Graphic art, Philosophy and Bilingualism as a result of research at the Faculty of Fine Arts and Humanities

Autores Varios

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CONTENIDO

Prologue

This book Graphic art, Philosophy and Bilingualism as a result of research at the Faculty of Fine Arts and Humanities is a bet that the school of fine arts and humanities has established in order to consolidate a scenario where the research studies from the faculty are shared.

This initiative started two years ago, with the creation of the event of socialization of research studies conducted by the members of the programs. This space appeared with the necessity of knowing what all the disciplines are building, and the results have been potentially published in the sense of a book with different chapters. Each chapter reports the studies that have presented in each event, which has three publications currently.

In this occasion, the book is written in English as an opportunity to spread research groups production widely. This edition includes three chapters from bilingualism, philosophy and visual arts disciplines. The first chapter seeks to report a research study based on a teaching implementation in two state schools in Pereira, Colombia. This intervention has been proposed by the use of bilingual pedagogies that are part of dynamic bilingual education such translanguaging, CLIL, among others. The study reports the results of the teaching practices and the impact in students bilingual process.

In the second chapter, Pedagogical implications of relativism in Protagoras is presented as way of educating. Thus, a scenic section of Plato's Dialogues named

after him, was examined and compared with Sextus Empiricus' testimony. The paper highlights the contribution of Protagoras to the comprehension of terms such just or good, and political community. Besides, the chapter reflects upon the role of education and its purpose through the lens of Protagoras' analysis and insights.

The third chapter refers to 720 graphic memory, which is a report from a research group of visual arts program. This group has presented several projects related with presentations, exhibitions, and products presented in a variety of scenarios. This paper remarks the process researchers followed to create different proposals to artists books, drawing books, moleskines, and art book. The production of this type of documents shows the diversity of components school of fine arts and humanities has, different disciplines, and multiple possibilities of academic reports.

This books as a result is an institutional effort led by research vice principal, which has proposed this type of academic exercises that fosters visibility of professors, groups productions. Besides, the editorial orientations and its support helps to set everything for the accomplishment of this goal, and it guides to reinforce what each program has proposed throughout all of these years of academic existence.

1 CHAPTER ONE

On the Implementation of a Dynamic Bilingual Education Model in Pereira, Colombia

Sobre la Implementación de un Modelo Dinámico de Educación Bilingüe en Pereira, Colombia

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Abstract

Through the implementation of different strategies and programs, the Colombian Ministry of Education (CME) has acted in promoting proficiency in a second language, English. However, they have been overshadowed by methodologies that focus on the grammar of the language, by teachers who do not possess a high proficiency in the second language, and by a lack of articulation between the language processes in the first and the second language. The present study implemented a dynamic bilingual education model that incorporated Content and Language Integrated Learning - CLIL and Translanguaging as a response to the difficulties that have delayed the proficiency levels in English of the Colombian population. The research was conducted as a qualitative, multiple case study with six pre-service teachers from a Licenciatura program in Pereira, Colombia. By means of the use of stimulated recalls, reflections, journals, and artifacts, it

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was found that the execution of this bilingual model has three main results in regard to the application of planned and unplanned translanguaging in the CLIL classroom: (1) it supports the teachers' actions in that it provides opportunities to activate and include in class students' background knowledge, (2) it provides an accurate way to support students in understanding and clarifying language, content, or instructions, and (3) it supports students' production. The study concludes that the implementation of a bilingual educational model is an alternative to traditional education because it consolidates a way to maximize students' abilities and cognitive processes by using students' whole linguistic repertoire.

Keywords: Translanguaging, Content and Language Integrated Learning - CLIL, Bilingual Education, Heteroglossia.

Resumen

Mediante la implementación de diferentes estrategias y programas, el Ministerio de Educación de Colombia (MEN) ha tomado acciones para promover el dominio de un segundo idioma, el inglés. Sin embargo, se han visto ensombrecidas por metodologías que se enfocan en la gramática del idioma, por profesores que no poseen un alto dominio de la segunda lengua, y por la falta de articulación entre los procesos del lenguaje en la primera y segunda lengua. El presente estudio implementó un modelo dinámico de educación bilingüe que incorporó el Aprendizaje Integrado de Contenidos y Lengua - AICLE y Translanguaging como respuesta a las dificultades que han retrasado los niveles de competencia en inglés de la población colombiana. La investigación se implementó como un estudio de caso múltiple cualitativo con seis profesores en formación de un programa de Licenciatura en Pereira, Colombia. Mediante la implementación de recuerdos

estimulados, reflexiones, diarios y artefactos, se encontró que la ejecución de este modelo bilingüe tiene tres resultados principales en cuanto a la aplicación del translingüismo planificado y no planificado en el aula AICLE: (1) apoya las acciones de los maestros en el sentido de que brinda oportunidades para activar e incluir en la clase los conocimientos previos de los estudiantes, (2) proporciona una forma precisa de ayudar a los estudiantes a comprender y aclarar el lenguaje, el contenido o las instrucciones, y (3) respalda la producción de los estudiantes. El estudio concluye que la implementación de un modelo integrado entere translingüismo, lengua y contenido educativo bilingüe es una alternativa a la educación bilingüe tradicional porque consolida una forma de maximizar las habilidades y los procesos cognitivos de los estudiantes mediante el uso de todo el repertorio lingüístico de los estudiantes.

Palabras clave: Translingüismo, Aprendizaje Integrado de Contenidos y Lenguas Extranjeras - AICLE, Educación Bilingüe, Heteroglosia.

Introduction

The proficiency in a second language is crucial in broadening one's profile. Arias and Sánchez (2019) state that knowing English, which is a universal language, allows you to navigate in areas from 'business, education, and communication, to social networks (p. 339). This is one of the reasons why the Colombian Ministry of Education (MEN) has fostered programs and implemented actions with the objective of improving the English language proficiency of the students and teachers of all the educational systems, mainly primary and secondary education. The latest is the

Programa Nacional de Inglés 2015-2025; its objective is that, by 11th grade, students achieve a B1 proficiency level (according to the CEFRL).

In spite of the initiatives, the results of the Pruebas Saber 11 (a standardized test administered by ICFES, the Colombian Institute for the Evaluation of Education) presented in the report Colombia Very Well! (MEN, 2014) evidence that only 1% of the students who graduate from 11th grade from public institutions reach the desired level. An additional datum presented in the report is that between 63% and 86% of school teachers from 6th to 11th grades have a lower level than B2 (however, the information is to be treated with caution because not 100% of the teachers participated in the voluntary diagnosis); this means that the majority of the diagnosed school teachers have between A1 and A2 English proficiency level.

The information above demonstrates, on the one hand, that students are far from developing the proficiency expected; on the other hand, it also shows that there is a mismatch in reference to the proficiency level that students are expected to reach and the one the teachers actually possess. The levels of proficiency achieved by students from state and private schools is an issue that deserves attention as well. In the report Colombia Very Well! (MEN, 2014), it is presented that 28% of the students graduate with a B1 level while 52% graduate with a B2+ level from private institutions. This means that 80% of them graduate with the desired level of English proficiency or above. The numbers point out a difference between bilingual education in public and in private institutions, which reflects what García (2009) asserts: bilingual education has been a privilege to the elites.

Another situation that delays the achievement of the objectives set by the MEN in terms of English proficiency is the role given to Spanish (the students' first language) in the classroom. Arias and Sánchez (2019) state that 'although the Colombian program is named "bilingual",

Spanish has not been integrated with the English language process. The first language of the students is not given a central role or is forbidden in several cases' (pp. 340-341). In opposition to the widespread role of the first language in the classroom presented by Arias and Sánchez (2019), the knowledge students have consolidated in it is highly relevant. Cummins (2007) affirms that the first language should be used as 'a cognitive tool in the learning of the target language' (p. 227); the author also asserts that in bilingual education the two languages, the first and the second, should not have separate moments of instruction and that instruction 'should explicitly attempt to activate students' prior knowledge and build relevant background knowledge as necessary' (p. 232).

The role that English plays in the teaching/learning process, which in the Colombian case, is that of a foreign language, deserves attention along with the role of the first language. García (2009) presents that the foreign language has as its main aim the learning of the language through a regular subject of the curriculum. However, the author argues that in order to develop bilingual educational processes, English should be the means through which meaningful content is taught; this means that in bilingual education the second language is the means, not the mere objective. This is actually what has happened with the language education model implemented so far in Colombia, where English has been taught as a subject in isolation making it the end rather than the way.

