



BENEMÉRITA UNIVERSIDAD AUTÓNOMA DE PUEBLA

FACULTAD DE LENGUAS

**ANALYZING TRAINEES' FEELINGS THROUGH
NARRATIVES USING VISUAL ART AS A TOOL TO ENHANCE
WRITING**

**THESIS SUBMITTED FOR THE DEGREE OF:
MAESTRÍA EN LA ENSEÑANZA DEL INGLÉS**

BY

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Puebla, Pue.

January 2020

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ART AS A TOOL TO ENHANCE WRITING**

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January 2020

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“People discuss my art and pretend to understand as if it were necessary to understand, when it's simply necessary to love.”

Claude Monet

Acknowledgements

The process of studying a master's degree and writing a thesis is not an easy task, but with the help of the valuable people you meet on the way, those who were there giving you their unconditional support and God's guidance and love the task gets easier.

I would like to express my deepest gratitude and admiration to my supervisor Dr. Tapia, for the useful comments, remarks and engagement through the learning process of this master thesis. Furthermore, I would like to thank you for always encouraging me to "expect the unexpected and be positive about it". Since the first day you shared this strong and positive principle with me, I have applied it to my professional and personal life. Thank you for being the light for my research path and giving me your support.

I would like to thank my thesis committee Dr. Celso Pérez Carranza, Dra. Teresa Aurora Castineira Benítez and Dra. Dora María Ocampo Herrera. I would also like to express my gratitude to the participants who have willingly shared their time during the treatment and the written narratives.

The most gratitude goes to my parents. You inspire me to be a better person every single day of my life. Thank you for giving me your unconditional love, patience and knowledge. Being your daughter is the best thing in the world as well as following your path I will be grateful forever for your love. Thank you for giving me the love for arts which is the main inspiration for this project.

My Angel, my all, my own self ... I feel very grateful for having you by my side, thank you for giving me your support and love as well as being a big inspiration for my

professional development. Thanks for your sweet love, encouragement and patience.
May the love and the force always be with you.

Abstract

Writing enables students to improve upon their ability to express themselves and use English as a foreign / second language in appropriate situations. (Alhosani,2008). An effective way to encourage students' writing is to promote writing through visual art observation and emotion recognition. The purpose of the study is being to analyze and explore students' writing based on visual art as input material through the lenses of appraisal theory. This research project will provide useful tools to pre-service English teachers when dealing with students lack motivation of learning a second language, in this case English, and writing.

It will be based on an appraisal analysis with the purpose to analyze the feelings and emotions found on narratives after student's exposure to visual art based on the perceptions they have of visual art as an input in their writing. A group of EFL Students from the language department of Puebla State University (BUAP), will be exposed to three different paintings from the impressionist movement as an attempt to promote visual literacy. Data will be collected through narratives and interviews.

Key words: Appraisal analysis, visual art, visual literacy.

ANALYZING TRAINEES' FEELINGS THROUGH NARRATIVES USING VISUAL ART AS A TOOL TO ENHANCE WRITING

Chapter I: Introduction

1.0 Overview

There is a close relationship between writing and thinking, for this reason it is considered as a valuable part in the process of learning a language. Writing is one of the main tools for students to learn, it reinforces grammatical structures, idioms and vocabulary. As Raimes (1983) states, when students write there is a possibility to explore with the language, go beyond what they have learned and take risks. According to Raimes (1983), during this process learners get involved with the new language and there is a big effort to express ideas reinforcing learning. There are several methods for teaching writing since this competence has become an important requirement for learners. The process of acquiring the competence may be considered very easy and rapidly reachable; however, but this task involves various abilities to develop like production, evaluation, organization among others. Learners facing the first encounters with writing may experience a blocking period that would add more tension to their learning English process. Being blocked as a writer often means not being able to produce relevant ideas, and it is here that several techniques can be used to overcome the block. (White, 1995). That is why there is a need for changing the perspective students have about writing in English. The incorporation of visual art as an input material may help learners to change the perspectives they have about writing. The process of writing involves abilities that are also used in the practices of looking. Sturken and Cartwright (2005) mention that every day we get involved in the practice of looking to make sense of the world

around us. "To see is a process of observing and recognizing the world around us" (Sturken & Cartwright ,2005, p.10).

As it can be perceived, to look is an action of choice in which can we negotiate social relationships and meanings. "Looking is a practice much like speaking, writing, or singing. Images are meaning generators and these meanings are produced through a complex social relationship that involves two elements besides the image and its producer: How viewers interpret or experience the image and the context in which the image is seen. (Sturken & Cartwright ,2015). Considering this context, the present study explored, from a qualitative perspective, how visual art worked in terms of input material as well as the feelings and emotions triggered by art in students' writing. To achieve these aims, the analysis comprised the exploration of a single case study conducted in a Public University through semi - structured interviews and narratives. The data was analyzed through the lenses of Appraisal theory (Martin & White ,2005).

1.1 Significance of the study

It was previously mentioned that the process of writing involves abilities that are also used in the practices of looking. According to Júnior (1990) art is considered as an important tool in the educational work which contributes for the construction of the aesthetic sense, intelligence, opening space for the creation of new possibilities of being and feeling. The criteria that viewers use to interpret and give value to images depend upon cultural codes or shared concepts it is the same with the perception of a pleasant or unpleasant image. (Sturken & Cartwright ,2015). It was also stated previously that these qualities do not depend on the image but reside in the contexts in which the image is viewed, the prevailing codes in the society and the viewer who is making the judgement. The visual arts increase language development by providing non-verbal methods for communication and understanding and by offering a platform for students to create mental images. The inclusion of arts into language teaching can give students the opportunity to involve in new and innovative approaches and to gain positive emotional responses to learning, understanding others and communicate their ideas. (The New York State Education Department Office of Bilingual Education and Foreign Languages Studies, 2010)

Different studies have analyzed the inclusion of visual arts in teaching and how it can be an invaluable tool for teachers at all levels to enhance instruction for English Language Learners.

Some others have researched student creativity by designing sustained, process-oriented art projects that support learning across the curriculum.

(e.g., Guggenheim Museum's (LTA) Program ,2012). However, little research has been done regarding the use of visual arts as input materials. For this reason, the present study contributes to the analysis of a topic that will bring opportunities to benefit students' cognitive development and improve literacy and language development. A single piece of visual arts can function as a variety of purposes, act in a variety of settings, and mean different things to different people. (Sturken & Cartwright, 2015). Based on Dascalescu (2002), "The language teachers should argue more to rehabilitate the term "aesthetic" and emphasize once more that visual arts may lead to a particular form of sensuous understanding". (p.1)

1.2 Context of the research

The present study was conducted in an ELT program which belongs to the Benemérita Universidad Autónoma de Puebla (BUAP). This institution is the state university in Puebla, Mexico. The institution offers a B.A in teaching English as a foreign Language. As such, The B.A focuses teacher development in EFL. It is within an EFL lesson of the BA program where data was collected for the current research.

1.3 Aims and questions

The objective of the present study was to analyze and explore students' writing based on visual art as input material. The exploration focused on the analysis of students' narratives written after being exposed different impressionist paintings, color theory lessons and historical background of the movement. The study also aimed to identify feelings and emotions triggered by

visual art in students' writing. Finally, it also intended to examine students' beliefs of art as input in their writing.

To accomplish the aims mentioned above, three research questions framed the present investigation.

RQ1: What feelings and emotions are triggered by art in trainees' writing according to the appraisal system?

RQ2: At what level did the use of art as input material help trainees' development in their writing competence?

RQ3: How did the use of emotional literacy through visual art as input material help trainees to progress in the writing competence?

The answers of these research questions already stated contributed to demonstrate the importance of providing students with tools for creative expression and exemplify how the visual arts can be successfully incorporated with written communication to increase literacy development for English Language Learners.

1.4 The study

As previously mentioned, the current study was conducted in a public university and it focused on the analysis of a classroom where visual art was used as an input material. The research was developed in three stages. First, students were exposed to the impressionist art movement. During the second stage students were asked to write a 250-word narrative in which they were going to write a story about the three paintings. The last stage consisted of a

semi – structured interview applied to the students to obtain background information as well as to collect their perceptions about working with visual arts as an input material in the classroom. The narratives and semi structured-interview were analyzed through the perspective of Appraisal system (Martin & White, 2005) because it permitted to obtain students feelings and emotions generated by visual arts.

1.5 Conclusion

The present chapter provided an overview about the content of the investigation, it gave a brief description of the gap to which this research contributed by analyzing and exploring a phenomenon that has been researched mainly through pedagogical perspectives but that has not been analyzed through the lenses of English Language Teaching (ELT). The chapter also presented briefly the methodology used to conduct the present survey. The next chapter provides a complete explanation of the theoretical background that supports this study. Chapter three explains in detail the methodology and instruments for gathering the data. Chapter four presents the analysis of the data as well as the obtained results. Finally, conclusions, contributions and limitations of this proposal are included in chapter five.

Chapter 2: Review of literature

2.0 Introduction

This chapter aims to present a review of literature of the key topics that are included in this M.A thesis. The key topics are nine: appraisal system, visual literacy; visual arts; visual culture; emotional intelligence and emotional literacy.

2.1. Appraisal System: The foundations

This analytical approach was created 1990 and its main goal is to focus on the interpersonal meaning in systemic functional linguistics (SFL). The interpersonal meaning is oriented to interaction and feeling. To start defining Appraisal System, it is necessary to go back to its roots in Systemic Functional Linguistics. Moss (2011), mentions that working within the analysis of scholarly texts, goes together with the Systemic Functional Linguistic theory by Halliday (1994, 2004) which is perceived as a holistic model of the language and its social context. She argues that “this theory is a universal language model and social context which perceive the language as a tool to build meanings and achieve the communicative purposes (Moss, 2011, p.15)”. She argues that this theory visualizes the language as a resource to create meaning and to achieve communication itself. For Eggins (2004) the social semiotic linguist Michael Halliday contributed to the linguistic analysis by creating the concept of functional grammar which consists on how simultaneous strands of meaning are expressed in clause structures. Language experts agree that learning a foreign language is not merely a matter of recalling items but rather of coming to grips with effective communication in the target language. Effective communication involves, different

types of functions. These functions are accounted for in Halliday's Systemic Functional Linguistics. He specifies three metafunctions: Ideational, Interpersonal and Textual. The Ideational metafunction is concerned with grammar and vocabulary, it is associated with the personal construction of experience. The experiential is largely concerned with content or ideas. (Bloor and Bloor, 2016, p.13) According to the authors, this metafunction is related to consciousness, ideas and content about our understanding of the world. Some of these "ideational resources" (Martin and White, 2005, p.7) deal with everything that can be included in an experience such as the participants, the places, the reasons and moments. The Interpersonal metafunction, on the other hand, is linked to the use of language as part of the process of communication; in other words, it deals with the negotiation of social relations. This interpersonal metafunction, deals with the "social relations" (Martin and White, 2005, p.7) given that the interaction and feelings are important among people. Finally, the third metafunction known as Textual knowledge deals with the organization of texts and language according to the user in terms of fluency and information, Bloor and Bloor (2013) mention that language is used to narrate what is said (or written) to the rest of the text and to other linguistic events (p,13). Textual metafunction is the one in charge of the "information flow" (Martin and White, 2005, p.7); it deals with the semantics of ideational and interpersonal meanings which are broadcast through actions, images, words, etc. The metafunction that originated the appraisal system is the interpersonal. As mentioned by Martin and White (2005) the appraisal system is a discourse semantics resource of meaning, negotiation complements it to focus on the main functions of speech and structure while involvement complements it to focus on the negotiations of relation of solidarity and power mainly. This system deals with interpersonal meaning in written discourse and

in spoken discourse. The approach, as stated by Martin and White (2005), helps researchers and discourse analysts to analyze feelings, values, expressions and attitudes. These attitudinal evaluations are useful because they reveal the speaker's/writer's feelings and values but also because their expression can be related to the speaker's/writer's status or authority as construed by the text, (p.2) this system of evaluation deals with the written and spoken words and with the meaning located between lines.

