Educational Research*, 9(3), 193. <https://doi.org/10.17583/remie.2019.4509>

Sawir, E., Marginson, S., Forbes-Mewett, H., Nyland, C., & Ramia, G. (2012, February). International student security and english language proficiency. *Journal of Studies in International Education*, 16(5), 434-454. <https://doi.org/10.1177/1028315311435418>

Schroeder, S. R., Lam, T. Q., & Marian, V. (2015, August). Linguistic predictors of cultural identification in bilinguals. *Applied Linguistics*, amv049. <https://doi.org/10.1093/applin/amv049>

Scroope, Chara. (2019) Chile: Population Statistics. Retrieved from <https://culturalatlas.sbs.com.au/chilean-culture/chilean-culture-population-statistics>

Shahidzade, F. and Mazdayasna, G. (2022, November). The identity construction of iranian english students learning translated l1 and l2 short stories: aspiration for language investment or consumption?. *Frontiers in Psychology*, 13. <https://doi.org/10.3389/fpsyg.2022.972101>

Smith, C. A. (2023, November). One Does Not Simply Teach Idioms: Meme Creation as Innovative Practice for Virtual EFL Learners. *RELC Journal*, 54(3), 714-728. <https://doi.org/10.1177/00336882211044878>

Supa, M., Nečas, V., Rosenfeldová, J., & Nainova, V. (2021, August). Children as Cosmopolitan Citizens: Reproducing and Challenging Cultural Hegemony. *International Journal of Multicultural Education*, 23(2), 23-44

Sugita, I. W., Setini, M., & Anshori, Y. (2021, June). Counter hegemony of cultural art innovation against art in digital media. *Journal of Open Innovation: Technology, Market, and Complexity*, 7(2), 147.

Todorova, Nataliya & Todorova, Anna. (2018, September). Globalisation and the Role of the English Language. *Mižnarodni zv'azki Ukraïni: naukovì pošuki ì znahidki*. 331-348. 10.15407/mzu2018.27.331.

Trautwein, U., & Möller, J. (2016, January). Self-concept: Determinants and consequences of academic self-concept in school contexts. *Psychosocial skills and school systems in the 21st century: Theory, research, and practice*, 187-214.

Usborne, E., & Taylor, D. M. (2010, June). The Role of Cultural Identity Clarity for Self-Concept Clarity, Self-Esteem, and Subjective Well-Being. *Personality and Social Psychology Bulletin*, 36(7), 883–897. <https://doi.org/10.1177/0146167210372215>

Waddington, J. (2019, June) Developing primary school students' foreign language learner self-concept. Volume 82. Pages 39-49. ISSN 0346-251X. <https://doi.org/10.1016/j.system.2019.02.012>.

Wang, C., Harrison, J., Cardullo, V., & Lin, X. (2018, January). Exploring the relationship among international students' English self-efficacy, using English to learn self-efficacy, and academic self-efficacy. Journal of International Students, 8(1). <https://doi.org/10.32674/jis.v8i1.163>

Wang, X., Xiong, W., Wang, H., & Wang, W. Y. (2018). Look before you leap: Bridging model-free and model-based reinforcement learning for planned-ahead vision-and-language navigation. In Proceedings of the European Conference on Computer Vision (ECCV) (pp. 37-53)

Wenger, E. (1998, July). Communities of Practice: Learning, Meaning and Identity. Cambridge: Cambridge University Press.

Wenhong Li, & Liheng Zhang. (2015, November). Application of Minorities Artistic Elements in Graphic Design. 3rd International Conference on Management Science, Education Technology, Arts, Social Science and Economics. <https://doi.org/10.2991/msetasse-15.2015.47>

Williams, M., & Mercer, S. (2016, March). Exploring psychology in language learning and teaching. Oxford University Press.

Wirza, Y. (2018, September). A narrative case study of Indonesian EFL learners' identities. Indonesian Journal of Applied Linguistics, 8(2). <https://doi.org/10.17509/ijal.v8i2.13313>

Yilorm, Yasna. (2016, January). Proceso de enseñanza aprendizaje de la lengua inglesa en escuelas públicas chilenas: ¿Producción o reproducción?. *Estudios pedagógicos (Valdivia)*, 42(especial), 103-116. <https://dx.doi.org/10.4067/S0718-07052016000300009>



UMCE

Universidad Metropolitana de Ciencias de la Educación

Facultad de Historia, Geografía y Letras

Departamento de Inglés

Yulianeta, A., Suryani, L. K., & Sutopo, H. B. (2016, May). Representation of gender ideology in Indonesian novels during the Reformation era: A Gramscian perspective. *Journal of Language and Literature*, 16(2), 123-142. DOI: 10.7813/jll.2016/16-2/20

Zanfardini, L. (2018, October). Variación lingüística: el abordaje teórico-metodológico de la Escuela Lingüística de Columbia frente al de la Sociolingüística laboviana. *Revista Pilquen*, 21(3), 22-31.

Zhao, Q. and Shang, H. (2022, July). Study on the integrated teaching of English education, mental health and students' wellbeing. *Frontiers in Psychiatry*, 13. <https://doi.org/10.3389/fpsyt.2022.953325>

Appendix

1. Questionnaires

1.1 Entrance Questionnaire.

Instrucciones: Por favor evalúa qué tan de acuerdo estás con cada una de las siguientes preguntas, donde las alternativas en la mayoría de las preguntas son:

- Muy en desacuerdo
- En desacuerdo
- Ni de acuerdo ni en desacuerdo
- De acuerdo
- Muy de acuerdo

A lo largo del cuestionario, notarás que muchas veces mencionamos a los “**elementos artísticos**”, con esto nos referimos a cualquier creación cuya naturaleza sea artística, ya sean **películas, series de televisión, mangas, animes, cómics, canciones, videos musicales, pinturas, dibujos, libros**, etc.

1. ¿Consideras que la incorporación de elementos artísticos en el pasado en tu clase de inglés ha mejorado tu comprensión y disfrute del idioma?
 - a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
 - f. No recuerdo que hayan incorporado elementos artísticos a mis clases de Inglés en el pasado
2. ¿Crees que aprender a través de diferentes elementos artísticos te ayudaría a entender mejor el inglés y haría que el aprendizaje sea más interesante y disfrutable?
 - a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
3. ¿Consideras que incorporar elementos artísticos en la clase de inglés podría motivarte y mejorar tu confianza al comunicarte en inglés?

- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
4. ¿Crees que el uso de materiales para la clase de inglés que sean de origen artístico te haría sentir más conectado/a a la comunidad global?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
5. ¿Crees que tu creatividad y talentos únicos son respetados y valorados cuando aprendes inglés en el colegio?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
6. ¿Crees que explorar elementos artísticos te ayudaría a superar barreras del lenguaje y comunicarte en inglés de forma más efectiva?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
7. ¿Te sentirías más motivado/a a explorar y aprender inglés fuera del colegio si esto involucrara más elementos artísticos?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
8. ¿Te gustaría aprender inglés para poder ver series, escuchar música, leer libros, etc., que están originalmente en inglés?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo

- d. De acuerdo
 - e. Muy de acuerdo
9. ¿Es importante para ti analizar y disfrutar elementos artísticos en su lenguaje original?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
10. ¿Crees que incorporar elementos artísticos puede tener un impacto positivo en tu capacidad de aprendizaje cuando estudias inglés?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
11. ¿Piensas que el inglés debería ser solamente enseñado con elementos artísticos de la cultura de origen? (o sea, de culturas donde el idioma principal sea el inglés)
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
12. ¿Crees que, aunque el inglés no es parte de la cultura y tradición chilena, de igual forma deberían enseñarnos inglés con elementos de nuestra propia cultura y no solo de la cultura de origen?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
13. ¿Crees que los elementos artísticos en inglés te podrían enseñar algo nuevo acerca de ti mismo/a y/o de la vida que no podrías aprender a través de otros métodos de enseñanza?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
14. ¿Te ha pasado que elementos artísticos de la cultura inglesa han influenciado tu percepción de la belleza o de lo que es "aesthetic"?

- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
15. ¿Te has identificado con personajes, tramas, canciones, etc., en elementos artísticos ingleses?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
16. ¿Crees que estudiar un idioma a través de elementos artísticos puede ayudar a mejorar tus habilidades comunicativas y lingüísticas?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
17. ¿Recomendarías a otros estudiantes consumir elementos artísticos en inglés para enriquecer su experiencia y percepción del entorno que los rodea?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
18. ¿Recomendarías a otros estudiantes el uso de elementos artísticos para aprender inglés de forma más entretenida y motivadora?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
19. ¿Sientes que tu propia cultura, creencias y tradiciones son respetadas cuando aprendes inglés en el colegio?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo

20. ¿Piensas que exponerte a diferentes formas de arte te permitiría explorar diversas perspectivas, apreciar diferentes culturas y, al mismo tiempo, celebrar tu propia cultura?
- Muy en desacuerdo
 - En desacuerdo
 - Ni de acuerdo ni en desacuerdo
 - De acuerdo
 - Muy de acuerdo

1.2 Exit Questionnaire.

Objetivo:

Analizar el rol de la cultura angloparlante en el autoconcepto de estudiantes mediante el uso de elementos artísticos literarios en el transcurso de la enseñanza/aprendizaje de un idioma.

El objetivo de esta encuesta es saber si luego de la intervención realizada en clases sostienes tu opinión o ha variado tu percepción sobre el proceso de aprendizaje de un idioma extranjero.

Instrucciones: Por favor evalúa qué tan de acuerdo estás con cada una de las siguientes preguntas, donde las alternativas en la mayoría de las preguntas son:

- Muy en desacuerdo
- En desacuerdo
- Ni de acuerdo ni en desacuerdo
- De acuerdo
- Muy de acuerdo

A lo largo del cuestionario, notarás que muchas veces mencionamos a los “**elementos artísticos**”, con esto nos referimos a cualquier creación cuya naturaleza sea artística, ya sean **películas, series de televisión, mangas, animes, cómics, canciones, videos musicales, pinturas, dibujos, libros**, etc.

1. ¿Consideras que la incorporación de elementos artísticos en el pasado en tu clase de inglés ha mejorado tu comprensión y disfrute del idioma?
 - Muy en desacuerdo
 - En desacuerdo
 - Ni de acuerdo ni en desacuerdo
 - De acuerdo
 - Muy de acuerdo

- f. No recuerdo que hayan incorporado elementos artísticos a mis clases de Inglés en el pasado
2. ¿Crees que aprender a través de diferentes elementos artísticos te ayudaría a entender mejor el inglés y haría que el aprendizaje sea más interesante y disfrutable?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
3. ¿Consideras que incorporar elementos artísticos en la clase de inglés podría motivarte y mejorar tu confianza al comunicarte en inglés?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
4. ¿Crees que el uso de materiales para la clase de inglés que sean de origen artístico te haría sentir más conectado/a a la comunidad global?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
5. ¿Crees que tu creatividad y talentos únicos son respetados y valorados cuando aprendes inglés en el colegio?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
6. ¿Crees que explorar elementos artísticos te ayudaría a superar barreras del lenguaje y comunicarte en inglés de forma más efectiva?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
7. ¿Te sentirías más motivado/a a explorar y aprender inglés fuera del colegio si esto involucrara más elementos artísticos?
- a. Muy en desacuerdo

- b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
8. ¿Te gustaría aprender inglés para poder ver series, escuchar música, leer libros, etc., que están originalmente en inglés?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
9. ¿Es importante para ti analizar y disfrutar elementos artísticos en su lenguaje original?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
10. ¿Crees que incorporar elementos artísticos puede tener un impacto positivo en tu capacidad de aprendizaje cuando estudias inglés?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
11. ¿Prefieres el uso de elementos artísticos en Inglés para la enseñanza del mismo?
- a. Muy en desacuerdo
 - a. En desacuerdo
 - b. Ni de acuerdo ni en desacuerdo
 - c. De acuerdo
 - d. Muy de acuerdo
12. ¿Crees que, aunque el inglés no es parte de la cultura y tradición chilena, de igual forma deberían enseñarnos inglés con elementos de nuestra propia cultura y no solo de la cultura de origen?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo

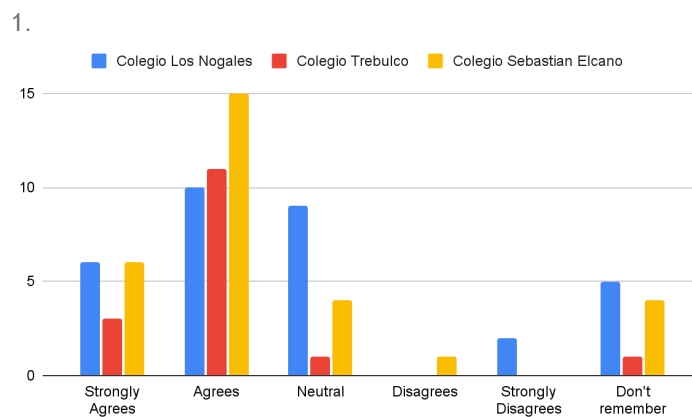
13. ¿Crees que los elementos artísticos en inglés te podrían enseñar algo nuevo acerca de ti mismo/a y/o de la vida que no podrías aprender a través de otros métodos de enseñanza?
- Muy en desacuerdo
 - En desacuerdo
 - Ni de acuerdo ni en desacuerdo
 - De acuerdo
 - Muy de acuerdo
14. ¿Te ha pasado que elementos artísticos de la cultura inglesa han influenciado tu percepción de la belleza o de lo que es "aesthetic"?
- Muy en desacuerdo
 - En desacuerdo
 - Ni de acuerdo ni en desacuerdo
 - De acuerdo
 - Muy de acuerdo
15. ¿Te has identificado con personajes, tramas, canciones, etc., en elementos artísticos ingleses?
- Muy en desacuerdo
 - En desacuerdo
 - Ni de acuerdo ni en desacuerdo
 - De acuerdo
 - Muy de acuerdo
16. ¿Crees que estudiar un idioma a través de elementos artísticos puede ayudar a mejorar tus habilidades comunicativas y lingüísticas?
- Muy en desacuerdo
 - En desacuerdo
 - Ni de acuerdo ni en desacuerdo
 - De acuerdo
 - Muy de acuerdo
17. ¿Recomendarías a otros estudiantes consumir elementos artísticos en inglés para enriquecer su experiencia y percepción del entorno que los rodea?
- Muy en desacuerdo
 - En desacuerdo
 - Ni de acuerdo ni en desacuerdo
 - De acuerdo
 - Muy de acuerdo
18. ¿Recomendarías a otros estudiantes el uso de elementos artísticos para aprender inglés de forma más entretenida y motivadora?



- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
19. ¿Sientes que tu propia cultura, creencias y tradiciones son respetadas cuando aprendes inglés en el colegio?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo
20. ¿Consideras que exponerte a diferentes formas de arte te permitió explorar diversas perspectivas, apreciar diferentes culturas y, al mismo tiempo, celebrar tu propia cultura?
- a. Muy en desacuerdo
 - b. En desacuerdo
 - c. Ni de acuerdo ni en desacuerdo
 - d. De acuerdo
 - e. Muy de acuerdo

1.3 Questionnaire Results (entry)

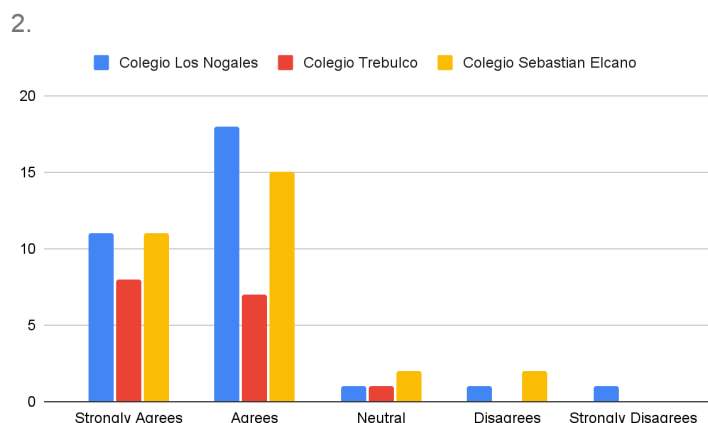
Question 1.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.1	3.86	3.47
Mode	4	4	4
Standard Deviation	1.76	1.43	1.52

According to the results, most students from the three schools agree that the incorporation of artistic elements in the past in your English class has improved their understanding and enjoyment of the language. However, Los Nogales and Sebastian Elcano schools present more students with mixed opinions on the subject; on the other hand, Trebulco school has a more concentrated type of responses.

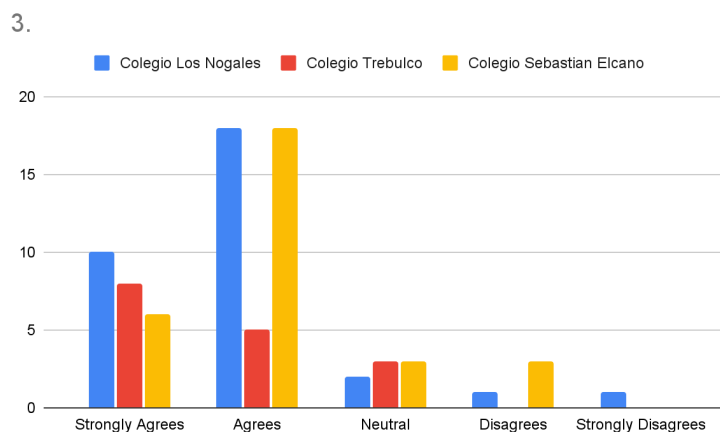
Question 2.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.1	4.44	4.16
Mode	4	5	4
Standard Deviation	0.89	0.63	0.82

The graphics show that most students think that learning through different artistic elements would help them better understand English and make the learning process more interesting and enjoyable. Yet, certain students from Los Nogales and Sebastian Elcano still disagree with this statement.

Question 3.

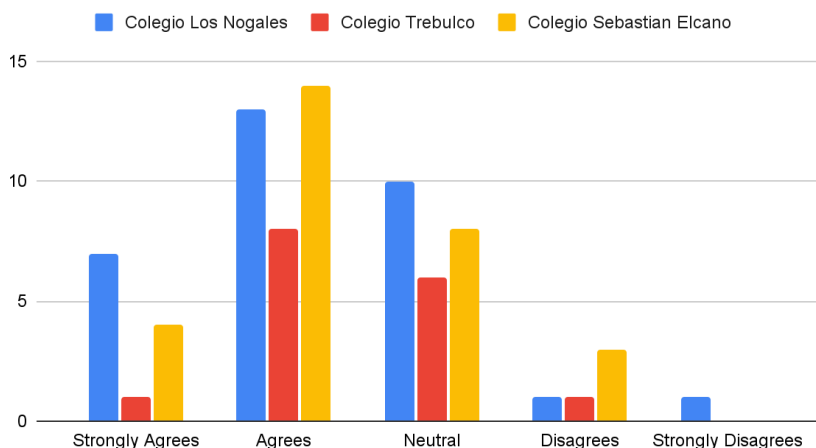


	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.1	4.31	3.9
Mode	4	5	4
Standard Deviation	0.89	0.79	0.84

According to the results, most students agree that incorporating artistic elements in the English class could motivate them and enhance their confidence in communicating in English. Few students from Los Nogales and Sebastian Elcano disagreed with the statement, with one Los Nogales student strongly disagreeing.

Question 4.

4.

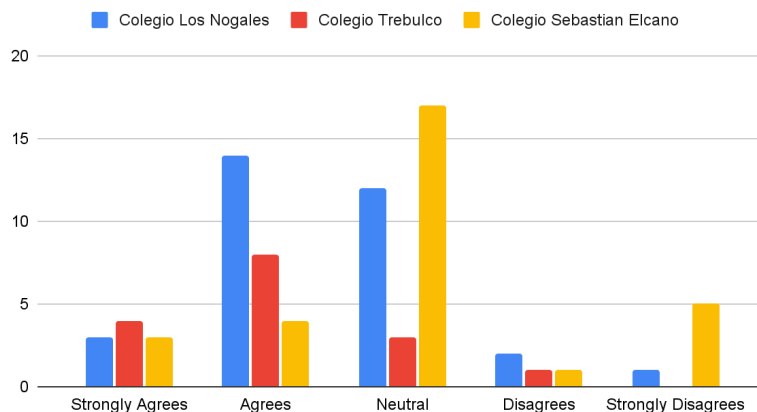


	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.75	3.56	3.66
Mode	4	4	4
Standard Deviation	1	0.73	0.86

Results show that most students from the three schools agreed or felt neutral with the statement. Los nogales presented the most mixed responses out of the three Schools, with one student strongly disagreeing and seven strongly agreeing. Although Trebulco School students answered similarly, most answers went from neutral to just agreeing. Sebastián Elcano School had the largest number of students who answered outside of the neutral perception, varying between strongly agree, agree, and disagree.

Question 5.

5.

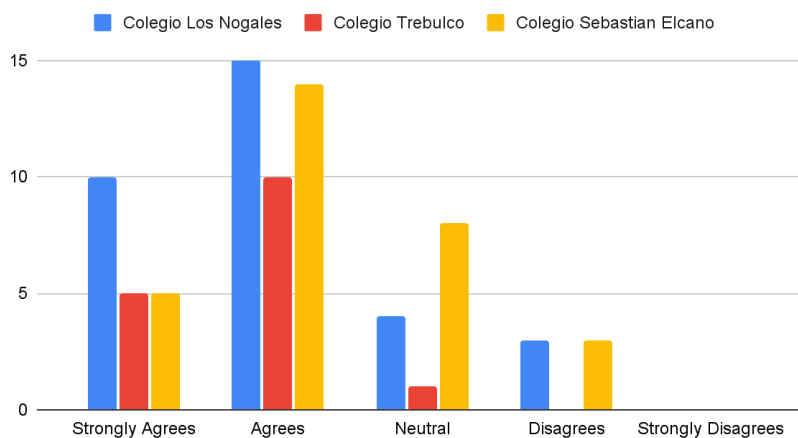


	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.5	3.94	2.97
Mode	4	4	3
Standard Deviation	0.88	0.85	1.13

The answers showed that Los Nogales and Trebulco students agree that their creativity and unique talents are respected and valued when they learn English in school. On the other hand, Sebastian Elcano school had the majority of students feeling neutral about the statement, with a few students disagreeing and agreeing.

Question 6.

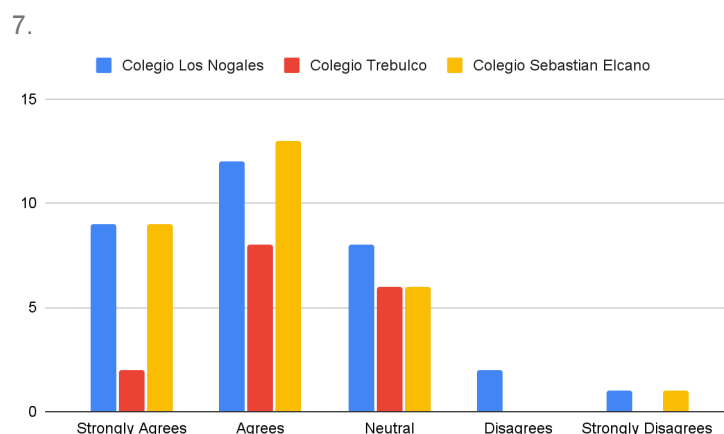
6.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4	4.25	3.7
Mode	4	4	4
Standard Deviation	0.8	0.57	0.88

Results show that most of the students from all three establishments agree that exploring artistic elements would help them overcome language barriers and communicate in English effectively, Los Nogales being the group who mostly agree. However, there are students from both Los Nogales and Sebastian Elcano that feel either neutral or disagree.

