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Educational Essays

Inclusive Linguistic Tapestry: Weaving Intercultural Connections through Language Learning

Johanna Lozano, a professor of the B. A. in Bilingualism at UCompensar

Languages are essential factors in the processes of cultural understanding since through them we take our world to the global and we appropriate the global as individual. Identity ceases to be a fixed element to become a hybrid element mediated by the language(s).

(Garcia Leon & Garcia Leon, 2014, p. 53)

Within Colombia's post-conflict scenario, the national educational agenda recognizes the critical significance of mutual understanding, constructive tolerance, and intercultural dialogue. These elements are essential in creating spaces that foster negotiation, peace, and harmony (Porto & Byram, 2015); in that sense, education encompassing both public and private sectors holds significant potential to contribute to transformative learning. Teaching and language learning become vital components in this process by emphasizing the development of intercultural consciousness and fostering intercultural competencies. By nurturing a mindset that values equality and mutual respect, individuals can cultivate relationships characterized by horizontal interactions, reciprocity, self-reflection, emotional balance, and profound respect for one another, promoting the construction of inclusive and harmonious societies where intercultural understanding and cooperation flourish.

By embracing these values, Colombia aims to cultivate an environment where individuals from diverse backgrounds engage in respectful dialogue seeking common ground and shared solutions. Such an approach facilitates

the reconstruction of societal values and paves the way for a peaceful and inclusive society that values diversity and promotes understanding among its members. Indeed, intercultural pedagogies embrace the fundamental knowledge that cultures, including ours, are inherently relative, constantly evolving, and dynamic. Furthermore, it is essential to recognize that there is no definitive or singularly correct way, as behaviors can vary across contexts and individuals. The different educational visions with intercultural awareness empower language teachers with reflective tools and allow the building of emerging realities of dialogue and reconciliation (Porto & Byram, 2015). In addition, Language teachers are experiencing the versatile function of the idea of a teacher who is an agent of change in pedagogical processes, not only in their community but also in transnational and global contexts (Bandura, 2005). As intercultural mediators, language teachers are the messengers and interpreters of the relations between both languages and cultures and are called to present to students a universe of possibilities and relationships between language and culture that differ from their own

and that are also a bridge that proposes a dialogue between different linguistic and cultural identity perspectives that are diverse.

Traditionally, the emphasis in teaching English as a foreign language has been on fostering communicative competence among students. However, it is crucial to consider innovative pedagogical approaches that enhance these communicative skills within the educational environment, which serves as a social and cultural hub where various relationships are intertwined,

acknowledging and embracing the sociocultural disparities that exist among individuals from diverse cultural backgrounds, including their unique perspectives, cultural identities, and world-views. This circumstance is experienced in various institutional spaces; a phenomenon of displacement from different communities to different cities of the country has arisen, which is why different educational institutions have been immersed in a change in the student population. Therefore, it is pertinent to refer to the development of intercultural

communicative competence with an inclusive and equitable character in a foreign language learning environment that involves all subjects directly and actively in an intercultural curricular and pedagogical design.

The perspective of interculturality in foreign language classrooms today is becoming more and more necessary, prevailing in Latin America, for example, and specifically in the Colombian context, institutions have become a space in which indigenous and afro-descendant cultures and communities converge, turning them into an environment of cultural and social diversity; this reality has managed to impact education to such an extent that the Colombian state, represented by the Ministry of National Education, in an inclusive policy through concrete actions such as involving teachers from ethnic communities, supports boys and girls, especially who find it challenging to manage Spanish and require more personalized attention.

Interculturality implies a diversity of meanings that it would be pertinent to ask whether the concept carries transculturality or synonymity or, on the contrary, any discrepancy to reach its possible definition. It is necessary to start from a conceptual approach to culture taken as a reference from the sociological, anthropological and linguistic perspective. Kachru (1999) defines culture as diverse symbols, forms, actions, expressions, and significant themes encompassing various meanings. These cultural elements are the foundation for communication and connection among individuals who share everyday experiences, perspectives, or beliefs. Cortez (2015) affirmed that culture is eminently communicative, and this quality is of social subjects; therefore, culture is a collective elaboration that is transformed due to the interaction between diverse subjects and groups. Suppose it is about recognizing that each individual is a subject who has their own culture and language. In that case, an intrinsic relationship between culture and language is recognized. For that reason, when learning a language, a culture is learned; this implies an intercultural perspective of the language teaching-learning process, a space where individuals have their own cultural and linguistic repertoires that influence the learning environment.

According to Walsh (2013), interculturality surpasses mere cultural interactions. It involves embracing one's voice and actively assuming the role of a subject capable of developing critical thinking skills to transform one's reality. In this regard, there is a significant convergence between Walsh (2013) and Freire's perspective (1970), emphasizing humanization and a dialogical approach within educational practices. These conditions create opportunities for students to be empowered with the teachers' assistance. These definitions point towards understanding the other culture and establishing

respect for coexistence, giving voice, visualizing the other, and empowering the subject as an agent in an intercultural and diverse environment.

Furthermore, intercultural communicative competence refers to the capacity to engage with diverse individuals with linguistic and sociocultural backgrounds. It involves establishing dialogues or adopting a dialogical approach, where meanings are negotiated without imposing power dynamics. Instead, it recognizes and comprehends others, acknowledging and respecting their perspectives and experiences. Consequently, being interculturally competent leads to assuming attitudes of respect, understanding, promotion, and facilitation of spaces for the assertive interpretation of differences; being sensitive to this, enables a humanizing educational environment in which the subjects reaffirm their identity according to their beliefs and lifestyles formed according to the social and cultural group they belong to. Hence, the educational approach rooted in interculturality gives rise to a holistic learning vision. This approach encompasses the acquisition of a language and an understanding of its associated culture. It entails comprehensive training emphasizing respect for interests and effec-

tive communication with individuals from diverse cultures. By recognizing the significance of language identities and their role in shaping meanings and interpretations, learners can navigate and interpret the differences in definitions and beliefs brought forth by individuals from various sociocultural backgrounds. Ultimately, this approach serves as a facilitating medium for engaging in meaningful negotiations of meanings within an intercultural communicative space.

In conclusion, incorporating the intercultural dimension into language education cultivates proficient language users and well-rounded individuals who actively engage in responsible citizenship. Interculturality enables them to use the language skills acquired in the classroom to effect change in the world and actively participate in intercultural dialogues and mediations.

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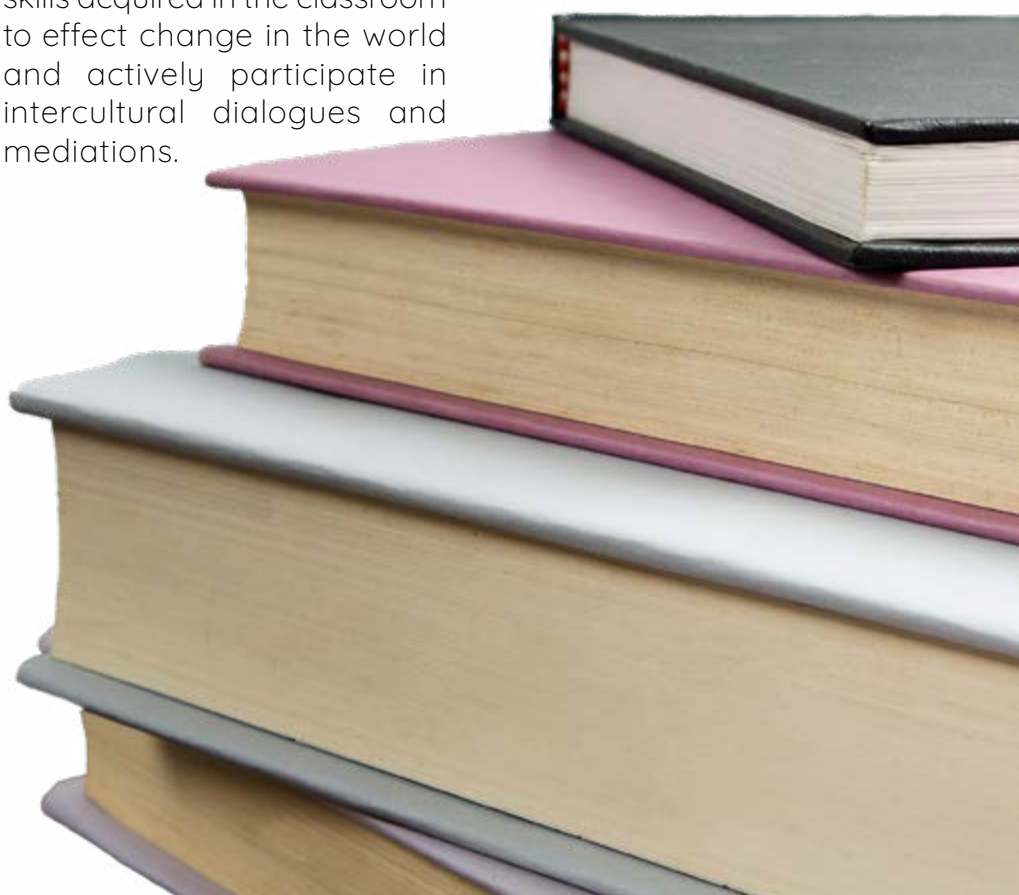
Review of ICT Education in Rural Areas and Training in Agriculture

Martha Elisa Cuasquer Mora and Franz Edward Pérez Ortiz, project researchers of The Statistical Agricultural Web Platform Using Fuzzy Logic for Funza, at UCompensar

In the case of the rural area, precision agriculture is related to all those processes that have managed to incorporate automation in their production processes. Precision agriculture is a term that is somewhat unknown to people in rural areas and, in Colombia, it is an area that is not being explored because updating requires the inclusion of new technological tools that require an investment in these technologies; in addition, few landowners are willing to invest in tools that are also subject to obsolescence; technologies are devaluating, and this makes it impossible to have adequate access to information and procedures. Therefore, this review aims to identify all the available literature for the Colombian case regarding the teaching of information and communication technologies (ICT) in rural areas and how it has been directed toward strengthening training processes in agriculture.

