Using Painting for Learning English Language: A Dynamic Way to Involve Students in Classroom

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Abstract: Painting is the ancient way of communication in the world. It can be used as an effective and potential tool in English Language learning. We feel in our Indian subcontinent that learning English language becomes harder to the students day by day. The quality of our students in English language competence is not satisfactory. In this regards, paintings can be used as a dynamic solution to the students. Learning English language through painting is a kind of inductive learning. In this paper I am going to analyze the potentiality of painting as a parallel tool with the text book in classroom learning through taking the example of a series of painting "Venus and Adonis" created by Titan.

IndexTerms **-using painting in English Language learning, classroom learning, Venus and Adonis, inductive learning**

Introduction

Art has always been an effective tool for learning English language. Art opens the doors for students for a higher level of analysis and also challenges students to explore themselves in the process of language learning. It is an enjoyable part of authentic learning. Moreover, art has a profound ability and also an invaluable tool for teachers all levels to enhance instruction for English language learners. Art enables students to understand the whole world they live in. Arts are the central part of the human experience. Young people cannot part of the human experience conversation or have a true understanding of human history without engaging in the study of arts. The arts provide language for shaping and expressing the understandings. Arts will unlock potential more than anything else ever will. Most educators agree that the arts can engage diverse learners and provide them with opportunities to share what they know. The arts help to develop capacities and attitudes central to learning and to life engagement in attending to or creating a work of art develops the imagination. To work in the arts, students are required to think critically, pose problems and make decision central capacities in all of learning. Arts help students to develop their self-confidence. Painting is an important form in the visual arts, bringing in elements such as drawing, gesture (as in gestural painting), composition, narration (as in narrative art), or abstraction (as in abstract art). Through painting learning, English language becomes more effective. It is an inductive learning process. As we all know that inductive learning is now the most suitable way of learning English language. Through interpreting paintings students can get to know new vocabulary. It also helps for quick memorization. Drawing is also an activity through that we get interested in new things in that language. Learning English Language should be in versatile style. Without keeping the interest learning process cannot be effective. By the interpretation of the painting students come to know the discourse of that painting. They are touched with the different styles of using English language. Not only that they have read the history of that painting. So, it also helps to enrich their vocabulary and knowledge. As English is the lingua franca, students have to read all this in English. So apparently through all these activity they gradually develop their English language skills.

What is art?

Art is directly related with senses and emotions. It is the arrangement of elements in a way that appeals to our senses and emotions. It covers various ranges of human activities, creations and ways of expression, including music, literature, film, sculpture, and paintings. The meaning of art is explored in a branch of philosophy known as aesthetics. At least, that's what Wikipedia claims. So we can say that art is usually understood as any activity or product done by us with aesthetic purposes. It is something that expresses an idea, an emotion or, more generally, a world view**.** The definition of art is open, subjective, and debatable. Art can be defined everything around us. In its design, we can find out culture, economy, society, social substrates.it role changes through time and space. This concept itself has changed over a while. Now the notion of art is very open and everything can be interpreted as art.

Painting as art

Painting is an important form in visual arts. It brings elements such as drawing, gesture, composition, narration (as in narrative art), or abstraction (as in abstract art). So, painting is the practice of applying paint, pigment, color or another medium to a solid surface (called the "matrix" or "support"). The medium is commonly applied to the base with a brush, but other implements, such as knives, sponges, and airbrushes, can be used. The final work is also called a painting. Painting occupies a very strong place in the field of Art. Senses and emotions are mostly vibrated through paintings. Not only that we can find out the discourse of a particular society through painting. The interpretation of a painting varies from person to person. Because interpretation of paintings are open, subjective that are the features of being art. Painting media are extremely versatile because they can be applied to many different surfaces (called supports) including paper, wood, canvas, plaster, clay, lacquer and concrete. Because paint is usually applied in a liquid or semi-liquid state it can soak into porous support material, which can, over time, weaken and damage it. To prevent this, support is usually first covered with a ground, a mixture of binder and chalk that, when dry, creates a non-porous layer between the support and the painted surface.

Types of Painting

Paintings can be naturalistic and representational (as in a still life or landscape painting), photographic, abstract, narrative, symbolist (as in Symbolist art), emotive (as in Expressionism), or political in nature (as in Activism).