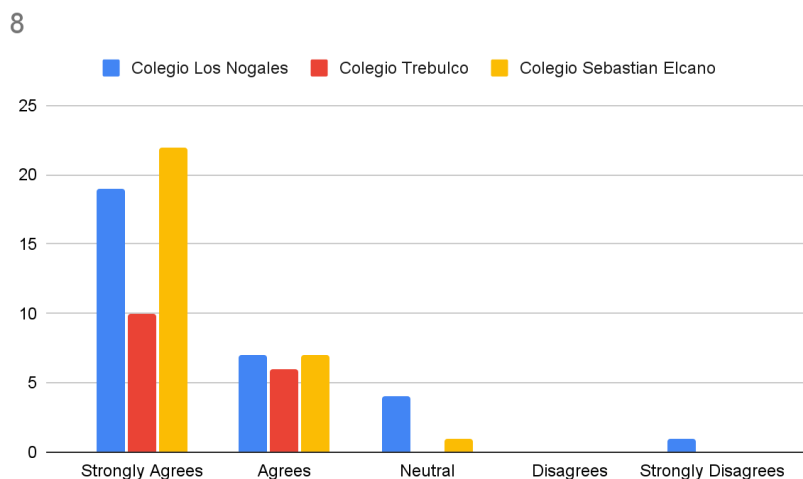
Question 7.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.81	3.75	3.86
Mode	4	4	4
Standard Deviation	1.03	0.68	0.92

Results exhibited that the majority of students would be more motivated to explore and learn English outside of school if it involved more artistic elements. Despite the majority agreeing in Sebastian Elcano and Los Nogales, there is a mixed opinion in Trebulco who are divided between agreeing and feeling neutral, plus one student from both Los Nogales and Sebastian Elcano who felt neutral or strongly disagreed.

Question 8.

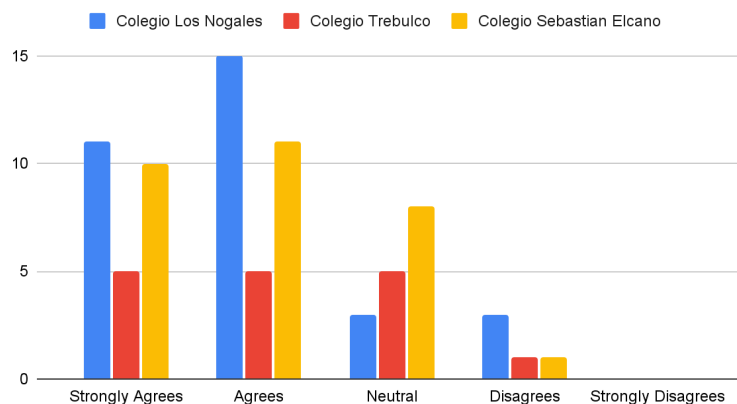


	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.7	4.63	4.7
Mode	5	5	5
Standard Deviation	0.53	0.5	0.53

Answers revealed that the majority of students from all three schools would like to learn English to be able to watch series, listen to music, read books, etc, that were originally created in English. However there are a couple of students from Los Nogales and Sebastian Elcano that feel neutral. Plus one from Los Nogales who strongly disagrees.

Question 9.

9.

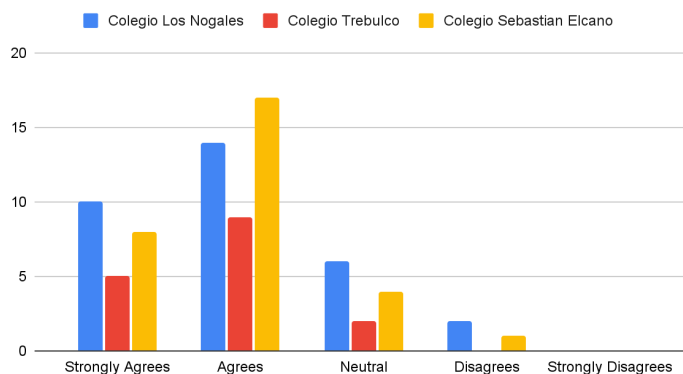


	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.1	4.2	4
Mode	4	5;4;3	4
Standard Deviation	0.91	1.01	0.87

Results indicated that when asked if it is important for them to analyze and enjoy artistic elements in their original language. Most of the respondents from Los Nogales agreed, with some exceptions feeling neutral and disagreeing. In Trebulco the students were equally divided between agreeing and feeling neutral, with exceptions disagreeing. To finish, students from Sebastian Elcano mostly agreed, plus some students feeling neutral and a couple disagreeing.

Question 10.

10.

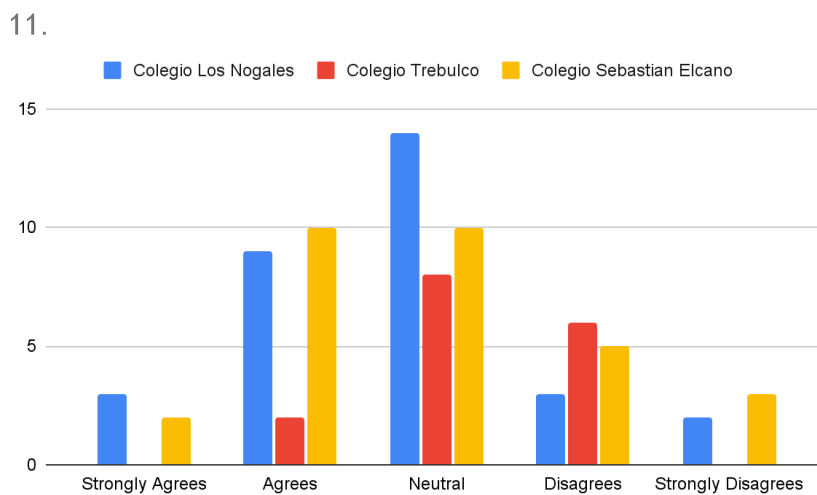


Results depicted that most students from all three institutions believed that incorporating artistic elements can have a positive impact on their learning ability when studying English. However there

are a couple of students from the three schools that feel neutral. Plus two students from Los Nogales who disagreed and one from Sebastian Elcano who disagreed as well.

	Los Nogales	Trebulco	Sebastian Elcano
Mean	4	4.2	4.1
Mode	4	4	4
Standard Deviation	0.88	0.66	0.74

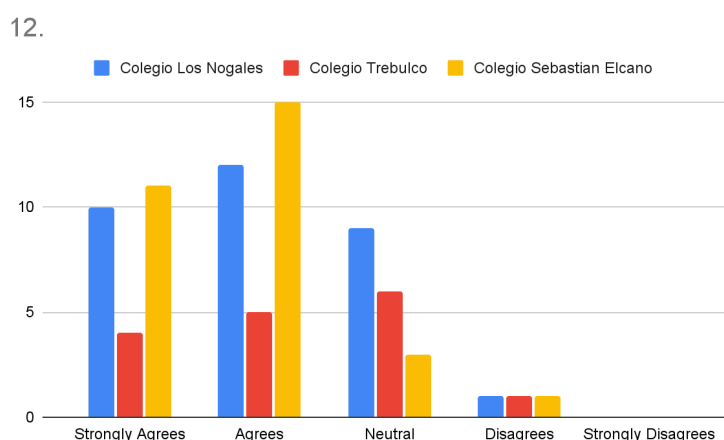
Question 11.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.25	2.8	3.1
Mode	3	3	4; 3
Standard Deviation	1	0.69	1.1

Answers displayed that students from the three schools felt neutral when considering that English should only be taught with artistic elements from the culture of origin. However the majority was, there were a couple of students from Los Nogales who agreed, while another group from Sebastian Elcano also agreed, finally two students from Trebulco agreed, while the majority there felt neutral. In fact there were some students from all the schools who disagreed, with a couple from Los Nogales and Sebastian Elcano strongly disagreeing.

Question 12.

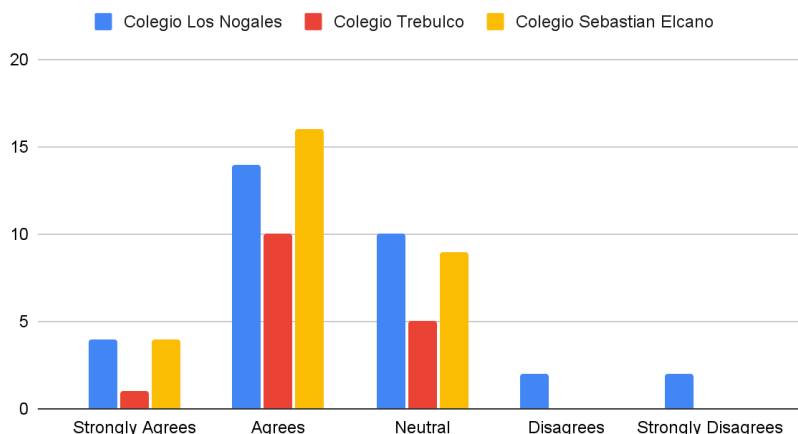


	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.97	3.8	4.2
Mode	4	3	4
Standard Deviation	0.86	0.93	0.76

Results revealed that the majority of students from all three schools agreed that despite English not being a part of Chilean culture and tradition, it should be taught through elements of our own culture and not just from the culture of origin. However, in the same three institutions, we find that there are a lot of students feeling neutral, while one student from each disagrees with the idea.

Question 13.

13.

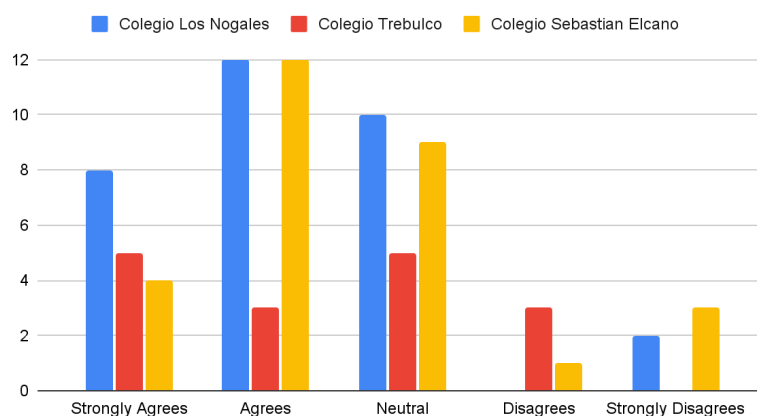


	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.5	3.8	3.7
Mode	4	4	4
Standard Deviation	1.02	0.57	0.66

Results revealed that most of the students in the three schools agreed, believing that artistic elements in English could teach them something new about them or their life that cannot be taught through other teaching methods. While also there were a couple of students from all the schools, who felt neutral. Finally, four students from Los Nogales disagreed.

Question 14.

14.