According to White (2001), this Appraisal Framework is a particular approach to how speakers and writers judge and evaluate people, other writers' or speakers' utterances, material objects, happenings and states of affairs. He describes Appraisal System as:

... a particular approach to exploring, describing and explaining the way language is used to evaluate, to adopt stances, to construct textual persons and to manage interpersonal positioning and relationships. It explores how attitudes, judgments and emotive response are explicitly presented in texts and how they may be more indirectly implied, presupposed or assumed. (p.1)

The Appraisal System is used in discourse semantics to make the analysis of personal written or spoken utterances. The appraisal system approach was chosen for the analysis of the data in this research project because when dealing with arts and narratives feelings were expressed in the narrative elicitation instruments used in this study. With the narratives words such as epithets, verbs and noun groups revealed interpersonal positioning and relationships that will provide a deeper understanding of the obtained data. Talking about Appraisal System in depth White(2001) states that in this approach "the evaluative use of language" performs the following three analytical functions: the attitudinal positioning, the dialogistic positioning and the intertextual

positioning: Attitudinal positioning: deals with what may be conceived as 'praising' and 'blaming', or the way in which writers and speakers indicate a positive or negative assessment of people, places, things, happenings and states of affairs. Dialogistic positioning deals with verbal communication in its written form, as a mean of self-expression, and how we externalize our inner thoughts and provide information we possess.

For White (2001), attitudinal positioning handles with the meanings by which writers or speakers indicate a positive or negative assessment of anything, talking about people, places, things and happenings. The use of these analytical functions helps to analyze accurately the narratives provided by the participants. This first look at the Appraisal System intends to provide an overview of where it came from, its functions and its importance for this research project. The following section describes Appraisal System Analysis specifically the sub - system that will be used within the data analysis of this research.

2.1.1 Appraisal System Analysis

As mentioned in the previous chapter, the Appraisal System evaluates language in use as speakers and writers adopt a particular stance. As But, Fahey, Feez, Spinks and Yallop (2013) mention, Appraisal system is the best way to demonstrate the position and personal reactions to others.

Appraisal system is divided in three sub-systems, shown in the following table taken from *The Language of Evaluation: Appraisal English* by Martin and White (2005):

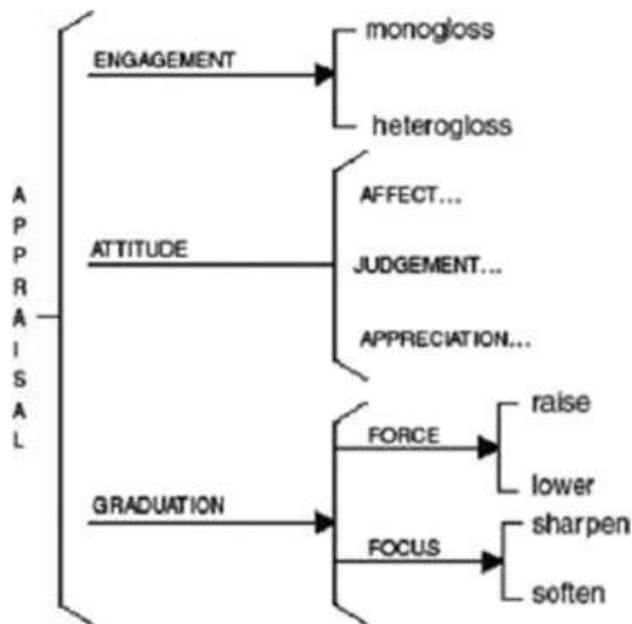


Figure 2.1 An overview of appraisal resources (taken from Martin and White, 2005, p. 38)

As shown in figure 2.1, above, Appraisal System is formed by three sub-systems: Engagement, Attitude and Graduation. Talking about engagement, Martin and White (2005) mention that Engagement is compared to evidentially, but the social perspective. Graduation deals with the resources of intensification (force) that we establish and the way in which we adjust boundaries (focus). Both systems are concerned with the modulation of meaning by degree.

Engagement sub-system let the writers to deny themselves from what they already expressed in their writings. The Graduation sub-system is an option of force and focus. “Force adjusts the volume of gradable meanings while focus grades ungradable experiential meanings” But et al. (2013, p.121). Force makes the intensity of a verb stronger or lighter (walk = stroll or saunter) or by adding manners (walk gracefully or walk like a hippopotamus). “Focus, on the other hand, deals with blurring or sharpening” But et al. (2013, p.121) Focus deals with the use of epithets such as “a true friend or death warrant” (Martin & White, 2005). However, these two sub-systems are not part of this study. This research will focus on the sub-system of Attitude in the region of Affect which deals with feelings and emotional reactions. For Martin and White (2005), affect deals with resources for construing emotional reactions.

This gives support to the evaluation and analysis of personal narratives such as the ones used for this research. According to Martin and White (2005), Affect region deals with “registering positive and negative feelings” (p.42) they could be either positive or negative. Martin and white (2005) mention that there are six factors, written as questions, which must be used to classify the affect typology: Are the feelings popularly constructed by the culture as positive (good vibes...) or negative ones (bad vibes...)? Are the feelings realized as a surge of emotion involving some kind of embodied paralinguistic or extra linguistic manifestation, or more internally experienced as a kind of emotive state or ongoing mental process? Are the feelings construed as directed at or reacting to some specific emotional Trigger or a general ongoing mood for which one might pose the question ‘why are you feeling that way? How are the feelings graded –towards the lower valued end of a scale of intensity or toward the higher valued end; or somewhere in between? Do the feelings involve intention (rather than reaction), with respect to a stimulus that is unrealis (rather than realis)? The final variable in the affect typology groups emotions into three major sets having to do with un/happiness, in/security and dis/satisfaction (p. 46-49) These questions are intended to be answered in order to correctly classify the list of words in any appraisal study within the section on affect. The first variable of Affect is dis/inclination which deals with intentions and desires. The second variable is un/happiness which is related to the heart’s concerns. The third variable is in/security and deals with the well-being. The fourth variable is

dis/satisfaction and covers the pursuit of achievements. These variables will be visually represented in Table 4.1. In order to clarify the use of this region.

2.2 Visual literacy in the classroom

This section aims to describe visual literacy and how it can be used as an important tool in the classroom. For Hamilton, McLean & Rowsell (2012), the texts that students produce and interact with demonstrate a judicious use of color, shape, spatial representation, print, message and meaning/communication, and critical knowledge of canonical and popular culture. Some teachers may use visual literacy for driving instructions and ground information. According to Sturken and Cartwright (2009), The information we obtain when reading images is related with how we perceive their value to be in a culture. Some of the factors that contribute to the value of an image are the authenticity, uniqueness and the aesthetic style. For Sturken and Cartwright (2009), there exist other values stocked to images in culture. The value that an image has to provide information and bring distant events to an audience.

Images are meaning generators and these meanings are produced through a social relationship that includes two elements beside the image and the producer. The first element according to Sturken and Cartwright (2009), is how viewers (in this case students), interpret and experience the image. The second element is the context in which the image is seen (in this case the classroom). As discussed by Hamilton, McLean & Rowsell (2012), visuals can be used as a vehicle for learning, a way to reflect on identity, a mean of organizing instruction, a way to join in and out of school literacies

and a way to develop texts' critical readers. The use of visual literacy in the classroom gives teachers and students the opportunity to create, analyze, critique texts and determine how meaning is reached through the visual. Sturken and Cartwright (2009) state that images present viewer's certain clues about their dominant meaning. The dominant meaning is defined as the interpretation that images producers intend viewers to make. Most images are encoded and decoded. They are encoded with a meaning in its' production and it is still encoded when it is located in a specific setting or context. The decoding process occurs when viewers according to their cultural assumptions and their viewing context give a specific meaning to the visual.

Hamilton, McLean & Rowsell (2012), mentioned that the introduction of visuals offers teachers and students the opportunity to be critical through themes interpretation, structure and texts' content. Visual literacy leads to critical analysis of texts. The use of critical lens in the classroom will encourage students to do the same outside the classroom. The development of visual literacy helps students to reflect and be critical in the production of visual texts in their everyday lives.

2.2.1 Visual literacy

According to Elkins (2009), since the 1980's the rhetoric of pictures has become more prevalent so it is very common to hear that we live in a visual culture and use images as a tool for getting information. That is why there is an emerging need to bring this idea to daily life and specifically to the classroom and to consider that literacy can be accomplished through images. Furthermore, Vermeersch & Vandenbroucke (2015), point out that for learning to skillfully handle images, one must acquire a number of visual literacy skills. These skills are not a spontaneous process but it is based on direct

experience and without teachers' input. For a deeper and strong use and understanding of images, it requires a mindful learning effort and educators' intervention. For Elkins (2009), this intervention requires to recognize the importance of visual literacy by teachers and an education system that sets objectives beyond the classic literacy process which includes writing, reading, counting and memorizing text. As Vermeersch & Vandebroucke (2015) state, the concept of visual literacy is not only related to the perception of images but also the process of attributing meaning to perceived images. For Baker (2012), visual literacy is a term that has been limited to the arts classrooms, learners know how to look at a painting, how to read, analyze and understand the techniques that the author used. Normally they study and get familiar with concepts such as color, lighting, composition among others. But today, there is an increasing need to complement other disciplines with visual arts. As Baker (2012) mentioned, there is so much information that is communicated visually and it is very important that students understand the meaning of being visually literate. Visual image creators do it with a purpose in mind. They use certain techniques for making the audience "read" or analyze the image. In this case the audience is students and they should be able to understand the purpose and to recognize the techniques. As Elkins (2009) mentions, the process of reading is considered also a visual process in which the recognition of different letters of the alphabet and the process for linking them with appropriate sounds requires visual skills.

Baker (2012), remarks that visual literacy just as media literacy consists on analyzing and creating messages. Images can be used to make an influence or to persuade, so teachers should learn how to teach with and about images and help

students to get the meaning and understand that images play an important role in the world. If teachers want to enhance students' visual literacy skills, there must be a model that can be used as a guide to trail. The next section presents a model of standards of visual literacy.

McREL Language Arts Viewing Standards the Mid-Continent Research for Education and Learning Corporation suggests a set of standards and benchmarks for K-12 education (Kendall ,2011) McREL's extensive Language Arts standards and benchmarks include the following:

The standards are presented in Fig.2.2

Fig.2.2. McREL's extensive Language Arts standards and benchmarks
<p>Standard 9.</p> <p>Uses viewing skills and strategies to interpret visual media</p> <p>Level I (Grades K–2)</p> <ol style="list-style-type: none">1. Understands the main idea or message in visual media (e.g., graphics, animation, comic books, television) <p>2. Level III (Grades 6–8)</p> <ol style="list-style-type: none">6. Understands how symbols, images, sound, and other conventions are used in visual media (e.g., time lapse in films; set elements that identify a particular time period or culture; short cuts used to construct meaning, such as the scream of brakes and a thud to imply a car crash; sound and image used together; the use of close-ups to convey drama or intimacy; the use of long camera shots to establish setting; sequences or groups of images

that emphasize specific meaning, differences between visual and print media)

3. A

7. Understands how images and sound convey messages in visual media (e.g., special effects, camera angles, symbols, color, line, texture, shape, headlines, photographs, reaction shots, sequencing of images, sound effects, music, dialogue, narrative, lighting)

Source: Selected standards reprinted by permission of McREL from Content Knowledge: A Compendium of Standards and Benchmarks for K–12 Education.