A portion of the history of painting in both Eastern and Western art is dominated by religious art.
Techniques of painting can be done in various ways. The ways are

· Oil painting
· Watercolor painting
· Pastel painting
· Acrylic painting
· Digital painting
· Ink wash Painting or Literati painting - Chinese black ink
· Hot wax painting or Encaustic painting
· Spray Painting
· Fresco secco paintings - wall painting technique
· Gouache - opaque watercolor medium
· Enamel paintings
· Tempera paintings (are very long-lasting)
· Sand Painting. etc.

But the most interesting thing is that these techniques are not absolute. The techniques are changing day by day.

What is language learning?

Language learning is a tremendous process that begins at birth and continues throughout life. We use language to communicate our thoughts, feelings, emotions with others and establish our relationships with others. We learn our mother tongue to share our feelings within our community but in school, we learn the second language to share our thoughts with the world. So, within the language learning process, there are two more processes. They are natural learning process and second language acquisition. Experiencing one language helps other languages to learn effectively.

Not only the learning process but also language development is continuous and recursive. The development of a language depends on its use among the people. Through using in different times and contexts that language is going to be flourished and making development. Then the language creates an environment of its own in the path of this development. But most of the time there should be positive language learning among the learners.

Literature Review

Mustafa Altun, a researcher, writes an article on the process of learning Language through drawing and painting. In that article he states

> "This article is meant to help English language teachers to teach English more effectively. Drawing objects on the board is very exciting for learners in that it allows students to easily acquaint themselves with new vocabulary and quick memorization. It would be most appropriate if the words were to be nouns, as it would allow demonstrating or drawing on the board. It is not required for a teacher to be knowledgeable in art, yet a simple drawing can have a strong effect in enabling students to store vocabulary in their minds upon sight of the picturization (visualization) of words. By asking students to comment and discuss the drawings creates an avenue of reciprocal discussion and this further pivots discourse amongst the students increasing overall classroom collaboration."

In a journal named "Create to communicate – Art Activities for the English as a Foreign Language Classroom" published by office of English Language Programs, Bureau of Educational and Cultural Affairs, United States Department of State,Washington D.C 20037, it has also stated that There are unlimited advantages to using the visual arts for developing English language learning skills. The arts can be a source of inspiration, imagination, and motivation for learners. They can engage students in a variety of themes, subjects, and issues, as well as introduce learners to new ways of seeing the world. Most importantly, the arts can provide students with a voice in a world where they have limited English proficiency. This activity book is intended for English language teachers who would like to reap the benefits that the visual arts provide, but are unsure of where or how to begin. By providing art ideas and guidelines, matched with language objectives, this book seeks to use the arts as a tool to build and strengthen English reading, writing, listening, and speaking skills and develop the confidence students need to take risks and explore within a new language. Designed to supplement regular coursework, the purpose of this book is not to provide art lessons, but rather to provide ideas of how to incorporate the arts into the language classroom to make English accessible and understandable to students.

Susannah Schoff , an English Instructor, in an article named *The Creative Teacher: Learning From Psychology and Art Education to Develop Our Creative Processes in Teaching English to Speakers of Other Languages,* says,

> "This article explores the teaching of English to speakers of other languages as an art, and as such, how teachers can engage in the creative process to develop their own teaching and encourage students to gain more meaningful and effective language skills. Drawing on the work of psychologists, art educators, and creative pedagogy, the writer details four stages in the creative process (Wallas, 1926/2014) and eight habits (Hetland, Winner, Veenema, & Sheridan, 2013) to practice within those stages to help all teachers identify, evaluate, and develop their creativity. A grammar lesson from the writer's work as an ESL instructor in reading/writing for graduate students in art and design is used to exemplify how we can all become more creative and successful facilitators of language learning."

In a book named ***English Through Art*** written by three writers , Daniela Hortensia Bogdan Corina Barbu Francisco Perez Gracia, they also write about that the process and benefits of leaning English Languahge through art. They give the descriptive point of view to the advantages of using artistic elements to the process of learning.

Philippe Havé in his artice named "THE USE OF ART IN ENGLISH LANGUAGE TEACHING" talks about the use of art in English language teaching. The abstract of the article is

> "Visual language is a very important means of communication in the modern media society. The importance of photographs, for instance, has increased enormously over the last century. Given the significance of visual communication in real life, this thesis examines the role of visual material, and especially the visual arts, in English language teaching (ELT). Since it deals with films, photographs and paintings in the English classroom, the thesis also integrates findings and theories from the field of art education with ELT. These two areas constitute the foundations for an interdisciplinary project, culminating in an art exhibition organised by intermediate level students for lower level students."