Colombia's disconnection in rural areas

One of the problems that require prompt treatment is the little or no access to the Internet in rural areas due to the absence of electricity as the main factor that leads to the impossibility of implementing any information technology in the area; thus, it can be inferred from the MINTIC figures (2023), there are remote areas where connectivity is impossible; although the efforts to achieve this goal are understood, geography is a factor that limits access. What is more, the infrastructure is already more difficult to build because of the copious amounts of investment that would be necessary to modify the geographical environment and, therefore, have access to wired or wireless Internet connection.

MINTIC figures (2023) also states that there are many actions already done about the lack of Internet access. However, coverage is still inefficient and there is a lack of electricity coverage affected by the internal armed conflict which have caused the electricity and telecommunication infrastructure to be destroyed with the sole purpose of leaving the regions without them.

According to Molina and Mesa (2018), through the Ministry of ICT, the State of Colombia has tried to conduct projects to equip educational institutions, especially in rural areas. However, there is a significant difference between urban areas where 69% of youth use computers, while in rural areas only 36.7% of them do. One of those projects dates back in the National Development Plan of 1998-2002. In 1999, the project called Compartel sponsored the use of community telephones and the massive donation of computer equipment to schools, normal schools, higher education institutions, houses of culture, and libraries of Colombian rural areas.

Despite these efforts, project managers had to conduct additional training in the use of ICT in rural areas as shown in the picture below (Computadores para Educar, 2023). Although there was progress to a certain extent, some schools obtained computer rooms that nowadays are obsolete. Therefore, people's request is to acquire updated computers, tablets, and mobile phones.

According to Molina and Mesa (2018), another factor influencing ICT incorporation in rural areas is to have criteria that allows both the teacher and the students to make conscious and responsible use of the technological equipment. For example, there are areas of Colombia where temperatures are higher than 22 degrees and can damage the equipment. Furthermore, equipment misuse persists which makes them unusable when it is needed.

Pedagogical Model for incorporating ICT in rural areas

According to López (2015, cited in Molina and Mesa, 2018), there is a pedagogical model for implementing ICT in curricular models, which is described as follows: 1. institutional leadership; it is associated with the leadership of administrative directives and allows changes made in the organizational infrastructure, 2. ICT infrastructure that relates to technology, connectivity and technical support, and maintenance, given that not all teachers need to have a good command of the ICT infrastructure, 3. ICT coordination and teacher refers to the institution's functions, the help desk, and the teaching staff. 4. teachers from other areas; this involves interdisciplinary work where everyone can un-

derstand each other, and 5. Digital Resources, this factor guarantees the availability of technology tools and digital content.

According to the above, the generation of a rural training strategy is directed towards rural institutions, and that allows knowing all the changes that technology has brought to the field, and on many occasions, there is no access due to lack of knowledge not because these strategies or infrastructure is nonexistent. This training is important because, in this way, it is possible to use all the available computer resources in the institution that are lost due to lack of use. After all, they are not known about them.

Discussion

Colombia is a developing country with a diverse panorama of interculturality, where the necessary attention has yet to be paid to agricultural activities; it is essential to look for pedagogical strategies that allow a trend toward implementing agricultural activities from early childhood accompanied by ICT as a sustainable way of life. In support of the above, García, Díaz, and Rodríguez (2021) identified that the teachers of an institution where an ICT appropriation strategy was applied were able to demonstrate that it was possible to work with information and communication technologies and include them in each specific field of knowledge.

Another text that supports the inclusion of ICT in agriculture is the research work carried out by Molano (2022), a review of 63 research articles carried out from 2010 to 2020; it can be observed that the methodology used for agricultural exploitation in Latin America differs greatly

from the European and even Asian ones; therefore, it is indispensable to carry out cultural dissemination at the Latin American level of the different uses of ICT and technological tools that allow the sustainable exploitation of the field in favor of farmers. It is remarkable to note that there is a gap between education and its field of application in the real food needs of the people worldwide.

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Communication and Its Learning Implications

Diego Moreno, a graduate of the B. A. in English and Bilingualism at UCompensar

For teachers, one of the biggest challenges is creating a supportive atmosphere in the classroom around the students. For this reason, it is relevant to look for bases to establish strategies that support the development of a comfortable environment while learning processes are developed. In this way, communication establishes a precedent for fulfilling this objective since, as an essential principle of human interaction, it also becomes a primary element in the classroom and in learning in general. Consequently, the classroom becomes challenging for favorable interaction under the premise of communication between teacher and student. These aspects, such as cultural, social, and affective, can create bonds of trust fostered by communication in developing learning processes.

To begin with, culture is an influencing element in many aspects of education or interaction. Since the central axis of this writing is communication, linking it with culture implies also talking about sociolinguistics, this being the point of analysis and relationship between language and culture. At this point, the importance lies in the variability in the language that responds to cultural diversity from regional contexts, which are also nourished with elements such as age or a social group, in which the individual use of linguistics is modified from the interaction and appropriation in various contexts (Wardhaugh, 2006). On the other hand, it is pertinent to understand and contemplate this variation because, in this type of space, diversity is constantly found; it is the meeting of different people with different customs, different visions of reality, and, therefore, different mentalities and ways of expressing themselves, which translates into a space of cultural exchange and becomes a challenge for the teacher, in a matter of clear and assertive communication with their students.

Concerning the culture, the social aspect also comes into the discussion to consider both the culture and language

of the students, thus establishing a communicative link. Under this concept, interaction with them is no longer linked to the classroom since the rise of social media can be taken as a tool to boost educational processes, a space in which the current generation of students are engines, and their role is leading. Involving education in networks such as Facebook through groups creates an approach towards interest in learning on the part of students because, in this way, they can develop a greater sense of comfort or security due to privacy in communication with their teachers (Hershkovizt & Forkosh-Baruch, 2017).

In this sense, developing tools that help communication between teachers and students can increase their interest in learning using scenarios that are familiar to them and that build greater security in their processes.

Although it is important to contemplate other scenarios to stimulate communication, from the classroom itself, this must involve listening to the students. An essential part of communication and interaction is paying attention to the other, so, in this case, if a teacher intends to create an atmosphere of trust that encourages communication, he or she must start by listening

to the thoughts of his or her students, suggestions, and feelings that they may have about the class processes. Ignoring student contributions can lead to a negative condition; "If students feel that the teacher is not receptive to their suggestions, this bond will be destroyed as well as creating an unfavorable classroom climate" (Vásquez, 2020, p. 91). Thus, the link between teacher and student is not created only with a communicative intention but must be assertive. It must include all of them, making students feel that their perceptions and contributions are relevant to learning development.

Involving these concepts in favor of communication between teacher and student does not arise only with interaction but creates a bond of trust towards learning. Establishing tools and strategies in which students communicate and express themselves with freedom increases their confidence towards the class and themselves while reducing their anxiety and increasing their active participation in the classes. On the contrary, feelings of failure or frustration stagnate their educational processes in any subject, so these are the feelings to avoid; "Feelings of frustration observed in the first sessions were lowered during the process demonstrating that giving students opportunities to be the actors of their learning increased their self-confidence" (Orozco, 2013, p. 63). Therefore, developing trust in students is essential in a favorable learning atmosphere.

Consequently, it is pertinent to develop communication between teacher and student considering cultural, social, and affective aspects, thus creating an environment of trust in educational processes. Firstly, the classroom and what surrounds it is based on a constant cultural exchange expressed from the same mentality or the use of language, so the teacher must adapt to this to reduce communicative gaps. Secondly, the social aspect and its scenarios, such as social media, can be used to interact with students based on the emergence of feelings of security due to the privacy generated in these platforms. Finally, assertive communication, based on the consideration of student contributions, is important for generating feelings that increase their confidence both within the class and with themselves, thereby enhancing their learning. In conclusion, a teacher must start from a communicative base with his or her students to create bonds of trust that allow him or her to function easily in academic environments, to support potential educational development.

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Socio-Emotional Competencies: Creating Change Agents for Future Generations

Kevin Gabriel Soriano Campos, a graduate of the B. A. in Bilingualism at UCompensar

Contributing positively to society has been one of the main challenges in education, as well as searching for those strategies and methodologies that help the students' community to build a better world. A concern that has led administrators and teachers is how to find different tools that improve students' academic and personal lives. For that reason, it is necessary to start to know which are the needs of the people, how we can transform their thoughts and their knowledge, and transmit them to each other through the design of socio-emotional skills and wellness; from there, educators can promote young people and adults to empower their leadership and their citizen competencies, help them become agents of change to grow academically and socially. Therefore, as teachers, we are responsible for facing the challenges that the student population demands of us in the classroom (motivation and support) and thinking about the impact that social-emotional competencies will generate in their personal and professional lives.

Nowadays, one of the most important topics of education is the implementation of motivation within the classroom, creating strategies and activities that generate a feeling in people. Filgona states: "In the learning sphere, spurring students' motivation to engage in academic activities is part of teachers' teaching-learning strategy if the teacher wants to see consistent and quality results." In this way, the students will feel safe in each learning process, and at the same time, they will want to continue with the activities, showing good outcomes, interest, and a good attitude in the classroom. Likewise, students are working on their competencies, producing independence, being resilient to solve problems, and developing good relationships with her/himself. (Filgona et al, 2020, p. 17).