According to The National Council of Teachers of English (NCTE/IRA) (1996), it is very important for students to be visually literate. As stated in the organizations' web page, being literate means being active and critical. A creative user does not only use print and spoken language but also visual language. Teaching students how to interpret and also create visual texts is another important part of The English Language Curriculum.

2.3 Enhancing emotional literacy through visual arts

For Nixon (2016), the main goal of Enhancing Emotional Literacy through Visual Arts (ELVA) is to develop an emotional literacy capacity in students. The concept of

emotional literacy is defined as the ability of a person to comprehend their emotional experiences. ELVA states that people who are emotionally literate are also emotionally aware, alive and connected with themselves, others, experiences and close situations. Nixon (2016) mentions that the result of this connection is the development of capacities to face and manage difficult emotional situations and as a result, can be more resilient in the face of emotional challenges. Visual arts are used to create time, space, and places for students to engage and reflect on their emotions and interaction with their social settings.

For Boon (2014), the development of emotional literacy is becoming really important since schools consider affective education as a crucial step for students to learn in an effective way in several areas of the curriculum. According to Moskowitz (1979), youngsters want change and the main things they look for is identity and self-acceptance. There is an area of education that should receive more attention. This area is related personal development, self-acceptance and acceptance by others. As Nixon (2016) states, education in the recent years has been emphasizing in humanistic approaches that deal with well-being, social and emotional learning and behavior management. Moskowitz (1979) mentions that the terms used for describing this kind of instruction are affective, confluent, psychological, emotional and humanistic. All these characteristics aim to accomplish the combine feelings, emotions, experiences and lives of the learners. Humanistic education is about educating the whole person in terms of intellect and emotions. For Moskowitz (1979) this type of affective education recognizes that anyone involved in the labor of teaching is automatically dealing with students' feelings. These feelings and emotions are always present and will be a strong

influence in students' learning. As stated by Rae (2013), the recognition of this feelings and emotions will encourage students to be aware of how important it is to support each other and to form strong and positive links with other classmates, it will also demonstrate the importance of being aware of their feelings and how to be able to manage them effectively. Furthermore, emotional literacy will raise students' levels of confidence and this will encourage them to develop the capacity to make decisions in life. Nixon (2016) indicates that ELVA provides an approach that uses visual arts as an instrument to build students' ability to make sense of their own experiences and emotions. This approach also will develop empathy for their classmates. Students can find the opportunity to express and make sense of their inner world and their emotional responses through visual art observation and also creation. Moskowitz (1979) takes into consideration the idea that learning is affected by how students feel about themselves and for instance if students feel better about themselves and others they are going to take this positive feeling to the classroom and inevitably this will increase the understanding they have for others and themselves facilitating the motivation to learn.

2.3.1 Including visual culture to the curriculum

Images are not just for production and consume, they also circulate within cultures and across cultural boundaries. Sturken and Cartwright (2009). One of the main reasons why visual culture is being implemented in the curriculum is because art is part of learners' everyday lives and that art education is crucial in the modern world. Teaching visual culture starts always with small steps and some educators include it in their daily practices. This idea may be considered as a substantial change in the

philosophy of the professional field. For teaching visual culture there must exist a transformation in the curriculum content Freedman (2003).

As Amburgy (2003) states, visual culture is very important since it presents ideas and stories that are shaping people's' lives. It is considered as a reflection and a contribution to knowledge construction, identity, beliefs, sense of time, feelings and sense of time and space. According to Freedman (2003) the term visual culture refers to a way of living since it is multimodal, multicultural, intercultural an interdisciplinary. This concept is highly linked to objects and processes created and used by students for functioning through a visualized form that may affect their lives. Knight (2003) remarks that the process of teaching and learning occurs within a cultural context. Active involvement in learning should be crucial for educators since their cultural learning may vary from that of others. Learners should be provided with experiences that permit them to think reflectively and gain a superior knowledge of self. The purpose of this reflective process is to clarify not only their values but also their beliefs and assumptions in relation to how they learn and what they learn. For Freedman (2003), teaching art is a way of social action and a way of personal expression at the same time teaching visual culture and artistic creation is both a social statement and a personal journey. Students now have a major access to designed objects and imagery now than in the past, their creative practices have a great impact on general -visual culture than before.

2.4 Enhancing emotional intelligence and emotional literacy

“A view of human nature that ignores the power of emotions is sadly shortsighted”. (Goleman 2006, p.4). There is a new appreciation of the place that emotions have in our lives. When we shape our decisions and actions feelings play an important role. According to Goleman (2006), there is a difference between being caught up in a feeling and being aware that one is being swept away by it. The key for emotional intelligence resides on the awareness of our feelings as they occur. Matešić (2015), mentions that recent researchers have focused on new potential predictors of academic achievement and it has been found that one of the main predictors is emotional intelligence. Emotional intelligence is an important individual characteristic in which interpersonal effectiveness is predicted. Choi et al., (2015).

As Choi, et al., (2015) discusses there is an important distinction between interpersonal and intrapersonal emotional intelligence. These two characteristics may affect different aspects of emotion management such as self-emotions’ regulation and being able to shape the counterparts’ emotion. Lirola (2016) mentions that one of the main changes requested is the application of new methodologies in the teaching – learning process.

Allen et al. (2003) suggest that when there is an understanding of self and empathy with others, some protective factors are provided in situations of trauma and loss. This may be useful for generating two protective experiences produced by human beings: meaning and hope. Pekrun et al. (2007) discuss that educational settings are very important for students and teachers alike. Many hours are spent in the classroom and it is considered a place in which social relationships are created and also is the place

in which the achievement of some important life goals are developed. This is one of the main reasons why this setting is filled with intense emotional experiences that affect learning and performance and are a big influence in personal growth in both teachers and students. Most emotions connected to students' academic achievement and learning are perceived as emotions related to outcomes and behaviors that may be judged according to standards of quality by students themselves. Nevertheless, not all emotions produced in educational settings are achieved. For Pekrun et al. (2007), social emotions are also experienced in these educational settings, for example, students who take care of a friend in the classroom.

2.4.1 Emotional literacy

As defined by Akbağ et al. (2016), the concept of emotional literacy is related to the awareness of our own feelings for improving our personal power and life quality as well as the life quality of others around us. For Steiner (2003), being a literate on the basis of emotions means to be able to recognize our emotions with the purpose of getting life- quality benefits. Despite the fact that emotional literacy is used as a synonym of emotional intelligence, some experts on the topic have emphasized the differences of these two concepts. Bocchino (1999) mentioned that the concept of emotional intelligence is a potential arising from birth while emotional literacy is an ability that controls affective processes developed after birth. On the other hand, Weare (2004) states that use of the concept of emotional literacy, would be more appropriate because it suggests that social and emotional abilities are birth-structured and cannot be taught. His definition for emotional intelligence says that it is the ability to recognize and

understand others' emotional conditions and use this recognition efficiently. Matsumoto (2012) mentions that the programs that are prepared to handle emotional literacy have a positive impact on students dropping school. Antidote (2003) suggests that emotional literacy skills are a strong influence on students' academic skills, friend relationships, social skills, mental health and the formation of good attitudes toward school and self – concept. Furthermore, other researchers such as Chan (2008) focus on adults rather than adolescents or children arguing that emotional literacy is linked to coping behavior, emotional wellbeing and self – efficacy. Killick (2006) mentions the relevance of emotional literacy as a key role that builds and maintain healthy interpersonal communication and avoids mental problems.

Chapter III: Research Methodology

3.0 Introduction and overview

This chapter describes the action research (AR) approach used in this research. The participants are described in the research participant section, the research context and the participants' background. The research methodology section shows the action research approach and the instruments used to answer the research questions of this research project. The instruments are described as well as the data collection procedure, the data analysis of each of the instruments and the conclusion of the chapter.

3.1 The research approach

This study's aims are to explore the rationale underlying the implementation of narratives to analyze trainees' feelings through narratives and to study trainees' beliefs about visual literacy to enhance writing. This kind of approach focuses on gathering qualitative data.

This research is conducted through an action research because it is mainly focused on following a four-week treatment within an English Language course by collecting data through narratives and one inventory. An action research is a reflective process that allows analysis and discussion as components of the "research." It is an activity that searches for solutions to everyday, real problems experienced in schools, or looks for ways to improve instruction and increase student achievement. (Ferrance, 2000).

As Reason and Bradbury (2002) state, this approach is related to practical knowledge production that will be useful for people in their everyday lives. Another purpose of this approach is to make a contribution through practical knowledge to the increased well-being - Political, economic, psychological or spiritual of persons and communities. Burns (2002), mentions that one of the main purposes of action research is to intervene in a specific situation to make changes and improvements in practice.

Kemmis and Mc Taggart (1999) present action research as a spiral activity divided in four steps: Planning, acting, observing and reflecting. Based on Kemmis and Mc Taggart (1999) The first phase consists on the identification of a specific problem /issue and the development of an action plan that will lead to bring improvements in a specific area. In this phase one must consider. First the kind of investigation and the constraints, second the contributions and possible improvements. The second phase consists on the plan and the interventions on the teaching situation. These interventions should be critically informed as one questions the expectations about the specific situation and plan new ways of doing things. The next phase consists on the observation of the action. In this phase one use tools to collect information about what is happening in the current research situation. The last phase is about reflection, in this stage one reflects, evaluates and describe the effects of the action research to understand what happened and to understand the explored issue.

3.2 Context of Research

This research was conducted in Mexico and it is based on the Language Faculty at Benemérita Universidad Autónoma de Puebla (BUAP) located in Puebla State with students from the Major in English Teaching. This level is integrated by thirty subjects in which twenty-seven are mandatory and three are optative. The specific subject in which the action research will occur is target language five.

3.3 The Participants

The aim of this section is to describe the participants and their background. The participants involved in this research were 20 pre-service teachers of an EFL class in a public university in central Mexico. Even though the participants were future EFL teachers they had a different artistic and cultural background; some of them had contact with different kinds of art since some members of their families had different kind of contact with arts whereas others were studying how to play an instrument or were taking dancing or singing classes. The participants of this research were in the last year of the major for becoming English teachers. The period they were taking is labeled as the formative period. The profile expected from the students was B2 according to the Common European Framework of Reference for Languages (CEFR). The participants' ages ranged between 21 and 23 years old. The participants' language levels varied from A2 to c1 according to the CEFR. Their previous language experience ranged from three to nine years. The shown description has the intention to provide a broad idea about the participants' background and environment. In all cases the participants' names were changed to pseudonyms to protect their privacy while collecting, analyzing, and reporting data.