Christina Marie Lastra in her thesis paper titled THE BENEFITS OF ARTS EDUCATION IN SECOND LANGUAGE ACQUISITION AND IN PEDAGOGY has defined Arts Education. . She also finds out that the benefits of arts in learning English Language. She states in her paper,

> "The use of arts education with English language learners (ELs) has proven to be an effective teaching method (Murphy, 2013). Apart from being known as the land of opportunity the United States is also known for its cultural diversity which makes our country interesting, appealing and inviting to so many. This quality attracts many English-language learners (ELs) also known as English language developer (ELD) (Murphy, 2013). Unfortunately, many schools in the United States fail to meet the academic needs of culturally diverse students who are learning English as a second 44 language (ESL) (Murphy, 2013). The No Child Left Behind Act (NCLB) of 2001 and the subsequent Race to the Top emphasized the importance of high scores in English language arts and mathematics leaving little room for education in the arts (Murphy, 2013). However, even with the limitations, several things should be kept in mind "(1) the arts are supposed to be treated as a core academic subject under NCLB… (2) teachers and all curricular areas can incorporate arts and aesthetic education into classroom activities in ways that align with the goals of schools, districts, and state and national standards; and (3) efforts to do so may be particularly fruitful and supporting the academic development and success of ELs." (Murphy, 2013, p. 2)."

Kieran Donaghy and Daniel Xerri in their book named ***The Image in English Language Teaching*** talks about the using of image in ElT. Then they talks how 21st century language learners can use image. They proposed a way of learning communication through pinterest. They also think memes can be used as teaching tool. In that book they talks about using colors for developing vocabulary and meanings in EFL classroom.The learners can be be much focused in visual texts. The image on canvas can enrich their creativity in ELT. Then they focus on museum education in learning English Language side by side put emphasis on using graphic novels in the process of learning English.

Nina Tolvanen in her Master's Thesis paper tries to establish the point that visual arts can be the better solution of English learning than conventional methods. The title of her thesis is "TEACHING ENGLISH THROUGH VISUAL ARTS TO 9th GRADERS IN FINNISH COMPREHENSIVE SCHOOL"

Chenkai Chi in his thesis paper also talks about using arts in learning English Language. The abstract of the thesis paper is given below.

> "This study is to explore what happens when the arts are integrated into the program called "English Through the Arts" in a Canadian university. This research has been conducted to investigate whether including arts activities contributes to better outcomes for the students who are working to improve their language skills. Semistructured interviews, participant observation and artifacts elicitation have been employed as methods of data collection. Seven participants from China, Kazakhstan, India and Saudi Arabic have been interviewed with their artworks. crafted in sessions. The results showed that arts serve as a stimulus, refresher, guider and facilitator in English language learning. In addition, arts also act as cohesion of the class, contributing to learning English. Participants in this program showed high involvement and engagement in learning English when integrating arts into English language learning."

Alida Anderson Ph.D in her research titled "How and Why the Arts Support learning English Language and Cognition" states

> "This research has also demonstrated that the arts support conventional literacy skills—reading, writing, speaking, and listening—across different learning abilities. Whether it's an English language learner, a child with a learning disability, or a child who has been in an under-resourced environment, children with many different learning profiles can benefit from the arts, and all students should have access to the arts as a means to authentic literacy learning."

How paintings can be used in learning English language?

We can use paintings in the classroom for English language learning. When teachers use paintings the settings of the classroom become informal. Students become more involved in the classroom in informal settings, not in the formal situation. If it is possible to provide learning materials of English language through informal settings, it must be effective. Teachers use paintings as a reference to learn English language.

The first step in this learning process is selecting the type and piece of painting. For example, you can choose the abstract painting. So, students have to know the basics of abstract painting. Through that, they will introduce different words and it will enrich the words and concept stock. Some paintings involve a lot of color while others may not. Paintings with lots of colors can be used for young students to make them recognize color and name them.