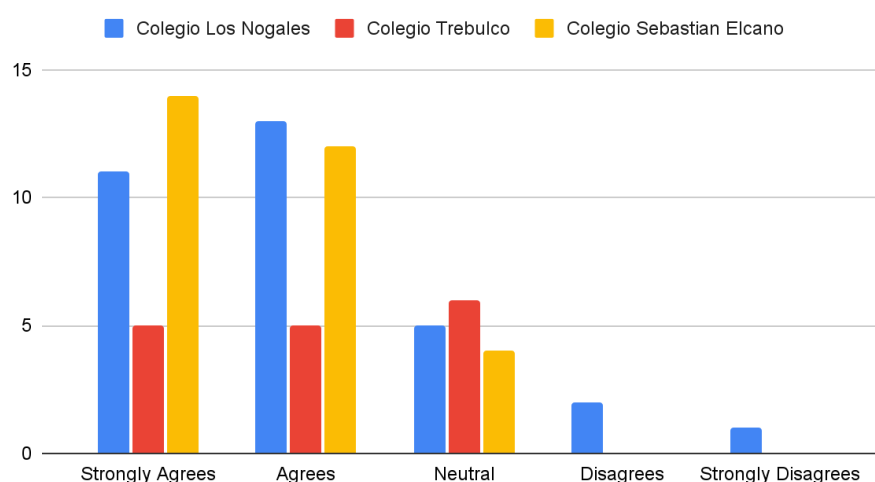


	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.75	3.63	3.23
Mode	4	5; 3	4
Standard Deviation	1.05	1.48	0.86

Answers demonstrated that the majority of students from all schools believed that artistic elements from English culture have influenced their perception of beauty or what is to be considered “aesthetic”. But there are also a lot of students from the three schools who felt neutral. While three students from Trebulco disagreed and three from Sebastian Elcano also disagreed. Plus two students from Los Nogales who also disagreed.

Question 15.

15.

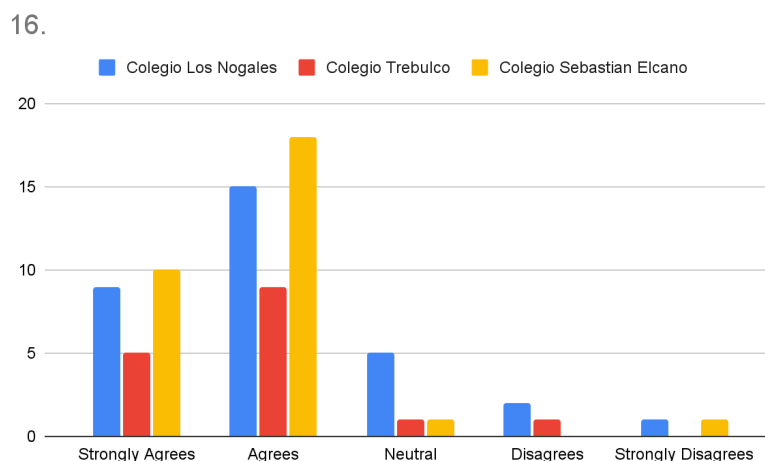


	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.03	3.94	4.33
Mode	4	3	5
Standard Deviation	1.03	0.85	0.71

Results revealed that most of the students from the three schools have identified themselves in English artistic elements, with characters, plots, songs, etc. Sebastian Elcano is the one with most students agreeing. But in Trebulco, even if there is a majority of students agree, there are also a lot

of students feeling neutral, the same situation with the other two schools. Plus three students from Los Nogales who disagreed.

Question 16.



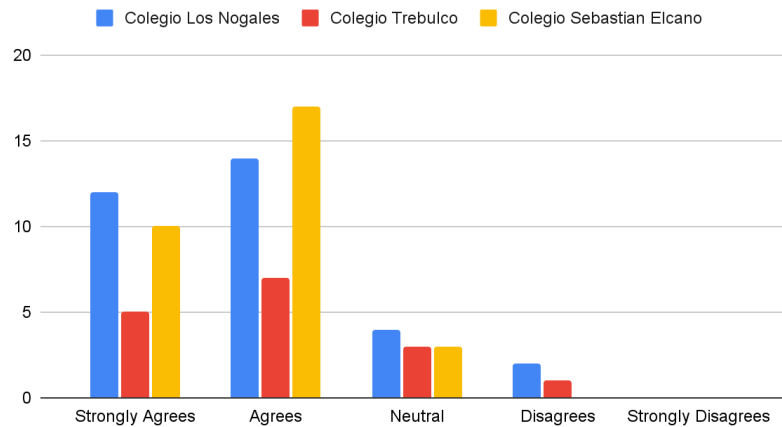
	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.9	4.13	4.2
Mode	4	4	4
Standard Deviation	0.99	0.8	0.81

Most of the students from the three schools believed that studying a language through artistic elements can help improve their communication and linguistic skills. Sebastian Elcano was the school where they mostly agreed. Although there were some students who felt neutral, from Los Nogales especially. Plus one student from each school disagreed.

Question 17.



17.

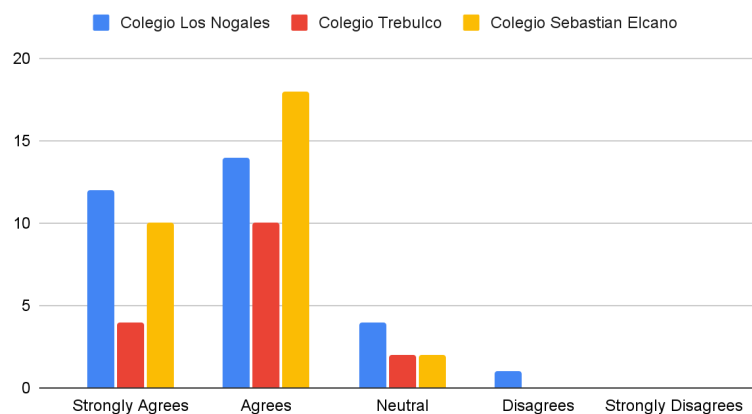


	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.13	4	4.23
Mode	4	4	4
Standard Deviation	0.87	1	0.63

Results indicated that the dominant portion of students from all schools agreed with recommending other students to consume English artistic elements to enrich their experience and perception of their surroundings. However, there were a couple of students from all schools who felt neutral. Plus two students from Los Nogales who disagreed, and one from Trebulco who disagreed.

Question 18.

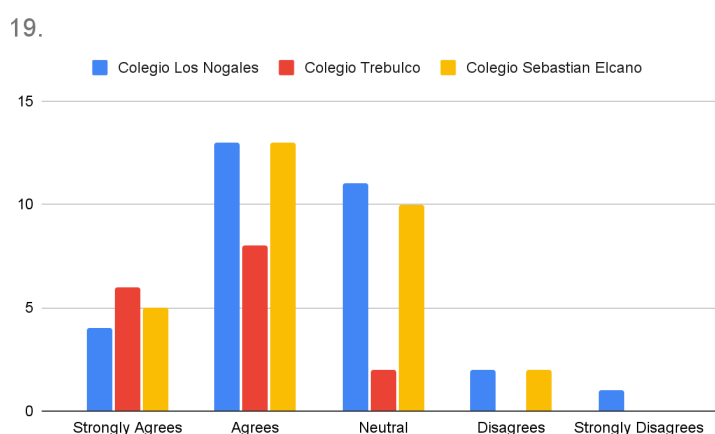
18.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.19	4.13	4.3
Mode	4	4	4
Standard Deviation	0.88	0.62	0.58

Results demonstrated that most of the students from all schools agreed with recommending other students to use artistic elements to learn English in a more entertaining and motivating way, students from Sebastian Elcano being the one who agreed the most. While there were some students from all three who felt neutral. Plus one from Los Nogales who disagreed.

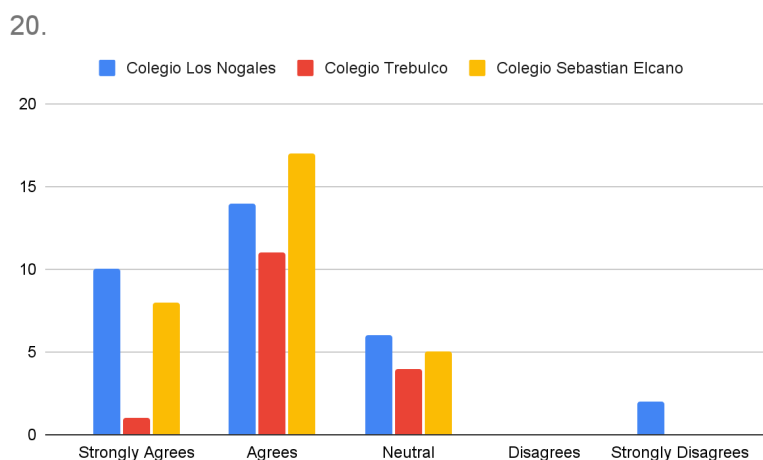
Question 19.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.44	4.3	3.7
Mode	4	4	4
Standard Deviation	0.92	0.69	0.84

Results show that the majority of students from all three schools agree with feeling that their own culture, beliefs and traditions were respected when learning English in school. However, there were a lot of students from Los Nogales and Sebastian Elcano who felt neutral. Plus three students from Los Nogales who disagreed, and two from Sebastian Elcano, who disagreed as well.

Question 20.

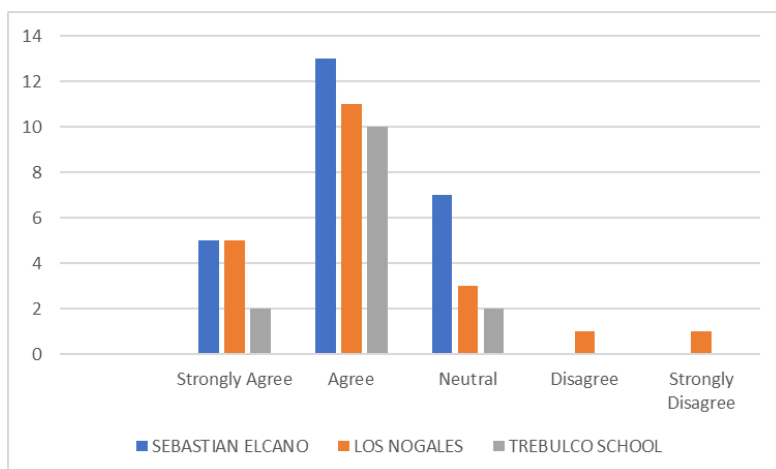


	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.94	3.81	4.1
Mode	4	4	4
Standard Deviation	0.9	0.54	0.66

Results disclosed that the majority of students, from all three schools, agreed that exposing themselves to different forms of art would allow them to explore various perspectives, appreciate different cultures, and at the same time, celebrate their own culture. Even so there are some students from the three schools who felt neutral, and two students from Los Nogales who strongly disagreed.

1.4 Questionnaire Results (exit)

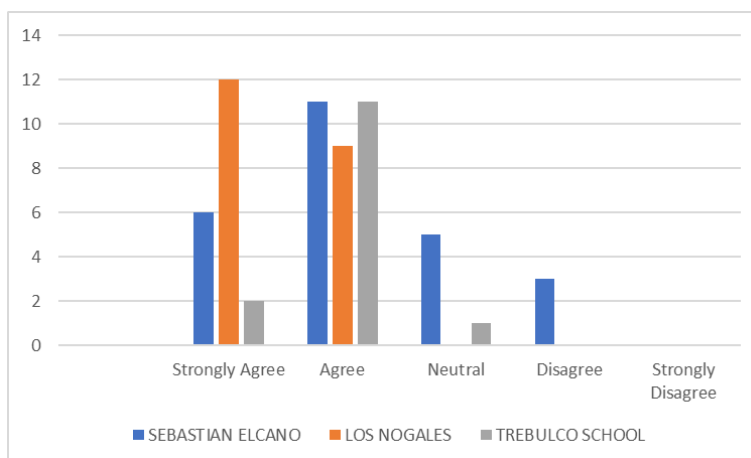
Question 1.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.86	4	3.92
Mode	4	4	4
Standard Deviation	1.01	0.55	0.7

According to the results, the majority of students from all three schools agreed or strongly agreed that the implementation of artistic elements in their English lessons has improved their enjoyment and comprehension of the language, representing 76.7% of the total answers. In addition, 20% of the total students felt neutral towards the statement. This figure was led by Sebastián Elcano School, followed by Los Nogales School, and finally Trebulco School. Nevertheless, 3.4% of the total students disagreed with the statement.