In addressing the needs mentioned above, the present study proposes the implementation of a dynamic bilingual model that combines two elements that will help target the gaps evidenced. The first is translanguaging, which will be used as a pedagogical strategy by students and teachers; the second element is CLIL (content and language integrated learning) which will allow the integration of meaningful content in the second language classroom. The guiding question is: what

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can be evidenced in the implementation of a dynamic bilingual educational model that integrates language, content, and translanguaging in three public schools in Pereira?

Important Concepts and State of the Art

This section will provide some light into dynamic bilingual education, translanguaging, and CLIL, but it is important first to discuss the concept of bilingual education in order to provide some background to the readers. García & Woodly (2015) define bilingual education as the instruction and assessment that is carried out in two languages. At the same time, García (2009) presents that bilingual education programs have two characteristics: (1) they lead students through the process of learning two languages and (2) they develop students' literacy in both of them. In addition, the same author argues that the bilingual education is different from the traditional one because in bilingual education: (1) both languages are used as the means of instruction; (2) the role of the languages is to give sense to the new knowledge that the students are to acquire through the linguistic resources that they possess; (3) the development of cross-cultural competences is promoted; and (4) the acceptance of diversity and tolerance towards other cultures is practiced.

During the 20th century, many of the bilingual education models developed were focused on social bilingualism, but they had as the main objective the monolingualism of the students (García, 2009); it means that they were expected to develop proficiency in two languages from monolingual rules, i.e. isolated language processes from one another. This evidences that the policies frame bilingual developments but with monolingual approaches and without procedures nor articulations in the two languages, which is defined by García (2009) as a monoglossic framework; opposed to these, Garcia (2009) presents the heteroglossic ones. They are based on the inclusion of the linguistic complexities of diverse social groups and communities, the different

contexts in which languages are to be used, and the users' purposes with the first and the second languages. García (2009) states that the heteroglossic frameworks promote 'the coexistence of bilingual speech norms and translanguaging' (p.117). According to the author, the dynamic bilingual education framework is one that possesses these characteristics. Dynamic bilingual education is heteroglossic because bilingualism is conceived as a continuous development of two or more languages (García, 2009). The main characteristic of the dynamic bilingual education model is that it allows the coexistence of different languages in communication; in the case of this study, English and Spanish. The author also asserts that 'it accepts translanguaging and supports the development of multiple linguistic identities in order to preserve equity, efficiency, and integration to respond to local and global needs at the same time' (p. 119). One way in which the coexistence of linguistic repertoires is granted is by means of translanguaging.

According to Anwaruddin (2018), translanguaging refers to 'how bi/multilingual speakers draw upon their complex linguistic repertoire for communicative purposes in different contexts' (p. 302). In the same line, Garcia & Li (2014) define the term as an act that bilingual learners perform in order to have access to the knowledge or abilities they possess within their linguistic repertoire giving as a result the students' empowerment in regards to their own learning. The empowerment includes the learners' ability to know when and how to use each of the languages that are part of their linguistic repertoire depending on the context, the need, and the purpose. The strategy is double-oriented in terms of teaching and learning; this means that it can be used either by teachers or students. Williams (cited in García & Li, 2014) classifies translanguaging into two types. The first one is official, which is the use of the languages, first and second, of the students by teachers in specific moments of the lesson which are previously planned. The second one is natural, which is conducted by teachers or students without any planning involved. In regards to the macro and micro curriculum design, CLIL provides a means to promote second language

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development taking into consideration the guiding points of the dynamic bilingualism framework. Marsh (2002) presents that in CLIL the subjects are taught as a means so that the target language has a dual focus: acquisition of language and content. In the same line, Cendoya, Di Bin, & Peluffo (2008) assert that:

> CLIL is conceived as a way of learning which combines linguistic aspects and knowledge areas in general; it pursues a double objective. This type of learning allows the student, on the one hand, to acquire knowledge of specific contents of the curriculum and, on the other hand, to develop competence in a language different to the one often used for teaching. The language and non-linguistic content constitute teaching objectives without the predominance of one over the other […] (p. 65).

CLIL proposes then that teaching and learning should be guided by meaningful content which will ultimately lead students to learn the content itself and the target language. The target language must not be seen as the objective, but as the means by which knowledge is acquired. Several studies about the implementation of CLIL and CLIL plus translanguaging in the different levels of the educational system have been carried out. For instance, Yamano (2013) conducted an experimental study in two Japanese fifth grades: a non-CLIL group with 36 students and a CLIL one with 35. Video recordings of the lessons and a questionnaire administered to the students were the data collection instruments. The researchers found that the implementation of CLIL proved to have positive results on the students' learning as the content guided the students through experiential learning, and the students were more willing to try using new language and to interact more than the students in the non-CLIL group.

At the local context, Corzo & Robles (2011) conducted a study about the integration of mathematics in which the types of scaffolding and instructions given by a teacher of a first grade of a bilingual school in Santa Marta, were investigated. By means of class participation, observations, and interviews, the researchers found how visual aids and the use of Spanish helped in the development of language and content. Corzo & Robles suggest that in CLIL classes it is necessary that the teachers design mechanisms of mediation between the language, the subject, and the students' background and the new knowledge to be acquired. One way in which this mediation was achieved was by the change of the register used and by the integration of the students' first language (Spanish) in the lessons. The actual benefits from the wise integration of the first language of the students into the CLIL class that has motivated research into the integration of it with translanguaging. It is the case of the study carried out by Nikula & Moore (2019) who conducted an exploratory study to analyze instances of translanguaging in CLIL classes in Austria, Finland, and Spain. By the analysis of several CLIL classes transcriptions, the researchers confirm that translanguaging, and other forms of bilingual practices, are highly common in the CLIL classes and in the classroom discourse; these practices fulfill a multiplicity of objectives that go from 'orienting, to learning of content and language, to ensuring the flow of interaction or simply indicating that the learners treat the space as bilingual' (p. 245). Another study that researched on the integration of CLIL and translanguaging was conducted by Arias & Sánchez (2019). The researchers worked at a low-income primary school with 6 pre-service teachers. The results suggest that translanguaging and its integration with CLIL allowed the students to understand the content better and supported them in its understanding. Translanguaging also enabled the teachers to take into account the students' background knowledge; it also allowed the students to express easier and without restrictions. Permitting the students to translanguage evidenced improvement in the development of both languages involved in the context.

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Methodology

The present research was conducted based on a qualitative multiple-case study (George and Bennett, 2005). This study intended to analyze all educational aspects in the natural scenario, based on pre-service teachers' perceptions, artifacts from teaching practices, and class implementations. The context was characterized by schools' realities and students' reactions toward classes; besides, it permitted us to comprehend how the dynamic bilingual education model influenced students' school development. This investigation fits into a multiple case study since it was collected from different students' reactions to the impact of the dynamic bilingual model and since it analyzed each student's progress in relation to content acquisition and language development. The binding element is the implementation of a dynamic bilingual educational model that integrates CLIL and translanguaging although its characterization is going to depend on the results given by each of the cases and the surrounding variables; the most important of which is the implementation of the model in pre-school, first, fourth, sixth, and eighth grades.

Context and Participants

The study took place in three public schools with very limited economic resources located in the urban area of Pereira, Colombia; the institutions follow the standards created by the Colombian Ministry of Education according to the specific subject implemented. For the English subject, two of the institutions have three teachers who carry out their classes in secondary education, each of them with an intensity of four hours per week. However, the Colombian educational system does not include English teachers in the levels of preschool and 1st to 5th grades; it is the in-service teacher of each grade who teaches all the subjects of the curriculum, including English.

The participants of the study are 6 pre-service teachers of Licenciatura en Bilingüismo, Universidad Tecnológica de Pereira, who, after being instructed by the researchers on the application of the dynamic bilingual education model integrating translanguaging and CLIL, conducted the implementations of the classes. 10 sessions of 2 hours per week in each of the courses (preschool, first, fourth, sixth, and eighth), were carried out. The pre-service teachers were also required to collect and provide the researchers with some data such as lesson plans, reflections on classes, and students' productions. The participants of the study will be addressed as pre-service teachers, teachers, or practitioners.