Now some paintings can be used for university students. Some paintings have different characters, such as "The Last Supper". Those paintings help students to read the history behind the paintings and the life of the painter. It involves students to read. Through the reading, students learn the style of presenting language. Not only the style they also learn history. That also helps them to understand the meaning of painting. Teachers can also give students classwork to interpret the painting in written form which will help the students in free handwriting. We can take examples of "The Creation of Adam" by Michelangelo, "Guernica" by Pablo Picasso. Teachers can arrange different activities in the classroom through paintings for learning English Language. Like; encourage speaking after seeing the painting, writing thoughts, developing vocabulary through observation.

Activity in the class

Teachers should have conducted some activities in the class that can help students to learn English Language through paintings. The activities are

Group Discussions:

Teacher can give a piece of painting and tell the students to talk the shapes, the colors and the objects used. They can also be made to name the parts of the human body, pieces of clothing as well as describe objects using relevant adjectives and describe all action words or verbs. Students can also be encouraged to use other parts of speech, like prepositions and pronouns, to discuss the painting.

Writing Exercises:

Learners of any language have to deal with a whole lot of new words. It can be very difficult to apply these learning materials and determine which words should be used where. In this context, children can be given a piece of painting and be made to write about their interpretation and understanding of it in English. Given the focus area of this activity is limited to painting alone; students will find this activity much easier and more engaging as compared to general writing exercises.

Quizzes:

You can also devise language quizzes that focus on the selected painting specifically. These quizzes can be written or oral. Answering questions about the painting, either in oral or written format, can make children more confident of their English language skills. Quizzes give an opportunity to apply the learning of English language in an unconventional way, thereby strengthening the learning acquired from English language textbooks.

Vocabulary Building:

The exercises suggested above can be very handy in developing vocabulary of children. Children will be able to pick-up a lot of new words while having fun. For instance, children will learn from textbooks about different colors, but observing a colorful painting and describing these colors will help them put these words and phrases into practice. So, it will help students to enrich their vocabulary.

Sentence Construction:

In addition to vocabulary building, art also helps in sentence construction. For example, when children say in a group discussion "This is a square," or "This object is red," their sentence construction skills are tested. Discussions on art can also help children in distinguishing between singulars and plurals.

Removes Self-consciousness:

For some children, development of English language skills is a challenging experience. The biggest problem faced by them is that they become very self-conscious while communicating. This prevents them from being their real self and embraces all the knowledge coming their way. However, when the focus of English language learning shifts from the student to a painting, students are a lot more involved in the activity.

Increases Engagement:

The use of painting as a tool also increases the engagement level of children. For example, as compared to writing simple essays in English, when children are writing about a specific painting that they have seen first-hand, they will be much more involved in the writing process.

Better Understanding of Ideas:

When ideas are shown in a visual form, children are able to understand them in a much better way as opposed to when they are presented in a plain text form. The use of visuals stimulates the cognitive processes of students, thereby improving the quality of English language learning.

Research objectives

Through this study, I will try to find out the positive outcome we can get by using paintings in the process of learning English Language.

Advantage of using painting in English Language learning

1. Children can communicate with their own feeling through interpreting paintings. To express those feelings they have to use and learn different vocabulary which will enhance their vocabulary stock.
2. Children are allowed an educational opportunity that is fun and exciting through paintings.
3. For interpreting paintings students have to know the background history of those paintings which enables their reading skill.
4. Through interpreting classic paintings students know about the history which enables their general knowledge.
5. Through drawing drill in the class children can enable their recognition skills.
6. Through drawing drill students' imagination power can be improved.
7. If students practice interpreting paintings in English, that will improve their speaking skill.
8. Children are helped acquiring skills on how to focus on trivial details, painting on a canvas or a piece of paper requires varied painting skills.
9. Perhaps the greatest benefit is the fact that painting provides you and your children a great platform to bond and spend valuable time together.

Disadvantages of using painting in learning English Language

1. Sometimes students feel very difficult to interpret any paintings in language. Then can lose their interest of learning language.
2. For interpretation a painting students need long time if they want to do the work properly. But it may seem that class time is not enough for them.

Research Question

Through different usages of paintings, can paintings and drawing put positive impact on students to learn English language?

Hypothesis of the study

Interpreting Paintings and drawing drills can be used effectively for the students to learn English language skills.

Significance of the Study

This study is very important because through that study we can come to know the use of painting as learning English Language materials. Beside conventional materials paintings can be used as authentic material to learn language. Students also feel enthusiastic when they interpret painting and through that interpretation they come to learn language in implicit way.

