

**INFLUENCE OF EXPERIENCES WITH PERFORMING ARTS IN FOREIGN
LANGUAGES ON ACADEMIC PROCESSES AND HUMAN DEVELOPMENT BY A
GROUP OF STUDENTS OF THE BACHELOR'S DEGREE PROGRAM IN
MODERN LANGUAGES ENGLISH FRENCH - ARTAXIS: A NARRATIVE**



KAREN HOSELF GÓMEZ SANDOVAL

CARLOS ANDRÉS SÁNCHEZ TOMBÉ

Universidad del Cauca

Human and Social Sciences School

Bachelor's degree program in modern languages, English, and French

Popayán, Cauca

2023

**INFLUENCE OF EXPERIENCES WITH PERFORMING ARTS IN FOREIGN
LANGUAGES ON ACADEMIC PROCESSES AND HUMAN DEVELOPMENT BY A
GROUP OF STUDENTS OF THE BACHELOR'S DEGREE PROGRAM IN
MODERN LANGUAGES ENGLISH FRENCH - ARTAXIS:
A NARRATIVE**

Research project submitted to the Human and Social Sciences School in partial fulfillment of the requirement for obtaining the degree of “Licenciado (a) en Lenguas Modernas, Inglés y Francés”

**KAREN HOSELF GÓMEZ SANDOVAL
CARLOS ANDRÉS SÁNCHEZ TOMBÉ**

Adviser

Mg. Richard William Mejía Ramírez

Universidad del Cauca

Human and Social Sciences School

Bachelor's degree program in modern languages, English and French

Popayán

2023

APPROVAL
UNIVERSIDAD DEL CAUCA

The Undersigned Committee of Human and Social Sciences School approves the project developed by Karen Hoself Gómez Sandoval and Carlos Andrés Sánchez Tombé:

INFLUENCE OF EXPERIENCES WITH PERFORMING ARTS IN FOREIGN LANGUAGES ON ACADEMIC PROCESSES AND HUMAN DEVELOPMENT BY A GROUP OF STUDENTS OF THE BACHELOR'S DEGREE PROGRAM IN MODERN LANGUAGES ENGLISH FRENCH - ARTAXIS: A NARRATIVE.

Judge: _____

Mg.

Judge: _____

Mg.

Adviser: _____

Mg. Richard William Mejía Ramírez

Oral defense location and date: Popayán, Cauca. December 15th, 2023

Dedicated to

With devotion and gratitude, I dedicate these words to that sublime being who, without me being more than a chimera on the canvas of existence, skillfully wove the halo of the ineffable into my life. To my beloved mother and dear family, eternal pillars of my being, to my favorite people who transcend the boundaries of space and time. To consciousness, a silent guide in the labyrinth of my days, and to art, an eternal song of creativity that dances in the most intimate corners of my being. With this dedication, I pay homage to the sources that have illuminated my path with their ethereal light and have turned my existence into a constantly evolving poem.

With heartfelt gratitude to my parents, the bedrock of my upbringing, the architects of my essence. To my beloved child, the radiant beacon that illuminates my journey. To my Misak community, a profound acknowledgment for being an integral chapter in my narrative. Through their indigenous traditions, they have intricately woven a more humane perspective and purpose into the fabric of my existence. I am a product of their influence, as they continue to shape and resonate within me.

CONTENT

ABSTRACT	7
CHAPTER 1	8
1.1 INTRODUCTION	8
1.2 JUSTIFICATION	9
1.3 STATEMENT OF THE PROBLEM	11
1.4 OBJECTIVES	13
1.4.1 GENERAL OBJECTIVE	13
1.4.2 SPECIFIC OBJECTIVES	13
CHAPTER 2: FRAME OF REFERENCE	14
2.1 STATE OF THE ART	14
2.2 CONTEXTUAL FRAMEWORK:	17
2.3 CONCEPTUAL FRAMEWORK:	19
2.3.1 SKETCH	20
2.3.2 AUTONOMOUS LEARNING	20
2.3.3 RESEARCH GROUP	21
2.3.4 EFFECTIVE COMMUNICATION	22
2.3.5 LEARNING AND HUMAN DEVELOPMENT	23
2.3.6 AGENCY	24
2.3.7 ALTERITY	25
2.3.8 FREEDOM OF EXPRESSION	25
2.3.9 CREATIVITY	26
2.3.10 ARTISTIC SENSIBILITY	27
2.3.11 EXTRACURRICULAR ACTIVITIES	28
2.3.12 PERSONAL GROWTH	29
2.3.13 SELF- CONFIDENCE	30
2.3.14 TEAMWORK	31
2.3.15 LEADERSHIP	32
2.3.16 MOTIVATION	33
2.3.17 RESPONSIBILITY	34
2.3.18 AUTONOMY	35

2.3.19 IMPROVEMENT	35
2.3.20 RISK TAKING	36
2.3.21 RESILIENCE	37
CHAPTER 3: METHODOLOGY	39
3.1 DATA COLLECTION TOOLS	41
3.2 LIMITATIONS OF THE STUDY	44
CHAPTER 4: ANALYSIS (NARRATIVES)	46
4.1 FREEDOM OF EXPRESSION	47
4.2 EXTRACURRICULAR ACTIVITIES	54
4.3 PERSONAL GROWTH	60
4.4 TEAMWORK	72
4.5 IMPROVEMENT	95
CHAPTER 5	109
5.1 FINAL CONSIDERATIONS	109
5.2 RECOMMENDATIONS	111
REFERENCES	113
APPENDICES	116
AUTOBIOGRAPHIES	116
MALENA DANZANTE, 2023	116
LÍA MODERNA, 2023	118
MARRÓN CORAZÓN, 2023	123
INTERVIEWS	134
MALENA DANZANTE, 2023	134
LÍA MODERNA, 2023	138
MARRÓN CORAZÓN	140
DATA MATRIX	143
TOPICS FROM AUTOBIOGRAPHIES: MALENA DANZANTE	143
TOPICS FROM AUTOBIOGRAPHIES: LIA MODERNA	144
TOPICS FROM AUTOBIOGRAPHIES: MARRÓN CORAZÓN	147
SOCIAL MEDIA PAGES AND WORK	151

ABSTRACT

This thesis presents a qualitative, narrative-focused investigation into the influence of experiences within the AXIS Research Seedbed and its associated platform, Artaxis Artes Escénicas, on the academic processes and human development of a cohort of modern languages students. Through in-depth exploration and analysis, the study seeks to understand and narrate the ways in which participation in the research group and engagement with the Artaxis platform shape the academic trajectories and contribute to the holistic development of the students. The research employs qualitative methodologies, including interviews, participant observations, and document analysis, to capture the nuanced impact of these experiences. The findings offer valuable insights into the intersection between academic engagement and personal growth in the context of a cross-disciplinary arts environment, shedding light on the broader implications for educational practices.

RESUMEN

Esta tesis presenta una investigación cualitativa con enfoque narrativo sobre la influencia de las experiencias en el Semillero de Investigación AXIS y su plataforma asociada, Artaxis Artes Escénicas, en los procesos académicos y el desarrollo humano de un grupo de estudiantes de lenguas modernas. A través de una exploración profunda y análisis detallado, el estudio busca comprender y narrar de qué manera la participación en el semillero de investigación y la interacción con la plataforma Artaxis moldean las trayectorias académicas y contribuyen al desarrollo integral de los estudiantes. La investigación emplea metodologías cualitativas, incluyendo entrevistas, observaciones participativas y análisis documental, para capturar el impacto matizado de estas experiencias. Los hallazgos ofrecen conocimientos valiosos sobre la intersección entre la participación académica y el crecimiento personal en el contexto de un entorno transversal artístico, arrojando luz sobre las implicaciones más amplias para las prácticas educativas.