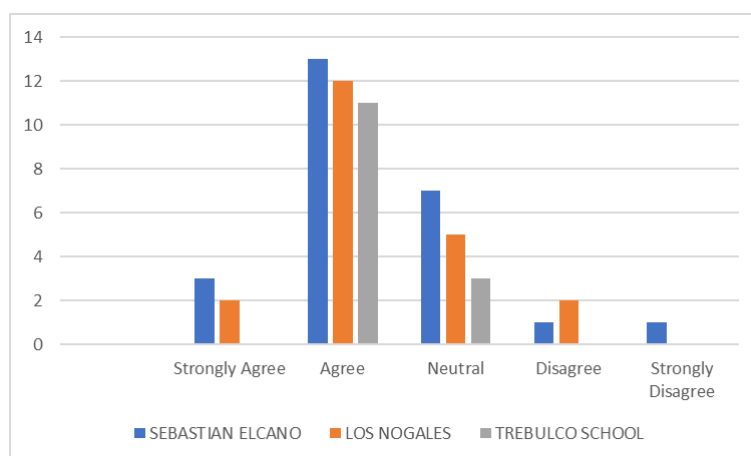
Question 2.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.57	4.1	3.8
Mode	5	4	4
Standard Deviation	0.51	0.48	0.96

The results showed that most students from all three schools believed that learning English through different artistic elements helped them find the language more interesting and enjoyable, representing 85% of the total responses, followed by 10% of the total that felt neutral. It is important to note that only 5% of the total responses (3 students from Sebastián Elcano School) disagreed with the statement.

Question 3.

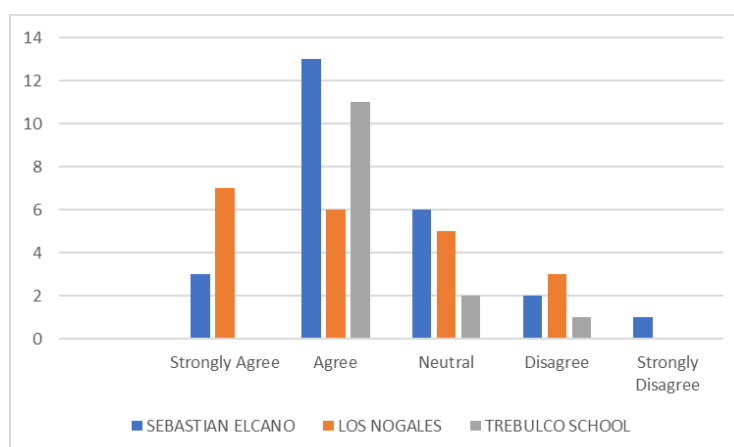


	Los Nogales	Trebulco	Sebastian Elcano
--	-------------	----------	------------------

Mean	3.66	3.79	3.64
Mode	4	4	4
Standard Deviation	0.8	0.43	0.91

Results indicate that 68.3% of the total responses from all three schools agreed or strongly agreed that the implementation of artistic elements in the English lesson was able to motivate them and improve their self-confidence to communicate in English. Despite that, 25% felt neutral towards the statement, led by Sebastian Elcano School, followed by Los Nogales School and Trebulco School. Finally, 6.7% of the total responses disagreed or strongly disagreed with the statement.

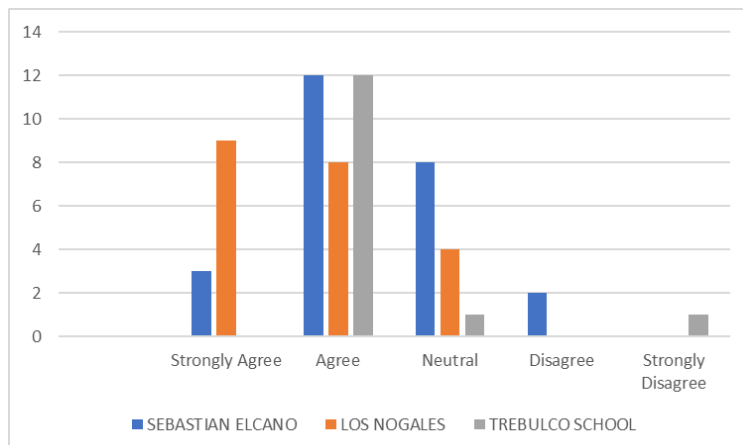
Question 4.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.81	3.71	3.6
Mode	5	4	4
Standard Deviation	1.08	0.61	0.96

Results revealed that 66.7% of students from all three schools believed that the use of material with an artistic background for the English lesson would make them feel connected to the global community. Still, 21.7% of the total responses felt neutral towards the statement, led by Sebastian Elcano School, followed by Los Nogales School, and then Trebulco School. Plus, 11.7% of the total study sample disagreed or strongly disagreed with the statement.

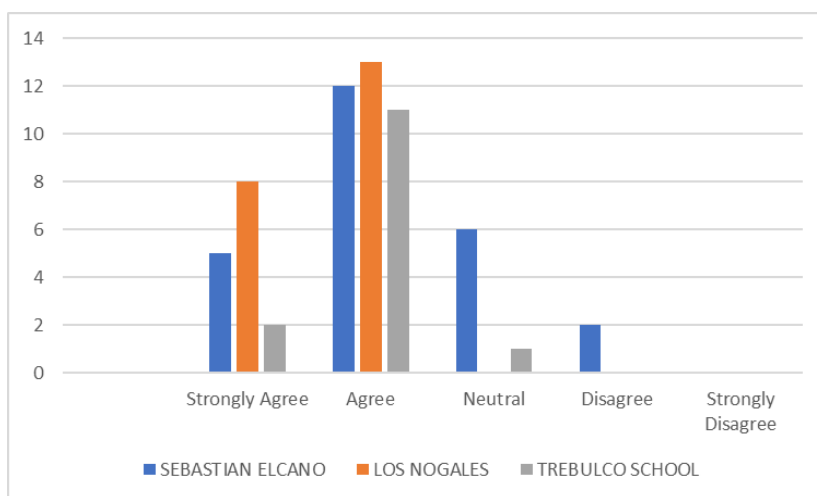
Question 5.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.24	3.71	3.64
Mode	5	4	4
Standard Deviation	0.77	0.83	0.81

Answers indicated that 73.3% of the total responses agreed or strongly agreed that their skills and creativity were respected and valued throughout the English workshops. Nevertheless, 21.7% of the students felt neutral towards this statement, led by Sebastian Elcano School, followed by Los Nogales School, and finally Trebulco School. Besides, 5% of the respondents disagreed with the statement and, therefore, did not feel respected and valued throughout the process.

Question 6.



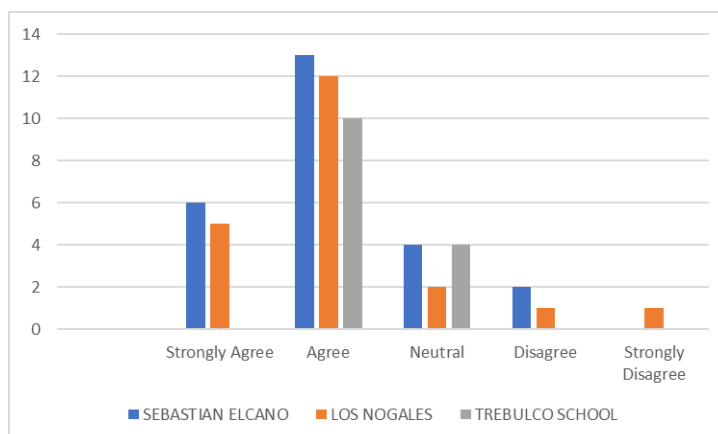
	Los Nogales	Trebulco	Sebastian Elcano
--	-------------	----------	------------------



Mean	4.38	4.1	3.4
Mode	4	4	4
Standard Deviation	0.5	0.48	0.96

Results display that 68% of students agree that exploring artistic elements would help them overcome language barriers and communicate in English more effectively. However, almost a quarter of the sample have expressed neutral feelings about it. Moreover, 8% of students have felt negatively about the statement, which came from Sebastian Elcano. Additionally, Sebastian Elcano had the largest percentage of neutral responses. On the other hand, Los Nogales had the biggest percentage of positive responses.

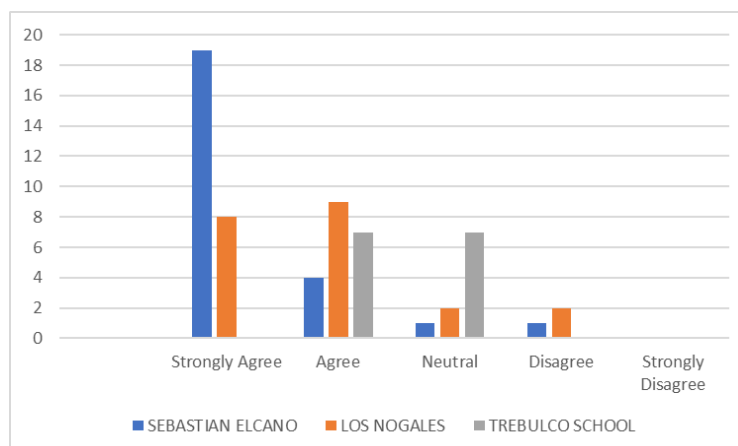
Question 7.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.91	3.71	3.92
Mode	4	4	4
Standard Deviation	0.99	0.47	0.86

Answers indicated that 76.6% of the total sample agreed or strongly agreed that artistic elements motivated them to explore and learn English. Yet, 16.7% of the total responses felt neutral. Comparing in detail, Los Nogales School represented a minor amount of neutral answers (only 4 students out of 21). On the other hand, 6.7% of the total sample disagreed or strongly disagreed with the statement.

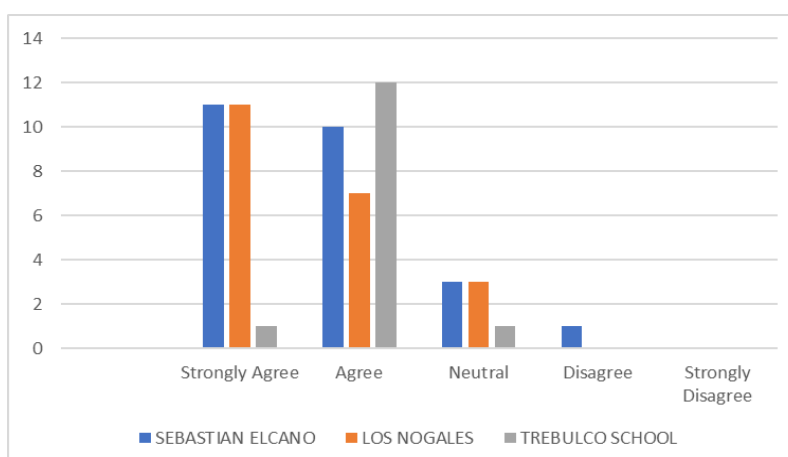
Question 8.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.1	3.5	4.64
Mode	4	4; 3	5
Standard Deviation	0.94	0.52	0.76

Graphics demonstrate that 78.3% of the total sample agreed or strongly agreed with the statement. Both Sebastian Elcano School and Los Nogales School students agreed that they would like to learn English so they can watch TV series, listen to music, read books, etc., that are originally in English. 16.7% of the total sample felt neutral towards the statement. As a matter of fact, in Trebulco School, half of the students agreed and the other half felt neutral. Plus, 5% of the students disagreed with the statement: two students from Los Nogales School and one from Sebastian Elcano School.