Purpose of the Study

The purpose of the study is to find out the benefits of learning language through different painting. The aim of this study is to know the way of learning all the skills of language by interpreting paintings.

Limitation of the study

The study is limited in English language learning and taking only one painting in account of this study.

Research methodology

The present chapter deals with Research Methodology which covers Research Design, sampling of the study, Analysis of the analysis and Interpretation. They are in following ways:

Research Design

This study was conducted in qualitative process. So, what is qualitative research process?

It is actually a process of systematical observation to gather non-numerical data. This types of research actually focuses on meanings, concepts,, definitions, characteristics, metaphors,, symbols, and description of the things. It does not focus on counts or measures. This research answers why and how a certain phenomenon may occur rather than how often. Qualitative research approaches are employed across many academic disciplines, focusing particularly on the human elements of the social and natural sciences. I have used here the content analysis method.

Sampling of the study

The painting series of Venus and Adonis by the Venetian Renaissance artist Titian was taken as sample of this study. I took 10 versions of the painting series of Venus and Adonis.

Analysis of the sample

In this section I am going to analyze the painting of "Venus and Adonis". I have 9 versions of that painting. Then I will discuss the origin of that paintings then impact of the painting in literature.

Version: Prado, Madrid



Title: Venus and Adonis
Artist:Titian (Tiziano Vecellio), Italian, 1485/90–1576
Culture: Italian
Date:1560s
Medium:Oil on canvas
Dimensions:42 x 52 1/2 in. (106.7 x 133.4 cm)

Interpretation of this version

The goddess Venus tries to restrain her lover Adonis from going off to the hunt. She clings to him, imploring him not to go, but Adonis looks down at her impassively. His dogs strain at their leashes, echoing his impatience, as detailed in the tragic love story found in Ovid's *Metamorphoses*. Cupid sleeps in the background, a symbol of Adonis's resistance to Venus's entreaties, since his ineffective arrows hang uselessly in a tree. The story ends tragically; during the hunt, the mortal Adonis is fatally gored by a wild boar.

Titian's loose, energetic brushstrokes give the painting a sense of spontaneity and movement. In some areas, as in Adonis's arm, the artist even painted with his finger. The composition's dynamism springs from the torsion caused by Venus's awkward pose, which was inspired by an ancient sculptural relief. Titian used rich colors, shimmering highlights, and a lush landscape to create the painting's evocative, poignant mood.

Venus and Adonis "Lausanne version"



Now in a private collection, it was sold at Christie's in 1998, having formerly been in Lausanne. It has been loaned to the Ashmolean Museum, Oxford. The death of Adonis is also in this version. There is a traditional attribute in this version and that is the figure of chariot of Venus pulled by the swans. William R. (Roger) Rearick has suggested that this painting is the first version sent to Philip II of Spain in the 1550s. But after the arrival of that painting there was a seam in the canvas for a fold which was done mistakenly. On the basis of this hypotheses the Lausanne painting returned to Venice and replaced by the version now in Madrid.

National Gallery, London



Dated c. 1554 and attributed to Titian's workshop, although the master himself may have done the "bold under drawing", and painted the head of Adonis and Venus' hair. It was the studio model that kept in venice when the Prado version was sent to Madrid. There are some minor changes in the composition. The composition continued to develop and there are details and similarities between the Prado and London versions which are not shared by others. These include the following: Adonis has no undergarment covering his shoulder and upper arm (to the right); Venus does not sit on a white cloth; the mouth of the vessel faces away from the viewer. Conversely, examples of details not in the Prado version, but in the London and other versions are the string of pearls in Venus' hair, and a larger gap between Adonis' face and the strap over his chest

J. Paul Getty Museum, Malibu



This version is dated to 1555-60. Some scholars says that it is the replica of the London version. But the lighting atmosphere of this version is the most attracting thing. On the cloth Venus sits on is whit and makes the version more lighting.

Its provenance begins in an inventory of 1648 in Genoa, and then includes Christina_of_Sweden and the Orleans_Collection. Like most of the collection, it was bought by a consortium in London after the French_Revolution. It was selected by a member of the consortium, Frederick Howard, 5th Earl of_Carlisle, as part of his share, although he did not keep it long. From 1844 to 1991 it was in the collection of successive Earls of_Normanton and relatives. The museum acquired the painting in 1992.