Besides, supporting the students' community in and out of the classroom is important to the teaching-learning process. Building a positive effect between teachers, students, and

competencies." It means that the learning process must be directed towards social-emotion teaching, a way to contribute to the improvement of human beings and their values, cooperating the personal and academic development, where the students can set up a support and empathy facing the world of tomorrow. Moreover, social, emotional, academic, and ethical education can help children reach the goals their parents and teachers have for them: Learning to solve social, emotional, and ethical problems (Cohen, 2006).

In conclusion, the education system should involve strategies and methodologies based on social-emotional competencies, integrating the motivation and support of the teachers. In other words, they review the institutional curriculum and carry out activities that complement their personal, academic, and professional skills, developing in them a power to lead change in the lives and thoughts of others, taking into account the main values and emotions to solve problems in a real context; hence, the design and execution of socio-emotional education will not only generate wellness in the students' community, but also will promote a fundamental pillar to learning and strengthening of a positive better world.

classmates will help to have an excellent environment in the classroom, considering personal issues. In fact, according to the ASCD (cited in Sibley et al., 2017, p. 147), "understanding the "Whole Child" also refers to a teacher's ability to understand all aspects of a child's development (including the domains of family, health and social-emotional wellbeing), as opposed to only the academic domain." As teachers, we need to know those aspects that can affect our students in negative and positive ways, giving them suggestions that improve their self-esteem and help others to overcome the situations presented, strengthening the skills or competencies of the 21st century.

Furthermore, in the education system, it is necessary to consider what kind of strategies we are implementing and if they cover the students' needs since Cohen (2006, p. 201) argues that "The goals of education need to be reframed to prioritize not only academic learning, but also social, emotional, and ethical

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Opinion Columns
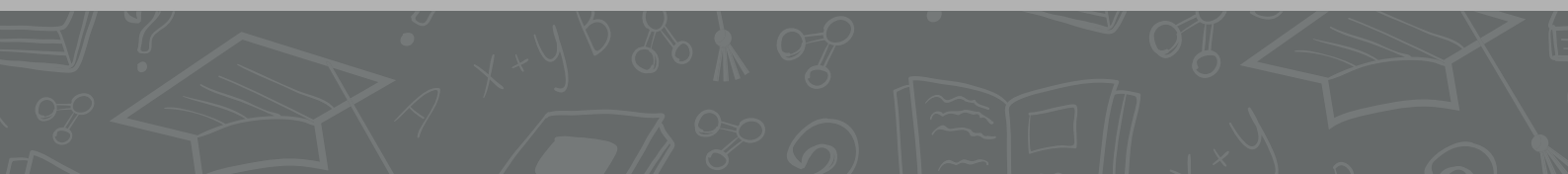
Learning to Learn a New Language

Monica L. Nuñez, a former professor of the B. A. in Bilingualism at Ucompensar

Helping students develop metacognitive skills is one of the most difficult tasks for language teachers worldwide. These skills override communicative skills and any other language-related skill we normally focus on when teaching or learning languages. Reflecting upon this is, in the author's opinion, equally vital whether the reader is a language teacher or a language student if they are old enough to reflect upon their thinking processes.

Naturally, asking preschool or primary students to carry out such reflection when they are still digesting the immensity of the world around them, still processing the very basics of their native language, would be preposterous and even unnecessary given that, at these stages, the learning of another language would simulate an acquisition process, in which language could be learned naturally. I am referring to that population who, after a certain age, seem to have fossilized their linguistic code in the shape of a unique native language and therefore struggle to learn a new language. In the following lines, I suggest some key aspects regarding this phenomenon, handy capsules that I trust will be useful for teachers and students of foreign languages.

I will start with a basic notion that too many companies and marketing strategies have ironically played with since globalization kicked in: Learning a language takes time. Unfortunately, for those who wanted a magical formula for learning a language in two weeks or even six months, it takes longer than that to deconstruct a communication code, understand the world from a completely unique perspective and create a language from it. That is what, in the end, learning a language means. Like other authors, researcher, and linguist Mirjam Möller (2016) has emphasized the premise that learning a language is like seeing the world through a pair of glasses. It means that it is not just the words that change but much more. Syntax, vocabulary, phonetics, and all aspects of any language result from a shared worldview, cultural notions, and conventions that are usually new to us. Traits we need to understand and recognize if we aspire ever to be users of that language.

I am referring to developing communicative competence regarding the four skills (reading, listening, speaking, and writing), not a survival guide for tourists. But at the same time, I am not talking about academic proficiency in the language either, as you might be thinking. I am talking about any performance or language command described as A2 level or above, which is, in the end, most learners' goal.

To conclude this point, I want to refer to the time a child—from any part of the world—takes to learn how to speak (or effectively communicate using a linguistic code). It is for sure more than a couple of months. Even when the processes of language acquisition and language learning are different (see Stephen Krashen's work), a lot of the content of the language needs to be processed and mechanized in both, and this may take no less than 3 or 4 years, depending on the level of exposure to the language (it can be more).

As a second aspect, I will talk about another implication of languages being more than just a set of words that complicates the fast progress learners are so eager to experience regarding production skills: learning a language does not mean becoming a translator.

A learner cannot expect to say the same sentence in their target language as they would in their native language, especially before achieving high proficiency in the target language—and sometimes not even then. This particularity is most noticeable in university and adult learners. They usually have a great command of their native language and expect to automatically translate their competence to the new language without having the target language's vocabulary, structures, and situational knowledge.

This process blocks learners' ability to communicate fluently and frustrates them even when following a coherent path in the learning process. It is important to emphasize that to learn a new language, we must first deconstruct our native language and cultivate our ability to describe rather than translate to communicate, even if we lack the specific vocabulary or structures to fulfill a particular need. A practical strategy to avoid this situation is simplifying our language during the first years of learning and imagining we are communicating our ideas to a child; this way, we will get to the point, using the resources we have from the target language instead of the ones we do not.

A third aspect to mention is an obvious one. However, I have encountered so many learners unaware of it that it is worth mentioning here: using the right tools to foster learning. Technology has made most forms of learning more entertaining and varied, and language learning has particularly benefited from it for the last 20 years. Nowadays, we count on a pool of strategies and tools to approach all kinds of learners, but instead of talking about those innovative apps and websites, I would like to talk about a much simpler tool: a dictionary.

We often assume that since dictionaries have been around for a while, we all know how to use them. As it happens, most university students do not. Online translators have offered us a quick solution when it comes to language equivalences for survival and job-related tasks; they have become so popular that most people now consider them a top language-learning tool. I usually present translators as a mere checking device and sometimes a pronunciation-checking source, but I am very emphatic that they will never replace a dictionary. To my surprise, too many learners need to pay more attention to the difference between the information a dictionary provides and how powerful it can be for learning.

To describe all the material and the learning opportunities that current online dictionaries provide will take an entirely new article; I will simply invite the readers to explore and take advantage of details like parts of speech (grammatical categories), contextualized examples, meaning clarifications, different pronunciation varieties, phonetic transcriptions, frequency indicators, among many other pieces of information each word you search will have in a dictionary.

You might accidentally realize the impact that its use has on all four basic skills and their development. Soon, a translator will be too shallow and misleading You might think I am speaking from a teacher's perspective, but it is also from a learner's perspective since I am currently learning a new language. Being on both sides allows me to apply all these recommendations to my process and prove that they work. These appreciations and suggestions, however, still need to be completed. There is much more to be said about learning a language, but I intended to sow a seed so you could start connecting the dots from here.

Ultimately, teaching is just another way of continuous learning; a real teacher never stops learning. And even if you have no intention to teach in the future, but are only an extremely interested learner, know that the ultimate test for learning is being able to transmit and help others discover what you know. In any case, meaningful learning will only occur if we control it and feed it with creativity, curiosity, and constant motivation.

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Pedagogic Projects

Taking Care of the Planet and the Animals
By Nikolle Jimenez Cotrino

How does my project relate to the Life Skills?

This project is based on environmental education, which tries to develop in the students critical thinking about the consequences of the abuse and damage of natural resources and how those actions affect ecosystems and animals. The students will learn how to care for natural resources and develop the capacity to evaluate the future consequences of their present actions and the actions of others.

Stage & Weeks	Project Procedure	
1. Launching the Project: Opening + Driving Question Week 1-2	- The driving question will be presented after the endangered animals topic because the students need contextualization; in this way, the students can understand and answer the question efficiently.	- Make different activiti student's strengths an discover how the studen
2. Build Knowledge, Understanding, and Skills to Answer Driving Question. Week 3-4	- Co-create with the students the timetable with the activities, due dates, and the final product. - Enhance the students' participation in the activities, creating a respectful and safe environment in which the students can feel comfortable and not be worried about being wrong.	- Create activities ar and improve the stude
3. Develop and Critique Products and Answers to the Driving Question. Week 5-6	-Divide the students into complementary groups, where each has a role in creating the endangered animal's mock-up. -Provide some examples of things created with recycled material.	-Based on videos a imagination, they cre their ecosystem with - Co-create and est and objectives their accomplish.
4. Present Products and Answers to Driving Questions. Week 7	- The students show their product to their classmates and practice before the presentation day. - The students present their products to a real public and record a video with their descriptions and answers to the driving question.	-Self-assessment ar assessment. -The students asses and teacher's work, and provide recomm the teacher.