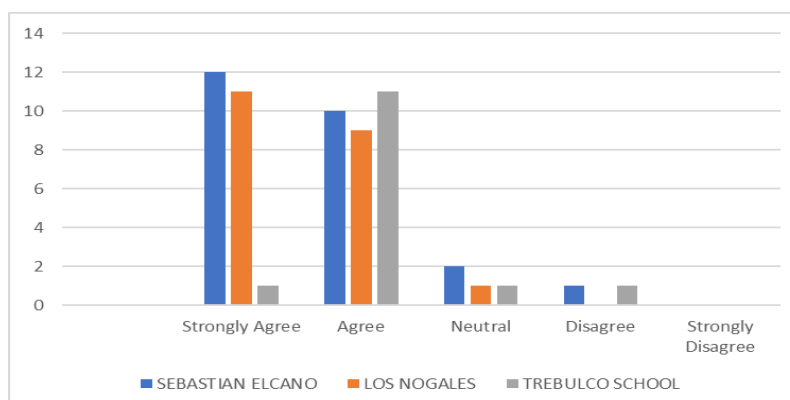
Question 9.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.4	3.79	4.24
Mode	5	4	5
Standard Deviation	0.74	0.45	0.83

Answers displayed that most of the students from the three institutions agreed or strongly agreed that it was important for them to analyse and enjoy artistic elements in their original language, representing 86.6% of the total sample. Despite this fact, there are a couple of students from all three schools who felt neutral—11.7%, exactly. Plus, 1.7% of the sample, i.e., one student from Sebastian Elcano School, disagreed.

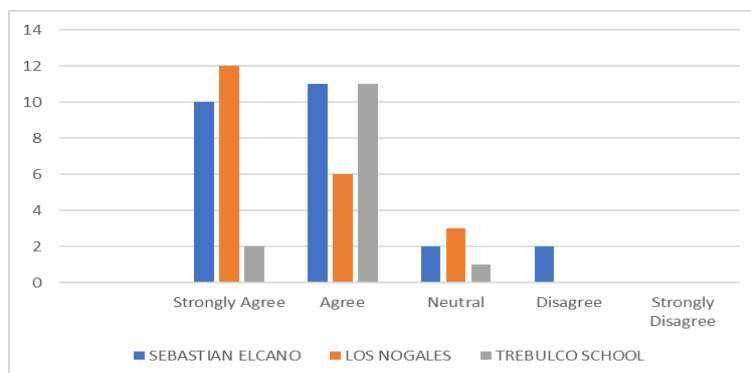
Question 10.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.48	3.86	4.32
Mode	5	4	5
Standard Deviation	0.6	0.67	0.8

Answers indicated that 90% of the total respondents believed that implementing artistic elements could make a positive contribution to their learning capability when they study English. In a minor percentage, 6.7% of the sample felt neutral towards the statement. Finally, 3.3% of the total sample disagreed with the statement: one student from Sebastián Elcano School and one student from Trebulco School.

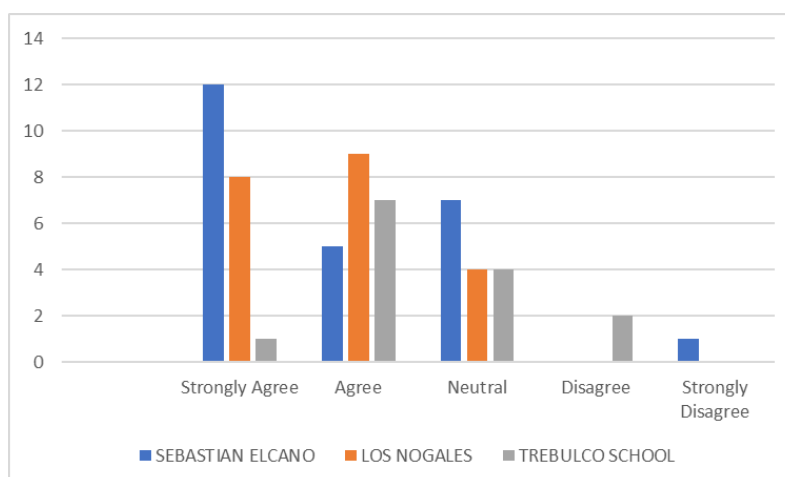
Question 11.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.43	4.07	4.16
Mode	2	4	4
Standard Deviation	0.75	0.47	0.9

Results displayed that the vast majority of students from all three institutions preferred the use of artistic elements in English for the teaching of it, referring to 86.7% of the total number of students. There is also a minority of students who felt neutral, representing 10% of the answers. Plus, two students from Sebastian Elcano School disagreed, or 3.3% of the total sample.

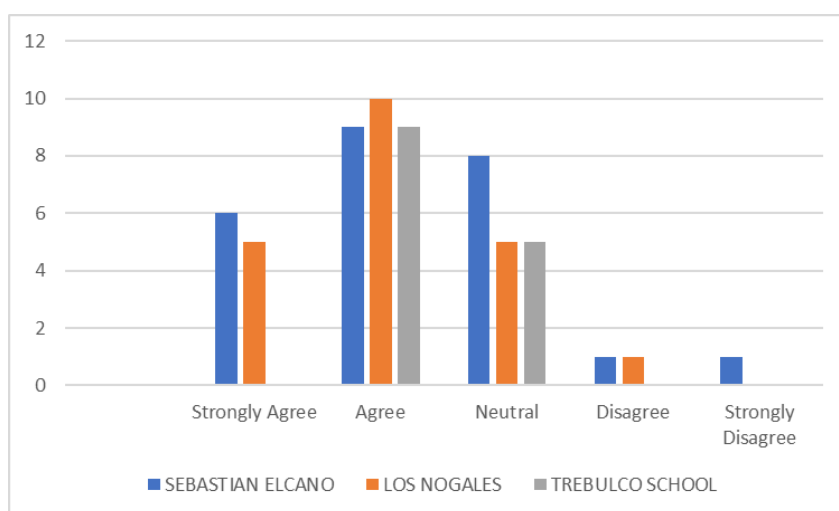
Question 12.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.19	3.5	4.08
Mode	4	4	5
Standard Deviation	0.75	0.85	1.08

Results showed that 70% of the respondents agreed or strongly agreed that, although English is not a part of Chilean culture and tradition, it should be taught with elements of our own culture and not just with the original English culture. Nevertheless, there were 25% of students who felt neutral, led by Sebastian Elcano School with seven students, followed by Los Nogales School and Trebulco School, both with four students. Plus, 3.3% of students disagreed or strongly disagreed—two students from Trebulco School and one from Sebastian Elcano School.

Question 13.

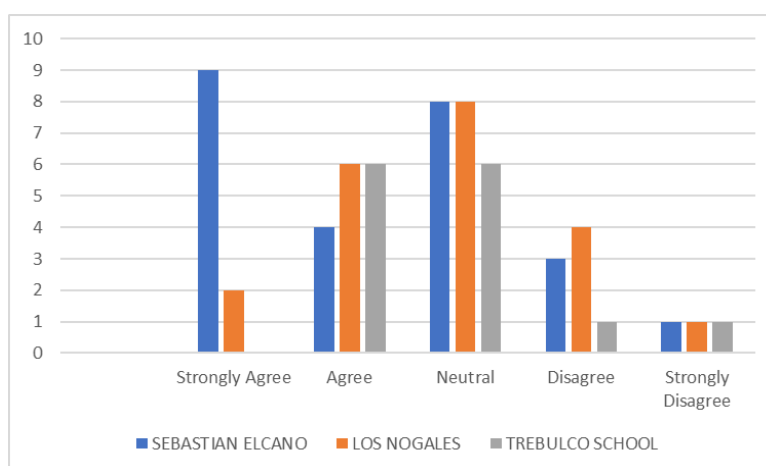


	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.9	3.64	3.72
Mode	4	4	4
Standard Deviation	0.83	0.5	1.02

Answers demonstrated that 65% of students from all three institutions agreed or strongly agreed that artistic elements in English could teach them something new about themselves and/or life that they would not be able to learn through other teaching methods. However, there are 30% of students who felt neutral, led by Sebastian Elcano School with eight students and five students

from both Trebulco School and Los Nogales School. Plus, two respondents from Sebastian Elcano School and one from Los Nogales School disagreed or strongly disagreed, representing 5% of the total answers.

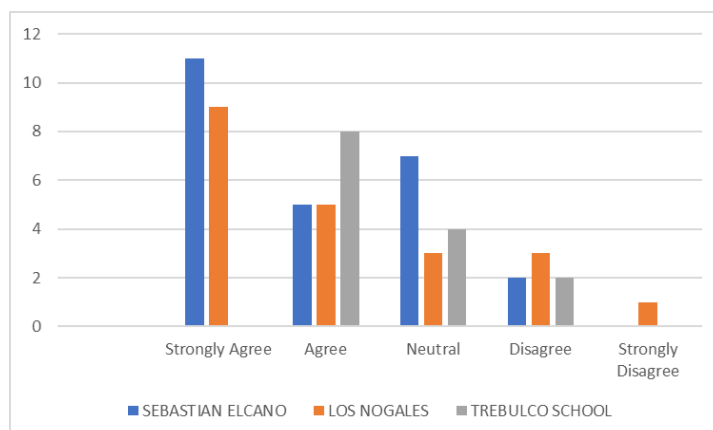
Question 14.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.2	3.21	3.68
Mode	3	4; 3	5
Standard Deviation	1.03	0.89	1.22

Results showed that when it comes to the influence English culture has on students' perceptions of what beauty or “aesthetic” is, most of the students in all three schools are divided in their majority between agreeing and feeling neutral. As a matter of fact, 45% of the students agreed or strongly agreed with the statement, 36.7% felt neutral towards it, and only 18.3% disagreed or strongly disagreed with the statement. That is to say, five students from Los Nogales School, four from Sebastian Elcano School, and two from Trebulco School.

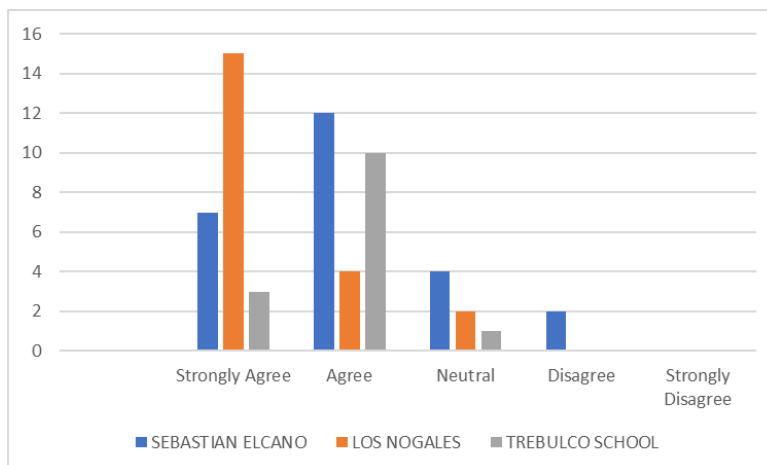
Question 15.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	3.86	3.43	4
Mode	5	4	5
Standard Deviation	1.28	0.76	1.04

Results disclosed that the majority of students in the three schools have identified with characters, plots, song lyrics, or verses in English artistic elements. That being said, 66.3% of the total number of students felt positive towards the statement, agreeing or strongly agreeing with it. However, 11.7% of the students felt neutral, i.e., seven students from Sebastian Elcano School, followed by four students at Trebulco School and three at Los Nogales School. In the same way, 13.4% of the students disagreed or strongly disagreed: four students from Los Nogales School, two from Sebastian Elcano School and two from Trebulco School.