CHAPTER 1

1.1 INTRODUCTION

The autonomous search for spaces of interaction where experiences and moments can have a deep meaning in the beings are the daily bread of the students; spaces where they find transformations that not only conjugate with the students but that affect the university structure and reactivate reminders that show how diverse and indefinable a human being can be. This vision suggests the need of new extracurricular research opportunities and its importance for the integral development of students and the strengthening of their communicative skills, targeting at the projection or exhibition of their feelings in a spontaneous and creative way, without a judgmental view that limits their personalities.

Some previous references to the studies that are related to this research proposal are used and were found through the Google search engine and in specialized pages in search of academic articles such as Redalyc, Scopus, Academia, Scielo, Google Academic, etc. Concepts related to our study were also investigated and are pertinent to mention, such as autonomous learning, research groups, alterity, self-confidence, personal growth, among others.

The narratives are real stories told by the participants, which are the inspiration and theoretical basis for our work. We found details without entering the prejudice of one or another author. We felt the responsibility to show something that had not been done by the program, a deeper look at the training of Modern Languages learners. It was also mentioned the different situations that a student may face when he/she arrives at university life and how they develop as an individual and collective human being.

Continuing, the research approach used was qualitative research. The analysis was carried out through in-depth interviews and autobiographies made by the participants, all the

information was broken down in a data matrix, framed in specific themes which were then used for the development of the narratives: *Experiences prior to the University* (influences = personal, family, educational), *Experiences in the University*: formative and human development (sensations and singular perceptions of that formation) and finally, *Experiences within Artaxis*: Academic and human development processes. To conclude the analysis, we focus specifically on the experiences within Artaxis and the evolution of the participants in it. To conclude with the work, we will find the limitations that we had with respect to the whole research process that in the same way will give greater understanding and relevance to this study.

1.2 JUSTIFICATION

The bachelor's degree Program in Modern Languages English-French of the University of Cauca, is developed around four (4) fundamental cores. Cores of linguistic, pedagogical, research and socio-humanistic basis; this latter basis is the one that we prioritized for this research work, according to the curricular structure of the bachelor's degree program in Modern Languages with Emphasis In English And French of the Universidad del Cauca (2023)

“El uso creativo de la lengua posibilita explicar y representar el mundo desde expresiones originales. Independientemente del uso objetivo y científico de la lengua, el mundo subjetivo, imaginario y todos los referentes que llaman a la expresión de la sensibilidad, de lo estético, de lo emotivo y a la indagación del sentido real de los objetos están sustentados y enriquecidos por múltiples disciplinas.”

Therefore, this project puts forward and highlights the unique experiences that allow students to express themselves artistically in conjunction with the practice of languages, within scenarios other than the limiting classroom and through the creation of a research

group that emphasizes, accentuates, and enriches human aspects such as: passions, interests, skills, perspectives, creativity, artistic expressions, and other personal issues that enliven the particularity and peculiarity. We found affinity in this research idea since it emerged from what overflows and excites us: the human being and their experiences, not from external conditioned influences that focus on the generality of being, enlivening the idea of giving the importance and uniqueness that inhabits each person and/or student; thus, to achieve our objective, we resorted to qualitative research.

Also, this proposal allows us to delve into more personal dimensions which are not a regular object of study within the career. On the other hand, this project deconstructs the bias towards qualitative research and opens doors to the students of the program for future inquiries related to artistic expression and the creation of autonomous spaces of formation such as the research groups also as we mentioned at the beginning, forming part of the unique and creative experience of language, reinforcing our exploration on the subject and also the socio-humanistic core within the academy. In addition to this, the Modern Languages program will be enriched with spaces that allow students to forge an autonomous, critical and innovative character, where experiences and academic instruction are more magnificent, because they are not reduced to qualifications, but to the enhancement of the uniqueness of the student body through its alternative processes, thus being an example, not only for the career, but also for the Faculty of Human and Social Sciences, emphasizing on the support of its socio-humanistic approach.

The creation of a research group and the experiences acquired in it, have allowed us to recognize and promote confidence in our knowledge from a less formal and natural environment; hence, respect for others is part of the group development. For this reason, in each activity proposed and carried out, a great variety of aptitudes and attitudes are cultivated of capital importance in the formation as critical people and teachers with social sense, with

the capacity to transform the ideas of others into their own and vice versa to create projects from the passions and tastes, lead and develop their execution, face physical, mental and emotional adversities, recognize the personal value that each member deserves, likewise, the importance of taking into account ideas, no matter how small or strange they may seem, which are usually the detonator and backbone of short and long term plans. In the same sense, this research is the seed of appreciation of the non-transferable and unique human value, present in the members of this career, at the same time, the visibility and demonstration of how each of these characteristics proliferate in an optional means of artistic expression.

1.3 STATEMENT OF THE PROBLEM

Within the Bachelor's Degree in Modern Languages, English and French, there are few permanent spaces for the artistic expression of the students, therefore, the search for generating different, transversal, and frequent encounters within the academic formation increases. It is the students themselves who create meetings, activities, conversations, discussion groups, events, workshops, etc., that allow them to put their knowledge into practice in a vivid way, to expose themselves without fear of a bad grade along the way, and to get out of the daily teaching in a classroom and on a board. The program continues maintaining professional development within the classroom with academic activities that are in line with the curriculum and academic purposes based on accreditations, with which the career has increased its recognition, but contradictorily it does not have activities dedicated to the student as a sensitive, different person, not measurable in numbers or grades, and with no appropriate sites for the development and revival of free, autonomous and creative thinking.

This research project arises from two ideas permeated in the course of our experience as students and coordinators of the "ARTAXIS" research group. The first focuses on the need to have places where personal expression is not filtered by rules that limit deliberate and open

participation, where mistakes are not a synonym of reprobation but of growth of full and natural development of a human being and where critical thinking is forged from the exchange of thoughts, experiences, and discussions with others. The second is linked to the fact of having to express oneself in a second language by demand or obligation in the classroom, either for academic reasons or requirements; it punishes the possibility of error, limits the growth and interest of the student body, the classrooms being the only places within the alma mater where languages can be practiced. Therefore, this is where our qualitative research converges, we noticed the lack of spaces to express themselves in another language from what each person is artistically passionate about, in diverse places created to demonstrate personal interests without any academic bias, only in favor of experimenting, making mistakes, being passionate, creating, sharing their own concepts with others and creating new notions from them, feeding knowledge from the experiences of others, researching and training for morning passion, giving value to the individual and their learning within transversal spaces. It should be noted that the humanistic focus of the degree is to give importance to the human being who expresses itself through a language from the uniqueness in different context and from its own life. In accordance with the above, the research is based on the following question:

WHAT IS THE INFLUENCE OF THE EXPERIENCES IN PERFORMING ARTS IN FOREIGN LANGUAGE THROUGH 'ARTAXIS' RESEARCH GROUP ON THE ACADEMIC PROCESSES AND HUMAN DEVELOPMENT OF THREE MODERN LANGUAGES STUDENTS?