	Language Development & Content Learning	
...ies to identify each ...d weaknesses and ...ts work better.	- Introduce the topic with a short video; then the teacher asks the students some questions about their knowledge related to the topic. -Use visual aids (videos, worksheets) to contextualize the students and work on the content. -Use charts and question frames to compile the student's knowledge.	- Create and build a dictionary portfolio with the content and vocabulary associated with the project. - Let the students formulate their questions about ecosystems based on the question categories and closed and open sentence frames previously taught by the teacher.
...d spaces to work ...ts' weaknesses.	- Teach numbers and months in order to create a timetable. - Show the students different ecosystems and basic information in a logical sequence. - Show Colombian habitats and their components. - Talk about recycling and the benefits of this activity.	- Increase the vocabulary and work on their development. - Create spaces in which the students can talk and share their ideas about the effects of natural resources abuse in the animal's habitats and life following language models provided by the teacher.
...nd the students' ...ate an animal and ...recycled material. ...ablish the criteria ...r product has to	- The students choose an animal in danger of extinction, and after that, they have to propose ideas related to recycling and implement the content previously seen.	- The students choose an animal in danger of extinction, and after that, they have to propose ideas related to recycling and implement the content previously
...d classmates' ...ss the process ...fill in a survey ...mendations for	- Provide language models for different aspects of presentations. - Create a pre-presentation for the students to practice their pronunciation and explain their products.	- Provide feedback and recommendation for the groups, and work with them to improve their presentation. - Provide an assessment rubric and teach how to check whether the criteria were accomplished.

Poetry and Literay Essays

Poem Analysis of Dickinson's I Felt a Funeral in My Brain

Maryuri Gonzalez, a graduate of the B. A. in English and Bilingualism at Ucompensar

The moment of a mental breakdown leading to loss of sanity can be described as a horror tale. Such a struggle in someone's head could be a delight to portray in the imaginary view of one of the most recognized poets in American literature, Emily Dickinson. Her poem I Felt a Funeral in My Brain relies on subjective interpretation as it explores abstract issues like the beginning and end of madness within a scenario that emanates the death of something or someone that is never precisely specified. In that sense, "The poem's ambiguities allow for multiple readings, all of which, however, converge in the idea that the speaker's brain is ceremoniously 'laid to rest' by the poem's conclusion" (Helichi, 2013, p. 14). In essence, through various literary elements, Emily Dickinson leads the reader through a grim metaphorical narrative where the speaker's experience ends with a mental breakdown.

The literary elements identified in the poem allow a better understanding of its narrative. Such is the case of the theme, which according to Baldick (2001), is "A salient abstract idea that emerges from a literary work's treatment of its subject matter; or a topic recurring in a number of literary works" (p. 269). Therefore, Dickinson's poem revolves around three themes that, although not explicit, can be inferred after its analysis. The first

one is madness; the author declares in the poem, "My mind was going numb" (8), where the speaker understands that reason is leaving his/her mind until finally it is broken, and the consciousness disappears. The second is despair, the narrator wants the sense to return to regain the lucidity, but that never happens; it worsens until the memory finally collapses. The third theme is death; from the first line, "I felt a Funeral, in my Brain" (1), the reader knows it is a poem about death; this concept is addressed by describing a funeral (Deliklitaş & Cowgill, 2019), since automatically, the word funeral emanates the transcendence of life to death. In general, these themes outline the interpretation of the poem and the elements that Dickinson explores.

The tone is another literary element that allows a deeper interpretation of the attitude and intentionality of the poem. In effect, the tone is defined as the attitude that the writer

exhibits towards his subject or audience, which is conveyed in the style or way the narrator expresses his posture and may come through in the syntax, structure, or vocabulary of the poem (Prudchenko, 2021). In this sense, Dickinson's work derives a dark, desolate, and abstract tone, which can be identified in parts such as "Going numb" (8), "Creak across my soul" (10,) "Wrecked" (16,) "Solitary" (16,) and "I dropped down, and down" (18.) Altogether, these tones help the reader to understand the speaker's dim experience and what the narrator in the first point of view seeks to convey.

Moreover, Emily Dickinson's poem has multiple symbols that are a fundamental element in the analysis of the poem to obtain a deeper interpretation of the narrator's decay. Namely, a symbol "Is a link—one thing's representation of another—which many readers recognize. The representational 'thing' has become a symbol by long-term association with what it represents" (Long, 2017, p. 47). Consequently, to this conception, the first symbol found in the poem

is the mourners, who represent bad feelings or mental disorders that overwhelm the narrator, which could be guilt, pain, sadness, or depression.

In addition, these mourners wear lead boots, which are the second symbol of the poem; due to their high weight, these boots symbolize the torture that the speaker feels when mourners are pacing from one place to another in the brain. Furthermore, the box that the mourners lift is a symbol of a coffin that is not exactly known what it contains; however, it may contain the narrator's reason which is dying. Recognizing the meanings of these symbols allows the reader to identify important elements in understanding the process of suffering and decline described in the poem.

Emily Dickinson uses two other literary elements in her poem, which allow a wide perception of the analogies used in her work after being analyzed. The first one is the metaphor; this poetic device becomes visible when "One thing, idea, or action is referred to by a word or expression normally denoting another thing,

idea, or action, to suggest some common quality shared by the two" (Baldick, 2001, p. 153). This metaphorical conception is present in the entire poem since, through the concept of the funeral and its development as an event, the narrator attributes it to losing sanity, making an analogy with the decay in the process of becoming crazy, from start to finish. Thus, analyzing the poem's metaphors broadens the reader's interpretation of the situation portrayed and what the poet's ideas represent, which also applies to the second literary element enunciated.

In this regard, the second element is the simile, which "Follows the structure of literal comparisons, that is, it consists of two elements (A and B) prototypically marked by the comparison marker like" (Romano, 2017, p. 2). This evidences that the simile is quite like the metaphor, but the comparison is explicitly established in this case. In that sense, there are two similes present in the poem; in the lines "Then Space - began to toll,/ As all the Heavens were a Bell" (12, 13) the narrator (in a fantasy line) pictures that space rings the bell and that the heavens are acting like bells by themselves (Shrestha, 2018). Furthermore, the second simile is found in the line "A Service, like a Drum" (6) where the service expected in a funeral, like a speech or a pray, is so abstract and loud, like the sound made by a drum. Altogether, the similes and the metaphors give the analysis of the poet's references a new perception by interpreting the analogies between two things.

In sum, "I Felt a Funeral, in My Brain" by Emily Dickinson contains a dark metaphorical narrative recreated through literary elements such as themes, tone, symbols, metaphors, and similes, which lead the reader to understand how the narrator's experience ends in a mental breakdown. Consequently, the poem revolves around three themes: Madness, despair, and death, which outline the interpretation of the poem and the elements that the author explores. Also, Dickinson's work derives a dark, desolate, abstract tone, allowing us to understand the narrator's dim experience. Besides, symbols of the poem emanate the suffering and decline from the narrator, such as the mourners, the lead boots they wear, and the box that symbolizes bad feelings or mental disorders, torture, and a coffin, respectively. Moreover, the poem is a metaphor, as the funeral service represents the process of loss of sanity. To conclude, the meaning of this poem is so abstract that it is essential to analyze its literary elements to have a more concise interpretation of these lines from the great poet Emily Dickinson.

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Analysis of the Poem: The Skies Cant Keep Their Secret!

Camila Garcia, Catalina Gutierrez, Brayan Perez & Luisa Velasquez, graduates of the B. A. in English and Bilingualism at Ucompensar

To start the poem analysis, we discover, stanza after stanza, the magic and love she has for nature, highlighting all that through the writer's metaphors. She tries to discover the secret that nature provides. Therefore, nature surprises us with its different facets, and we cannot resist the secrets that it keeps. This poem captures the joyful expectation of the season and natural beauty.

As the poem reveals, all the parts of the natural world are expressive; it seems that through the poem, Dickinson (1999) wants to tell secrets that nature keeps. At first, the author talks about the freshly watered hills awaken the daffodils from their sleeping bulbs. As is shown in the poem, Emily tries to give a naturalistic approach to the poem (Fernández, 2001, p. 93):

In many of her poems, Emily assumes this transcendentalist approach to nature. Far from considering herself a mystic poet who denies the senses, she relies on hypersensitivity to the beauty of nature as a starting point for poetic production, responding with passion and enthusiasm to what she observes, what she hears, and what she knows.

In the second part, the birds are back and see it all. Spring is coming, and word spreads fast. The poet, however, declines the opportunity to receive the news by bribing a little bird. Her reason is not that bribery is immoral but that he would prefer not to know. In addition, Dickinson often

uses spring as a metaphor for rebirth, which is this poem's central metaphor. This poet tells God, her "Father" (13,) that she does not want to know the hidden truths: The day when spring finally arrives, what summer will bring, or what happens when souls are reborn.

Finally, in the penultimate stanza, Dickinson asks a puzzling question: "If summer were an axiom -/ what witchcraft had snow?" (11-12) An axiom is a self-evident truth, something that is understood. Sorcery, of course, represents mystery and magic. Even so, if summer in all its bounty becomes so predictable and commonplace as to lose its mystery, what fascinations could winter bring? The cold and lifeless snow here represents death, just as spring is rebirth and summer.

To conclude, nature is free as well as words according to their own rules; human beings should not interfere with it or change them. Everything in nature is a process of regular and systematic order, and it is not easy to stop or change. As humans, we wonder about different things when we are trying to explore nature, but

that is the beauty of all of this because there is always a secret that we cannot discover, which is fine; that is life.