3.4 Instruments

To collect data, it was necessary to design and adapt two instruments: A inventory on beliefs about visual literacy and a narrative elicitation instrument. The narrative elicitation instrument (see Appendix A) was designed to obtain qualitative data which was analyzed under the lens of Appraisal System Analysis (Martin & White, 2005). This instrument collected narratives written by the participants before and after the treatment. These narrations range in length from 150 to 250 words. The instrument consisted on the questions: “*What do you feel when coloring and watching these paintings?*” and “*What do you think the author felt when painting these masterpieces?*” and three sub- questions that aimed to guide the participants to elaborate their narratives:

First narrative (Before the treatment)

- *What color represents what you are feeling right now?*
- *What are the characteristics of the painting?*
- *How would you feel if you were there?*

Second narrative (After the treatment)

- *What is the message of the painting?*
- *What is the meaning of the colors used for the painting?*
- *What are the symbols the author used?*
- *Who are the main characters? Why?*

The inventory was modified designed to obtain quantitative data from the participants taking the insights from Horwitz (1988), and Visual Literacy Standards (2011) (See Appendix B). Its aim was to collect specific data about the beliefs trainees had towards visual literacy and the different levels and skills the participants may reach before and after the treatment. The structure and content of the instrument consists of three sections. The first section, on “personal information” had semi-structured questions that asked the participants to provide information such as: gender, age, name and English level according to the CEFR.

The second and third sections contained a Likert - scale with four options. The second section is called “Basic Visual Literacy Skills” and contains ten statements whereas the third section is called “Advanced Visual Literacy Skills” and contains fourteen statements. The answers to each statement on them were given on a scale of possibilities going from totally agree (TA) to totally disagree (TD).

3.5 The overall research design

An important part of this research was the artistic movement chosen for enhancing visual literacy in trainees. This new approach to painting has been widely distinguished for its singular grace and impact on the development of modern art. I decided to choose this particular movement because it was considered as a radical breakthrough that changed the traditional perspective of art not only in the pictographic field but also in music and literature. As Sturken & Cartwright (2005) state, we live in an increasingly image- saturated society where paintings, photographs and electronic images depend

on one another for their meanings. Through systems of representation such as language and visual media a meaning of the world around us is created. A language like English has a set of rules about how to express and interpret meaning, and so, for instance, do the systems of representation of painting and other visual aids. (Sturken & Cartwright 2005, P12). Continuing with the description of the research design, on the first stage of the treatment, participants were asked to answer the first instrument as a pre- test to obtain information about the different beliefs they had on visual literacy. This allowed them to recognize the different Visual literacy skills and the levels in which they are located based on the Visual Literacy Standards (2011).

After giving the pre- test instrument the participants were exposed to three lessons in which they learnt basic information about color theory and Visual literacy skills. On the second stage of this action research participants were able to recognize the meaning of colors and certain aspects of visual literacy skills like: perspective, main idea, body language, aesthetic, use of stereotypes and how an image (in this case paintings) can achieve a specific purpose, the second instrument (narratives) was given. Elliot (2006), mentions that over the past decades, there has been an awareness of the importance of the use of narratives among qualitative research. In the field of education, narratives have been very useful to understand students' experiences and the appreciation of the temporal nature of those experiences. Narratives can also be used for increasing the interest in the self and the representations of the self. There occurs an awareness that the researcher is a narrator.

Participants were asked to color a Monet's paintings coloring page. The colors used for this instrument were chosen according to the feelings that participants had in that

moment. After coloring this pages, the participants were asked to write a short narrative about the feelings they were able to identify when coloring and a description of all the elements perceived on the painting. On a following lesson the participants were exposed to the original paintings and they made a brief comparison between what they colored and the colors the painter used. I could realize that most of the participants were amazed when they watched the original paintings. The third stage consisted on three lessons in which participants were introduced to the history of impressionism and its main characteristics. All this information enabled participants to reach the third level of visual literacy skills and took them to the fourth and last stage of the treatment in which they answered the same instrument (post-test) they answered at the beginning. Finally, they colored the same Monet's coloring-pages watching the original paintings and wrote a short narrative describing the painting, the colors the intention of the painter according to the artistic movement (impressionism) and the feelings they believed the painter had when creating his masterpieces.

3.6 The Data collection process

The data collection procedure consisted on asking the participants to answer both instruments (pre- tests and posts - tests) by hand during the intervention lessons. The purpose of this research was explained (see 1.1) to the participants and also to the teacher in charge of the group where the intervention took place and asked for their voluntary participation. After making sure of their voluntary participation in this research, the participants received the first instrument (Beliefs about Visual Literacy Inventory) as a pre- test and spent twenty minutes on average to answer it. All participants were

taking English class in that schedule so I understood that the teacher in charge had to find time to give the class with all the planned contents.

All the information was collected in a period of four weeks. Participants answered the inventory two times (As a pre and post test) and wrote two narratives with the average number of words asked for the instrument (150 -250). After obtaining the data, the analysis took place. In the following part of the chapter, the procedure followed for the data analysis is explained in detail.

3.7 Data Analysis

To examine the collected data two kinds of analysis were performed. Both instruments were analyzed under a qualitative perspective. First to analyze the narratives an appraisal system analysis was carried out. This system analyses the written data from a linguistic perspective and it is presented in the first part of the data analysis procedure.

3.7.1 Narrative Analysis via the ASA

The Appraisal System Analysis used for analyzing the narratives comes from the ideational metafiction. According to Halliday (2002), Ideational meanings deal with the ways in which language represents the interlocutor's experience. It concerns the way we talk about actions, beliefs, states and feelings.

This ASA focuses on attitude or ways of feeling. Martin and White (2005) state that this system involves three semantic regions that cover what is traditionally called emotion, ethics and aesthetics. As mentioned on previous chapters this analysis will

focus on emotions or affect. Martin and White (2005) claim that affect is concerned with the registration of positive and negative feelings in other words if we feel happy or sad, interested or bored and confident or nervous.

For being more specific, this analysis was done using the attitude subsystem (see Figure 2.1, Chapter 2).

For doing the analysis for this research study, the narratives were separated into three categories: verbs, epithets and noun groups that expressed emotions or feelings from the author of the narrative. The classification was done according to the parameters given by Martin and White (2005, p.71) as shown in the following table:













Table 3.1 Martin and White (2005) analysis parameters of Attitude (Affect)

Des	'Affect : Desire'
Hap	'Affect : Un / Happiness'
Sec	'Affect : In/Security'
Sat	'Affect : Dis / Satisfaction'

After the category definition was done, the identified feelings and emotions were classified. After analyzing the narratives, the results were categorized in charts that will be shown and presented in the following chapter. (see from table 4.2 to 4.7). The areas covered in this domain were: affect, judgement appreciation. These regions were categorized by underlining, italicizing and bolding respectively. To classify the different regions and avoid confusion, color coding was used (see Table 3.2). Finally, the regions were categorized as positive (+) or negative (-).

Table 3.2 Color coding to analyze S's narratives.

Color coding

Affect <u>Underlined</u>		Judgement <i>italics</i>		Appreciation bold	
Un/happiness		Normality		Reaction	
In/s security		Capacity		Composition	
Dis/s atisfaction		Tenacity		Valuation	
Dis/inclination		Veracity			
		Propiety			

3.7.2 Inventory analysis procedure

For analyzing the data, the beliefs of the participants were classified into the following areas: 1) Basic visual literacy skills; 2) advanced visual literacy skills. The results were presented in order of management and gathered on tables 1,2,3 and 4 which are presented on the following chapter. The answers are presented in order of importance: first the statements that got more consensus on the agreement area and then the ones with less agreement. The consensus is represented by three numbers appearing next to each statement: The first represents the number of agreement answers including both totally agree and agree; the second number is the number of answers in the option of “totally agree” and the third number is the number of answers in the “agree” option.

3.8 Study ethical issues.

For the elaboration of this research the voluntary agreement of the participants was important. Anonymity and confidentiality were assured. The ethical elements of this research project and the purpose were explained by the researcher to the participants; therefore, their voluntary participation was one of the most significant factors in the integrity of this project. Untruthful accounts from the participants were not expected. Thus, the obtained data are assumed to be to a greater or lesser extent closely representative of the events and motivations of the participants.

3.9 Conclusion

In this chapter the information related to the methodology of the research is provided. The chapter described the methodological framework and specifies as well the data collection procedures. The analysis procedures were provided along with the relevant ethical issues. On the following chapter the results of data analysis will be presented.

Chapter IV: Results

4.0 Introduction

The findings derived from this investigation are presented in this chapter. The data provides an overview of the results obtained from the narratives and the inventory together with the Appraisal analysis. Significant qualitative information is described through the sections of this chapter to identify feelings and emotions triggered by visual art in students' writing and students' beliefs of art as input in their writing. The order of the results follows the next organization. In the first part the analysis of the narratives is described via the Appraisal System's attitude sub – system. Each narrative provides significant examples that support the findings. In the second section the results from the inventory on beliefs about visual literacy are presented. There was just one version of the inventory on beliefs about visual literacy and it was answered as a pre-test and a post-test. The first one was answered before a treatment, the second was responded after the treatment. It is important to take into account that both the narratives and the inventory were analyzed under a qualitative perspective. The obtained results are presented in charts to have visual support for a better understanding. Finally, a brief discussion of the chapter is explained. In order to accomplish the stated goal, three questions were framed:

4.1 Research Questions

RQ1: What feelings and emotions are triggered by art in trainees' writing according to the appraisal system?

RQ2: At what level did the use of art as input material help trainees' development in their writing competence?

RQ3: How did the use of emotional literacy through visual art as input material help trainees' to progress in the writing competence?

4.2 Results from Appraisal Analysis

Attitudinal evaluations are important because they reveal the speaker's / writer's values and emotions and the relationship with the speaker's / writer's status or authority as constructed by the text. For Martin and White (2005), this kind of evaluation operates in a rhetorical way to construct relations of alignment and rapport between the possible respondents and the writer/ speaker.

The Appraisal system has three sub-systems: Attitude, Graduation and Engagement. This research is focused on the Attitude sub – system. Attitude is divided into three main regions which may be categorized as positive or negative feelings. The first region is Affect, and concerns the emotions performed by the speaker or writer who generates the message. The second region is Judgment which is divided in two categories. This region deals with behavioral attitudes which may be admired, criticized, praised or condemned. The third and last region is Appreciation, this region looks at resources for understanding the value of things, this includes natural phenomena and semiosis.

For having a visual understanding of each region the Affect framework is presented (see also chapter two). In the affect region four categories are found: dis / inclination (dis/in), un/happiness (un/hap), in/security (in/sec), and dis/satisfaction (dis/sat). The Judgement region is divided in two groups which are: social-esteem (s-e) and social sanction (s-s). Judgements of esteem deal with “normality” (norm), or how unusual someone is, “capacity” (cap) or how capable someone is and “tenacity” (cap) or how firm someone is. On the other hand, judgements of sanction have to do with “veracity” (ver) or the ability of being truthful and “propriety” (prop) or the ability of being ethical. Finally, the Appreciation area can be divided into “reaction” (reac) to things and if they catch our attention or please us, “composition” (comp) which deals with balance and complexity and “valuation” (val) or how innovative, authentic, creative, etc. things are.

The chapter presents the results of each participant individually, plenty of examples found supported by the Appraisal system are provided. Then two charts are presented to show the main results found in the inventory.