1.4 OBJECTIVES

1.4.1 GENERAL OBJECTIVE

To describe through narratives the influence on the academic processes and human development of the experiences in Performing Arts Collectivity Artaxis -, integrated by a selected group of modern language students.

1.4.2 SPECIFIC OBJECTIVES

- To observe the experiences of three (3) undergraduate students of Modern Languages, English-French, who are members of Artaxis research group.
- To describe the experiences of three (3) undergraduate students in Modern Languages, English-French, who are members of Artaxis research group.
- To characterize the experiences of three (3) undergraduate students of Modern Languages, English-French, who are part of Artaxis research group.
- To analyze the experiences of three students from three discursive strategies (autobiography, performance and interview).
- To reflect on the experiences of the academic processes and human development of three (3) undergraduate students of Modern Languages, English-French, who are part of Artaxis research group.

CHAPTER 2: FRAME OF REFERENCE

2.1 STATE OF THE ART

To carry out the research process, we resorted to several articles that were related to our objective; for this purpose, search engines such as Google and some specialized in academic research articles such as Academia, Redalyc, and Google Academic, Scopus, Scielo, among others, were used. This is how we found multiple research papers and articles that had an affinity with the topics to be investigated in our work; however, a large number were discarded because their objectives were aimed at something completely different from what we wanted to see. Thus, 3 articles were finally chosen at the international, national, and regional-local levels.

At an international level, the scholarly work titled "Agency of university students during their learning of English" was meticulously compiled by Castillo- Delgadillo and Cueva de la Garza (2020) at the Aguascalientes branch of Universidad Panamericana in Mexico. This research was undertaken with the primary aim of raising "The way in which the sense of agency of university students emerges during their learning of English as a foreign language" (p.1). This research has a certain proximity to what we want to show in this research work. In addition, the authors state that the research has a qualitative approach and included two complementary stages: exploration and deepening. The students narrated their experiences in digital stories, first, and in in-depth interviews in the second. It is also important to emphasize that the students' sense of agency is addressed from the lived experiences of their learning, inside and outside the classroom. In our case, the qualitative approach also has both stages, which makes it more in line with the way it is methodologically developed. Finally, "The results show that the interaction between the intra-

and interpersonal dimensions of the students and the contextual structure of their experiences transform the latter into meaningful ones" (p.1).

Moreover, considering the integration of technological communication tools alongside social networks, an insightful research endeavor titled "Use of Blogs and Social Networks for Foreign Language Learning in a University Context" emerged. This work was conducted by Gonzales-Boluda (2012) at the University of Technology in Jamaica. According to the author, this article describes the "potential of the use of blogs and social networks as tools to foster autonomous learning and student motivation in language learning" (p.39). Some experiences of implementing these resources in a face-to-face higher education context are presented. According to Gonzales (2012) in this project, the interpretative paradigm and tools of qualitative research methodology were used during the data collection process and for data analysis. As a result, it was possible to see how the use of these tools contributes to fostering students' autonomous learning, while at the same time providing them with a higher degree of motivation. Another element to highlight in this article, as per the findings of Gonzales (2012) is the exploration of:

The pedagogical value of these tools for language learning and it is determined that they favor collaborative work and student interaction; their use generates a climate of trust sufficient to foster collaboration and to develop the new role of the student as an autonomous, participatory agent and generator of ideas, content, and learning. (p. 39)

At a regional-local scale, an article vividly illustrates the intertwining of performing arts and academia as pivotal instruments in the evolutionary journey. This insightful work by Suarez-Hincapié (2013) conducted at the San Buenaventura University of Cali, is titled "The Scenic Arts, A Stage of Openness to Sensitivity in the Educational Environment". In this project, Suarez-Hincapie (2013) describes "The need for a principle of value towards the human act as a formative possibility in the route of giving openness to sensitivity" (p.1). For

this, Suarez-Hincapié (2013) chose the theater group ALTEATRO USB, which is in direct relation with the training processes, collecting their conceptions, projections, and experiences, to achieve the final reflection. They used a qualitative approach, by means of narratives, and it was thus, methodologically ordered 5 chapters with a philosophical writing, achieving instead of result, reflections: First, with this work of knowledge I do not intend to verify, quantify any data, it has not been easy the way because it always starts from premises to be verified. It is about describing the experience of theater in the opening of sensitivity from a concrete experience of the representative group of ALTEATRO USB Theater, a group of students from different careers of the University of San Buenaventura Cali, which has been formed by a common goal the taste for the Theatrical Art. In the first place, it is highlighted how theatrical art becomes a device to immortalize experiences lived and felt by the members of the theater group Al teatro USB. Through interviews and the capture of images in rehearsals and staging, the exploration and expression of the senses, emotions and personal experiences of the participants is allowed. This immortalization becomes a significant testimony of the deep connection between theater and human sensibility.

The opening of sensibility is recognized as a possibility provided by the performing arts. Theater is shown as a space where young people can face and overcome fears, break communication barriers, and develop their creative and social abilities. Through artistic expression, theater becomes a tool to form people who are more sensitive, aware and capable of coexisting with others. It also highlights the concept of embodiment in theater. The body becomes the medium through which it interacts with the world, allowing an active sensory-motor manipulation. This connection between the body and the environment creates an experience in which the senses emerge as an unfinished extension of the self, allowing for the expression of feelings and emotions in a profound and authentic way.

The symbolic sense of the image and the embodied word stands out as a tool to understand and express the theatrical experiences. The staging is presented as a constantly evolving process, where new scenes are created to act and live. This reinforces the idea that theater is not limited to being a static representation but is a dynamic and enriching space for human development. In the educational environment of the Universidad de San Buenaventura Cali, the importance of theater to strengthen the link between professional training and human development is emphasized. Theater is presented to foster a human, sensitive and liberating vision that promotes respect for difference and a deeper understanding of the environment.

Finally, it emphasizes how theater becomes a space for the members of the representative group to rediscover themselves and their freedom. Theater is valued as a tool that fosters expressiveness, risk, communication, confrontation, and enjoyment of the environment. Likewise, theater is recognized as an artistic expression that provides creative tools to form individuals capable of proposing, evolving, and becoming more self-confident on the stage of life.

2.2 CONTEXTUAL FRAMEWORK:

This project has undergone great transformations until it became solidified as it is today. It is carried out in Colombia, a country located in the extreme north of South America, which has 32 departments organized in 5 regions (Atlantic, Pacific, Andean, Orinoco and Amazon), focusing on the Pacific Region, and the department of Cauca. The municipality of Popayán, capital of the department, has several private university institutions and only one public university, which is the Universidad del Cauca.

This university complex has 9 faculties, one of them is Human and Social Sciences, where the Bachelor's program in Modern Languages - English-French is attached; here is

where thanks to the initiative of Felipe Villa, a student of the career and some of his fellow students, the idea of an investigative research group called 'AXIS' was created and was born in the second semester of the year 2016. It was divided into several platforms (music, theater, and radio, networks, audiovisual and intercultural) it was created to find diverse and different spaces to the classroom, which would satisfy the tastes and abilities of students. With the tutoring of Mg. Richard Mejía, artistic, technological, and intercultural processes began within the academy in conjunction with foreign languages, managing to unite research with autonomous and unconventional processes based on the tastes and passions of the students.