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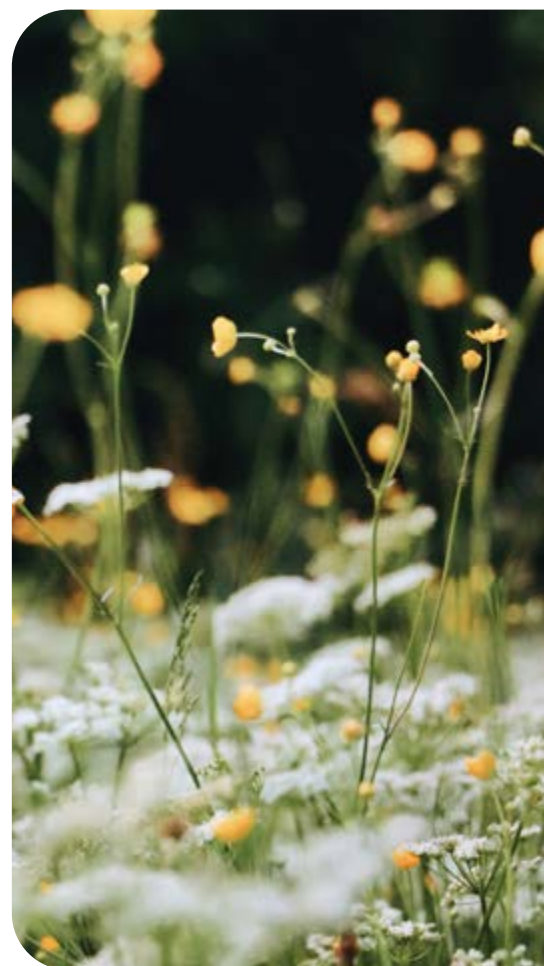
Bluebird Poem Analysis

Juan Pablo Mendez Quiroga & Kevin Gabriel Soriano Campos, graduates of the B. A. in English and Bilingualism at Ucompensar

Over the years, poetry has evolved exponentially, showing different narratives that have emerged from authors involved in the subject. In this sense, male writers have greater participation, leaving aside the female gender. However, thanks to some women's contributions to this literary genre, fabulous poems began to be noticed more frequently that eliminate the wall that repressed the participation of women in the most important findings. Thus, throughout this essay, those aspects that are considered for the structuring of a poem: The author's life, themes, tone, tension, point of view, free verse, setting, and irony; they are present in this poem written by Joyce Peseroff called Bluebird, a great poet of the twentieth century.

To begin with, one of the influencers of American poetry who grew up on the Bronx streets was Joyce Peseroff, who later became the co-founder of the literary magazine Greenhouse released in 1997. During her career, the 73-year-old author has played a key role in writing poems with a faceted sense of perception. Likewise, she was affected by the death of her parents, leading her to author the book called Know Thyself, arguing that the elegy is a sustained note in the chord, referring to the unfortunate loss she suffered and inspiring her to create verses that reflect that pain.

Peseroff has developed several collections of poetry, such as The Hardness Scale (1977, republished 2000), Mortal Education (2000), Eastern Mountain Time (2006), and Know Thyself (2015). She has been awarded honors, which include scholarships from the National Endowment for the Arts and the Massachusetts Artists Foundation, and she also received the Pushcart Award.

In this way, an allusion will be made to a poem by the author mentioned above called Bluebird, a poem where an analysis will be developed that covers the aspects previously named. Thus, the first item will be a theme that "can refer to key topics of a work" (Bennett, 2018, p. 43). It means that she manages the most relevant concept of the poem and highlights it

throughout the literary work, developing it continuously and giving a specific meaning. Thus, concerning the chosen poem, motherhood is identified as the main theme since moments are relived where the character remembers this figure in her life and performs an analysis of herself as a mother.

Likewise, the poem reflects moments in which feelings of regret, memories, and crying stand out; therefore, they handle certain aspects that evoke feelings in the reader. According to Bennett (2018, p. 43), "The tone of a work is crucial to its meaning and effect. The tone of a poem, often generated by diction, rhythm, and rhyme, can be, for example, sad, angry, celebratory, ironic, respectful, and/or yearning." Hence, Pesseroff's work identifies sadness as the tone; it can be noticed how in the character a feeling of frustration arises from having a daughter with immoral behavior and which interrupts her desire to live, leading to remembering those events of her childhood with her mother.

Similarly, in literary works, tension is a juxtaposition, which in other words would be, according to Tate (cited in Britannica, 2011, p. 1), "A balance maintained in an artistic work (...) between opposing forces or elements." This refers to the different aspects that can occur in a specific situation; for example, in a family environment conformed by mother and daughter, conflicts of interest are generated, where both parties seek to have a reason to justify their behavior, evidencing, on the one hand, an embarrassing scene on the part of the daughter and the frustrating attempt of the mother to avoid that type of situation. Furthermore, considering the influence that tone has on tension, the mother faces a feeling of sadness imparted by the memories of her past.

On the other hand, the poem is not written from the first-person point of view, but a third person is used to use the self, where the main character is not the writer but a personification of his ideas. Baldwin (2020, p. 4) states, "The point of view, in simple terms, is how the writer gets their intentions across to the reader." In this way, the author presents herself through the character of a mother who tells her story from the point of view of a frustrated and nostalgic woman who remembers her life as a daughter in the past from the present; furthermore, the narrator suffers from the behaviors of her daughter.

In the poem, there are rules that writers follow but which, in turn, are not required to do so. Free verse means no use of "Nonmetrical, non-rhyming lines that closely follow the natural rhythms of speech. A regular pattern of sound or rhythm may emerge in free-verse lines" (Poetry Foundation, 2023, p. 1). However, it depends on the poet if he or she wants to apply them in the literary work. In this sense, it can be analyzed that a poem may not use a defined structure because, in many of them, there is no use of rhythm in the verses, and there is a different number of lines. As is the case in the literary work made by Joyce Peseroff, the author uses this frees-

tyle, finding that a specific number of lines and rhymes in the paragraphs cannot be identified.

Usually, the context in which the story of a poem unfolds is often not explained literally for the reader to go further, making him/her question and imagine the place and time in which it is happening. According to McCully (n.d., p. 4), "Setting is important whether you write in poetry or prose. The setting concerns more than just nice descriptive passages about the houses, woodlands, mountains, and roads." For instance, when a poetic text is read, it is possible to identify the aspects above; in this regard, in the Bluebird poem, the objects that can be found at home are implicitly described, referring to the events that occurred in the story are in a familiar environment. In addition, in terms of time, it can be inferred that everything is happening at night since the main character is about to go out and uses a lullaby as a resource to make her daughter fall asleep.

Finally, the poems can have aspects that, at the time, become contradictory, changing the meaning and point of view with a phrase or sentence; this, in another sense, is irony. For example, Literary Terms (2015, p. 1) explains, "Irony is when there are two contradicting meanings of the same situation, event, image, sentence, phrase, or story. In many cases, this refers to the difference between expectations and reality." In this sense, the literary work develops the contrast between two opposite terms that can be evidenced, anger and love, since Peseroff shows how the mother must repress the feeling and remedy the event that occurred with her daughter, resorting to a lullaby as a support tool.

To conclude, women have developed ideas that have turned out to be great contributions to literature, thought to encompass those characteristics that are visually attractive to the reader and simultaneously have their meaning, either because of their content or what the words hide behind them. In this way, and studying Peseroff's work, the predominance of the aspects that conform to the poem and the relevance of a real story between a mother and her daughter are notorious; here, it is evidenced how poems can be written in different ways, providing feelings and emotions that are hidden in different types of verses.

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Life: Poem Analysis of The Seven Ages

Katherin Mafla, eighth-semester student of the B. A. in English and Bilingualism at Ucompensar

The Seven Ages by Louise Glück (2012) is a poem published in 2001, in which the author shows life through experience; one can notice the Bible's influence, which speaks of the

beginning of the world and life. In addition, it talks about nature, the garden, and how all this is a cycle in which we live.

To begin with, in lines 1 and 2 of the poem, the narrator talks about a beginning, how life begins; here, the different tastes ("salt," "bitter," and "sweet") can be seen as metaphors for the varied experiences and emotions of life. They represent the range of human sensations and desires. Later, "I descended" (3) can be considered a metaphorical descent into human experience. It signifies the narrator's transition from a higher state to becoming a human being, with all the limitations and complexities that entails. For example, meeting needs and having welfare, working, and surviving.

Furthermore, in the part "I was human, I couldn't see just a thing/ beast that I am" (4-5,) there is a metaphor that compares the narrator's human nature to a beast. It suggests a primal, instinctive aspect of being human, emphasizing nature. In another part, "I had to touch it to contain it" (6,) expresses the need for physical interaction with the world. It implies that observation alone is insufficient for the narrator to experiment with his surroundings to understand and "contain" them.

Then, the narrator shows us how time is a crucial factor in life because when we grow up, we become aware of things we previously had a limited approach to, and we want more time to live or enjoy them differently. Also, the narrator refers to the efforts in different areas of life, these parts in particular: "I hid in the groves,/ I work in the fields until the fields were bare—" (7-8;) "Time/ that will never come again—" (9-10;) and "The dry wheat bound, caskets/ of figs and olives" (11-12.) Finally, the reward for efforts is given.

is never used/ does it also end?" (19-20) refers to time or experiences that are accumulated or stored without being used, suggesting that if something valuable is not actively used, it may lose its meaning or cease to exist. In addition, it is a cycle that begins again, but no longer from idealization but from reality; there was no longer a garden (Garden of Eden): "In my first dream the world appeared/ the sweet, the forbidden/ but there was no garden, only/ raw elements" (21-24.) Therefore, the absence of a garden underlies the initial rawness and formless nature of the world.