4.2.1 Appraisers results

The positive and negative results obtained from the appraiser’s narratives before and after the treatment are summarized in table 4.1,4.2,4.3 and 4.4. Based on the data provided by the narratives, there is a clear tendency on appreciation. According to Martin and White (2005), appreciation conveys the value we give to things, how they catch our attention, how pleasant they are, and how balanced, complex and authentic they are. In different words, Appraisers tend to express how positive and captivating was the experience of watching the impressionist paintings and coloring the coloring

pages. Affect and judgement were also identified, most narratives illustrated feelings of happiness in relation to the appraiser’s experience while choosing the colors and the coloring page (painting). The following excerpts give a better understanding and provide meaningful data from the three categories. The following charts display Appraiser’s positive and negative feelings and attitudes towards the structure, the balance of the painting and the artistic movement that was chosen for this research project before the treatment.

Table 4.1 Positive appraiser’s results before treatment



Participant	Affect				Judgement					Appreciation		
												
Fernanda	4		2	2	1					1	2	2
Cecilia		1	1	1						3	1	
Cristina					1					2	1	
Flor	4											
Amelia			1		1					4	2	
Edgar	1	1			1		1			6		
Javier					1					1	1	
Leonardo	1	3			1					1	1	
David											3	

Table 4.2 Negative appraiser's results before treatment













<u>Participant</u>	Affect				Judgement					Appreciation		
												
Fernanda												
Cecilia												
Cristina											-1	
Flor												
Amelia					-1							
Edgar												
Javier				-1								
Leonardo												
David	-1		-2									

Table 4.3 positive appraiser's results after the treatment

























<u>Participant</u>	Affect				Judgement					Appreciation		
												
Fernanda			3		1					2	2	3
Cecilia					2	1				4	5	
Cristina	1									6	2	
Flor		1			1	2				4	2	
Amelia	3					2					4	
Edgar	2	1			1	2				5	3	
Javier	2		1							2	4	
Leonardo					1						1	
David						1					1	

Table 4.4 negative appraiser's results after the treatment

<u>Participant</u>	Affect				Judgement					Appreciation		
												
Fernanda												
Cecilia												
Cristina		-1										
Flor						-1						
Amelia												
Edgar												
Javier		-2	-2									
Leonardo												
David												

4.2.2 Edgar's results before the treatment

Based on the data provided from Appraiser one (Edgar), there is a clear tendency on appreciation. As stated by Martin and White (2005), appreciation conveys the evaluation of things made by us and the performances we give. In general terms, he tends to evaluate the environment of the painting and how it is shaped by the influence of the maternal figure. Affect and judgement were also identified and even though the appreciation region was used more times (five times), the impact of love and the maternal figure is perceived in every appreciative evaluation made by Appraiser one. On the other hand, there was one positive affect representation, and two positive judgement statements. The following sample showed Appraiser one's evaluations and feelings towards the environmental atmosphere of the painting and how the feeling of love to one's mother can be a strong influence on the appreciative evaluations this appraiser does.

"The picture is so cute for me (+). The first thought that I had was that **this picture transmits security (+)** and **love for one's mother**. **The environment is so good and relaxing (+)**. The colors that I choose to put on have the intention to transmit a story or some feelings. You can see and try to imagine the place that is present. I liked this picture because I imagine **that it is in a beautiful place (+)** with fruits or flowers around them, maybe in a place where some family spent time living adventures. This picture represents how **mother represents a beautiful ecosystem (+)** like flowers with a **good weather (+)** and how **children feel safe (+) and relaxed (+)**."

Appraiser's one experience through the identification of the general characteristics of the painting and the feelings of the moment show a positive impact on his writing since he perceived the colors used as security. For Edgar the concept of security is

closely linked with the maternal presence in the painting. It may be implied that the conception that this Pre-service teacher has about a family is one where the mother figure is the most important pillar.

4.2.3 Edgar's results after the treatment

According to the information provided by Edgar's Narrative after the treatment it can be seen that there is a clear tendency on Appreciation or the reactions to things that catch our attention and how we value those things. (Martin & White 2005, P56). He evaluates the painting in terms of colors, scene, symbols and contrast. Although this narrative may seem more distant from the affective region, most of the appreciative realizations found in the narrative are related to reaction. In agreement with Martin and White (2005), Reaction is related to affection and interpersonal meaning.

The colors used by the painter were in a way to transmit **security (+)**, **relaxation(+)** and **a peaceful place(+)**. He didn't use dark colors because he tried to catch the essence of his creation and use the best way to transmit **that beautiful scene (+)**. When the author painted this scene, **he felt enthusiastic (+)**, **relaxed (+)** and **excited (+)**. He could transmit us what he felt using **those beautiful colors (+)**, especially **blue, which transmits relaxation (+)**. **The symbols used by the author were so nice (+)** and **perfect (+)**, because the flowers, the clouds, **the beautiful dress (+)** and **the umbrella make a contrast (+)** with the high-class life of the period. The main characters that were used in the painting were **a beautiful mother (+)** and her son on the background

4.2.4 Amelia's results before the treatment

Within Appraiser's two (Amelia) results, it was necessary to identify the different appreciative expressions found in the narrative written before the treatment. Firstly, is evidently revealed the tendency on Appreciation. Amelia reflects on some propositions

about the value of the art movement and how the environment in the painting is organized. In accordance with Martin and White (2005), Appreciation revises emotions as propositions about the worth of things. Affect and Judgement were also identified.

“This art movement is very emotional (+) and colorful (+) because it uses a lot of colors and each color has a different meaning. This painting has a lot of green, the meaning of this color is nature and **stability (+)**. **The landscape is beautiful and noiseless (+)**. In my opinion **these paintings are difficult (-)** because they look like real photographs. **I would enjoy to stay in this place (+) to relax (+)**, I would like to make a picnic in this place with my family or friends. Sometimes it is necessary to break up the rate noise from the city and see this place **to recover energy and peace (+)**.”

As shown above, the appreciation region was used five times, all of the attitudes regarding appreciation were positive. Followed by Affect and Judgement. There were two Judgement expressions, one in positive and one in negative, whereas Affect was identified once in a positive statement.

Amelia represented her opinion towards the art movement as way to be stable and peaceful. As it can be seen Appraiser 2 (Amelia) continues with the tendency of Appraiser 1 (Edgar) of mentioning a family member or people with affective bonds that contribute to the stability of the place represented in the painting as well as the enjoyment and relaxation she mentions, which are produced by the colors, the landscape and the place represented in the painting. in consonance with Nixon (2016), the presence of an emotionally safe and supporting environment is able to impact brain development and function.

4.2.5 Amelia's results after the treatment

Amelia's results after the treatment provided relevant information about the author's perspective and one of the goals of the treatment which was to enhance visual literacy. As stated by Pettersson (2013), visual language is a relevant tool to improve learning since pictures are cultural products that individuals share. A global symbol system based on instinctive interpretation of symbol meanings may not be possible until the world shares a common culture.

"The colors that predominate in this painting are green and blue. **These colors are relaxing (+).** *I think that the author felt very relaxed and happy (+).* This painting represents **quietness, peace and nature (+).** When I see this painting **I feel relaxed (+), happy and quite (+).** The symbols that I can see are water, trees and flowers which are predominant in the environment. I think that the main characters in the painting are the colors because all the paintings have a lot of green."

Appreciation and Affect were the tendency just in positive situations. Appreciation shows how Appraiser 2 (Amelia) values the elements that constitute the painting according to the author's intention. Martin and White (2005) specified that values of Appreciation may focus on the compositional qualities of the evaluated entity and how well shaped it is. In relation to Affect, Amelia is now immersed in the intention of the author to transmit relaxation, happiness and peace through the chosen colors and the paintings.

4.2.6 Cristina's results before the treatment

The results from Cristina (Appraiser three), still show there is a tendency in appreciation. Appraisal theory covers the way people express approval or disapproval for their own experiences. Within the appraisal theory, the section of Appreciation deals

with the institutionalized feelings which take us out of our common sense into the uncommon sense worlds of values shared by a community, as well as the rephrasing of feelings as propositions about the value of things (Martin & White, 2005). For Appraiser three (Cristina) the experience of recognizing the main characteristics of the painting was not so simple since there is not a strong degree of certainty when talking about the two main elements of the painting which are the road and the house.

“When I see the paintings, *it is difficult for me to imagine how the paintings were made (-)*, *it is incredible how the strokes were made (+)*, but it is possible to imagine the places that were the inspiration to make the painting I chose. *I consider that is quite interesting (+)*, *the road could be long (+)*, it is what makes me think that around we could observe nature. *The house at the end of the road is really mysterious (-).*”

For Cristina the fact of not having a previous knowledge of the painter and enough visual literacy tools to convey the meaning and her feelings towards the painting made it an uncertain experience.

4.2.7 Cristina’s results after the treatment

Cristina, (Appraiser three) describes how she went from a state of anxiety to a relaxation state. The appreciation region is used nine times in a positive way. As stated by Martin and White (2005), Appreciation covers the evaluation of semiotic and natural phenomena, according to the ways in which they are valued or not in a given field. Cristina mentions how special the colors are and the use of the sun as a tool used by the painter to give a message.

“When I started coloring this painting *I felt a little anxious (-)*, *but I started to relax (+)* especially when I started to paint the road, I imagined walking in the road of the house and remembered

things about my childhood and things that my mom said to me when I was a child. About the painting, **the use of different colors is relaxing (+)** but specially **the use of color blue is fantastic for me**. **I consider that the author has an excellent taste (+)** because **the colors are really beautiful (+)**. **The paintings are very interesting (+)**, because **the use of colors is special (+)**, I think that the author demonstrates that **the use of the sun is important (+)**, and he wants to apply this in his painting. **Impressionism is an interesting period (+)**, because it demonstrated different styles of painting. About the author, I consider that the use of symbols was to clarify ideas.”

The experiences shared in this data were very significant because this narrative follows the tendency from the other two Appraisers of mentioning affective bonds. Based on Pettersson (2013), emotional literacy includes well-developed neural circuits that connect parts of the brain that are involved in perception, thinking, memory and feeling. Creative activities in which perception, thinking, memory and feeling are involved use these circuits too. If a person is provided with contained or adaptable emotional experiences that use these circuits, they will increase their development.

4.2.8 David’s results before the treatment

The results from Appraiser four (David) are displayed on the following lines of his narrative. Positive appreciation was central in this analysis since David (Appraiser four) expressed four samples. Affect was also identified and even though most of the affect realizations (three) were negative, the fact that the appraiser was able to choose the colors resulted in a positive experience which led him on his way to let go his “battered rage”. This shows how the role of emotions and feelings were fundamental for appraiser four since they were part of his color elections. Affect is concerned with registering

positive and negative feelings and the identification of how happy, sad, confident, anxious, interested or bored we feel. (Martin & White, 2005).

“The painting I am working with is an image of a woman walking on the countryside under the **bright light of the sun (+)**. There is **a high use of clear colors (+)**, like blue and green **to show a clear image (+)** of a natural place, in this case a clearing. An important feature that we can see in this paintings is the lack of black lines to define the shape of the object. To define shapes, painters use certain colors in certain parts of the painting to show how the light reflects on the objects. About the painting I was working on **previously, I was feeling mad because of a personal issue (-)** I had, but since **I could not release my rage so easily (-)**, in the painting I colored a big part in blue first and then added some red dots to symbolize **my buttered rage (-)**.”