Data Collection Instruments

For collecting the information, the research included reflective journals, artifacts, and stimulated recalls. First, reflective journals led to gathering information related to experiences inside the class, which allowed the teachers to reflect upon their actions in the classroom. Reflective journals were used to gather participants' perceptions on the implementation of translanguaging and CLIL. The second instrument was artifacts; the researchers collected the teachers' and the students' written materials and production that provided: 1) the pre-service teachers' material designed and 2) the students' reactions towards teaching implementation. The materials collected were useful in informing how the subjects of the research were integrating the content and English language into their classrooms. The last instrument used was stimulated recalls. The attention was focused on the teachers' cognitive thinking and on the decision-making from their own point of view. The researchers conducted post-participation interviews where the pre-service teachers were asked about the recall of their thoughts during the relevant events identified by the researchers in the recording of their classes.

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Once the data was gathered, a content analysis process started; based on Roller (2019), four (4) steps were conducted. In the first one, the researchers categorized the information by 'codes or groups of codes'; in the second, they revised the codes and groups of codes in the light of their notes when they were creating them to ensure they were rich in context and meaning; in the third one, the data was put into 'clusters' that were directly connected to the objectives of the research; in the last step, an explicit naming of the categories was done.

Findings

With the aim of implementing a dynamic bilingual educational model, translanguaging is incorporated as a bilingual pedagogy where the mother tongue is key for learning a second language. Based on García & Kleyn (2016), a translanguaging pedagogy shows educators how to leverage or maximize the language practices of bilingual students and communities while addressing core content and language development standards. The author also proposes that translanguaging offers an approach to pedagogy, that values, includes, and incorporates the full semiotic resources and linguistic repertoires of students.

After the analysis of the data was gathered, different applications for translanguaging were identified in the CLIL classes; it worked as a support for the pre-service teachers in order to develop their classes making sure the content and language were well delivered, understood, and assessed. Among the uses found, there was identified translanguaging for activating, reviewing, and recycling background knowledge, confirming and clarifying information, and supporting students' production. All of the uses were either planned or unplanned (or official or natural according to Williams, 2012), as will be conveyed below.

In activating, reviewing, and recycling background knowledge, the role of translanguaging was to provide the students the opportunity to interact making use of the students' target and first language. According to Swinney, Velasco, & García (2011), background knowledge is a reference base for our personal experiences, the accumulation of our lifelong learning, and our knowledge built from the experience of what to expect in different situations. Activities such as discussions, prompting questions, and/or brainstorming, or warm-ups were usually implemented at the beginning of a new task or topic; their purposes varied from confirming what learners already knew to introducing a new topic and making connections with other subject matters.

The following sample describes the implementation of official translanguaging for reviewing and recycling background knowledge. It belongs to pre-service teacher 6's reflective journal in which a lesson about the earth was planned and reflected upon. In the first part of the class, she decided to do a warm-up activity to introduce the topic; she asked a question related to the topic to verify if students were already familiarized with it.

Reflection 2

RT6S4#73-75

In the background warm-up activity, I asked in English what students knew about the earth (I showed a picture of the planet), and they answered in Spanish 'que es nuestro hogar, que tenemos que cuidarlo, que tiene océanos, países y continentes'. [That it is our home, that we need to take care of it, that it has oceans, countries, and continents.]

In the above sample, the use of translanguaging for reviewing and activating background knowledge is evidenced as there was an explicit intention of the teacher in knowing what the

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students knew about the earth. The teacher asked the question in English, and the learners answered in Spanish. Although the students did not answer the question in English, it is noticed that they understood what the teacher was asking them since first, they related the concept of 'earth' with the one of 'home', as evidenced in one of the answers; second, they expressed responsibility for taking care of the planet by saying 'we have to take care of it'; finally, they were able to provide a description about the concept of the earth as noticed in the part where the students provided related concepts.

It is relevant to highlight that this use of translanguaging became a meaningful strategy not only for the pre-service teacher to activate the students' knowledge, but also for the learners to articulate the topic with other content areas. Based on Williams (2012), official translanguaging fulfills an epistemological function when the different languages are actively used to enhance both content and language knowledge exploring the first language in its full potential as a learning instrument.

The following extract from the pre-service teacher 4's lesson plan on journalism, confirms that she had planned the use of translanguaging as a strategy to determine what students knew about the topic by means of a series of questions.

Figure 1

Teacher 4's Lesson Plan

Source: data collected from participants

Translanguaging was used as a strategy to recycle and review what the students already knew; it was highly possible that they had learnt the information in Spanish, so the teacher planned the questions and activities in that same language. The teacher's intention was to give the learners the opportunity to activate the information needed for the lesson and to use it as the basis for the English class, the teacher used the Spanish language to scaffold content and English language development.

Besides, the pre-service teachers also used translanguaging in CLIL lessons to clarify and confirm understanding of parts of the tasks or class activities. On the one hand, translanguaging was carried out by the students who were looking for clarification or confirmation and by the teachers, who would frequently reply in Spanish; on the other hand, it was used by the preservice teachers as a strategy to make the classes comprehensible and to ensure the students' understanding of what was expected from them.

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The intentions are reflected in the following sample in which pre-service teacher 3 used Spanish to explain some information that was not clear to the students. They were doing an activity in which they had to match a character to an emotion that would describe their mood at the moment. When monitoring the task, the pre-service teacher realized the kids had not quite got what they needed to do, so she used Spanish to further clarify.

Reflection 6
RT3-S7#73-75

In the controlled practice where they had to match the monster with the corresponding

emotion, some students were confused and lost; then, I monitored and explained again

the activity but this time I did it in Spanish.

The instructor made use of the students' linguistic repertoire, so they could solve the doubts they had with the completion of the activity. This case reflects an instance of unplanned translanguaging as the pre-service teacher made the decision to use Spanish at the exact moment she realized the students misunderstood what they needed to do. Even though in this case translanguaging was not planned, it was used as a strategy that fulfilled a specific purpose, which also helped in saving class time.

The next case belongs to a stimulated recall from the pre-service teacher 2. The procedure below is based on the transcription of a classroom instance that called the researcher's attention, a question about that moment, and the answer by the pre-service teacher.

Stimulated recall 5
SRT2#35-37

Transcription of class situation: Chicos recuerden... una aclaración, recuerden que las palabras deben estar presentes en los dos textos, ¿listo? Si está aquí, debe estar allí también. ¿Listo? [Guys remember… a clarification, remember that the words must be present in both texts, ok? If they are here, they must be there as well. Ok?]

Question in stimulated recall: In the minute 17:48 why did you decide to clarify some important information in Spanish and not in English?

Answer: I think that it was because the students didn't know the structure, the language chunk that I used in that sentence when I was giving them the instructions, so I preferred to use Spanish for them to understand the message.

In this case, translanguaging was strategically used by pre-service teacher 2 when she realized that she needed to expand the explanation of the language chunk that was the target of the class, so the students could complete the activity. Hence, translanguaging was a tool the teacher used to convey the instructions better; by the use of Spanish, the students' comprehension of the English activity was enhanced.

Based on the data presented, translanguaging served as a pedagogical strategy that enhanced the way the content, explanations, and clarifications were delivered in the class; the pre-service teachers used it in specific parts of the class where they needed to clarify or give specific instructions of any activity that they considered relevant or necessary for the students to understand and develop. Similar to the information presented here, Ahmad (2009) found that one of the uses of translanguaging may be to check understanding and to grant comprehension of instructions, material, or content.

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An additional use of translanguaging in the CLIL class was as a tool in the production stage of the lesson, which was usually at the end of each task. The production step involved either speaking or writing, or both skills. Although the initial instructions by the preservice teachers required the students to present the productions in English, some of them and under specific circumstances were allowed to do it in Spanish. Translanguaging was used to assess content acquisition, which was carried out in English, rather than mere language acquisition.

Below, there is an extract from a stimulated recall; as can be evidenced in the transcription of the class interaction, a student was presenting the brushing process and describing its steps in Spanish, but the visual aid the student designed to help in the presentation was in English. The pre-service teacher was asked about what the students were doing and the purpose.

Stimulated recall 10
SRT1#32-33

> **Transcription of class situation:** A student has a poster with some images and some text in English, and he is explaining the brush process in Spanish.
>
> Question: What were they doing? What was the purpose?
>
> Answer: Ok. They had to do the presentation in English, but I gave them the opportunity to do it in Spanish, so he is presenting the brush process saying why it is important to do it, and how to do it.

From the pre-service teacher's answer, it can be corroborated that translanguaging took place linguistically as well as visually in the situation described by the pre-service teacher as the student presenting had the poster with text in English, had the visual aid in Spanish, and was allowed to present in either English or Spanish. Although the instructions given required the students to do

the presentation in English, it can be inferred that the intention of the pre-service teacher 1 was to encourage students to do their presentations in the language they felt comfortable for giving proof of the knowledge they had acquired. Being able to present the task in Spanish in the English class is related to what Baker (cited by García & Li, 2014) says in regard to translanguaging: its implementation is evidence of a deeper cognitive understanding of the content. This means that although the student did not present in the target language, he did show his understanding of the topic, which was presented in English, and the assimilation he made of it.