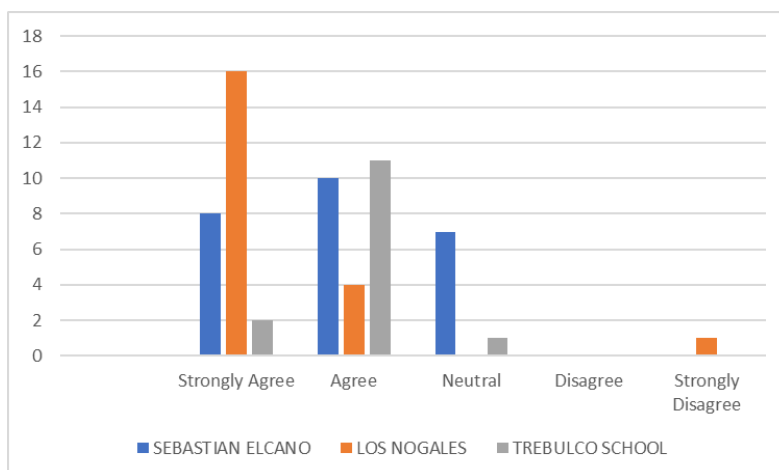
Question 16.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.62	4.14	3.96
Mode	5	4	4
Standard Deviation	0.56	0.53	0.71

Results show that most students believe that studying through artistic elements can help them improve their communication and linguistic skills while learning English. 85% of the total sample said that they agreed or strongly agreed with the statement, on the contrary, only 11.7% students felt neutral, and 3.3% disagreed with the statement. There is no evidence of strong disagreement on this regard. In this sense, it is correct to say that artistic elements have a positive influence on students' self-concept while learning a second language.

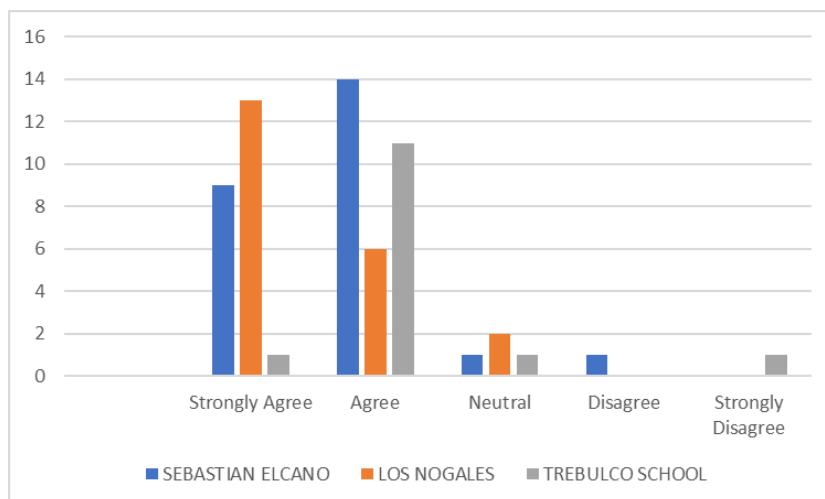
Question 17.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.62	4.07	4.04
Mode	5	4	4
Standard Deviation	0.92	0.47	0.79

Observing the data collected, options are fully in concordance among them. 85% of the total sample answered that they agreed or strongly agreed with the statement. On the other hand, only 13.3% of the students felt neutral towards this question. Only 1.7% of the total responses, that is, 1 student out of 60 respondents, strongly disagreed with the statement. Therefore, it is assumed that artistic elements carry a cultural value that students may consider *enriching* for their English learning experience as well as tools to enhance the characteristics of their own environment.

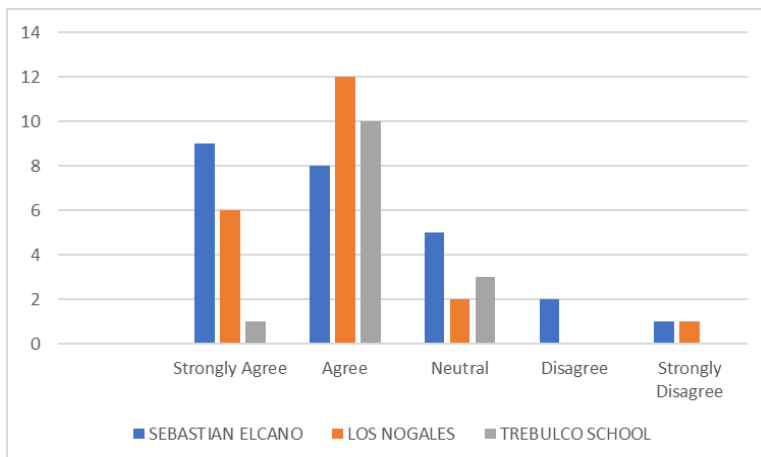
Question 18.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.52	3.71	4.24
Mode	5	4	4
Standard Deviation	0.68	0.9	0.71

In regards to the use of artistic elements in English learning, 90% of the students agreed or strongly agreed with recommending these artistic elements to other students to promote their English learning process. Only 6.7% of the total sample felt neutral towards the statement, and 3.4% of the students disagreed or strongly disagreed with the statement, representing only two out of sixty students. It is valid to say that the use of artistic elements could reinforce students' participation in English lessons, therefore intrinsically reinforcing their learning process.

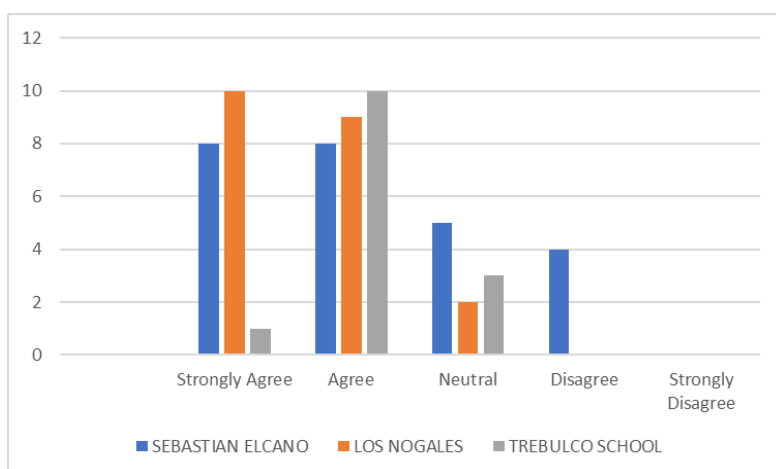
Question 19.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.04	3.86	3.88
Mode	4	4	5
Standard Deviation	0.92	0.53	1.13

In relation to students' culture, beliefs, and traditions as part of their identity, 76.7% of the students agreed or strongly agreed that their cultures were respected when learning English at school. 16.7% felt neutral towards this statement, and only 6.6% of the total students disagreed or strongly disagreed with this question. Therefore, it is accurate to say that English lessons at these schools are situated on the students' sociocultural contexts and focused on developing abilities taking into account their own characteristics regarding their identity.

Question 20.



	Los Nogales	Trebulco	Sebastian Elcano
Mean	4.38	3.8	3.8
Mode	5	4	5; 4
Standard Deviation	0.67	0.53	1.1

Results showed that several students believed that artistic elements allowed them to explore new and different manifestations of culture. 76.7% of the students agreed or strongly agreed with this question, yet 16.7% of them felt neutral towards it. Only 6.7% of the total sample disagreed with the statement. There is no evidence of students strongly disagreeing with the statement. Therefore, it is possible to conclude that artistic elements are suitable tools for students to expand their knowledge regarding other cultures as well as embrace their own culture, at the same time, evolve their self-concept accordingly with the new perspectives that artistic elements may introduce.

2. Consents

2.1 Project Explanation



UNIVERSIDAD METROPOLITANA
DE CIENCIAS DE LA EDUCACIÓN
FACULTAD DE HISTORIA, GEOGRAFÍA Y LETRAS
DEPARTAMENTO DE INGLÉS

Estimado/a:

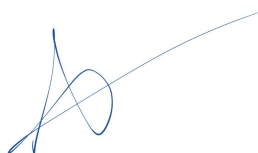
Junto con saludar, primero deseo agradecer su disposición a participar en este proyecto de seminario de título de nuestros estudiantes de quinto año de Pedagogía en Inglés, ya que este es indispensable para su crecimiento académico y posterior titulación.

A través de esta carta deseamos informarle que nuestro proyecto de investigación se centra en el análisis de cómo los elementos artísticos en el idioma inglés (canciones, películas,

cómics, poemas, entre otros) influyen en el autoconcepto de los estudiantes. Con este fin, se llevarán a cabo dos talleres de cuarenta y cinco minutos cada uno, durante los meses de agosto y septiembre (con previa coordinación con el colegio), centrados en un elemento artístico particular que guiará el contenido del taller. El objetivo principal de los talleres será utilizar el arte como puente para enseñar el inglés y explorar los aspectos comunicativos y emocionales que pueden surgir al interactuar con el arte en un idioma extranjero.

Para evaluar el impacto del uso del arte en una clase de Inglés en el autoconcepto de los estudiantes, se realizarán dos encuestas: una de entrada y otra de salida. La encuesta inicial se llevará a cabo antes del primer taller y constará de aproximadamente 20 preguntas en formato Escala de Likert. La encuesta final tendrá el mismo formato y duración que la encuesta inicial, y se realizará una vez finalizados ambos talleres.

Se despide atentamente,
Dra. Andrea Valenzuela



2.2 Establishment.

DIRECTOR(A) ESTABLECIMIENTO EDUCACIONAL

Yo, _____, otorgo las facilidades correspondientes para desarrollar el presente estudio, a los investigadores de la Universidad Metropolitana de Ciencias de la Educación, Samantha Ahumada, Javiera Alvarez Llanos, Paula Astudillo, Claudio Fernández, Catalina Herrera, Ivana Lizama, Ignacio Pérez, Enzo Seguel y Gabriel Vives, quienes podrán realizar el estudio Influencia de la cultura angloparlante en contextos educacionales chilenos diversos a través de elementos artísticos literarios auténticos en el proceso de enseñanza/aprendizaje de una lengua extranjera: un análisis del autoconcepto de estudiantes, en la institución que represento.

Expreso estar en conocimiento que el objetivo del estudio es investigar cómo la cultura angloparlante influye en el autoconcepto de estudiantes al momento de aprender un idioma, y que para ello se requerirá aplicar encuestas, entrevistas y talleres experimentales que consisten en el desarrollo de diversas dinámicas pedagógicas con los estudiantes y conversaciones con docentes

de la institución. Las personas involucradas en el estudio serán principalmente estudiantes de segundo ciclo del establecimiento y docentes de Inglés.

He sido informado/a de que los datos recogidos serán analizados en el marco de la presente investigación y que su presentación y divulgación científica será efectuada de manera que los usuarios no puedan ser individualizados. También he sido informado que los datos serán recogidos entre los meses de **Agosto a Septiembre**. Los datos personales relacionados serán custodiados por 5 años y luego serán destruidos.

La participación de los sujetos de investigación es LIBRE Y VOLUNTARIA e independiente de esta autorización y de sus padres y/o tutores legales.

Se me ha comunicado que toda la información que se entregue será confidencial (no será identificado el nombre de los participantes), usada únicamente para los fines de esta investigación, y estará protegida y resguardada en los computadores personales de los investigadores, bajo la custodia de Samantha Ahumada, Javiera Alvarez Llanos, Paula Astudillo, Claudio Fernández, Catalina Herrera, Ivana Lizama, Ignacio Pérez, Enzo Seguel y Gabriel Vives, de manera que solo los investigadores puedan acceder a ella.

Estoy en conocimiento de que esta investigación cuenta con aprobación Ética Científica. Para cualquier duda que se presente o si se vulneran sus derechos puede contactarse con el Dr. Jairo Vanegas López, Presidente del Comité de Ética de la Universidad de Santiago de Chile, CEI-USACH, al teléfono 2-2-7180293 o al correo electrónico comitedeetica@usach.cl. También puede solicitar más información sobre la ética del proyecto con el Dr. Pedro Canales Tapia, representante del Comité UMCE en el teléfono 22-322-9193 y en el correo electrónico evaluacion.etica@umce.cl

Sin perjuicio de lo anterior, manifiesto que la institución que represento cautelará que toda la información recogida en el marco de esta investigación se utilice de acuerdo a lo señalado en la Ley 20.120 sobre Investigación Científica en el Ser Humano, Ley 20.584 sobre los Derechos de los Pacientes en Salud y en la Ley 19.628 sobre la Protección de la Vida Privada.