4.2.9 David’s results after the treatment

The results from appraiser four (David) fall into the Judgement and Appreciation regions. The following lines display his narrative where we can see different uses of positive attitudes. Visual literacy is the learned skill to interpret visual messages accurately and to create such messages. (Pettersson 2013, P3). As showed on David’s narrative (Appraiser four), he was perfectly able to recognize the symbols that the author used in the painting as well as the historical context of the art movement.

“In this painting the colors used are mainly blue and green, and judging by the represented scene, I can tell that **the author was deeply concentrated in the seen scene (+)** to recreate it **as accurate as possible (+)** because it was a windy day. The symbols used in the painting are the clothing used by the characters which represent the high class society from the time the painting was done. There are two characters: a woman and a little boy. I would say that the woman is the main character in the painting because she is bigger than the little boy and considering

the perspective the woman is at the front and the little boy is at the back of the scene. Finally, about the message the painting is giving, I think the painter, Claude Monet, was trying to show a typical scene of high-class people from his time, probably someone from his family.”

For Martin and White (2005), Judgement reworks feelings in the field of proposals about behavior; some of these proposals become formal as rules and regulations managed by church and state. Appreciation on the other hand reworks feelings as propositions about the value of things; some of these evaluations get formal in systems of awards (prices, grades, grants, prizes, etc.). David (Appraiser four) considers that, according to the historical background of the movement and the painter, the pictorial representation of the painting is accurate.

4.2.10 Javier's results before the treatment

The following lines display an atypical case in which Javier (Appraiser 5) seems to show disinterest on the treatment and the art movement but at the same time he let us know that this activity was something different to him and that it was a new and a good experience. Appreciation and Affect were the categories found in his narrative. As stated by Martin and White (2005), Affect deals with the registration of positive and negative feelings.

This is something different than we usually do (+). I didn't feel anything special (-) but I think *it was kind of cool to paint and see what it is like (+)*. I just choose this colors based on real nature and in my opinion it is a **really calmed painting (+)**.

Even though the narrative is too short and lacks of information at first glance, the information obtained tells us that for Appraiser five (David) it was hard to express his direct feelings but it was a meaningful experience. With this understanding, Malchiodi (2003) argues that art making could be the bridge between implicit and explicit memories, and can assist humans in making meaning of challenging experiences.

4.2.11 Javier's results after the treatment

Appraiser five's narrative shows a tendency on Appreciation and Affect. Affect was the tendency in both positive (3) and negative (4) situations whereas all the Appreciation attitudes were positive (4). Even though the positive situations shared by Javier (Appraiser four) are not directly related to his emotions but to the environment and he seems to have trouble by expressing his direct emotions, the only colors that he used in his colored- painting were blue and green. (See Appendix 11).

"I have no idea (-) what this painting means. I don't really like paintings (-) but judging in general I think maybe the creator of this painting wanted to show us something that he was feeling. Just as I did. He followed the colors of the nature of that time or season. I am not sure (-) what exactly means, but in my opinion he wanted us to know how relaxing is that place (+). I think he choose a part of the day that had to be clear and highlighted (+). Then the painter could interpret the colors in such a way that we can see how beautiful and calmed is that place (+), feeling peace and taking us to a state of relaxation (+) where we can notice how great or special could be that season of the year (+). Getting us into that state where we can be aware (+) and see deeply those colors to interpret peace in our mind (+).

Maybe I learned how to interpret colors in in a painting. Also people and the setting where this takes place. But I think I need more practice. The learning was short and I'm not interested (-) in this kind of work."

In agreement with Elliot & Maier 2014, green and blue are posited to be relaxing, to encourage an inward focus, to produce calm and stable action and to be relaxing and cool as well as having a positive connection with the natural realm. Regardless of the uncertainty and the supposed disinterest expressed by Javier, the pictorial expressions of his emotions before the treatment show that he could reach a state of relaxation and peace of mind.

4.2.12 Fernanda's results before the treatment

In Appraiser 6's (Fernanda) Narrative, Affect was the tendency in positive situations. Judgement and Appreciation were also identified. For Fernanda (Appraiser six) The experience of deciding what colors was she going to use according to her emotions in that moment and the process of describing the painting resulted in a positive practice.

"I like (+) this painting, *but the colors in the original are very different. (+)*. I painted in these colors because *those are my favorite colors (+)* especially pink, *this color made me feel relaxed, romantic, feminine and happy (+)*. It is *a cute and sweet color (+)*, later I used purple. I could say *this color is my favorite (+)* because *it's elegant (+)*, and green and blue because the painting needs these colors. **This activity was very relaxing for me and funny (+)**, *I like drawing and painting (+)*. **Impressionism is a very interesting topic (+)**. I didn't know about this artistic movement."

Martin and White (2005) state that Affect deals with positive and negative moods of feelings; whether one feels happy or sad, worried, bored, among others. In addition, For Martin and White (2005) the values of Appreciation may focus on the compositional qualities of the appraised entity and how well shaped it is. She reflects on many

emotions throughout her data collection and expresses the interest she has on the art movement.

4.2.13 Fernanda's results after the treatment

The results from Appraiser 6 (Fernanda) after the treatment are displayed on the following lines. It can be identified that most of the samples fall into the Appreciation region. Affect and Judgement were identified too in one positive sample for each category. When talking about meaning understanding attitudes made towards people is character or behavior (Martin & White, 2005). This shows that Fernanda passed from basic visual literacy skills to advance since she could locate the symbols that the author used as well as the technical characteristics of the painting.

“This painting is beautiful (+). I like the colors used (+) by the author, **is very interesting to know about arts (+), the colors and the symbols in this painting are amazing, every detail in specific(+),** *the lights and shadows are like a picture(+),* **this activity was a good way to relax me(+),** because I felt peace and calmness(+). The thing I liked the most (+) was **the beautiful lady in the middle of the painting (+), it is very elegant and young (+),** her gown, and her umbrella, also the lady are the main elements in the painting. The boy next to her maybe is her son.”

Fernanda perceived all the elements of the painting as a complete set of elements that cannot be separated to obtain a meaning.

4.2.14 Cecilia's results before the treatment

Cecilia's (Appraiser 7) narrative shows that the role of emotions and feelings were fundamental for the understanding of the painting. Most of the samples fall into the Affect region mostly positive rather than negative. Appraiser 7 (Cecilia) retakes the tendency of the first appraisers of mentioning familial bonds as the need to feel identified with the place taking elements from the painting as a reference.

"This image **makes me feel quietness (+)**. Specially because **it is a field full of my favorite flowers (+)** I would really like to be there **(+)**, in a sunny day with a little bit of wind. I think **that the house that is behind is big (+)** and **beautiful (+)**. Living there **may be very nice, and it could have an awesome view (+)**. The person that is near the house might be buying many sunflowers to sell in other place, or the sunflowers could be for a special event. The little girl could be her daughter, and she is curious about the field, so she went to take a walk by the sunflowers."

It can be seen that this situation may have impacted her understanding of the painting and the elements that comprise it. As defined by Sinatra (1986), visual literacy is the active reconstruction of past visual experience with inward visual messages to obtain. The fact that she recognized her favorite flowers led her to involve on an indirect way on the painting and obtaining a meaningful message.

4.2.15 Cecilia's results after the treatment

Appraiser seven's results have provided significant evidence of the understanding and manage of visual literacy skills after the treatment. This is clearly shown on Appraiser seven's (Cecilia) narrative and the fact that Appreciation was the tendency with nine positive realizations in which colors and their meaning as well as the effects of light and the message were mentioned. In addition, Martin and White (2005) define "Appreciation as the involvement of evaluations of semiotic and natural phenomena, according to the ways in which they are valued or not in a given field" (p.56).

"The colors of this scene are bright and produce a nice effect of light (+). The way this image was created (painted) transmits energy because of the meaning of the colors (+). The colors used by the painter are a few of basic colors (+) like yellow, green and blue, in different tones. This painting is garish (+) because of the brilliant colors (+). The author may have felt calmness and serenity (+) at the moment of painting. The time of the day could have influenced his mood; besides it is a beautiful landscape (+). The message might be to enjoy nature because there is beauty (+) and we can be alone with ourselves and think clearly (+), with no distractions and maybe choose something with wisdom. The symbols could be the girls and the lady. They seem to be a family enjoying holidays and they are united (+). The main characters are the girls and the flowers. The girls are dressed in a distinguishable way (+). The flowers make of this painting a nice landscape (+)."

Then followed by judgement, it can be concluded that the knowledge she obtained after the treatment was advantageous for her integration of visual literacy abilities to understand not only the message of the painting but her feelings too.

4.2.16 Flor's results before the treatment

The following narrative falls into the Affect category, all the given realizations were positive and show that the experience of analyzing the characteristics of the painting and choosing the colors resulted in a constructive experience for Appraiser eight. For Martin and White (2005), 'affect' addresses not only the means by which speakers/writers clearly encode what they present as their own attitudes but also those means by which they activate evaluative stances and position readers/listeners to supply their own valuations.

"This picture represents a kind of amazing feeling (+) and when I was painting this I was excited and happy (+). When you are painting it produces such an incredible feeling (+) and makes you feel so happy and relaxed (+)."

These evaluations are significant because they reveal the speaker's/writer's emotions and values and their expression can be related to the speaker's/writer's status or authority as construed by the text.

4.2.17 Flor's results after the treatment

Appraiser eight's (Flor) narrative shows a positive impact caused at first sight by the visual literacy skills that she acquired throughout the treatment. Within Appraiser eight it was necessary to identify the different expressions of Appreciation found in the narrative. Flor reflects on many illustrative realizations which fall into a positive category. According to Martin and White (2015), with appreciation we turn to meanings construing our evaluations of 'things', particularly things we make and performances we give, and natural phenomena.

“First of all, I want to say that this picture was painted by Monet and he represents two children and a *man who was sad because his wife died (-)*. That's why he put a lot of sunflowers because he said that **those flowers gave brightness (+)**. He used a combination of colors such as orange, green etc. He wanted to see his house **full of life (+)** and **the flowers are a tool to promote that feeling (+)**. In my opinion **this picture was interesting (+)** because he tried to express different feelings that he felt in that moment and the colors that he used **can catch the attention of each person (+)**, that's why **the sunflowers are a good symbol (+)** because he tried *to represent happiness for that person (+)*. In this course **I learned many things about pictures and painters (+)** and *I am so grateful for that (+)*.”

Appraiser eight represented the knowledge she has on visual literacy by mentioning the main elements of the painting such as the flowers and the colors. First it might seem that Flor continues with the tendency of the other appraisers of mentioning emotional bonds and the impact they have on the election of colors and elements.

4.2.18 Leonardo's results before the treatment

Appraiser nine (Leonardo), was clear and concise at the moment of expressing what he felt when painting. Affect was the tendency with three positive statements. This shows that this was a positive experience for him. As he mentions, he could express with no fear and with freedom of showing his thoughts to others using colors and paintings as the mean to do it. It could be said that the language to express feelings without words is art, in this specific case painting.

"I felt a lot of peace when I was painting, putting color on this picture (+), **it was very relaxing (+)**. Why? Because with colors you can express and identify what you feel, what you think and what you can express yourself with no fear (+). You are free to express and show your mind to others with no fear (+) maybe because they don't notice that.

The music helps a lot in that experience (+). You can feel the sounds and feel something inside you, something that wants to make an explosion of feelings. **Everything was very amazing (+)**."

In agreement with Stokes (2014), If visual literacy is considered as a language, then it will be necessary to know how to communicate using this language; Being alert to visual messages and critically reading images are two abilities included. Appraiser nine mentions that music was also an important part of this experience since it was strong detonator that helped him to express his feelings without inhibition.