Conclusion

The present study intended to implement a dynamic bilingual educational model that integrated content and language integrated learning along with translanguaging in three public schools located in Pereira, Colombia. The implementation of the bilingual model is dynamic since it is not rigid; it is adaptable to the situations and moments of the lesson. Thus, it was evidenced that CLIL and translanguaging serve as a tool for teachers to manipulate the content and adapt it according to students' necessities into the different activities presented that foster the bilingual learning process. It is achieved by establishing the moment of the class in which translanguaging is to be used and with a definite purpose. In addition, the implementation of the dynamic bilingual model provided evidence to assert that it serves useful in reviewing and recycling content knowledge, confirming and clarifying information, and supporting students' productions, which led to promoting stronger learning through the coexistence of two languages. Regarding the impact of the implementation of the model on students, it evidences that it maximizes their abilities in cognitive processes by using their whole repertoire, semiotic and linguistic ones, in both languages as scaffolding to achieve the goals set by the teachers which do not only give them a better

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understanding of the content taught but also enhances their language skills. Along the same line, the dynamic model boosts students' academic results and strengthens their self-esteem and willingness to participate in class since they are allowed to express themselves freely in the language they are comfortable with. Its implementation also makes students value their own culture and language as well as others.

The results help to establish that translanguaging offers teachers the possibility of using it in a spontaneous way during classroom interaction and content- language activities and also in an anticipated way that is planned and designed in the lesson plans prior to the implementation of the sessions. It is also important to highlight that teachers should not see translanguaging as a way of compensating the lack of students' skills in the target language, but as an opportunity to take advantage of the knowledge and the potential learners acquire in the first language to develop the content and language proficiency. Thus, translanguaging is far from promoting the alternation of the two codes in isolation, but the conscious, planned, and systematic use of the two languages in articulation with content development.

Teachers perceived translanguaging in the CLIL classes as a supporting strategy that help them in the realization of the teaching profession; the coexistence of students' first and the target language supported an environment in which there was no primacy or restriction of the use of the languages; the coexistence, then, is not seen as a problem, but rather as an instrument to promote the acquisition of the target language. The possibility of implementing natural or official translanguaging gives teachers flexibility, which results in the strengthening of students' comprehension of concepts related to any complex content subject and the acquisition of target linguistic resources.

The results of the present study intended to provide a possibility in regards to the implementation of monoglossic bilingual education models and models that focus on language

teaching as a goal, by sharing the results of the implementation of a dynamic model that seeks to instruct students in a holistic way. The dynamic bilingual model allows the teaching of English with additional benefits such as giving students the possibility of developing different competences, learning content, developing cognitive skills, developing communicative competences, and acquiring cultural aspects and a new language(s). The model provides the possibility of developing linguistic competences by working on grammar structures in meaningful contexts provided by the content, not in isolation.

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2 CHAPTER TWO

Pedagogical implications of relativism in Protagoras

Juan Manuel López[1]

Abstract

A pedagogical implicit found in Protagoras' way of educating is discussed in this article. For this purpose, a scenic section of Plato's *Dialogues* named after him (*Protagoras* 314e-3 - 318b-8) was examined and compared with Sextus Empiricus' testimony (DK 80 A 14) and *Dissoi Logoi* (DK 90.1.1), a protagorean text. These testimonies are very helpful in clarifying, at least, that Protagoras hides the problem of definition by politically focusing on general terms (through an extensive recourse to examples.) Terms such as the just or the good, which are inherent to the construction of a political community, are presumed to be already given, an aspect that favors his exercise as an orator. The pedagogical practice based on oral transmission and gestures present in aspiring sophists weaves a completely coherent thread between Plato's testimony, fragments, and *Dissoi logoi*. This thread answers the quintessential question in education: What and how to teach? As a result, it proposes education in and for appearance. This type of education is necessary for the construction of a *polis* and even the perpetuation of a reproducible educational model, but it is also risky for its stability.

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Pedagogical implications of Protagoras' relativism

Introduction

The image of sophists was first reappraised through the work of Edward Zeller (1883)[2], supported by the testimony of The Fearful Eagle in the same train of thought[3]. The position of both authors on the role of sophists still takes place as reflected in the work collated by Guthrie (1971), in which they are considered educators par excellence. Similarly, and more recently, this conception can be found in the work of Jacqueline de Romilly (1997), the founder of democracy. Nevertheless, the question arises as to What kind of educator we are talking about when it comes to sophists? What is their ideal in their way of educating? And therefore, what do they understand by democracy? Subsequent lines are proposed to unveil this ideal pursued in Protagoras' teaching, assuming the exercise of education as a systematic unit that admits no inconsistencies[4]. For this purpose, *Protagoras* from Plato's *Dialogues* was taken as a reference, specifically sections 314e-3 - 315b-8[5], in which an initial staging of the sophists was presented. In addition, fragment DK 80 A 14[6] was then examined to finally compare both testimonies with the *dissoi logoi* (DK 90.1.1) in order

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[2] The Spanish edition of his work *Die Philosphie der Griechen* was translated by Alfredo Llanos and published by Siglo Veinte Publishing House. Engler R.M. (2019, p. 32-33) traces back to Hegel such a view of the sophistic thought as bearers of the Greek enlightenment

[3] Nietzsche is a faithful defender of this position, in which the sophists represent the first educators in ancient Greece. Such defense is tangible in *Twilight of the Idols* (2002, p. 139) and *Posthumous Fragments* (14 [116] *T.IV*). Nietzsche's conception, although discussed later here, does not have the same meaning as that one given in the *Birth of Tragedy*. As argued in this work, Nietzsche considers the sophists as defenders of reality and thus, defenders of the reality that, in the educational practice, is aimed to perpetuate that reality through oral teaching of the reality.

[4] This conception of education as a unit from which educational practices and their binding reflective horizons are dependent altogether can be clearly seen in the work of Alejandro Cerletti (2008).

[5] The canonical edition of Burnet (1900) is supported by a modified version translated by García Gual (1985).

[6] This abbreviation is used to refer to *Die Fragmente der Vorsokratiker* by Hermann Diels and Walther Kranz (1959 edition).

to have a consistent view of the Thurian constitutionalist. Thus, Protagoras is shown to be right in educating and for appearance as the backbone of the nascent democracy. This education is typical of the politician steering appearances in spite of reality, as conceived from Plato onwards[7].

The title of this article may be general and inaccurate. Discussing "implications", "pedagogy" and even "relativism" requires, besides a plural reference, making more than necessary adjustments. As for the first term "implications", it is necessary to indicate that when approaching the problem of education woven in Protagoras, although one of them is addressed, education in and for appearance promoted by the thought of the Abderite, this implication sheds some light on several nuances. Shed nuances are given in constitutive practices of the exercise carried out by the sophists, which are based on an old polemic: What and how to teach? There is a correct unit in what and how, a coherent exercise between one and the other.

As for the term "pedagogy", although the term is based on two Greek words, the noun "child" (παῖς) and the verb "lead" (ἄγω), it is actually used as a metaphor for the one who is in awe as an initial attitude for the path. Therefore, it is not a term coined in the works mentioned here. In this light, pedagogy here shown is limited to a kind of teaching practices, present in the section above, but does not emphasize on the theoretical perspective that is usually considered for educational purposes. These practices are not found dispersed but anchored to a series of exercises contained in an educational ideal that cannot be limited to a number of disciplines to be studied, also known as paideia[8].

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[7] This part is decisively ostensible, especially in terms of sensation. In this light, the article "Protagoras and the meaning of aesthesis" by Lorena Rojas Parma (2015) is helpful to understand the differences of sensible perception between Protagoras and Plato; the first one assuming it as real while the latter as a trigger of the intellectual. Thus, what Protagoras understand as reality for the scholar will be no other than appearances.

[8] Here is another of the great terms that requires a difference from its Platonic sense. More than an educational model that inserts the individual in the ideals of the polis, which is already established, the Platonic paideia seeks to change the outlook. Several references can be found in relation to this change of outlook given by the nature of a philosophical education (paideia). The most cited one can be found in *The Republic book VI* (508d 1-2) and *book VII* ((516a 1 and ss). A much later reference can be found in the *Seventh Letter* where the nature of knowledge as

The term "relativism" also needs to be addressed. There is no relativism in Protagoras in a strict sense. Although the term refers to the multiple viewpoints from which something can be observed, it is not strictly mentioned among Greek references. Therefore, it is necessary to specify that although the term has made an appearance since Plato interpreted his philosophy, it is completely inaccurate to think if there is an actual position before which any statement, even the famous phrase "of all things man is the measure", may be fallible and admit any contradiction[9].