Declaro que he recibido un duplicado de este documento.

Firma: _____

Nombre: _____

Timbre de la Institución: _____

2.3 Tutors.

CONSENTIMIENTO INFORMADO PADRES O TUTORES

I. Descripción de la Investigación

El propósito de la información que se presenta a continuación es ayudarle a tomar la decisión de que su hijo(a), pupila(o) participe o no en esta investigación.

Título de la Investigación: Influencia de la cultura angloparlante en contextos educacionales chilenos diversos a través de elementos artísticos literarios auténticos en el proceso de enseñanza/aprendizaje de una lengua extranjera: un análisis del autoconcepto de estudiantes.

Docente Guía de la investigación: Andrea Valenzuela

Investigadores(as): Samantha Ahumada, Javiera Alvarez, Paula Astudillo, Claudio Fernández, Catalina Herrera, Ivana Lizama, Ignacio Pérez, Enzo Seguel y Gabriel Vives.

Institución Patrocinante: Universidad Metropolitana de Ciencias de la Educación.

Somos egresados de la carrera Licenciatura en Educación, con mención en Inglés y Pedagogía en Inglés de la Universidad Metropolitana de Ciencias de la Educación. Estamos realizando un estudio para investigar acerca de la influencia que tiene la cultura de habla inglesa en la imagen que los estudiantes tienen de sí mismos al aprender un idioma y para ello queremos pedir tu colaboración.

Descripción del estudio: Los estudiantes podrán ser partícipes de dos (2) talleres de Inglés de aproximadamente 45 minutos cada uno. En cada taller se enseñará y enfocará el Inglés a través de ciertos “elementos artísticos” (películas, canciones, poemas, cómics, pinturas, etc.). En ellos los estudiantes se comunicarán, describirán, analizarán, entre otros, los elementos artísticos presentados y se evaluará como esta forma de aprendizaje afecta su autoconcepto, que se define como “la percepción que las personas tienen de sí mismas”. Los estudiantes deberán responder una encuesta corta de 21 preguntas al inicio del primer taller con formato de “completamente de acuerdo a completamente en desacuerdo” y otra encuesta de las mismas características finalizados ambos talleres. **Alentamos a estudiantes y apoderados a participar de esta instancia de aprendizaje tanto para estudiantes como para los investigadores/profesores en formación involucrados en el estudio.**

Nuestra investigación **no implica absolutamente ningún riesgo para el estudiante** y estará siempre supervisado por algún docente o paradocente de su colegio. En cambio, el ser partícipe de los talleres involucra un **beneficio en el aprendizaje del inglés** como lengua extranjera para los estudiantes que se involucren de forma activa en los talleres.

II. Mis Derechos de Participación

1. La **participación de mi hijo(a) o pupilo(a) es totalmente libre y voluntaria**, por lo que puedo negarme a que participe sin que esto implique ninguna desventaja o consecuencia. Entiendo que la **participación** de mi hijo(a) consistirá en responder dos encuestas y ser parte de dos talleres de Inglés.
2. Mi hijo(a) o pupilo(a) posee el **derecho de retirarse** de la investigación en el momento que lo desee, sin expresión de causa y sin que el retiro implique sanciones, responsabilidades o consecuencias negativas.
En caso que mi hijo(a) o pupilo(a) decida retirarse en cualquier etapa de la investigación, sus datos y respuestas de las encuestas serán eliminados y no tendrán validez.
3. **Riesgos eventuales:** La metodología que se utilizará en la investigación **no** implica riesgos para su hijo(a) o pupilo(a), en cambio, implica beneficios en el aprendizaje del Inglés como lengua extranjera.
4. No existe ningún tipo de **Costos** asociados a la investigación para mi hijo(a) o pupilo(a).
5. **Derecho al resguardo de la identidad de los(as) niños(as), de la información compartida y de sus datos personales.**
 - ✓ **Anonimato de los(as) niños(as):** El(la) participante no será identificado en los resultados de la investigación ni en cualquier acción que derive de ella.
 - ✓ **Confidencialidad de los(as) niños(as):** Al participar en esta investigación, todos los datos aportados o recabados serán confidenciales y deberán mantenerse en estricta reserva por parte de las personas vinculadas al estudio.
6. **Custodio de los Datos:** Los investigadores responsables guardarán la información personal relacionada al estudio por 5 años una vez terminada la investigación. Posterior a este periodo se destruirá toda documentación física y/o digital que se relacione con su identidad.

7. **Resultados de la investigación:**

_____ (Sí o No) deseo obtener una síntesis de los **resultados** de la investigación. Dichos resultados deberán ser enviados a la **dirección electrónica** _____

He leído (o se me ha leído) la información del documento de consentimiento. He tenido tiempo para hacer preguntas y se me ha contestado claramente. No tengo ninguna duda sobre la participación de mi hijo(a) pupilo (a).

Consiento voluntariamente la participación de mi hijo(a) o pupilo (a). Por lo que sus derechos de participación en el estudio y la confidencialidad de su información, están asegurados por los(las) Investigadores(ras) Co-Responsables y por el **Comité de Ética Institucional** de la Universidad de Santiago de Chile.

III. Contactos

- a. **Consultas a los(las) Co-Investigadores(ras):** En caso de tener alguna duda en relación al consentimiento, favor comuníquese con un (una) co-investigador(a) para agilizar el

procedimiento.

- b. Reclamación:** En caso de estimar que sus derechos hayan sido vulnerados tanto durante como después de realizada la investigación, puede contactarse con el Comité de Ética, el cual examina los proyectos de acuerdo a regulaciones nacionales e internacionales de carácter ético.

Co-Investigador(a) en establecimiento educacional pertinente	Datos Comité de Ética Institucional
Nombre: Email: Teléfono:	Dr. Jairo Vanegas López Fono: (56-2) 27180294 / (56-2) 27180293 Correo electrónico: comitedeetica@usach.cl

IV. Autorización

El presente Consentimiento Informado se firma en dos ejemplares. Uno de los documentos queda en poder del(la) investigador(a) y el otro en poder del(la) participante.

He leído este documento y he sido informado(a) del objetivo y características de este estudio. Para formalizar mi participación en este estudio, firmo voluntariamente, consintiendo la participación de mi hijo(a) o pupilo(a) en él, en conformidad con los siguientes términos:

DESEO QUE LOS(AS) INVESTIGADORES(AS) ME ENVÍEN LOS RESULTADOS
GENERALES DEL
ESTUDIO: SI NO

ADULTO RESPONSABLE

**INVESTIGADOR EN
ESTABLECIMIENTO**

FIRMA

FIRMA

<Ciudad> _____, <Día> _____ de <mes> de _____ de <año> _____

2.4. Students.

ASENTIMIENTO

La siguiente información se presentará para poder ayudarte a tomar la decisión de participar o no en esta investigación.

Título de la Investigación: Influencia de la cultura angloparlante en contextos educacionales chilenos diversos a través de elementos artísticos literarios auténticos en el proceso de enseñanza/aprendizaje de una lengua extranjera: un análisis del autoconcepto de estudiantes.

Docente Guía de la investigación: Andrea Valenzuela

Investigadores(as): Samantha Ahumada, Javiera Alvarez, Paula Astudillo, Claudio Fernández, Catalina Herrera, Ivana Lizama, Ignacio Pérez, Enzo Seguel y Gabriel Vives.

Institución Patrocinante: Universidad Metropolitana de Ciencias de la Educación.

Somos egresados de la carrera Licenciatura en Educación, con mención en Inglés y Pedagogía en Inglés de la Universidad Metropolitana de Ciencias de la Educación. Estamos realizando un estudio para investigar acerca de la influencia que tiene la cultura de habla inglesa en la imagen que los estudiantes tienen de sí mismos al aprender un idioma y para ello queremos pedir tu colaboración.

Descripción del estudio: Los estudiantes podrán ser partícipes de dos (2) talleres de Inglés de aproximadamente 45 minutos cada uno. En cada taller se enseñará y enfocará el Inglés a través de ciertos “elementos artísticos” (películas, canciones, poemas, cómics, pinturas, etc.), lo que difiere a estos talleres de clases tradicionales de Inglés. En ellos los estudiantes se comunicarán, describirán, analizarán, entre otros, los elementos artísticos presentados y se evaluará como esta forma de aprendizaje afecta su autoconcepto, que se define como “la percepción que las personas tiene de sí mismas”. Los estudiantes deberán responder una encuesta corta de 21 preguntas al inicio del primer taller con formato de “completamente de acuerdo a completamente en desacuerdo” y otra encuesta de las mismas características finalizados ambos talleres. Alentamos a estudiantes y apoderados a participar de esta instancia de aprendizaje tanto para estudiantes como para los investigadores/profesores en formación involucrados en el estudio.

Nuestra investigación no implica absolutamente ningún riesgo para el estudiante y estará siempre supervisado por algún docente o paradocente de su colegio. En cambio, el ser partícipe de los talleres involucra un beneficio en el aprendizaje del inglés como lengua extranjera para los estudiantes que se involucren de forma activa en ellos.

Declaración del (la) menor participante:

Entiendo que mi participación en el estudio consistirá en responder encuestas y participar activamente en los talleres.

En el estudio no existirán grabaciones ni entrevistas personales. Todos los datos recopilados serán a través de las encuestas y de la observación del grupo curso en los talleres.

Toda la información que entregue será confidencial. Esto quiere decir que tanto mis respuestas como mis datos personales sólo serán conocidos por las personas que forman parte del equipo de este estudio y quedarán a cargo de los investigadores y docente guía, quienes almacenarán toda esta información en su computador personal, protegerán su uso y conservación y una vez finalizada la investigación eliminarán todos mis datos.

Mi identidad también será confidencial, es decir, no se publicará mi nombre en el estudio, sino que será utilizado un código para ello.

Mi participación en el estudio es libre y voluntaria, es decir, aun cuando mis padres o cuidadores hayan dicho que puedo participar, si no quiero hacerlo puedo decir que no. Es mi decisión si participo o no.

Si en algún momento ya no quiero seguir participando o no quiero responder alguna pregunta, no habrá ningún problema y puedo retirarme del estudio sin tener consecuencias negativas para mí.

Se me ha informado que participar en esta investigación no implica ningún tipo de riesgo ni costo, así como tampoco beneficios para mí.

☐ (Sí/No) He leído se me ha leído la información del documento de Asentimiento. He tenido tiempo para hacer preguntas y se me ha contestado claramente cada una de ellas. No tengo ninguna duda sobre mi participación.

Autorización:

Si aceptas participar, debes poner un ticket (✓) en el cuadrado de abajo que dice “Sí, quiero participar” y escribir tu nombre.

Si no quieres participar, no debes llenar el cuadrado, ni escribir tu nombre.

☐ Sí, quiero participar

Nombre: _____

Contactos

En caso de tener alguna duda puedes comunicarte con la investigadora a cargo en la institución:

En caso de estimar que tus derechos han sido vulnerados tanto durante como después de realizada la investigación, puedes contactarte con el Comité de Ética Institucional, que es la entidad que examina los proyectos y que te puede ayudar en la información y protección de tus derechos.



UMCE

Universidad Metropolitana de Ciencias de la Educación

Facultad de Historia, Geografía y Letras

Departamento de Inglés

**Co-Investigador(a) en establecimiento
educacional pertinente:**

Nombre:

Email:

Datos Comité de Ética Institucional

Dr. Jairo Vanegas López

Fono: (56-2) 27180294 / (56-2) 27180293

Correo electrónico: comitedeetica@usach.cl

Para formalizar mi participación en este estudio, firmo a continuación:

NOMBRE DEL(LA) PARTICIPANTE

FIRMA

Ciudad, _____ de _____ de _____