We discovered a resonance with the AXIS-Theater platform, seamlessly integrating it into our exploration. Our experimentation was grounded in a pivotal research project titled "Drama as a Tool to Diminish Inhibition in Foreign Language Learning," serving as an essential foundation and support for all our research group activities. The leadership of Axis was spearheaded by Jeraldin Ballesteros, Isabelly Martinez, and Gina Medina, the architects behind the platform's activities. In this investigation, our role was to adhere closely to their guidelines as the creators.

Later, the coordinators graduated, and the leadership of the platform passed to our hands, we tried to continue with the same research, but the idea changed, since it was not the approach with which we wanted to continue working, we did not find proximity with it. Subsequently, two more people were integrated, with similar tastes for the realization of a new research plan that would allow to continue developing tasks within the research group, but a path of uncertainty and passivity was maintained for 1 semester; however, the advances were null, reason why later each person took their own course and did not continue with the research idea.

At the same time, within the research group activities continued proposing presentations, performances and plays, practicing in public spaces of the city such as: Teatro

Bolívar, El Pueblito Patojo and the Campus of the University of Cauca, until a new inspiration could be found to continue with our student duty, the thesis.

A reform was made within our group and the platforms Music and Dance are included also for reasons of pandemic in 2019, everything moved to the media and social networks: the meetings and chores were executed through a screen from our homes. After adding music and dance to our activities, the research group updated its name to *Artaxis; body, art and fusion*, this was where the formal development of research through the performing arts began, with three of the student-participants: Marrón Corazón, Malena Danzante and Lía Moderna, with a trajectory of 3 years until 2022; with them came the development of several mini audiovisual projects for our social networks, as follows: Instagram: @we.artaxis, Facebook: @we.artax1s, thus living experiences that were considered valuable and essential for the development of our study, perceiving that the orientation of our research should be based on the experiences that these students had gone through before, during and after belonging to the research group and how it had affected their lives, in that same line, to know if it had influenced them as much as it had influenced us.

2.3 CONCEPTUAL FRAMEWORK:

Throughout the investigative process and with data gathered from interviews and autobiographies, we identified various concepts and elements crucial for solidifying the project's focus. Each of these concepts allowed us to showcase the project's essence and later generate an analysis where participants shared a valuable part of the meaning of Artaxis for each of them. Additionally, the concepts presented here inherently contribute to the academic and human development of the participants, serving as focal points for our analysis. Finally, it will be noted that some of the concepts presented here repeat in the analysis, as our

investigative approach ensures their interconnectedness, prominently emerging within the participants' experiential journey. The following concepts are presented:

2.3.1 SKETCH

According to Rodriguez & Jacobo (2015) the concept of "sketch" in the theatrical context originated in England to describe short dramaturgical performances consisting of short acts interconnected to form a coherent story. Initially popularized by the British quartet The League of Gentlemen, during the 1970s, the theatrical form evolved in North America through improvisations, abandoning British scripts. Sketches are characterized by depicting specific situations in a brief and often humorous manner, with elements of improvisation. The evolution of the sketch emphasized the importance of set design, character creation and elements such as costumes and script.

Although sketches have been mainly associated with comedy, their use can be extended to various theatrical genres. They are defined as theatrical pieces of minimal dimensions, generally comic, with a duration not exceeding ten minutes and may involve amateur actors. The production of a sketch involves the contextualization of the environment and the appropriation of the role by the actor. The limited duration, as established in a specific project, seeks to encourage oral expression in a foreign language through improvisation.

The sketch distinguishes itself from more traditional theatrical plays by allowing students to develop oral expression skills in a foreign language in a fun and contextualized way. In addition, it is considered a pedagogical tool that facilitates learning by becoming a center of interest rich in content

2.3.2 AUTONOMOUS LEARNING

We are contemplating another crucial notion: autonomous learning. Within our research group, this concept holds immense significance, having been experienced and gleaned from the self-directed endeavors of students across various semesters. In our analysis, we recognize it as a pivotal tool and skill vital for our university education. Considering this, we refer to Paulo Freire (1970), an influential Brazilian educator and philosopher, who delved into the concept of autonomous learning within his framework of critical pedagogy and liberating education. Freire emphasized the importance of critical consciousness and the ability of students to take an active role in their own learning process. According to Freire (1970) in his best-known work, "Pedagogy of the Oppressed" autonomous learning implies that students can critically reflect on their reality and question the structures of power and oppression. The author proposes a model of education that seeks emancipation and social transformation through conscientization.

In this approach, autonomous learning is not simply about accumulating knowledge and skills, but about developing the capacity for critical analysis, awareness of oneself and one's social environment, and the ability to act for transformation and social justice. He also stressed the importance of dialogue and collaboration in the process of autonomous learning. Interaction between students and educators, based on mutual respect and equality, is fundamental to foster students' autonomy and active participation in their own learning. Autonomous learning in Freire's framework does not imply an individualistic approach but is linked to collective action and the search for a more just and equitable society. Autonomous learners, in this sense, are those who have the capacity to critically understand their reality, identify structures of oppression, and work together to transform them.

2.3.3 RESEARCH GROUP

A concept intricately tied to the central focus of our research revolves around research groups. To expound on this concept, we draw from Lopera's (2012) article titled "Research Seed Groups: A Meaningful Experience in the Training of University Students" published in the Magazine *Inquietudes Pedagógicas*. This article delves deeply into the notion of research groups and their profound influence on the development of university students. This author describes research groups as extracurricular academic spaces where students can become actively involved in research projects led by an experienced teacher or researcher. These seed groups allow students to develop research skills, acquire specialized knowledge in their area of interest, and contribute to the advancement of knowledge in that specific field.

He also emphasizes that the research workshops provide students with the opportunity to learn in a practical and experiential way, applying the theoretical concepts learned in the classroom to real research situations. Through participation in research projects, students can improve their critical thinking skills, data analysis, scientific communication, and teamwork. He also highlights the importance of research groups in fostering scientific vocation and students' motivation towards research. By actively participating in research projects, students can discover their passion for a particular field, which can influence their choice of major or future career.

In addition, Lopera (2012) mentions that the research groups promote the development of transversal competencies, such as the ability to search for and manage information, research ethics, creativity, problem solving and the ability to adapt to new challenges..

2.3.4 EFFECTIVE COMMUNICATION

The concept directly tied to the cornerstone of successful Artaxis' audiovisual projects is effective communication. Drawing from Paulo Freire's analysis in "Pedagogy of the Oppressed" (1970) he posited that authentic and dialogic communication stands as a fundamental element for a liberating and transformative teaching-learning process. For Freire (1970) effective communication implies a horizontal and participatory dialogue between teachers and students, based on mutual respect, active listening and understanding of each individual's experiences and perspectives. This communication approach promotes reciprocity, reciprocity in the educational relationship, allowing students to become active and critical subjects of their own learning.

He emphasized that effective communication goes beyond the simple transmission of information and focuses on the joint construction of knowledge. It is a process in which both teacher and student share and problematize their ideas, reflect on the world and its realities, and search together for new perspectives and solutions. In this sense, effective communication becomes a means for liberation and social transformation. He also emphasizes the importance of empathy and sensitivity to students' emotions and needs in educational communication. Effective communication involves creating a safe and welcoming classroom environment where students feel valued, listened to and motivated to actively participate in the learning process.