These lines clearly reveal that the methodology used for approaching the problem herein implicitly contains a Gadamerian hermeneutic component. Although this line of work is classical and some presume it to be depleted, it is the source of clarification of a tradition that still drives reflection such as those by Edward Schiappa (2003) and Francisco Gonzalez (1998). From these perspectives, special emphasis is placed on the performative element of Protagoras' teachings and contents, which will provide evidence of a correct convergence for practicing his teachings and contents. To demonstrate this, moments in which the Platonic work was interpreted as mere poetic ornaments are taken as a reference, a time when philosophy was not deeply worked yet but viewed as rest for imagination while the concept makes its ravishing appearance[10].

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cohabitation with the subject itself (347c 7 συνουσίας) is discussed. Francisco Lisi (2018, p. 236) emphasizes this point by arguing that the Platonic paideia is a change of outlook itself: "The Platonic paideia does not educate but removes the veil with which false discourses have covered the soul." The following Spanish versions were used for reading: *The Republic*, a version translated by Marisa Divenosa and Claudia Mársico (2005) and published by Losada Publishing House, and *Seventh Letter*, a version published by the Gredos Publishing House (1992).

[9] The term relativism can be found in "Relativism" by Baghramian, Maria and J. Adam Carter in *The Stanford Encyclopedia of Philosophy* (Spring 2021 Edition), Edward N. Zalta (ed.), URL = <https://plato.stanford.edu/archives/spr2021/entries/relativism/>.. As for its use in Protagoras, it is worth mentioning the work of Robert Zaborowski in Revisitng Protagoras'Fr. DK B 1 (2017) in *Elenchos* 2017; 38 (1-2): 23–43.

[10] In this light, the "third way", an interpretative position by Francisco Gonzalez (1998), makes us bring these formal resources from Platonic *Dialogues* to the interpreting spectrum. Although Gonzalez applies this procedure to the Platonic dialectic, it is important to observe it in the testimonies of the Sophists.

A Platonic image of Protagoras' work

The *Protagoras* dialogue is a rather debatable source on the precise image of the Sophist. It is so because Plato makes Protagoras his counterpart by giving some testimonies that while being partially true, also throw some inaccuracy about his image. Nevertheless, it is one of the few sources available for the construction of his image[11]. In *Protagoras*, this great contradictor of Plato emerges on the scene through a situation that although comical, reflects a practice of sophistry: impromptu or memorized speeches but always spoken discourse.

The fragment under discussion is as follows:

> (...) When we entered, we found Protagoras taking a walk [περιπατοῦντα] in the cloister; and next to him, on one side, were walking Callias, the son of Hipponicus, and Paralus, the son of Pericles, who, by the mother's side, is his half-brother, and Charmides, the son of Glaucon. On the other side of him were Xanthippus, the other son of Pericles, Philippides, the son of Philomelus; also, Antimoerus of Mende, who of all the disciples of Protagoras is the most famous, and intends to make [τέχνη μανθάνει] sophistry his profession [σοφιστὴς ἐσόμενος]. A train of listeners [ἐπακούοντες] followed him; the greater part of them appeared to be foreigners, whom Protagoras had brought with him out of the various cities visited by him in his journeys, he, like Orpheus, attracting them

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[11] The sources on the image of Protagoras are varied in Plato (*Protagoras*, *Cratylus*, *Theaetetus*), Aristotle (*Metaphysics*), Xenophon, Diogenes Laertius (IX, 53), Sextus Empiricus (*Pyrrhonic Sketches*, *Against the Mathematicians*), Aulus Gallio (*Attic Nights V*, III), which many of them were collected in Diels and Kranz (1959, 80 and, if authentic, 90) to constitute the basis on which many Protagorean texts are constantly developed.

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his voice [κηλῶν τῇ φωνῇ], and they following [φωνὴν ἕπονται κεκηλημένοι] (…) (Plato, *Protagoras* 314e 3 - 315b 1).[12]

A reading of this fragment has been made in the key of staging as pointed out by C. García Gual (1985, p. 496). However, this interpretation as a scene-setting generates confusion for its interpretation. Firstly, the situation presented is not an aesthetic or choreographic situation, although it can be metaphorically interpreted as such. Both discursive scaffolding and the peculiar way in which Plato writes his philosophy contribute to this. However, if it were that way, it would be necessary to pay attention to the contents of the scene recreated by Plato: staging a whole educational theater.

 There are some elements that prove the existence of a peculiar way of educating:

> (…) in the cloister; and next to him, on one side, were walking Callias, the son of Hipponicus, and Paralus, the son of Pericles, who, by the mother's side, is his half-brother, and Charmides, the son of Glaucon. On the other side of him were Xanthippus, the other son of Pericles, Philippides, the son of Philomelus; also, Antimoerus of Mende, who of all the disciples of Protagoras is the most famous, and intends to make [τέχνη μανθάνει] sophistry his profession [σοφιστὴς ἐσόμενος] (…) (Plato, *Protagoras* 314e 4 - 315b 5).

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[12] Here is a modified translation by Carlos García Gual (1985). The passage is not much commented in the following Spanish versions, including that of Carlos García Gual (Ute Schmidt Osmanczik, 2007; Patricio De Azcárate, 1871), as well as in English, French and Portuguese versions.

There is always a crowd of people behind him who are eager to learn. This fact is important since educating crowds is, besides being a much more profitable business, an exercise that also contains an aspect of terminological generalization of its own. In this light, doctrines offered to crowds shall be easy to understand and, at the same time, constitute common points or images, as seen in rhetoric.

Another fundamental aspect of the sophistry practice exercised by Protagoras is a conservative repetition of an educational model. Although the testimony of Aristophanes in *The Clouds* prevents us from interpreting sophistry as traditional knowledge but rather observed as new knowledge. In fact, what is evident in the citation is something else. This conservative practice exercised by sophistry is reflected in the last part of the section referred to herein. Here one of his most famous disciples, "(...) intends to make [τέχνη μανθάνει] sophistry his profession [σοφιστὴς ἐσόμενος] (...) (315a 5). In this light, mimetic learning observed in this fragment serves for reproducing the model, a reproduction that is not interested in the modification of reality brought into play but only in its perpetuation.

The following part of the aforementioned fragment reaffirms the multitudinous education given to sophists, offering a clearer idea of this practice. Plato indicates:

(…) A train of listeners [ἐπακούοντες] followed him; the greater part of them appeared to be foreigners, whom Protagoras had brought with him out of the various cities visited by him in his journeys, he, like Orpheus, attracting them his voice [κηλῶν τῇ φωνῇ], and they following [φωνὴν ἔπονται κεκηλημένοι] (…) (Plato, *Protagoras* 314e 3 a 315 315b 1).

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Beyond the new quality of the type of foreign listeners, something decisive is observed in his way of working, his enchanting voice[13]. Oral practice, which once belonged to poets and now to sophists, is now evident in Protagoras' practice. As seen throughout the text, Protagoras enchants with his oral discourse, the way he narrates his reasoning or tells myths, in addition to the contents of his narrations. And yet, in this staging of education, the other component of education never appears which Plato offers as a clear testimony within the same dialogue: writing and reading[14]. Thus, the voice of Protagoras and his words are the driving force of his educational scaffolding. While it is true that Protagoras cannot be limited to his oral aspect as only the names of two of his works are known, it is also clear that the writing component does not play an essential role despite its clear inclination as a rhetorician in Plato's recreation of Protagoras. This is true to the extent that the way of transmitting his teachings and the performative act of his teachings have a rather strong oral charge resulting unavoidable.

Indirect tradition and its reference in educational contents

This performative act of transmitting his teachings and their contents are closely correlated. Light pluralism referred to in Protagoras' teachings suggests that what matters is committed to an

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[13] The element of his voice and tone is retaken in the first fragment of the work of Diels y Kranz (D.K 80 A 1) using the compound word βαρύφωνον. This word used in relation to the tone of Protagoras can be found again the Platonic *Protagoras* (316 a1) by using the superlative word [βαρύτητα]. Other ways to indicate his tone of voice are registered when using the verb κηλέω in present participle [κηλῶν] (Protagoras 315 a8) and perfect participle [κεκηλημένοι], which is translated by Carlos García Gual as "enchanting them" and "charmed" respectively. Chantraine (168, p.524) refers to the word as correctly related to sirens songs and enchantment using formulas. From this, a seductive practice containing deception can be deduced.