4.2.19 Leonardo's results after the treatment

Leonardo's (Appraiser nine) narrative appears to be lacking of elements to analyze his evaluations since there are only two realizations. One falls into the category of positive appreciation and the other falls into the category of positive judgement. Despite the fact that there are two realizations to analyze, the narrative is full of visual literacy elements that provide a general idea of the abilities acquired by Appraiser nine. Stokes (2014) agrees on the fact that visualization is a tool to make sense of data that may have seemed previously unintelligible. The data of this painting is the message the author wanted to give which is clearly expressed by Leonardo as a positive judgement realization.

"I think that the colors used by the painter were in the painting **to represent the peace that exists in the garden (+)**. It shows how the light of the sun turns green to yellow. *He felt a lot of peace, a normal environment to share (+)* how they felt in his life. The message is, this is our life, the light of the sun is part of the daily routine, the light is always with us, we have to take advantage of the impression of the light.

The main characters of the painting are the people that surround him. Persons living their life. The symbols are the trees, the grass, the flowers and the people."

Martin and White (2015) state that judgement modifies feelings into proposals about behavior or how we should behave or not. For Appraiser nine the painter's color election is linked with how he felt at the moment of painting and the message he desired to transmit.

4.3 Beliefs about visual literacy inventory

The Mid-Continent Research for Education and Learning Corporation (2011) offers a well-structured standard for visual literacy. This standard is divided in three levels to understand and interpret visual media. The first level consists on the basic visual literacy skills which cover the identification of the different meanings, messages and purposes conveyed by different visual media. The following level covers the understanding and comprehension of the different symbols, language and techniques used to construct meaning. The last level involves the use of strategies to evaluate and interpret visual, informational and online visual media. The inventory made for this project was adapted to the first two levels since the content of the treatment focused on art and impressionist paintings.

4.3.1 Inventory results

The beliefs of the participants were acknowledged on the following areas: 1) basic visual literacy skills; 2) advanced visual literacy skills. The findings are presented on tables one, two, three and four. The responses are shown in order of importance: First the statements that belong to the agreement area and then the ones belonging to the disagreement area. Three numbers are used to indicate the level of agreement: The first number represents the total of agreement answers including both totally agree and agree. The second number is the number of responses in the “totally agree” area and the third is the number of answers in the agree option.

Table 5 presents the beliefs of the participants in regards to basic visual literacy skills before the treatment.

Agreement answers

1) I consider important to understand the main idea or message in a visual.	9:6-3
2) I believe it is necessary to pay attention to facial , body language, gestures and clothing to interpret the role of people on visuals.	9:7-2
3) I understand the similarities and differences between real life and life depicted in visuals.	8:2-6
4) It is important for me to understand the different messages conveyed through visuals (e.g. , main idea , setting , main characters)	9:2-7
5) I think I am able to identify the different techniques used by the author (e.g. , illumination , perspective , light)	5:0-5
6) I consider important to comprehend the use and meaning of symbols and images in visuals (e.g., the use of color such as red to represent emotion , anger or excitement ; the use of expressions , such as smiling to mean happiness)	9:2-7
7) I think I can identify the use of stereotypes in visual media (e.g., representations of society , physical characteristics)	7:3-4
8) I would like to be aware of the symbols used in visuals to identify a particular time period or culture .	7:3-4
9) I think I am able to evaluate how effectively an image achieves a ²specific purpose.	6:2-4
10) I consider important to critique persuasive or manipulative strategies that may have been used in image production to influence interpretation.	7:2-5

Discussion of Table 5.

1. Participants believe that to interpret the role of people on visuals it is necessary to take into account elements such as facial, body language, gestures and clothing. In agreement with Sturken and Cartwright 2009, most of the time the meaning of an image results mainly from the objects within the frame. They consider important to understand the main idea or the message of the visual.

2. They also consider important to understand the different messages sent through visuals. They experienced it when they watched the paintings and wrote the previous narrative in which they mentioned the characteristics of the painting and how they felt according to the colors provided. The experience of choosing the colors according to the emotions they had at the moment and giving a personal meaning to the painting allowed some of them to understand the similarities and differences between real life and life depicted in visuals and to comprehend the stereotypes in visual media. Sturken and Cartwright (2009) state that the process of creating meanings and interpreting images involves the use of many tools. The use of these tools happens automatically without reflecting too much on it. In this case the stereotypes used on the paintings and the representation of the society of the time are the tools to obtain the meaning. They also believed that the awareness of the symbols used in visuals is essential to evoke a specific culture or time period. Finally, participants considered important being able to evaluate and critique how an image accomplishes a specific purpose by using persuasive strategies that may influence interpretation.

3. The statement that got more disagreement was that they are able to identify the techniques used by the author such as illumination, perspective and light. It is clear that this statement will change to the agreement category after the treatment.

Table 5.1 presents the beliefs of the participants in regards to advanced visual literacy skills before the treatment.

Agreement Answers

11) I consider useful to evaluate the aesthetic and design characteristics of images (e.g. use of color , composition , line , shape , contrast, repetition, style)	9:1-8
12) I consider I can analyze the technical characteristics of images(e.g. ,resolution, size, clarity, file, format)	5:1-4
13) I would like to identify the quality of image reproductions, based on indicators such as color accuracy, resolution, manipulation levels, and comparison to other reproductions.	7:3-4
14) I think that verifying information that accompanies images by consulting multiple sources and conducting research and necessary is very important.	5:3-2
15) I consider that is useful to know how to plan for strategic use of images and visual media within a project.	6:3-3
16) I think I am able to select appropriate images and visual media aligned with a projects purpose.	8:2-6
17) I consider I am able to integrate images into projects purposefully, considering meaning aesthetic and criteria, visual impact and audience.	7:2-5
18) I think I can use images for subject-specific and interdisciplinary research, communication, learning/teaching.	5:0-5
19) I think I can experiment with different ways of integrating images into academic work.	6:3-3
20) I consider I can use visual thinking skills to clarify and solve problems.	7:3-4
21) I am able to write clearly about images for different purposes(e.g., description, analysis, evaluation)	7:3-4
22) I think I can present images effectively, considering meaning, aesthetic criteria, visual impact, rhetorical impact and audience.	6:1-5
23) I think I am able to discuss images critically with other individuals, expressing ideas, conveying meaning and validating arguments.	8:2-6
24) I consider important to reflect on the effectiveness of own visual communications and use of images.	8:6-2

25) I think I know how to use aesthetic and design choices deliberately to enhance effective communication and convey meaning.	6:2-4
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Discussion of Table 5.1.

1. Participants consider useful to evaluate aesthetic design characteristics of images such as color, composition, line, shape, contrast, repetition and style. Sturken and Cartwright (2009) remark that pictures are created through social and aesthetic conventions. Those conventions must be learnt by codes to make sense and we learn them instinctively.

2. They also believe that it is important to reflect on the efficiency of own visual communication and use of pictures as well as being able to select appropriate images and visual media lined up with a project's purpose. Most of them also believe that visual thinking skills can be used to clarify and solve problems.

3. Participants pointed out that they are able to write clearly about images for different purposes such as description, analysis and evaluation. They also considered that they can integrate and plan strategically how to use visual media into academic projects considering the following aspects: meaning, aesthetic, criteria, visual impact and audience. When a scholar is aesthetically engaged with a visual he is involved in an interchange of understanding and emotion that asks for individual or even collective answer. (Kiefer,1997)

4. Most participants consider that during the process of integrating visuals to academic projects it is very important to conduct some research on the sources and the information that complements the images.

Table 5.2 presents the beliefs of the participants in regards to basic visual literacy skills after the treatment. *Agreement answers*

1) I consider important to understand the main idea or message in a visual.	9:8-1
2) I believe it is necessary to pay attention to facial , body language, gestures and clothing to interpret the role of people on visuals.	9:7-2
3) I understand the similarities and differences between real life and life depicted in visuals.	9:1-8
4) It is important for me to understand the different messages conveyed through visuals (e.g. , main idea , setting , main characters)	9:7-2
5) I think I am able to identify the different techniques used by the author (e.g. , illumination , perspective , light)	8:5-3
6) I consider important to comprehend the use and meaning of symbols and images in visuals (e.g., the use of color such as red to represent emotion , anger or excitement ; the use of expressions , such as smiling to mean happiness)	9:8-1
7) I think I can identify the use of stereotypes in visual media (e.g., representations of society , physical characteristics)	8:3-5
8) I would like to be aware of the symbols used in visuals to identify a particular time period or culture .	9:4-5
9) I think I am able to evaluate how effectively an image achieves a ²specific purpose.	9:4-5
10) I consider important to critique persuasive or manipulative strategies that may have been used in image production to influence interpretation.	8:4-5

Discussion of Table 5.2.

1. Participants expressed that it is significant to understand the message and the purpose of a visual and recognize the similarities and differences of real life and the life illustrated in visuals by identifying the use of stereotypes, symbols and representations of society. For Sturken and Cartwright (2009), identifying social, cultural, and historical meanings in visual media happens without directly reflecting on the process and it is just perceived as a pleasure of looking those visuals. The background information we use to read images is related to how we perceive their worth for a general culture.

2. Participants believe that paying attention to facial expression and clothing is useful to identify the role of people on visuals (paintings). They consider that after the treatment they are able to identify the different techniques used by the author including illumination, perspective and light as well as the different colors selected to represent emotions.

3. The statement with most disagreement was that participants consider important to analyze the persuasive techniques used in the image production to be an influence on the interpretation. They were clear on the disagreement of this statement since the intention of the treatment was to let them interpret the paintings according to the feelings and emotions they had at the moment. In agreement with Elliot & Maier 2014 the nature of color is associated with our feelings and aesthetic judgements.

Table 5.3 presents the beliefs of the participants in regards to advanced visual literacy skills after the treatment. *Agreement answers*

11) I consider useful to evaluate the aesthetic and design characteristics of images (e.g. use of color , composition , line , shape , contrast, repetition, style)	8:7-1
12) I consider I can analyze the technical characteristics of images(e.g. ,resolution, size, clarity, file, format)	8:7-1
13) I would like to identify the quality of image reproductions, based on indicators such as color accuracy, resolution, manipulation levels, and comparison to other reproductions.	8:6-2
14) I think that verifying information that accompanies images by consulting multiple sources and conducting research and necessary is very important.	8:6-2
15) I consider that is useful to know how to plan for strategic use of images and visual media within a project.	9:8-1
16) I think I am able to select appropriate images and visual media aligned with a projects purpose.	9:6-3
17) I consider I am able to integrate images into projects purposefully, considering meaning aesthetic and criteria, visual impact and audience.	9:5-4
18) I think I can use images for subject-specific and interdisciplinary research, communication, learning/teaching.	9:4-5
19) I think I can experiment with different ways of integrating images into academic work.	9:6-3
20) I consider I can use visual thinking skills to clarify and solve problems.	8:5-3
21) I am able to write clearly about images for different purposes(e.g., description, analysis, evaluation)	8:5-3
22) I think I can present images effectively, considering meaning, aesthetic criteria, visual impact, rhetorical impact and audience.	7:4-3
23) I think I am able to discuss images critically with other individuals, expressing ideas, conveying meaning and validating arguments.	8:3-5
24) I consider important to reflect on the effectiveness of own visual communications and use of images.	8:6-2
25) I think I know how to use aesthetic and design choices deliberately to enhance effective communication and convey meaning.	8:4-4

Discussion of Table 5.3.