2.3.5 LEARNING AND HUMAN DEVELOPMENT

We delve into the concept of learning and human development as it stands as one of the central axes of our research project. To define this, we turn to Bruner (1983), renowned for his significant contributions in the realm of cognitive development and the constructivist theory. Bruner (1983) approached the concept of learning and human development from a

constructivist perspective, emphasizing the importance of social interaction, culture, and narrative in the acquisition of knowledge and the construction of meaning.

According to Bruner (1983) learning is an active and constructive process in which individuals construct their own knowledge through interaction with their environment and with other individuals. Rather than being passive recipients of information, human beings are active participants in the construction of meaning. This author argued that learning occurs through the structuring and restructuring of information, and that people organize and make sense of new knowledge based on their previous experiences and their cultural context. He also emphasized the importance of narrative and symbolic representation in human learning and development. According to his theory of discovery learning, people learn best when they are presented with information in a narrative format or with elements that allow them to construct a coherent story. Narrative not only helps to organize information in a meaningful way, but also facilitates the retention and retrieval of knowledge.

He also highlighted the influence of culture on human learning and development. Culture provides a set of shared meanings, practices and values that influence how people perceive and understand the world. Bruner argued that learning is a socially and culturally mediated process, and that interactions with other individuals and participation in cultural practices are fundamental to human development.

2.3.6 AGENCY

A compelling concept intricately interwoven with the experiences and subsequent analyses of Artaxis members is the concept of agency. Ormrod (2016) in her work "Educational Psychology: Developing Learners," explores the concept of agency within the context of learning and human development, serving as a reference for understanding this crucial aspect. According to Ormrod (2016) agency refers to the ability of individuals to

exercise control over their own learning by making decisions, setting goals, and taking responsibility for their educational progress. She emphasizes the importance of providing students with opportunities for agency in the educational environment. By allowing students to make decisions and actively participate in their own learning, their sense of autonomy and responsibility is fostered. This allows them to develop skills of self-regulation, informed decision making and self-direction in their learning process.

She also emphasizes that agency does not imply that students are completely alone in their learning process, but that they are provided with the support and guidance necessary to make effective decisions. Teachers play a crucial role in providing structure, resources, and appropriate feedback so that students can effectively exercise agency. Empowerment promotes intrinsic motivation and commitment to learning, as students feel empowered by having a voice and choice in their educational process. It also allows them to develop critical thinking skills, problem solving and metacognition, which contributes to deeper and more meaningful learning.

2.3.7 ALTERITY

In the context of the Artaxis research group, the concept of otherness acquires a particular importance because it offers a propitious space for the exploration of otherness, since it allows the active participation of diverse actors, such as students, teachers, and members of the community. Otherness in the research workshops, especially Artaxis, implies the recognition and appreciation of the diversity of ideas, experiences, and approaches. Through dialogue and respectful interaction, barriers of power and hierarchy can be overcome, and enriching and transformative learning can be promoted. Otherness also implies a willingness to listen to and learn from the other, recognizing that all participants have valid knowledge and perspectives that contribute to the research process.

From the perspective of Freire (1970), who influenced us greatly, the concept of otherness is fundamental in his pedagogical and philosophical approach. Freire argues that dialogue and interaction between individuals are essential for the construction of knowledge and social transformation. In this sense, otherness refers to the ability to recognize and value the existence of others, as well as their experiences, perspectives, and knowledge. For him, the relationship between educator and learner should be based on a horizontal dialogue, in which both are on equal footing and mutually respect each other as subjects of learning. Otherness implies overcoming relations of oppression and domination, and the search for an educational practice based on solidarity and respect. Freire argues that research is a process of collective knowledge construction, in which different voices and perspectives must be valued and considered.

2.3.8 FREEDOM OF EXPRESSION

One of the concepts addressed in our analysis that allows us to understand and comprehend the experience carried out in Artaxis is freedom of expression. Following Freire's (1970) reference, he considered freedom of expression as an essential component in the learning process and in his liberating pedagogical approach. For Freire (1970), authentic education should foster the ability of students to express their ideas, opinions, and experiences freely and without fear of reprisals. In his work "Pedagogy of the Oppressed," he criticizes traditional educational models that impose a vertical relationship between educator and learner, where the voice of the educator prevails, and single thinking is privileged. In contrast, he advocates an education based on horizontal dialogue, where students are free to express their thoughts, doubts, and questions, and are considered as active subjects in the learning process.

Freedom of expression, according to Freire, allows students to develop their critical consciousness and their capacity to reflect on the world around them. It gives them the opportunity to autonomously question and analyze power structures, injustices, and social inequalities. Free expression also promotes the exchange of ideas and the collective construction of knowledge, as each voice and perspective contribute to enrich learning. He also believed that free expression in learning went beyond simply allowing students to speak. It also involved actively listening to others, respecting differences, and generating an environment of trust and openness. Effective communication and mutual respect are fundamental to building an authentic and enriching dialogue that promotes freedom of expression and meaningful learning.

2.3.9 CREATIVITY

A very beautiful and inspiring concept that emerges in Artaxis research group is the concept of creativity. To illustrate this concept, we draw upon the insights of Csikszentmihalyi (1997) renowned for his work in flow theory but also for significant contributions to the exploration of creativity in learning and human development. According to Csikszentmihalyi (1997), creativity is a fundamental aspect of human experience and plays a crucial role in motivation, personal growth, and fulfillment. For this author, creativity implies the ability to produce original and valuable ideas that are relevant to a given context or domain. It is not limited only to the arts or traditional creative disciplines, but can manifest itself in any field, be it science, technology, business, or everyday problem solving. Creativity is based on the ability to combine and transform ideas, knowledge, and experiences in novel and meaningful ways.

In the context of learning and human development, this author stresses that creativity is not just for the privileged few but is an inherent capacity of all individuals. To foster

creativity in learning, Csikszentmihalyi (1997) emphasizes the importance of providing environments and situations that challenge learners, that allow them to explore new ideas and perspectives, and that offer them the freedom and confidence to express their own voices and visions. He also stresses the relationship between creativity and flow, a state of mind in which people are completely immersed and focused on an activity, losing track of time, and experiencing a sense of enjoyment and gratification. Flow is an optimal state for learning and creativity, as it promotes deep concentration, active involvement, and the generation of innovative ideas. He also emphasizes that creativity is not a solitary process but can be enriched through collaboration and interaction with others. The exchange of ideas, constructive feedback and diversity of perspectives can stimulate creativity and open new possibilities for learning.

2.3.10 ARTISTIC SENSIBILITY

The concept of artistic sensitivity played a crucial role in shaping the creation process at Artaxis, particularly in fostering the personal growth of its participants. To gain a comprehensive understanding of this concept, we turn to Eisner (2002), a distinguished educator and art education theorist who made significant contributions to the exploration of artistic sensitivity within the field. According to Eisner (2002), artistic sensitivity is not limited only to the ability to appreciate and enjoy works of art, but implies a way of thinking and a way of experiencing the world in a deeper and richer way.