[14] Antonio Melero Bellido (1996, p. 78-79) indicates a clear practice of reading at Callias, Euripides and Megaclides' places and also collects the testimony of Diogenes Laertius on different works (DK 80a 1). Marisa Divenosa (2011) also points out that a reflection of spoken syntax already appears in the *dissoi logoi*, in addition to the use of noun adjectives in their neuter form, a clearly writing practice (p. 139-140 and 144). However, this practice is absent in the setting of the Platonic testimony. Here, another characteristic practice of sophistry takes place, which is the preparation of impromptu speeches (Nietzsche, Friedrich, *Lecture Notes on Rhetoric*, p. 494)

apparently democratic vision of teaching. For example, note Sextus Empiricus' conception of material reality (DK 80A 14) in the following fragment:

> (…) He also affirms that the foundation [ὑποκεῖσθαι] of all phenomena [πάντων τῶν φαινομένων] lies in matter [ἐν τῆι ὕληι], inasmuch as matter is potency [δύνασθαι] of all that is manifest to all. But men [ἀνθρωπους] apprehend sometimes some properties and sometimes others, others, according to their different dispositions [διαθέσεις] (...).[15]

The above citation reveals that for Protagoras, knowledge depends on the different attitudes [διαθέσεις] of individuals, considering this for orienting his teachings of man-measure. However, underlying knowledge is the matter that essentially would determine the different attitudes of man by supplying him with a horizon of possible understandings. Thus, the learning project proposed by Protagoras relies on the idea that matter, previously given to man, would determine the phenomena and human capacity to understand those phenomena.

The exercise promoted by Protagoras would not pose a great risk if it were to be confined to one's immediate sense-objects. However, when considering the practice reflected in the *dissoi logoi* (DK 90) as a practice with Protagorean features, the exercise carried out in the matter extends to the abstract. As referred to in the *Dissoi logoi* (DK 90.1.1), the good would then depend on a situation in which one finds oneself to judge it. This aspect opens a door again not only to an apparent discussion of ideas of the good but also to a different legitimization of knowledge. However, this discussion leaves untouched the tangible object, previously defined as support of phenomena. This also leaves the door open for political communities to weave their ideas of the

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[15] Mellero Bellido's version (1995) is followed with some modifications. I owe to thanks Nicolth Poveda for help me with this translation.

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good in relation to completely fixed and immutable points without a possibility of real change. In *Dissoi logoi* (DK 90.1.1) , the following is the conception of the good:

> (…) I shall examine by reference to human life [ἀνθρωπίνω βίω], with concern [ἐπιμελὲς] for food [βρώσιός] and drink [πόσιος] sex [αφροδισίων]. For these things are bad [κακον] for the weak, but god for the healthy and in need [ἀγαθόν]. And again, lack of control over these is bad [κακον] for the uncontrolled, but good [ἀγαθόν] for those who sell these things [πωλεῦοντι] and make money [μισθαρνέοντι] (...)

As seen in this fragment, the good will always have to do with how useful or useless the action can be. Considerations of the definitions of the good and the bad and their implications, as well as their usefulness and profitability, are left aside at the time of drawing up both their reflections and implications. Thus, reflections on the good have a commonplace of "concern[ἐπιμελὲς] for food[βρώσιός], and drink [πόσιος] and sex [αφροδισίων]" (DK 90.1.1), something in which besides a choice for the good, there is a choice for pleasure. Hence, the conceptions of the good and the bad will find themselves seasoned with a commonplace of argumentation, something that is quite striking.

In this vein, an argument avoiding discernment can be found. The author of the *Dossoi Logoi* (DK 90.1.1) points out that: "(…) For these things are bad [κακον] for the weak, but good for the healthy and in need [ἀγαθόν]". Thus, the possibility of discernment between the good and the bad is confined to the seductive, the immediate. Discernment required for its approval is minimum. Similarly, the text also points out that "And again, lack of control over these is bad [κακον] for the uncontrolled, but good [ἀγαθόν] for those who sell these things [πωλεῦοντι] and make money [μισθαρνέοντι]" (...) (DK 90.1.1) Up to this point, the use of argumentative topics,

rather than giving precise and accurate information, works the old rhetorical device that Plato criticizes in *Meno*, which tries to blur what one wants to say by means of examples. This procedure is typical of a culture that has not solidified the exercise of discernment, leaving itself open to the use of ambiguous language, exorbitant examples, and disproportionate comparisons. This discursive practice is obviously closer to poetics than to a concern for definition. It assumes the definitions already constructed by a community on the good and the bad without any filtering while making a profit and material goods, which is a clear indication of the ideal that a human being should strive for.

Sophistry and status quo

Against the current claim of the sophists that the work of Guthrie W.K.C[16] and, in general, the recent movement that embodies, even the reading of commentators such as the great José Solana Dueso[17], it is proposed then that sophistry defends an established order. This established order becomes evident, as has already been said above, more than in the teachings (although there is also a mark of this in it), in the acts that are referenced in the Protagoras' section (314e 3 - 315b 1), that has been taken for the elaboration. As can be seen, the environment where Protagoras dictates his teachings according to the referred section, is a section where the powerful people of Athens are found. Remember Protagoras is already there before Socrates arrives. In addition to this, as can be seen in the quote, there is a kind of reverence for Protagoras, which is shown in the way in which the accompaniment of the disciples to the teacher is executed.

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[16] About this thesis of Guthrie (1977) the text *The sophists* can be observed, where this assertion stand.
[17] Solana Dueso's reference to this point can be found in her extensive introduction to the *Dissoi Logoi* (1996) but also, quite significantly, in her *Citizen Sócrates* (2008)

Next, it is necessary to indicate what sophistry is, as an institutionalized exercise and profession. In this direction, the profession of philosopher in the sense that we know it today in the academies is non-existent, and that is why we could point out that there are two professions in dispute: the nascent philosophy against the already consecrated sophistry. The fact of having some disciples (315 to 6 ἠκολούθουν) who aspire to become sophists (315 to 5 σοφιστὴς ἐσόμενος) speaks of a knowledge that is essentially reproductive and not transformational, a knowledge that also has the characteristic features of reproductive knowledge such as veneration and more than interpellation, as the quote refers to, listening ordered by the charm of the speaker's voice (315 a 6 ἐπακούοντες).

In this sense, sophistry is a perpetuation of the static order (status quo) of an education that repeats but does not investigate. And it does not do it in depth because far from thinking with the mechanism of definitions, it repeats and replicates elements of the tradition that, although they are stunning like the examples that Protágoras places in the *Dissoi Logoi* (1996)[18], does not lead us to an abstract inquiry definition, which is essentially what places Socrates within the critical apparatus of the same tradition. This is why the search for definitions, rather than their encounter, is the hallmark of this new knowledge. Rather than relying on grandiloquent phrases that repeat a tradition of Homeric values, this knowledge forces us to consider how new values can be established for a society that is already organized around a political regime, and where force or wealth are not the only instruments of power. That is why it has been argued that it is not the sophists who opened the door to enlightenment, but rather the philosophical reaction to this exercise that was presented as educational (which it was, if we consider education as mere

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[18] See, for example, the allusion to the Great King as if he were unfortunate (I, 15) for possessing a big fortune; or that something completely discreet is beautiful, such as having sex indoors (II, 4) among other examples that cause adherence to the premises more because of what he says, is because of the forcefulness of the image that he presents to the head of the listeners with words.

repetition). This also leads us forcefully to think about this attack against the established order that is and has always been the consciously exercised philosophy.

Conclusions

In this sense, and as seen in the different fragments examined from the Platonic work attributed to Protagoras and the text he presumably wrote, the image of Protagoras as representative of an educational model for appearance is more than evident. Insofar it can be thought that the education established by the Sophistic model, contrary to the Socratic-Platonic model, is an education that prepares and inserts man in a conservative ideal of education. In Nietzsche's wise words, sophists are men who teach reality. This is how praised sophists shape the perpetuation of the *status quo* by comfortably inserting themselves into the world of teaching. Moreover, these comforts are offered, at least not directly but through an example: recognition, an entourage of sycophants, and people who learn through the repetition of the image of the teacher. The man educated through these practices of sophistry then becomes a successful man. In contrast to such educational practice, Plato opposes his view of education as a change of outlook. It is not full of praise and company but a difficult, steep, and lonely path outlined in the *Republic VII* allegory. The character of the aforementioned allegory, in case he wants to educate others, is far from recognition and comfort, meeting death at the hands of his fellow cave dwellers.