Galleria Nazionale d'Arte Antica, Rome



The Galleria Nazionale d'Arte Antica (Palazzo Barberini in Rome has this verson which is dated around 1560. In this version a jaunty hat with feather is on Adonis head which is also seen in Dulwitch version.It is the touch of specific Dutch culture. The Titian scholar Harold Wethey called the hat "ridiculous" and "preposterous", and considered Titian had no hand in the Rome version, a "mediocre school piece".

According to Nicholas Penny this was "almost certainly" not one of the two versions in the collection of Queen Christina of Sweden in Rome, as is often claimed. He says these are the "Lausanne version" and the Getty version. It was owned by the Russian emperor Paul I. It returned to Italy from Saint Petersburg thanks to the Venetian merchant Pietro Concolo, to be eventually bought by the Roman Giovanni Torlonia, 1st Prince of Civitella-Cesi. In 1862 it was acquired by the collection of Palazzo Barberini, now the Galleria Nazionale d'Arte Antica.

Dulwich Picture Gallery, London



It is another version with the hat. The museum says: "Recent conservation work has enabled us to confirm that rather than being a late 17th-century copy, this painting is very likely to have been made in Titian's workshop in the second half of the 16th century." It is dated 1554–1576, and has been in the museum since 1811.

Metropolitan Museum of Art (The Farnese Versions)



This version is known for very careful drawing and subsequent engraving. If you see the two versions Prado and Farnese side by side you will feel the difference. You will find detailing in the Farnese type. Actually developing details in the Prado type composition appear in Farnese version. The Farnese type is named after a painting once in the Farnese Collection and then the royal collection in Naples but now lost, or lost sight of.

This version has a small Boy with a Bird which is effectively the detail of Cupid, except lacking his wings. This used to be thought to be 17th-century, but is now attributed to Titian's workshop, or even Titian himself, and to date from relatively early, probably the 1520s.

National Gallery of Art, Washington



It is dated c. 156. To many scholars it seems "largely autograph" (by Titian himself) and from the various differences in detail they suggest it was planned. It was engraved by Raphael Sadeler II in 1610. Alone among the versions described here, a small spring or stream falls to the left of the figures.

Owned by Anne Russell Digby, wife of George Digby, 2nd Earl of Bristol, it was inherited by the Spencer family in 1685, in whose hands it remained until 1924. It was then sold to various British and American art dealers, and acquired in 1942 by the National Gallery of Art.

In Literature

The Spanish dramatist Lope de Vega was inspired and fascinated by the painting. He has mentioned it in several plays. He also used the print of this paint as a stage prop. Venus and Adonis is also a narrative poem by William Shakespeare which was published in 1593. It was also probably the publication of Shakespeare. As Noted by Erwin Panofsky, the poem has similarities with Titan's Painting.

There were print versions of the image but Shakespeare mentions three times that Adonis wore a "bonnet" or hat, which these do not have, and from the surviving early versions, is only the Rome, Dulwich and Alnwick ones. Supporters of the Oxfordian theory of the Shakespeare authorship argue that the real author of Shakespeare's works, Edward de Vere, 17th Earl of oxford , saw the Rome version at titan's studio in Venice on his travel in Italy in 1575-76, and based his poem on it. This is regarded by some of them as a weighty piece of evidence supporting " Oxfordian" authorship.

Result of this research

Through the analysis of the study we can see that by observing the versions of the painting students can enrich their power of observation. They can also learn the different history behind the painting which will help them to enlarge their vocabulary stock and history. Through making report from that painting we can see that different types of vocabulary and sentence structure need to convey the exact message what you want to share. Different activities can also be made from paintings like quizzes, short questions etc. We can also find out that by creating a presentation program students can also develop their speaking skill by interpreting a painting. From the above study of the painting "Venus and Adonis", we can clearly find out that students can learn about the culture which is attached with that painting. To describe the different versions of that painting students have to learn different types of vocabulary which will enrich their vocabulary stock.

Conclusion:

In conclusion, it can be safely said that arts like painting can be a very useful tool for developing the language skills of the students. Learning language through painting is the creative way for them. It should be noted, however, that these activities should not be used as a substitute to language textbooks; instead, they are an additional tool, which can help solidify the learning's of the textbook. It does not make students bored. So, it makes them interested in the process. So, if we want to make students more attached, attracted and involved in the process of learning, we can use painting.

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