For this author, artistic sensitivity refers to the capacity to perceive and understand the aesthetic and symbolic aspects of forms of artistic expression. It includes the ability to see beyond the superficial and grasp the nuances, subtlety and multiple layers of meaning present in works of art. This sensitivity allows for an emotional connection and a deeper appreciation of beauty, creativity, and human expression. Furthermore, he argues that artistic sensitivity is

not limited to just the visual arts, but also encompasses other forms of artistic expression such as music, dance, theater, and literature. Artistic sensitivity is developed through direct experience with works of art and active participation in creative activities. Eisner advocates the importance of arts education in schools, as he believes it provides a space to cultivate artistic sensitivity and promote a deeper understanding of the world.

Artistic sensitivity according to Eisner (2002) also plays a relevant role in learning in general. He argues that artistic thinking, characterized by artistic sensitivity, stimulates creativity, imagination, and the ability to reflect critically on the world. Through artistic sensitivity, individuals can develop a more complete and holistic understanding of human experiences and find new ways to approach life's challenges and questions.

2.3.11 EXTRACURRICULAR ACTIVITIES

The concept of extracurricular activities holds immense significance as it served as the breeding ground for various activities that enriched our research process. To grasp this concept thoroughly, we refer to the article "Promoting Interpersonal Competence and Educational Success Through Extracurricular Activity Participation" by Mahoney, Cairn and Farmer (2003). This article delves into the impact of engaging in extracurricular activities on the interpersonal competence and educational achievements of young individuals. According to the authors, extracurricular spaces are settings outside the traditional academic curriculum that provide additional opportunities for students to participate in a variety of structured activities. These activities may include sports, clubs, community groups, volunteer programs, and the arts, among others.

The study is based on the premise that participation in extracurricular activities offers students unique opportunities for the development of skills and competencies that go beyond academics. These activities provide a context in which students can acquire and practice

social, emotional, and interpersonal skills, such as teamwork, effective communication, leadership, and conflict resolution. The authors emphasize that participation in extracurricular activities can promote the development of interpersonal competence by offering students the opportunity to interact with their peers in a setting other than the classroom. These interactions allow them to establish positive relationships, develop collaborative skills, and strengthen their ability to relate to people from different backgrounds and perspectives. In addition to improving social skills, participation in extracurricular settings is also associated with greater educational success. The authors suggest that this may be because participation in extracurricular activities fosters students' engagement and motivation towards school, while providing them with additional opportunities to apply and practice academic skills in more practical contexts.

2.3.12 PERSONAL GROWTH

Self-improvement is another of the concepts inherent to the analysis of the experiences of the members of Artaxis. To understand this concept, we refer to Light's (2001) work "Making the Most of College: Students Speak Their Minds", which refers to the process by which college students manage to develop and grow as individuals through experiences and challenges outside the formal academic environment. Light (2001) argues that personal growth is not limited only to the acquisition of academic knowledge, but also involves the development of skills, competencies and perspectives that contribute to a comprehensive education.

In the university context, self-improvement can be achieved through participation in extracurricular activities such as research workshops. These experiences provide students with the opportunity to explore their interests, work on meaningful projects, collaborate with peers, and develop specific skills related to research and problem solving. As students are

challenged and actively engaged in these extracurricular activities, they can experience personal growth in terms of self-confidence, self-esteem, leadership, critical thinking, and communication skills.

Self-improvement is not only about achieving individual goals, but also about transcending limitations and overcoming difficulties. Through extracurricular activities, students can face challenges, assume responsibilities and learn to persevere in achieving their goals. These experiences allow them to develop the ability to overcome obstacles, learn from failures and have a growth mindset.

2.3.13 SELF- CONFIDENCE

Participation in the Artaxis research seed group allowed students the opportunity to assume active roles in their learning process, make decisions, set goals, and pursue their own interests. This autonomy and self-determination promoted self-confidence, as the members of the research group felt responsible and valued for their contribution to the growth and positioning of Artaxis. In addition, the positive feedback and recognition they received among themselves for their contributions also reinforced their self-confidence and intrinsic motivation. To highlight this concept, we take reference from the work "Intrinsic Motivation and Self-Determination in Human Behavior", in which Deci and Ryan (1985) explore the concept of self-confidence in relation to participation in research activities and personal development in academia. They argue that self-confidence arises when individuals experience a sense of competence and autonomy in their actions and decisions.

According to Deci and Ryan (1985), self-confidence in participating in research groups is closely linked to intrinsic motivation and self-determination. When students feel competent and capable of meeting the challenges and demands of research, they experience a sense of self-efficacy and confidence in their abilities. This in turn fuels their intrinsic

motivation, i.e., their internal desire to engage in the activity for the sheer pleasure of doing it and genuine interest in the topic. They also emphasize that self-confidence not only has short-term benefits in the context of research groups, but also has lasting implications for students' personal development. Greater self-confidence enables them to face future challenges with a positive attitude and a belief in their own abilities, which can have a positive impact on their academic performance, interpersonal relationships, and overall well-being.

2.3.14 TEAMWORK

In the article "An educational psychology success story: Social interdependence theory and cooperative learning", Johnson and Johnson (2009) develop the concept of teamwork and its influence on the academic process and human development within a research group based on the theory of social interdependence and cooperative learning. According to the authors, teamwork in the context of a research group is based on the idea that group members depend on each other to reach common goals and achieve successful results. The theory of social interdependence states that individuals benefit more when they work together rather than compete. In this sense, teamwork promotes a collaborative structure in which students support each other, share knowledge and skills, and engage in the research process.

The theory of social interdependence distinguishes between four types of interdependence that influence the dynamics of teamwork in the research team:

Positive interdependence: team members perceive their goals as mutually beneficial and recognize that they need the contribution of others to achieve success. This interdependence promotes cooperation and collaboration rather than competition.

Individual accountability: Each team member has a responsibility to make his or her contribution and accomplish assigned tasks. Individual accountability encourages active participation and engagement of each student in the research process.

Face-to-face interaction: Students interact directly with each other, discuss ideas, share perspectives, and solve problems together. Face-to-face interaction facilitates the exchange of information and the development of social and communication skills.

Teamwork skills: Students need to develop teamwork skills, such as effective communication, joint decision-making, conflict resolution and shared leadership. These skills are critical to the efficient and successful functioning of the research group.

The influence of teamwork on the academic process and human development within a research group is significant. Johnson and Johnson (2009) argue that cooperative learning promotes greater student engagement, improves understanding of research concepts, fosters problem-solving skills, strengthens communication skills, and promotes the development of positive interpersonal relationships.

2.3.15 LEADERSHIP

On the other hand, the concept of leadership is clearly noted within our analysis. For this concept we take the reference of the study conducted by Dvir, Eden, Avolio and Shamir (2002) that focuses on the impact of transformational leadership on the development and performance of followers. The concept of transformational leadership refers to a leadership style in which leaders inspire and motivate their followers to achieve goals beyond personal interests and foster their personal and professional development. In this study, the authors conducted a field experiment in which two working groups were formed, one with leaders who exercised a transformational leadership style and the other with leaders who exercised a

transactional style. The objective was to investigate how transformational leadership affected the development and performance of followers compared to transactional leadership.

The results of the study revealed that transformational leadership had a significant impact on follower development. Followers under transformational leadership showed greater personal growth, higher self-efficacy, and greater satisfaction with their work compared to those under transactional leadership. In addition, followers under transformational leadership also demonstrated more effective performance in terms of goal achievement and quality of work. This study highlights the importance of transformational leadership in follower development and performance. Transformational leadership involves the use of inspiration, motivation, and individualized consideration to foster followers' personal growth, empowerment, and success. In the context of a research group, transformational leadership can contribute to a collaborative, creative, and productive work environment, fostering the academic and personal development of research group members.