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3 CHAPTER THREE

720 Graphic Memory

720 Memoria Gráfica

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ABSTRACT

The 720 project proposes as a central axis the analysis of the ways of approaching the artistic creation processes from experience, particularly in the field of drawing as a binding power of the different modalities of expression, configuring records and archives that enrich collective memories.

Under the pretext of the image and to make it clear that this project is part of what has been called applied research, since it is the one that best defines the stages of study, the project is carried out in two phases that, in their deployment, configure the exploratory, pragmatic, and experimental nature of creative research in the way that it has been assumed from the academy itself.

The first phase took place in the registration, documentation, and study of habitual and daily situations of the passer-by in the city, having as an immediate reference the concept of situationist drift. Among the situationist procedures, the drift is presented as a technique of uninterrupted passage through diverse environments. This action is inextricably linked to the recognition of the effects of a symbolic nature inscribed on urban maps and cartographies and to

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the affirmation of a ludic-constructive behavior that opposes it in all aspects to the classic notions of displacement and urban wandering without a defined aesthetic sense. This moment proposes breaking into the posture of the walker, of that person who travels and investigates the image, the faces and the registered gazes.

The second moment materializes on paper, sketchbook, and canvas, the interpretations that derive from the interaction between the researcher, the image, and the motif; in the progress of the project, the realization of different editorial contents, drawing books, moleskines, art book, artist's book is proposed; In this way, a display of different perspectives is ensured on the apparently innocuous daily acts that reveal the rhythm, the internal drives and the dynamism of the urban and city nomad in their usual efforts according to the facts, alterities, and chances.

Keywords: Drift, artist books, drawing, graphic art

Resumen

El proyecto 720 propone como eje central el análisis sobre las maneras de abordar los procesos de creación artística desde la experiencia, particularmente en el campo del dibujo como potencia vinculante de las diferentes modalidades de expresión configurando registros y archivos que nutren las memorias colectivas.

Bajo el pretexto de la imagen y dejando en claro que este proyecto se inscribe en lo que se ha dado en llamar la investigación aplicada ya que es la que mejor define las etapas de estudio; el proyecto se realizará en dos fases que, en su despliegue, configuran el carácter exploratorio,

pragmático y experimental de la investigación creación en la manera en que se ha asumido desde la academia misma.

La primera fase se dio en el registro, documentación y estudio de situaciones habituales y cotidianas del transeúnte en la urbe teniendo como referente inmediato el concepto de la deriva situacionista. Entre los procedimientos situacionistas, la deriva se presenta como una técnica de paso ininterrumpido a través de ambientes diversos. Esta acción está ligada indisolublemente al reconocimiento de efectos de naturaleza simbólica inscrita en los mapas y cartografías urbanas y a la afirmación de un comportamiento lúdico-constructivo que la opone en todos los aspectos a las nociones clásicas de desplazamiento y del deambular urbano sin un sentido estético definido. Este momento propone irrumpir en la postura del caminante, de esa persona que recorre e indaga la imagen, los rostros y las miradas registradas.

El segundo momento se materializa sobre el papel, la libreta y el lienzo, las interpretaciones que se derivan de la interacción entre el investigador, la imagen y el motivo; en el avance del proyecto, se propone la realización de diferentes contenidos editoriales, cuadernos de dibujo, moleskines, libro arte, libro de artista; de este modo, se asegura un despliegue de diferentes miradas sobre los actos cotidianos aparentemente anodinos que desvelan el ritmo, las pulsiones internas y el dinamismo del nómada urbano y citadino en sus afanes habituales al tenor de los hechos, de las alteridades y el azar.

Palabras Clave: deriva, libro de artista, dibujo, gráfica

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Introduction

The art critic Javier Gil, in his conference *Creative Process es*says states that experience "is not so much what happens, but what happens to us in what happens*"* in that sense, it seems that, despite so much stimulation in the contemporary world, there aren't many experiences that we have, although they are a necessary substratum in every process of creation. Experience is what singles us out as subjects, that is, what overflows generalized representations, and abstract universal ideas and singles us out. This is why it can be said that one has had an experience of love or an experience of death, and in it practically, what it finds is the singularity itself, that which affects us particularly, that defines us substantially. In such a categorical way, it could be said that when you have intense experiences, language is almost subjected to a kind of tripping. It becomes difficult to express a profound experience of that which, in some way, displaces our vital coordinates, our ways of feeling and thinking. At that moment, apparently the experience becomes a bit untellable and unspeakable and it is those experiences that artistic creation is demanded.

The experience in urban settings and in the different ethnographic contexts, the tours, and the wandering without an objective or purpose has privileged the testimony as a recording mechanism. For this reason, it is necessary to assimilate the concepts of memory and alterity based on the following question: in the route and in the daily life of urban passing Can we speak of alterities in the context of transient displacements, daily tasks, chance encounters, power and the use of images as an aesthetic factor in urban life? The previous question is installed in the context of the relations between spectator and city art, which are configured from the encounter, the routes, and the recognition of the experience, propitiating other ways of registering the contexts, memories, image links, and the tensions between identity and otherness.

In this way, the records do not depend on social, political, or cultural conditions, the bet is the testimony and the day to day of the stories and images captured through drawing, painting, photography, or video. These processes allow the staging of a series of editorial mechanisms, in order to carry out different publications and exhibitions of the results. The technical procedures and expressive resources allude to painting, engraving, calligraphy, drawing, responding to a descriptive, representative, and even signaling, intention in the face of particular dynamics of the city experience.

Theoretical frame

In the context of the first industrial cities of the 19th century, the idler individual who used to fall into a contemplative life, avoiding the subsequent reflection of what was acquired through the senses, becomes, thanks to Baudelaire, an observer who has learned to appreciate the difference between "seeing" and "looking"; a receiver that stores for its personal enrichment each new image of the urban -in the broadest sense of the word- that appears before its eyes. It is the figure of the *flâneur*, herald of a new renewal that of the person himself, which has repercussions on the social, and which, in turn, is reflected in the city.

The Industrial Revolution would come to cause profound transformations, both on the physical plane and in the abstract, producing a significant change that would result in the "new world order". The arts would not be oblivious to this evolution, since the transition from the rural to the urban brought with it many great architectural innovations and new materials that produce that sensation of volatility and transparency that is attractive to the eyes of the passer-by dazzled by its novelty.

From the *flâneur* to the *dandy* and later the *voyeur*, an aesthetic figure is characterized by observing and recording of city impressions. This is a constant that today overflows in the globalization regime, through social networks. Now the computer screen is the eye of the indiscreet, directed by the cursor based on clicks on the liquid crystal, being able to remain undaunted by the remote and the unknown, visiting places located thousands of kilometers away without the need to transport our bodies. The ubiquity of interfaces becomes axiomatic because as they are images captured and recomposed by computers, real-time does not exist.

Photography, as a technological resource of interest in images, for the keen observer has had much to do with all this development, becoming -among other purposes- the instrument par excellence for aesthetically documenting the different realities of the city. If before the enlightened snooper had a notebook and a pen, since then and through the camera he can search for his frames and scenarios with more autonomy in less time. The great advances have allowed the massification of the device to the point that today, we all have a cell phone and those image editors to publish them on the networks without any kind of filter.

The constant transformations to which today's cities and the urban tribes that reside in them are subjected, form a kaleidoscopic network full of stimuli that detonate in the amazed face of the *flâneur*, who is somewhat overwhelmed if we compare him with the nineteenth-century observer, although he continues to maintain that distinctive sign that places him in a privileged social ladder, using his senses as a double-edged sword that strengthens his intellect.

The situationist drift proposed by Guy Deborg in No. 2 of *Internationale Situationniste* (1959) is presented as a technique of uninterrupted passage through diverse environments within the margins of the contemporary city. The concept of drift, according to this approach, was inextricably linked to the recognition of the effects of a symbolic nature inscribed on urban maps

and cartographies, and to the affirmation of a ludic-constructive behavior, which opposes it in all aspects to the classic notions of traveling and going for a walk.

Situationist thought was a reaction against a compressed world, against the regulated and boring city, combative with what was considered an entrenched social model. It was a specific moment that offered the opportunity to reflect on politics, art, and the city, a parenthesis that taught us to look at the urban landscape, investigating new spatial models and social behaviors, resulting in a breath of fresh air for a generation, longing for a different world. This was a completely new way of thinking that emerged in a society that abandoned its certainties and shed its old skin.