Moreover, the narrator shows us in the poem's first part how life could be before 'Eve ate the apple;' at the beginning, we were immortal beings with things to discover. "I was betrayed:/ Earth was given to me in a dream" (30-31) portrays the feeling of betrayal and disappointment; the world's perception as a gift was broken since it was only presented to them in a dream, an ephemeral and fleeting experience. Conversely, life is already different in the second part, where it begins again. Humans want everything for themselves, become increasingly greedy, and destroy the nature created at the beginning, a selfishness that reflects the reality in which we live. "And like everyone else, I took, I was taken" (29) like all individuals, the narrator seized opportunities and had experiences thrust upon him, the give and take of human interactions and the reciprocal nature of life.

Besides, this line, "I even loved a few times in my disgusting human way" (13,) characterizes the narrator's experience of love as "disgusting" in a self-deprecating way. Also, "The wheat gathered and stored, the last/ fruit dried: time" (17-18) suggests that the gathering and storage of wheat and the drying of the fruits represent the passage of time, symbolizing moments and the accumulation of experiences that have been collected and preserved over time. However, the line "That is hoarded, that

In conclusion, through this poem, the author Glück wants to show us her life experiences, a metaphorical journey. The lack of certainty that one has in life, that things are not as one expects, and by wanting more, we do not realize how valuable time is, we waste time and insignificant things, and each stage of life gives us joys and sorrows.

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Spiritual Transcendence in Death

Kelly Tuay Merchan, graduate of the B. A. in English and Bilingualism at Ucompensar

For Annie is a poem written in 1984 by Edgar Allan Poe (2003). It is about a man who seems to be quite weak and bedridden; he finds peace in his final days of life; throughout the poem, he mentions Annie who may be a product of his imagination or his delirious thoughts or, perhaps, she is a real woman he met in the end. In this poem, Poe explores themes such as love, pain, and transcendence using metaphors and figurative language. He suggests that, even in the face of death, the human spirit can discover a sense of calm and spiritual transcendence.

As the poem progresses, the protagonist reflects on his current state. He is physically weak. However, spiritually and emotionally, he feels better. He describes a new sense of peace and satisfaction, even lying in his narrow bed. The images of flowers and the scent of rosemary and pansies suggest a kind of rebirth or renewal, as mentioned in the following symbolic lines "A holier odor/ About it, of pansies—/ A rosemary odor,/ Commingled with pansies—" (57-60) perhaps even hinting at the idea of an afterlife.
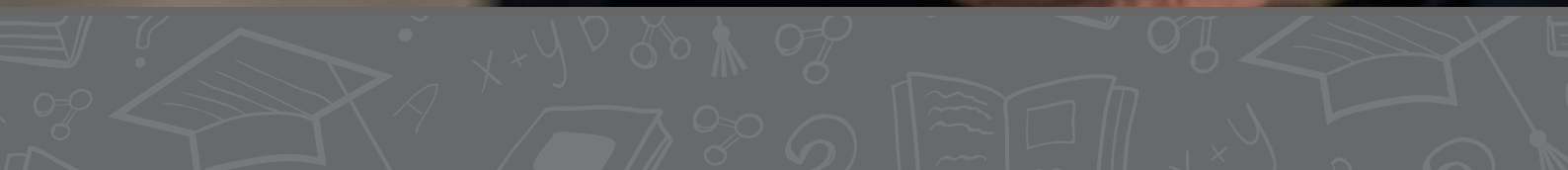
Throughout the poem, the narrator refers several times to a woman named Annie, whom he describes as his great love. It is unclear whether Annie is real or imaginary; nonetheless, the way he speaks of her suggests a deep emotional connection to her. This passionate love is represented using metaphors, such as "Drowned in a bath/ Of the tresses of Annie" (65-66,) suggesting that the protagonist's passion for Annie is quite immense. Annie was the person who made him feel alive, as well as making him feel at peace with himself, protected, loved, and safe, as evidenced in the following metaphor "Deeply to sleep/ From the heaven of her breast" (71-72.).

The poem contains a wealth of figurative language and employs various literary devices, including personification, allusion, and metaphors, to build vivid and impactful imagery that brings the poem to life. The repeated picture of water metaphorically represents the narrator's powerful desires and emotions, especially the "For the naphthaline river/ of Passion accurst:—" (35-36.) The poem has an eerie and unpleasant tone heightened by the personification of the fever known as "Living" (29) and the "horrible throbbing" (24) in the heart. The narrator's bed is also personified, symbolizing his physical and emotional state, and the use of allusion to "the beautiful Puritan pansies" (59-60) adds depth and meaning to the poem.

The poem For Annie is melancholy and enigmatic and invites various interpretations. It ponders the nature of death and transcendence while exploring the human experience of love and grief. The narrator would likely meet Annie again, at least once more, in the afterlife. The poem is a testament to Poe's capacity to arouse strong emotions and delve into the most profound mysteries of the human experience, whether viewed as a meditation on the afterlife or a tribute to love. A sense of tremendous emotion is evoked in the reader by the poem's rich use of metaphors, figurative language, and symbolism, which also suggests that even in the face of death, the human spirit may experience a sense of serenity, peace, love whether real or imaginary and spiritual transcendence.

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Exploring Loneliness

Luisa Gutierrez, a graduate of the B. A. in English and Bilingualism at Ucompensar

In Alone, Edgar Allan Poe (2003) provides an immersive journey to loneliness. The poem explores topics like isolation and loneliness. It reflects the first person point of view experiences, as somebody who had a difficult life, followed by many patterns of personal setbacks.

The poem begins with the narrator stating that it has been alone since childhood. It describes how it was different from other children and did not have the same interests or desires as it peers. The narrator expresses a sense of isolation focused on using the word "strange," which suggests that it feels out of place from the world around it. Throughout the poem, the writer employs a range of literary devices such as simile, metaphor, personification, hyperbole, and symbolism to transmit the sense of disconnection from the world around it. This essay will analyze the figurative language in Alone, highlighting how it enhances the poem's themes and creates a vivid portrait of the narrator's emotional state.

One of the most noticeable uses of figurative language in the poem is the simile that the narrator uses to describe its childhood. It states that it was "Like a star-beam from the sky, Which hath wandered away, away" (lines 3 and 4). This comparison emphasizes the sense of disconnection from the world, suggesting that the narrator, in the first person point of view, is a lonely and isolated figure who is out of place in society. The metaphor of the "wide, wide world" (line 10) emphasizes this sense

of alienation, suggesting that the world is huge and impersonal, and that the narrator feels lost and alone.

The use of metaphor is particularly effective in transmitting the narrator's emotional state. For example, in the third stanza, it describes the longing for someone, stating that it has "never found a soul that knew the secrets of his own" (lines 9-10). The word "soul" in this context is significant, as it suggests that the narrator is searching for someone who can understand it on a deep, spiritual level. Similarly, the metaphor of "clouds of despair" (line 13) in the fourth stanza emphasizes the sense of heaviness and darkness that the narrator feels because of its experiences.

Personification is also used in the poem to emphasize the sense of resignation that the narrator feels. For example, in the same stanza, the narrator personifies fate as "the winds of fate" (line 14), emphasizing that its circumstances are beyond control. Furthermore, symbolism in Alone is another important aspect of the poem's figurative language. The metaphor of "the night's Plutonian shore" (line 20) in the last stanza draws on death imagery, emphasizing the finality of the narrator's isolation. The symbolism of darkness and night throughout the poem reinforces this theme, suggesting that it is trapped in a state of emotional darkness that the narrator cannot escape.

In conclusion, the figurative language used in the poem is an essential element to impact the reader. Using simile, metaphor, personification, hyperbole, and symbolism, Poe creates a nostalgic image of the emotional state, emphasizing the sense of isolation and loneliness at the heart of the poem.

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A Poem to the Colombian Countryside

Martha Elisa Cuasquer Mora, project manager and researcher of The Statistical Agricultural Web Platform Using Fuzzy Logic for Funza, at Ucompensar, email: mcuaquer@ucompensar.edu.co

Oh… glorious Colombian countryside!
That you have fed us so much for centuries;
where your peasants have toiled
every day with their hoe, shovel, and hat;
in generating their own sustenance
in a sustainable way and for others.

Having energy is a necessity,
because the absence of connectivity generates
a great digital divide that has separated us from the world,
about sixty years of backwardness;
In the Colombian case,
for which it is necessary to generate,
Other means of energy connection.

Water is another necessary factor,
Rain is certainly scarce in these times, but it is arduous work for the farmers;
but it is hard for rural people to get it, even if it is not from the river.
to get it, even if it is not from the river itself;
but rainwater that has been collected.

The situation for the farmer,
is increasingly difficult,
and working to improve it
is a task for all of us,
from the different areas of knowledge.

Animal Farm:
The Film and the Book Contrast

**María Alejandra Rojas & Margie Aileen Vargas,
graduates of the B. A. in English and Bilingualism at
Ucompensar**

Suppose you love seeking stories that criticize and illustrate strongly political issues like a rebellion. Animal Farm (Orwell, 1944) and its homonym adaptation (Stephenson, 1999) to TV movie format –is a brilliant choice for you. The text sets on a farm where a herd of animals battles against human malice and its dictatorial regime. Addressing Orwell's genuine attitude against totalitarianism and Stalinism during the Russian Revolution in the fable, the film, on the other hand, resembles vague features and suppresses considerable details by censuring them and taking certain liberties. In this essay, we will show our insights about the remarkable variations and the contrast in people's reactions between the book and the film.

To give a concise synopsis of this well-known story, "here is attempted to depict the living example of oppressed and impoverished masses and at the same time presents a serious critique on Stalin's regime and communism" (Mustafa, 2019, p. 19) by introducing allegorical features in a tale that starts when the wisest animal, the boar, on the farm leads a coup against its tyrant masters because of its evil practices of abusing and overworking animals. The boar's ideals took the other beasts' attention to enhance their lifestyles, wishing for further and happier experiences. Nevertheless, because of

avarice and bad-intentioned desires, the pigs later seize power by force again and end up simultaneously from the outset with what they were fed up: A dictatorial regime.