2.3.16 MOTIVATION

Within the concept of motivation, we have highlighted Ormrod (2003) in her work entitled "Educational Psychology: Developing Learners". She has developed the concept of motivation from a broad perspective, addressing different aspects that influence the motivational process of students. He argues that motivation in learning is a complex process involving internal and external factors. In his approach, he emphasizes the importance of intrinsic motivation, i.e., the motivation that comes from personal interest and satisfaction in the learning process itself and the acquisition of knowledge. Intrinsic motivation is based on the human need for competence, autonomy, and connection with others.

According to Ormrod (2003), intrinsic motivation can be fostered through different strategies. One of them is to create a learning environment that promotes autonomy and

choice, allowing students to have some control over their learning process and to make decisions related to their own interests. In addition, Ormrod (2003) stresses the importance of setting clear and realistic goals, providing effective feedback and recognition for student effort and achievement. He also recognizes the influence of extrinsic motivation, which is based on external rewards or incentives, such as grades, awards, or recognition. However, he emphasizes that intrinsic motivation is more powerful and enduring, as it is directly related to personal satisfaction and sense of accomplishment.

2.3.17 RESPONSIBILITY

In his article "Social cognitive theory of self-regulation", Bandura (1991) develops the concept of responsibility within the framework of social cognitive theory. Bandura (1991) proposes that responsibility is an integral part of the process of self-regulation, which is the ability to control and regulate one's own behavior according to internal goals and standards. According to the author, responsibility implies taking personal responsibility for one's actions and decisions, as well as for the results and consequences that derive from them. It is based on the belief that people are active agents in their own development and have the capacity to influence their environment and the results of their actions.

Bandura (1991) emphasizes that responsibility is not simply an external obligation imposed by others, but is an internal motivation based on self-determination and self-regulation. People assume responsibility when they perceive that they have control over their actions and believe in their ability to achieve desirable outcomes. Within the framework of social cognitive theory, Bandura (1991) also emphasizes the importance of modeling and vicarious learning in the development of responsibility. People can learn to be responsible by observing and modeling the behavior of others who exhibit responsible behaviors.

2.3.18 AUTONOMY

In their work on self-determination theory, Deci and Ryan (2000) define autonomy as one of the three fundamental elements that drive intrinsic motivation and promote human development and well-being. According to their theory, autonomy refers to the experience of being the origin of one's own behavior and the ability to make autonomous decisions and act in accordance with one's own values and goals. Self-determination theory postulates that human beings have an innate tendency toward autonomy and seek a sense of agency and self-regulation in their actions. Satisfying the basic psychological need for autonomy promotes intrinsic motivation, personal growth, and overall well-being.

The authors emphasize that autonomy is not simply a matter of doing what one wants in an egocentric sense, but of acting in harmony with one's own internal values, goals and principles. They also stress the importance of having a sense of choice and control in decision making, as well as the ability to regulate oneself and adjust one's behavior according to the demands and circumstances of the environment.

Self-determination theory proposes that autonomy is fostered when choices are offered and informed decision making is supported. Environments that promote autonomy provide a climate of support, recognition and respect for individual perspectives and decisions. This involves avoiding excessive control, external pressures and contingent rewards that undermine intrinsic motivation.

2.3.19 IMPROVEMENT

In his book "Drive: The Surprising Truth About What Motivates Us" Pink (2011) explores the concept of perfectionism or "mastery" in the context of human motivation. According to the author, mastery refers to the intrinsic desire to improve and master skills and is one of the key components of intrinsic motivation. He argues that, beyond extrinsic

rewards such as money or praise, people have an inherent need to develop and hone their skills. Improvement involves the constant pursuit of challenges and opportunities to learn and grow, with the goal of achieving a high level of competence and mastery in each area. According to Pink, improvement is driven by three fundamental elements:

Autonomy: People are motivated to improve their skills when they have a significant degree of autonomy and control over their work or activities. The ability to make decisions and have some freedom in how they approach challenges stimulates the desire to improve and develop skills.

Mastery: Improvement implies the desire to become an expert in a certain area. People are motivated when they can see their progress and face challenges that are in line with their current skills, allowing them to gradually move towards mastery.

Purpose: People are motivated when they have a sense of purpose and meaning in what they do. Connecting to a larger purpose or understanding how their work or activities contribute to a larger goal provides a sense of direction and stimulates a desire for improvement.

2.3.20 RISK TAKING

In his work "How We Think: A Restatement of the Relation of Reflective Thinking to the Educative Process," Dewey (1933) addresses the concept of "risk taking" from the perspective of reflective thinking and its relationship to the educational process. He argues that learning and human development are driven by a willingness to take intellectual risks and explore new ideas and perspectives.

According to Dewey (1933), risk taking involves stepping out of one's cognitive comfort zone and experimenting with ideas and concepts that may challenge existing beliefs and assumptions. It is about having the courage to question and explore the unknown, face

uncertainty and seek innovative solutions to problems. He emphasizes the importance of fostering an educational environment that encourages and supports risk taking. He considers that students should feel safe and confident to express their ideas, raise questions and engage in intellectual debates. In addition, it stresses the need to provide opportunities for experimentation and authentic problem solving, where students can put their reflective thinking into practice and take intellectual risks in constructive ways.

From Dewey's (1933) perspective, risk taking in the educational process is not just about taking meaningless risks, but about engaging in active and reflective thinking that allows for the exploration of new possibilities and perspectives. Through risk taking, students develop critical thinking skills, problem solving and informed decision making, which contributes to their intellectual and personal growth.

2.3.21 RESILIENCE

In his article "Ordinary Magic: Resilience Processes in Development", Masten (2001) analyzes the concept of resilience from a human development perspective. She stresses that resilience is not a fixed trait or an innate characteristic of people, but a dynamic process that involves adaptation and coping in adverse situations. She argues that resilience is not exclusive to a select group of individuals but can be developed by anyone throughout their lives. She identifies three key processes that contribute to resilience:

Individual factors: These include personal characteristics, cognitive abilities, emotional strengths, and self-regulatory capacity. Masten emphasizes that resilience is not simply about "being strong," but about using adaptive strategies to cope with adversity.

Relational factors: Here social relationships, support from family, friends and other community members are emphasized. Masten stresses the importance of emotional bonds,

emotional support, and the presence of role models to help individuals face and overcome challenges.

Contextual factors: These refer to the environment in which the person develops, such as the community, school, or workplace. Masten highlights the importance of a safe, stable, and supportive environment that provides resources and opportunities for the development of coping skills.

Masten (2001) also emphasizes that resilience is a dynamic process that can change over time. Individuals may experience ups and downs in their resilience capacity and may need additional support during times of increased stress or difficulty.

CHAPTER 3

METHODOLOGY

For the development of our research process, we opted for the qualitative research methodology from a narrative approach. This approach is based on the collection and analysis of narrative data, focusing on the experiences, perceptions and meanings constructed by the research participants as they are fundamental to understand the social and human reality. In addition, it seeks to understand in depth how people make sense of their experiences and construct meaningful narratives about their lives.

To better understand this approach, we refer to Frank (2010) and his book "Letting Stories Breathe: A Socio-narratology". Frank (2010) develops the concept of "narrative approach" or "social narratology" in qualitative research which is based on the idea that narratives are powerful tools for understanding and making sense of human experiences.