It was then that alternatives to living in the city began to be sought, proposing a non-conformist attitude towards the urban experience, a "wandering through the labyrinths of urban space in search of subversive desires". Concepts such as wandering, strolling, the everyday, surprise, playfulness and the spontaneity were valued.

Random way plays a more important role in the drift, the less settled cartographic and aesthetic observation is still, but the action of chance is restricted and tends, in a new framework, to reduce everything to the alternation of a limited number of variants and to habit. Since progress is nothing more than the rupture of some of the frameworks in which chance acts through the creation of new, more favorable conditions, it was argued that the hazards of drifting are essentially different from those of strolling. However, the risk that the initial attractions found during the drift may become fixated in the subjects or the groups, causing them to continuously return to new habitual axes to return to.

An insufficient mistrust of chance led to the sad failure of the famous aimless wandering attempted by four surrealists in 1923, starting from a randomly chosen city. Wandering in the open country was depressing, and chance interruptions became more chaotic and confusing. Contrary to these deviations, the main urban character of the drift, in contact with the centers of possibility

and significance that are the great cities transformed by industry, responded more to Marx's phrase: "Men cannot see their surroundings more than their face; everything tells them about themselves. Even their landscape is animated."

The theory of drift, proposed by Guy Debord in 1958, "a technique of fleeting transit through changing environments", one of his most suggestive contributions, as a call to wander, tracing psychological routes according to the various urban experiences.

The Drift Theory is a call to wander and let oneself go, tracing psychological routes according to the various urban experiences, and abandoning attitudes conditioned by economic and utilitarian criteria.

The situationist thought in which the theory arose was a reaction against the regulated and boring city, and taught to look at the urban landscape, investigating new spatial models and social behaviors. It offered an opportunity to reflect on art, politics, and the city, also to propose a non-conformist attitude toward the urban experience. Concepts such as wandering, strolling, the everyday, surprise, play and the spontaneity were valued.

The marginalized areas of the city became the perfect settings for adventure, wandering, and drifting. The connections of the situationists with surrealism made them pay attention to the unconscious readings of spaces so that they had another vision of the city, playful and exciting.

Colombian art has offered a great variety of positions regarding the phenomenon of drift, regarding daily experience as a source of appropriation, generally mediated by the memory of the conflict. The role of art in the current situation in Colombia – the so-called post-conflict period, or better, post-peace agreement – is to remind us who we are, as emotional, rational, and social beings. In the same way, art becomes a channel through which intimate narratives are transformed into a collective voice, which denounces the situations that society refuses to experience again.

In this context, the artist carries out fieldwork: he defines a territory, becomes familiar with himself, constitutes a group of people, confronts his prejudices with his interlocutors, and questions reality *in situ*. In this process, which seems to be that of a detective searching for clues, the artist creates an intimate space with his motif or subject in order to establish a relationship that allows him to question, listen, and observe it. Through the process of creating the work of art, intimacies are stripped bare, recovering their voice, that of unofficial stories, probably distorted by emotions and traumas, which tell what life is like in the midst of conflict.

When the symbolic power of the arts intervenes in conflict situations, it acts on the emotions of a population because private, intimate sensations are revealed and go beyond the border towards the public and toward sharing silences, pains, and wounds. Art is a creative gesture with emotional power. Creativity has the ability to establish new ties that could not have been established previously. Art is a language of the spirit, an opening towards dreams, an epiphany of the realities we inhabit and that can transfigure the elements that compose them: space and time (see the work Silencios Juan Manuel Echavarría 2010).

Talking about the image, it is something that can lead to great and infinite possibilities of interpretations, anecdotes, arguments, and criticisms regarding each of the known and unknown periods in the history of art. In general, the states of art repeatedly emphasize the development of the *avant-gardes* and how they generated a political-social and cultural background.

The concept of *otherness* is not in vain reflected from the systems of art and the media that generate and promote in our context and possibly in past contexts different expressions among them, the possibility of entering different spaces and approaching them from the multiple needs of the image.

Overall objective

Propose the reflection and construction of collective memories of the city through artistic practices referring to the routes, experiences of context and otherness of the urban fabric to constitute a collection embodied in publications, artist books and artistic exhibitions on the subject.

Specific objectives

- Identify references, concepts, and movements that can be considered appropriate in the project approach and that contribute to the discussion on the proposed topics: drift, context, and urban imaginaries.

- Generate a graphic contrast of the drawing as a way of proposing a debate around the image, the encounter, and chance.

- Carry out a serial process that completes 720 images in different techniques (pictorial, graphic, photography, etc.) during the development time of the project.

- Interpret the way in which city tours resignify the traditional sense of wandering, testimony, configuring particular ways of recording, archiving, and transmitting experiences about the processes of artistic creation.

- Register the results of the process for publication in the format of artist books, public exhibitions, and author books.

Materials and methods

Starting from the recognition of the nature of the proposed study, the construction and compilation, registration, and layout of the project are fully applied, involving registration, drawing, composition, and finally the structuring of editorial products.

The developed project is an artistic research classifying it as applied, exploratory, and developmental, which is aimed at making its own relevant publications in the field of artistic creation. The publications and exhibitions managed to involve the community in general through face-to-face and virtual exhibitions, fundamentally using the networks, the UTP website, and social networks.

Results and discussion

The publication and circulation of the artistic processes that occurred fundamentally in the series of exhibitions listed.

- https://utp.edu.co/vicerrectoria/investigaciones/investigaciones/DetallesProyecto/2208
- It should be noted that all the exhibitions presented from the project in the Fine Arts room were made in person and also virtual, allowing access to a greater number of visitors and using the immersive visit modality platforms with the specialized pages Artsteps, EyeSpy and Matterport where the number of daily visitors can be seen in the statistics.
- The international award distinction in artistic competition awarded to the main researcher: https://www.facebook.com/ConfuciusMed/videos/994653024358372 (from min 38:07)

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- Cropped video:
  https://www.facebook.com/photo/?fbid=10158285081372659&set=pcb.10158285083012659
- The link with related research groups: PRACMA group of the University of Caldas and HIPERTROPICO group of the University of Antioquia, resulting in participation in joint exhibitions, especially the exhibition *Residir y resistir en la virtualidad*, which is currently presented in The Culture Palace Rafael Uribe of Medellín

Impact of the results

The impact of the results of the project is shown in the indicators such as the daily registration of visitors to the different exhibitions, the publications on social networks and on the UTP website, the linking of outstanding graduates of the Visual Arts program of the Faculty of Fine Arts from The UTP who have shown their work leaving a great testimony of their daily activity, especially during the time of the pandemic.

We appreciate the support provided for the fulfillment of all these activities and the pertinent management for the issued procedures from the Vice-Rectory for Research, Innovation and Extension office and the corresponding instances.

Conclusions

The result of the project offers, among other pieces of evidence, the great rise of drawing in its different manifestations, in the artistic processes of the region, which is demonstrated in the different calls oriented from the approach of this work.

In states of crisis like the one we lived through during two years of the pandemic, the testimony of memory left by visual documents, drawing notebooks, and the different forms of artistic expression; constitute a large collection that measures the scope of the project.

The transition, from the in-person to the online format, affected all human activities during the period of confinement and the limitations imposed by COVID-19. However, it has also offered new opportunities to use networks in this case with virtual exhibitions, which led to investigate of the platforms available to carry out these immersive visits to the exhibition spaces, allowing them to reach a broader target audience and make the product of our creators visible in a global environment.

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This book Graphic art, Philosophy and Bilingualism as a result of research at the Faculty of Fine Arts and Humanities is a bet that the school of fine arts and humanities has established in order to consolidate a scenario where the research studies from the faculty are shared.

This initiative started two years ago, with the creation of the event of socialization of research studies conducted by the members of the programs. This space appeared with the necessity of knowing what all the disciplines are building, and the results have been potentially published in the sense of a book with different chapters. Each chapter reports the studies that have presented in each event, which has three publications currently.

In this occasion, the book is written in English as an opportunity to spread research groups production widely. This edition includes three chapters from bilingualism, philosophy and visual arts disciplines. The first chapter seeks to report a research study based on a teaching implementation in two state schools in Pereira, Colombia. This intervention has been proposed by the use of bilingual pedagogies that are part of dynamic bilingual education such translanguaging, CLIL, among others. The study reports the results of the teaching practices and the impact in students bilingual process.