The film and book are telling the same story; the absence of details in the form as the movie depicts the main events makes it troublesome to keep following the story and figure out the relevance of the other characters and their functions in the movement of Animalism. "The adaptation merges computer graphics, humans and animals, and what is now termed in the animated film industry 'animatronics'" (Rodden, 2003, p. 68).

The 1999 film made several alterations that had some impact on the original plot but added shocking emotional scenes, like Jones' affair, a sex scene, "the barbarous torture scenes (including a grisly scene of an old hog being chopped up) and the cruel indifference to animals' fates after their productive years" (Rodden, 2003, p. 69) well portrayed in the slaughter's room, and the scene when Boxer the stallion is sent to the glue factory. However, it still also featured impacting changes to modify the story, such as "how the adapters obviously sought an animal with whom viewers would have a natural sympathy" (Rodden, 2003, p. 69) presenting Jessie the shepherd dog's reflections about the incidents that took place at Old Manor concentrating just on her viewpoint, although in the book, the omniscient narrator focuses on all animals' sense of oppression.

Likewise, the movie adjusts the conflict identified in how Napoleon's betrayal takes place after Jones' banishment; the film revealed how Napoleon was plotting to seize over the farm while the rebellion was taking place; in addition, the film changes the ironic original meaning after Napoleon forges new alliances with farmers and how the pigs were indistinguishable from the men, representing that the prevailing system was the same as the one they lived before in Jones' administration. The film concludes with the runaway of some animals led by Jessie and Benjamin, the falling of Napoleon's reign, and a bright prospect with new human owners.

This adaptation has generated various comments and critics about how the tale is performed. Certainly, some people insisted that it is not for all ages. Although it does not have any sex scenes, the cruelty, treason, and evil acts of the real world are portrayed

in a dreary way that kids are not still ready to recognize, not even in the animated movies. Therefore, this film seems rather a fable for adults as Avwillfan89 indicates:

> I really do wish people would get that into their heads. Just because it is about barnyard animals with no sex or adult language does not mean it is necessary for kids. As many people know, it is an allegory for the atrocities of the Soviet Union under Stalin. It is bleak, nasty, and upsetting, but it speaks the truth on the hypocrisy of leadership, corruption, and fascism (2012, p. 1).

Also, other people think that even when parents could explain to their kids the political background of the movie, "Children may enjoy "Animal Farm" for the wondrous animal effects and parents can help explain the political dimension" (Mason, 1999, p. 13).

Nevertheless, some people consider that exist a significant detail between the movie and the book, which could be troublesome because the film censures George Orwell's true message showing that in the end, animals will be happy, something that does not happen in the book, so the other face of the story is hidden "This movie should not bear the name Animal Farm. It is not faithful to the Orwell text and takes unnecessary liberties. Unfortunately, the money and effort to make this version of the great book were not spent more effectively" (jsimon050, 2002, p. 1).

Reading the novel and watching the film provides contrast and seeks new meaningful ways to transmit the story to new generations; nevertheless, the adaptation has mixed reviews, mostly showing disapproval of how the movie does not provide an accurate and brilliant concept of Orwell's vision. Agreeing with most of the reviews, we also believe that the movie adaptation skipped and twisted the movie's main events to give a softer message censuring the aspect of totalitarianism to give insight into a timeless revolution. One aspect that caught our attention was some frightening scenes that seemed inadequate to be shown to young children but helped reinforce the events' cruelty. To sum up, the movie resembles the dark ambiance in the book and wants to explore new possibilities, but it cannot intertwine well the whole story making incongruencies that often cannot be well explained.

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A Liar Life

Diego Moreno and Laura Ruiz, graduates of the B. A. in English and Bilingualism at Ucompensar

From a contemporary perspective, human lifestyles have evolved socially and massively toward the vital consideration of dignity, equity, and fundamental rights. This evolutionary process in society has started from civil revolutionary events against rulers as a way of claiming dignity. However, although the consideration of human rights starts because of conflicts, it also refers to discussions through the literature, sometimes causing a link between works and real life to be established, as in the case of Animal Farm and the concepts of dignity, equality, and rights. In this way, George Orwell's work acquires importance from the link between human rights and the adaptation of equality within the book's universe, basing this relationship on power relations.

At first, analyzing these power relations within the book is relevant, knowing that it illustrates real events. The story begins in the Manor Farm, with a group of animals that, due to lack of polite treatment by their owner, decides to take over the farm and implement a new regime where all animals have equality, dignity, and conditions. This movement is animated by an old pig who, before dying, tells all his ideas of revolution against humans. Days after that uprising, Snowball and Napoleon, the pigs, being the leaders and being smarter than the others, are proclaimed farm leaders. From this, there is a community's premise and desire to have a life of dignity and equality. However, simultaneously, individuals with greater capacity exercise the voice of command.

After the revolutionary event in which the humans are exiled, the leaders (the pigs) from their position as commanders announce the Seven Commandments. This action is the greatest symbol of the collective euphoria in a community after liberating itself from a state of oppression and developing a desire for a dignified life. The leaders take advantage of this feeling by creating these commandments written on the wall to be provided to all, giving order and equality to all farm members, and creating a suitable image from the community towards the leaders. This purpose is like human rights in protecting the dignity and

rights of the entire human race regardless of whether someone is poor, rich, strong, weak, male, or female; the main objective is to safeguard human life in dignity.

However, throughout the story, the Seven Commandments are not followed, as they are constantly modified by pigs and rebuilt for their benefit. For example, one of the initial commandments says: "No animal will sleep in a bed" (Orwell, 1945, p. 42); after a while, the pigs moves to the house of their former owner and begin to sleep in human beds; when the other animal finds it out, they decide to make a claim. Later Squealer, being the pigs' spokesperson, persuade them that it was not the case because the commandment after the modification says, "No animal will sleep in the bed with sheets" (Orwell, 1945, p. 75)—arguing then that they are sleeping in beds without sheets. This situation illustrates the rulers' alteration of rights after assuming power, also aided by the spokespersons who justify their actions, often being the mass media designated to do so.

On the other hand, the modification of rights is not established only to enrich benefits but to provide power over the integrity of the community. In Orwell's work, another commandment says: "No animal shall kill another animal" (1945, p. 42). This one is modified to: "No animal shall kill another animal for no reason" (1945, p. 92). As a result of the change of this commandment, assassinations are committed by the leaders towards those who oppose them, arguing this as being against the revolution, being then a valid reason to assassinate them. This power can

be found as something common in different contexts, for example, in dictatorial regimes where genocide is justified with the argument of protecting society, national strikes in Latin American countries such as Ecuador, Chile, or Colombia, where the murder of protesters is executed with the justification of vandalism that damages society.
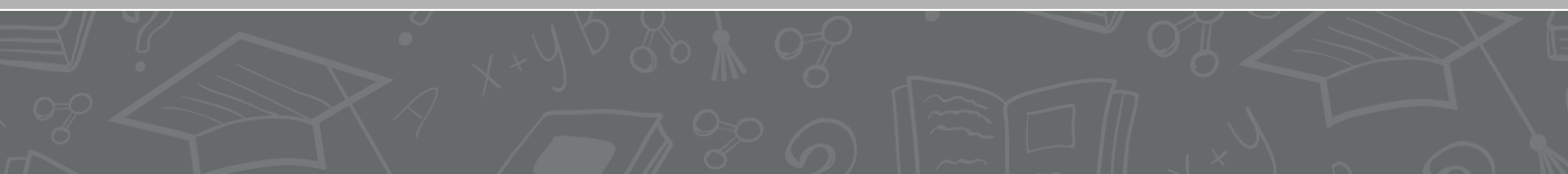
Consequently, the creation of Animal Farm has clear links between the story events, history and real life, constantly illustrating power relations. In the first instance, the link arises from the constant desire for a dignified life by a community, a situation in which a commanding voice takes the lead, promising collective benefit, as in the Seven Commandments and political discourses based on human rights. Furthermore, the modification of the law and the condition of equity is shown once a sector has imposed itself in the social relations of power and has risen with it, a situation from which people holding power can adapt situations and norms at one's convenience. In conclusion, Animal Farm is a universal narrative of tyranny, so its elements can exert a political and social contrast between the book's story and real life since the symbols demonstrate a link that is possible to establish.

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Short Fiction

Cessation of Life
(Meeting You Again Is a Dream, It's My Dream)

Mayra Alejandra Bermudez Casallas, Cheritty Chong Castiblanco, Angie Carolina Garzón Pérez, Karen Ximena González Abril & Nidia Consuelo Montaño Cuervo, eighth-semester students of the B. A. in English and Bilingualism at Ucompensar

Every day she dreamed the same thing; Amparo Jaramillo was suffering from the dream syndrome in which the scenes, the characters, and the time were the same; these dreams were repetitive; she even felt that these dreams were her other reality; this had been happening to her since the opening was granted to the month of April, the same events unfolding in eight days as if it were an endless cycle. She did not comment anything to her husband because she was afraid that he would not believe her; she felt that the days did not change and, with these dreams, thought that something bad was going to happen; what he did not know was that his unconscious was screaming from his mind that he hoped he would always dream the same thing.

On April 9, 1948, she did not dream; Amparo Jaramillo believed that this repetition of dreams had ended; that day, she got up early to prepare breakfast for her loved husband, one of the most loved men in the town. However, that day Amparo was more emotional than usual; even her body spoke for itself to convey all the love of her, she even expressed a poem to him:

> **Living our values every day.**
> **Overcome fears for you.**
> **The visionary leader I admire.**
> **Existing peacefully next to you.**

Her husband was stunned by those demonstrations of his wife because it was rare that she behaved so lovingly; even so, he thought to himself: —I am a man of the people but also Amparo's.