1. Participants consider that it is useful to know how to plan for strategic use of visual media within a project. They agree on the fact that they are now able to select, analyze, comprehend and evaluate the appropriate visual media according to a specific project's purpose and experiment with different ways of integrating visuals into academic work depending on the meaning, aesthetic, visual impact and the audience. Zelvis (2008) mentions that comprehension is enhanced through the connection of visuals during instruction.

2. They also believe that doing research on the information that accompanies the visuals and reflecting on the effectiveness of own visual communications and use of images is very important. Participants consider that after the treatment they are able to use visual thinking skills as a tool to clarification and resolutions of problems. Mantione and Smeade (2003) agree on the fact that visual thinking skills include imaging, building and activating schema for identifying main ideas, details and inferences through oral and written language.

4.4 Conclusion

In conclusion, this chapter presented the findings and the analysis of the qualitative data, which was fundamental to understand the beliefs and feelings trainees have through the use of visual art as tool to enhance writing. This analysis shows that both the narratives and the inventory share some aspects that prove how important is the incorporation of visual media to literacy instruction. (Deasy, 2002)

Chapter V: Conclusions

5.0 Introduction

The following chapter has the purpose of providing the conclusions of the research study giving a summary of the results mentioned in the previous chapter by presenting the limitations of the study and the directions for further research. This chapter is organized into three sections. First, the general conclusions will be provided. Followed by the limitations of the study and Finally the directions for further research.

5.1 General conclusions

The general conclusions provided in this section are derived from the findings posed in Chapter 4. The general purpose of this research project was to analyze and explore trainees' writing based on visual art as input material through the lenses of appraisal theory. These writings were analyzed and explained. I consider that the answers of the research were responded on the discussion of the results. Nevertheless, the general conclusions of this research project will be presented into two sections with the purpose of identifying the main ideas of the research questions.

First, most of the feelings and emotions triggered by art in trainee's writing were related to the close environment they live in. The majority of participants mentioned a familiar bond on their narratives as well as how the colors used for their painting evoked love, anger, vivacity and relaxation.

Second, the use of art as input material to help trainee's development in their writing competence and their visual literacy skills is evident on the development of their narratives as well as the election of the colors and the identification of the characters,

historical period and message of the painting. For Benson (1997) the implementation of visual elements in the process of teaching and learning is increasing and creating a visual and verbal connection.

Finally, the use of emotional literacy through visual art as input material helped trainee's to progress in the writing competence since they felt more confident to write without fear for they were free to choose the colors that expressed the emotions of the moment. Baker (2012), states that there is a current need of incorporating visual literacy to other disciplines since there is a lot of information which is communicated visually.

As a conclusion, the integration of arts and emotions to the learning process goes beyond and it should be taken into account in different teaching areas. When students feel free to identify the emotions they experiment and are able to express them through colors and arts, their written expression will get better.

5.2 Limitations of the study

The limitations found on this project are explained in this section. First the number of participants was not regular since the students belonging to this group did not take the complete treatment and as a consequence they could not answer the pre/ posttest. Second, one of the trainees was not so interested on arts and impressionism, so his participation during the treatment was almost null. At the same time his narratives were so precise and deep; which leads to understand that he did not want to show interest on the topic in public but it was better for him to express his feelings, and emotions on a written way.

5.3 Directions for further research

To provide some suggestions for further research I would like to mention that it would be important to carry out this kind of projects in other artistic areas such as music using the Appraisal system to identify how students feel identifying their emotions and listening to music of the impressionist period too. This would allow for a comparison between the results obtained from this project and develop new teaching techniques in which arts and feelings are involved to promote the learning of another language. In addition, the same instruments could be analyzed from other perspectives such as gender, English level according to the Common European Network and the position and responsibility they take when writing the narratives. This project focused on Mexican Trainee's using English as a target language; however, the instruments could be adapted to native speakers of other languages to explore the distance they may take when talking about feelings and emotions. Finally, due to the nature of one of the instruments which are the narratives, other systems from discourse analysis could be used to explore the data.

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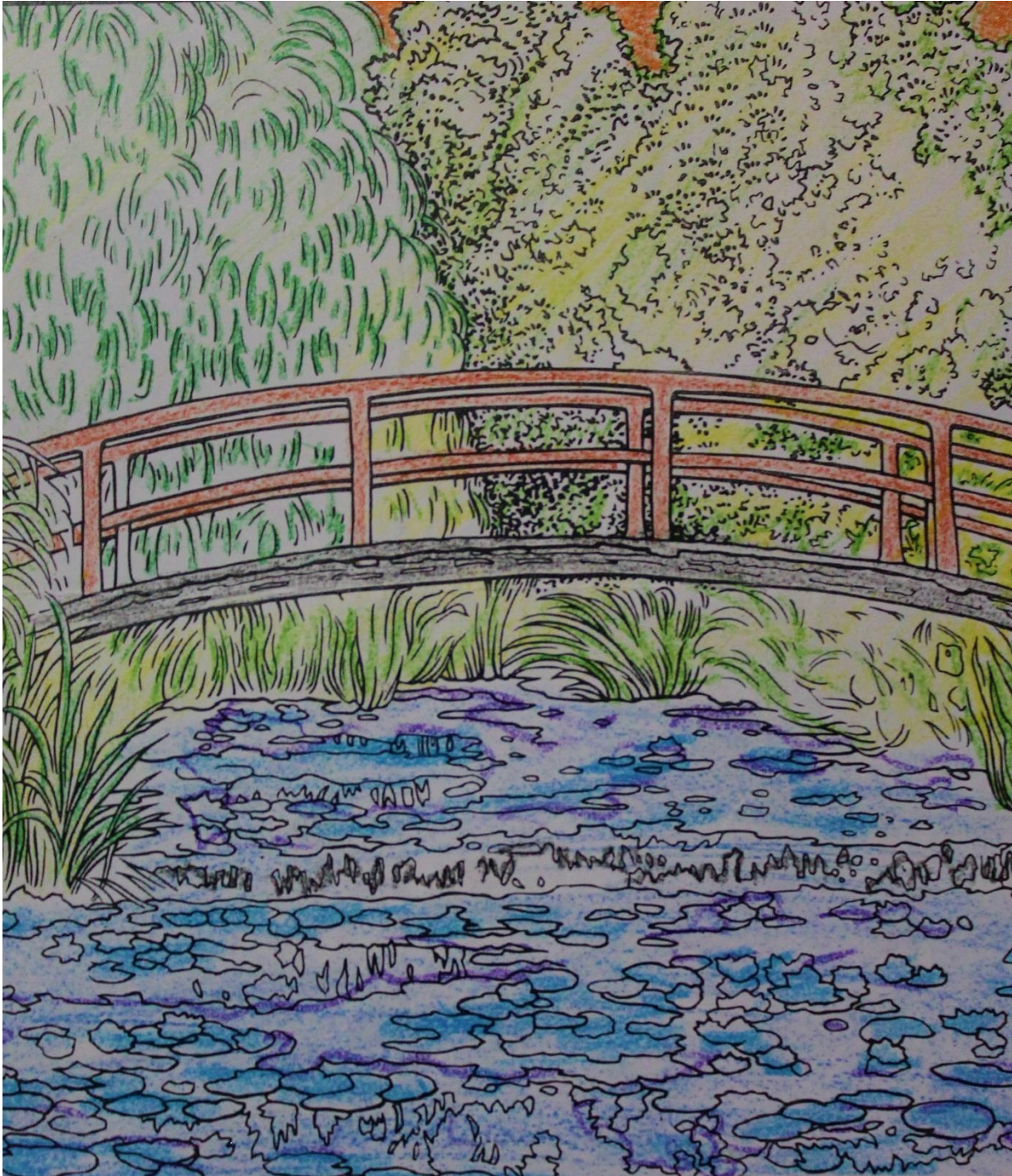
APPENDIX A



APPENDIX B



APPENDIX C



APPENDIX D



APPENDIX E



APPENDIX F



APPENDIX G



APPENDIX H



APPENDIX I

BELIEFS ABOUT VISUAL LITERACY INVENTORY

This questionnaire was designed to obtain information about the different beliefs pre-service teachers have on visual literacy. The information obtained will be handled in a confidential way with research purposes. Thank you for your cooperation.

General information:		
Name:	Age:	Gender:
English level:		

Read each statement on the following pages. Please respond to the statements as they apply to Visual literacy study. Decide whether you agree or disagree with each statement. For example, if you totally agree (TA), mark:

Totally Agree (TA)	Agree (A)	Disagree (D)	Totally Disagree (TD)
X			

Answer to each statement without too much thought. Try not to change your answers after you choose them. Answer all the questions.

¹ Adapted from: "The Beliefs about language learning of beginning university foreign language students", E. Horwitz, MLJ 72, 283-29 ACRL Visual Literacy Competency Standards for Higher Education

BASIC VISUAL LITERACY SKILLS	TA	A	D	TD
1. I consider important to understand the main idea or message in a visual				
2. I believe it is necessary to pay attention to facial expressions , body language ,gestures and clothing to interpret the role of people in visuals				
3. I understand the similarities and differences between real life and life depicted in visuals				
4. It is important for me to understand the different messages conveyed through visuals(e.g., main idea , setting , main characters)				
5. I think I am able to identify the different techniques used by the author(e.g., illumination , perspective, light)				
6. I consider important to comprehend the use and meaning of symbols and images in visuals (e.g., the use of color such as red to represent emotion , anger or excitement ; the use of expressions , such as smiling to mean happiness)				
7. I think I can identify the use of stereotypes in visual media (e.g., representations of society ,physical characteristics)				
8. I would like to be aware of the symbols used in visuals to identify a particular time-period or culture.				
9. I think I am able to evaluate how effectively an image achieves a ¹ specific purpose				
10. I consider important to critique persuasive or manipulative strategies that may have been used in image production to influence interpretation				

ADVANCED VISUAL LITERACY SKILLS				
11. I consider useful to evaluate the aesthetic and design characteristics of images (e.g., use of color, composition, line, shape, contrast, repetition, style)				
12. I consider I can analyze the technical characteristics of images (e.g., resolution, size, clarity, file format)				
13. I would like to identify the quality of image reproductions, based on indicators such as color accuracy, resolution, manipulation levels, and comparison to other reproductions				
14. I think that verifying information that accompanies images by consulting multiple sources and conducting research as necessary is very important				
15. I consider that is useful to know how to plan for strategic use of images and visual media within a project				
16. I think I am able to select appropriate images and visual media aligned with a project's purpose				
17. I consider I am able to integrate images into projects purposefully, considering meaning, aesthetic and criteria, visual impact, and audience				
18. I think I can use images for subject-specific and interdisciplinary research, communication, learning / teaching				
19. I think I can experiment with different ways of integrating images into academic work				
20. I consider I can use visual thinking skills to clarify and solve problems				
21. I am able to write clearly about images for different purposes (e.g., description, analysis, evaluation)				
22. I think I can present images effectively, considering meaning, aesthetic criteria, visual impact, rhetorical impact, and audience				

23. I think I am able to discuss images critically with other individuals, expressing ideas, conveying meaning, and validating arguments				
24. I consider important to reflect on the effectiveness of own visual communications and use of images				
25. I think I know how to use aesthetic and design choices deliberately to enhance effective communication and convey meaning				