Amparo hugged him and kissed him goodbye because her husband had to go to work. Meanwhile, she saw how his silhouette disappeared down the street towards the city center. Feelings of abandonment and pain flourished in her as if she would never see him again and alive. Amparo meditated for nine minutes observing how a black butterfly surrounded her husband, but she disregarded this situation believing that it was all an act of her imagination.

Inside the politician's bedroom, she had a strange sensation as if the house and her head were spinning, listening on the walls sobbing voices that shouted: "He abandoned us; the man of the people has left; Bogotá will never be the same again; the beloved politician has left us; now his voice that managed to raise masses and mountains will be heard." Amparo felt that she was losing her mind. Amparo Jaramillo fell on her knees where images of the Conservative Party, the Liberal Party, massacres, violence, deaths, and a faded destroyed Bogotá surrounded her. She could see herself in those images of loneliness and pain with her daughter Gloria. After these delusional strange events, she slept with her daughter while her husband got back from work.

During that time, a little while after 1:05 p.m., the beloved man, the lawyer, the jurist, the former mayor, the professor, and the politician, left his office. Unable to proceed in his walk, his

would be eaten up by the elite class of Colombia; he begged for forgiveness to the people for not guaranteeing democracy and sovereignty; the politician apologized to all Colombians for not reaching the country's presidency. He said sorry to his wife Amparo Jaramillo who was always there for him and gave him all the love; the husband apologized his wife for abandoning her as well as his daughter Gloria for not being present during the years of her emotional, cognitive, spiritual, and physical development. Around 2:00 p.m., the country was notified of his death.

On April 9, 1948, Colombia also died. People took to the streets with uninhabited reflections and feelings; their screams were heartbreaking as the wind carried these words. It was 2:30 p.m., in the leader's house, they beat and shouted as if there were no end. Suddenly, Amparo Jaramillo got up a little startled pretending to scold her husband for banging on the door like that. Later, when she opened the door, she found dozens of people afflicted by pain. Amparo did not understand what was happening until she heard the echoes of voices: "They killed the one who was to be our president! They murdered the man of the people!"

Amparo only heard echoes; she felt that this was not her reality; her reality was that of the dreams in which the man of the people assumed the position of president, in which his smile was reflected in society and in Colombia, in which Amparo did not have to go through the mourning of her husband, the love of her life, in which her daughter saw him proclaim himself in those speeches that lit up volcanos, in which the sun shone for everyone and not for a few, in which the town leader was not only present in sculptures, recognitions or bills, but was present in our reality… Amparo Jaramillo was still dreaming.

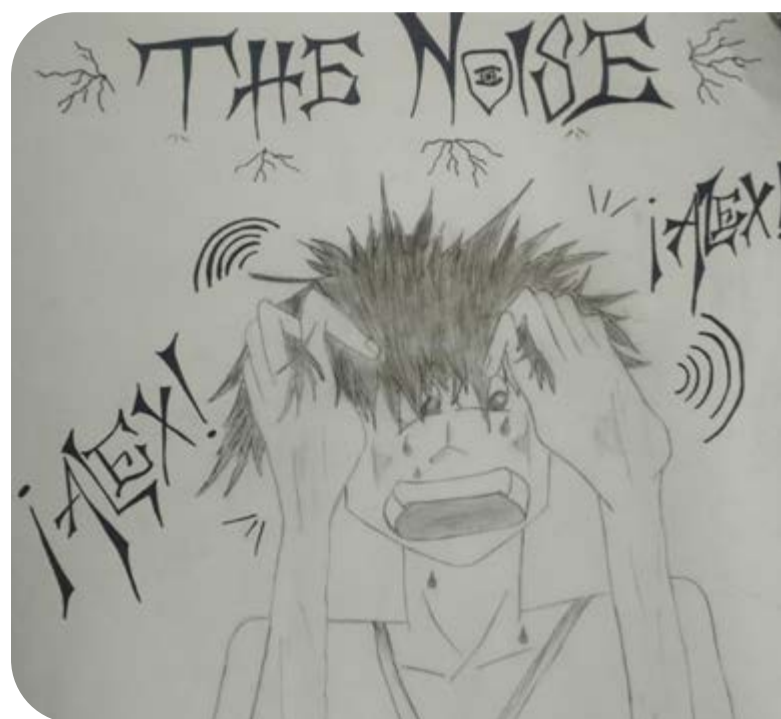body was struck by three bullets from an old thirty-eight pistol, it fell on the ground, and was immediately transferred to the Central Clinic by taxi. The town man, without being able to utter a word, limited himself to observe everything that was happening around. In silence, he apologized to Colombians for not achieving everything he once said in the crowded Plaza de Bolívar; the beloved expressed regret to the poor because he felt they

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The Noise

Karen Chaparro, eighth-semester student of the B. A. in English and Bilingualism at Ucompensar

After being locked up in a hospital for several days and nights due to a tragic accident suffered that Friday night at dawn when I was trying to get home after having a few drinks with two of my great friends and college classmates, a huge black car with dark windows and no lights on wanted to end my life. Then, I do not know how I got to the hospital, but two minutes after waking up on that dirty and deteriorated stretcher in a room with almost no lights, cold and lonely, I started to hear that noise, that desperate noise that now haunts me every day and never leaves me alone. It is a loud and confusing noise that rumbles in my ears and makes me think that my mind is a cave, a dark and deep cave that never ends; that noise makes my head hurt so much that I want to vomit; it is a senseless noise similar to the beating of huge echoing drums and voices of strange, angry and maniacal men who would like to hurt me when amid sarcasm and mocking laughter they pronounce my name or my bad memories of my past.

—Alex! Alex! Hahaha. Alex! Aleeeeeex! Aleeeeeex! Hahaha you're alone Alex, haha Alex! Yes? Alone!

In the middle of the storm of tears due to the desperation caused by that horrendous noise and those lunatic voices that torture me and invade my head, I try not to pay attention and concentrate on something else, but it is impossible; it is impossible because that perverse noise takes over my mind, my senses and my body, it seems that more and more it takes over me and wants to turn me into something else, into another evil thing that only intends to harm everyone around me.

Now every minute that passes becomes longer and longer with that noise in my head. I am no longer able to understand the reality or at least to remember who I was before all this torture began, now I wonder if hell sounds the same as the noise that exists in my head, that noise and those loud voices only make me wish that someone introduces his hand inside my head and with extreme force take out that noise that is inside me.

The noise has finished clouding my mind, and my ears are already sick and deteriorated, now I have begun to believe that the noise in my head always existed in me, and I just had not paid attention, or I have also started to think that I have never woken up after that tragic accident. Everything I have narrated is a creation of my dreams or imagination. At the same time, the doctors try to save my failed life, or maybe it is just me describing everything I observe. I feel and hear from that dirty and deteriorated stretcher in that hospital room that exists inside my mind.

The Light at the End of the Way

Angie Catherine López, Laura Vannesa Solano, and María Angelica Reyes, eighth-semester students of the B. A. in English and Bilingualism at Ucompensar

Once upon a time, a peasant family lived in a distant village. The family was composed of Richard Bartolito, Ann Bartolito, and, of course, their little son Bartolito. Bartolito was seven years old; he was an intelligent and playful boy. Bartolito was well known in the town because the whole town loved him for his personality, and at school, he was outstanding and stood out for having many friends. The town was quiet, and the people were friendly, making it a safe place. Here, the Bartolito family had a joyful and care-free life. Bartolito's parents worked growing vegetables and fruits. So, thanks to this, they could keep an eye on their son. Before, they lived in a big city but could not share time with Bartolito.

One day Bartolito's parents were having drinks with the father's brother, and they did not know that the brother was planning something. When Bartolito's parents got drunk and fell asleep, Uncle Chad set out to go to the room where Bartolito was sleeping; the boy woke up because he felt someone was touching him; it was his uncle. Scared,

he wanted to scream, but Chad threatened him to kill his parents if he told them. Bartolito felt immense pain. The only thing he could do was to cry in silence. Chad repeated the abuse at many other nights; he would come into Bartolito's room and took him violently; he could not say anything.

Ann and Richard noticed the child changed, every time they asked him what was going on, he refused to tell them. Tired of his parents asking him many questions, the child took courage and told them that his uncle had been abusing him; they could not believe what Bartolito was saying because he was a close relative unable to do the atrocities that the child was saying. They accused Bartolito of lying and told him not to say those fallacies about his uncle.

Years later, he knew that his history might help other children. Bartolito did not want his story to be repeated, so he tried to help all those children who were sexually abused and prevent that from happening again with other children and young people. When he grew up, he chose a superhero-like profession helping all those sad, unprotected, and abused children in the city. He made the decision to come forward to the children and adolescents' Police and. In any case of violation against them, he could save them. Fighting bad men like his uncle was what motivated him to do justice and make them pay for their bad deeds. He would not allow those types of men to continue wandering on the streets and, worse, hidden in their homes, harming defenseless children and adolescents.

Bartolito himself, an honor graduate of children and adolescents' Police, entered the program called "Open Your Eyes," where he contributed to awareness talks for children, adolescents, and families. He explained about intrafamily, sexual, gender, and school violence, child abuse, and torture. He taught other children through games, stories, and educational activities the most appropriate way to convey the message to children and adolescents to prevent sexual abuse.

In addition, he traveled around the world and taught children not to be afraid after this type of abuse. This desire to improve helped them identify with each other and realized that they are not alone.

Reviewing Bartolito's story, we must recognize that it was a story of overcoming and natural goodness. "This was all true and may not have happened."

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