Frank's narrative approach moves away from an objective perspective and seeks to explore the subjective meaning that people attribute to their own lives and experiences. He argues that stories are not simply a way of conveying information but are constitutive of people's social and personal reality. Through narrative, people construct their identity, explore their relationships with others, and reflect on their experiences. In social narratology, it is recognized that stories are social and cultural constructions, and that they are influenced by the context in which they are produced. Stories not only reflect reality, but also shape and interpret it. Therefore, the narrative approach seeks to explore how stories are intertwined with people's social, cultural, and historical environment.

In his book he proposes a series of principles and methodologies for conducting narrative inquiry. Some of these principles include:

Recognize the complexity of stories: stories are multifaceted and can encompass a variety of themes, emotions, and perspectives. The researcher must be open to the diversity and complexity of narratives.

Empathetic listening: The researcher should adopt a compassionate and respectful listening attitude toward participants' stories. This involves paying attention to the emotions, silences, and nuances present in the narratives.

Contextualize stories: Stories are influenced by the social, cultural, and historical context in which they take place. It is important to place the stories in their broader context to understand their meaning and relevance.

Reflect on the role of the researcher: The researcher should reflect on his or her own position and participation in the narrative process. This involves being aware of personal and professional influences that may affect the interpretation of the stories.

The narrative approach proposed by Frank (2010) in "Letting Stories Breathe" has been used in a variety of research fields, including health, education, psychology, and the social sciences. It has proven especially useful in exploring issues related to identity, illness, trauma, gender, and culture. On the other hand, taking Geertz (1973), who shows us that a narrative is a form of dense and detailed description used in qualitative research, especially in cultural anthropology. In his work "The Interpretation of Cultures", Geertz (1973) emphasizes the importance of narratives as a tool for understanding the meaning of human actions and behaviors within their cultural and social context.

A narrative, in Geertz's (1973) approach, is a story or account that captures the experiences, perceptions and experiences of individuals and communities. These stories are collected through participant observation and fieldwork, where the researcher immerses him or herself in the culture and environment under study to gain a deeper understanding of people's lives and practices.

The emphasis on narratives lies in their ability to provide rich, contextual details about human actions, their meanings, and their connections to broader cultural and social values. Through these narratives, the researcher seeks to understand how people construct their reality, how they interpret their world, and how they make sense of their own and others' actions.

Based on the above, we thought of the narrative approach as a tool that would allow us to understand the human aspect of the research, we conducted within the Artaxis research group. For this, we used some fundamental tools to obtain the information that would allow us to unveil those deep and significant aspects lived in Artaxis.

In the data collection, first, we used the written autobiographical interview to get to know the participants with their nuances, moments, situations, and actions lived. A development guide was proposed for them, where they could tell the "before" of entering the bachelor's degree in modern Languages English and French, "during" the academic process, as well as the arrival and evolution within the Artaxis research group, and an "after". Then, it was found that the most appropriate to our requirements and desires was the use of a data matrix that would allow us to break down and divide the information given to understand and get to know each of the participants.

3.1 DATA COLLECTION TOOLS

Among the tools used during our research process are autobiographies. According to Ellis (2004) they are accounts written by individuals about their own lives, experiences, and perspectives. These personal narratives can be used as a data collection tool in qualitative-narrative methodology research. In this approach, the aim is to understand and analyze the life experiences of participants from their own perspective, focusing on their subjective narratives and meanings. It is important to keep in mind that, when using

autobiographies as a data collection tool, researchers must consider the subjectivity and bias inherent in the autobiographical narrative. Each participant may select and present certain events or perspectives according to his or her own interpretation and memory, which may influence the data collected. Therefore, it is critical to analyze autobiographies in the broader context of the research, using multiple data sources and triangulation to gain a more complete and accurate understanding of participants' experiences. In addition, autobiographies allow researchers to gain a longitudinal view of participants' lives, as they can span different stages and key moments. This provides a more complete and contextualized understanding of a person's life and how these experiences intertwine with ongoing research.

Autobiographies as a data collection tool have several advantages in qualitative-narrative research. First, it allowed us to access the subjective experiences and meanings constructed by participants in relation to their own lives. This gave us an enriching and detailed perspective on individual experiences, capturing nuances and emotions that might be overlooked in other data collection approaches.

Second, autobiographies offer participants the opportunity to reflect on and organize their own experiences, which can foster self-reflection and self-knowledge. This writing process can be therapeutic and empowering for participants, as it gives them the opportunity to make sense of their own lives and share their story with others.

In our data collection process, we ask Artaxis participants to write their own life stories in the form of an autobiographical narrative. We used it to identify relevant elements of who they were, how they came to Artaxis, and what their experiences were like within the group. These autobiographies covered different aspects of the participant's life, such as significant events, relationships, achievements, challenges, and personal transformations. However, participants were guided by a guiding question, which allowed them to freely recount their experiences and highlight what they felt was important or meaningful to

mention. The structure of their narratives was also of their own choice, which allowed the use of metaphorical expressions and words in English and French to highlight certain moments of what they revealed in their words.

Regarding the organization of the data collected in the autobiographies of each participant, we used a matrix created by ourselves in which we segmented the information. In the matrix we divided the experiences told in a *before coming to the academy, during the academy and after in the research group Artaxis*; with this information we realized to recognize their unique experiences and make an approach to who each one of them was, they gave us an overview of their lives.

To complement the autobiography, and already having some important elements from which we could start, we decided that another resource was important to specify those outstanding details of their experiences. For this, we used in-depth interviews, which were based on a particular moment of their participation in Artaxis activities. In-depth interviews, according to Taylor and Bogdan (1986) the expression "in-depth interviews" is used for the qualitative research method. Qualitative interviews are understood as repeated face-to-face encounters between the researcher and the informants, encounters aimed at understanding the informants' perspectives on their lives, experiences, or situations, as expressed in their own words. In-depth interviews follow the model of a conversation between peers, rather than a formal exchange of questions and answers.

Due to the pandemic, this in-depth interview process was conducted virtually, as researchers we asked the participants to tell us about their experience developing the project *Lineas inconclusas* which consisted of showing short videos about people's daily lives, but the end was left open to interpretation, just connecting to another video of another person in their daily life. We wanted to know about three specific moments: before, during and after the creative process of the project but let them talk about it freely. In it, the participants told us

unique details from each of their perspectives which revealed significant aspects that, through gestures and some laughter.

Then, with the in-depth interviews we decided to separate their experiences in a before, during and after the creation of the project, this is how we began to recognize similar situations and experiences, which gave us traces of possible themes on which we wanted to focus. Having obtained this, we proceeded to triangulate the information collected from each of the three students, at first a lot of interesting and important concepts to mention came up, however, we had to separate them, research, and read about them, that is how we noticed that some of them encompassed other terms or were "related. Little by little we collected all the concepts into "bigger" ones. Finally, we left 5 concepts that seemed to us the most comprehensive ones.

3.2 LIMITATIONS OF THE STUDY

Our research work was carried out satisfactorily, and it can be said that we were able to obtain something that appears to be very interesting from the experience of being part of a research group and autonomously proposing ideas that transformed our vision and perception as students and researchers. However, there were some limitations that caused us to take a little more time than expected; despite that, we were able to adapt to the changes and move the project forward.

The different academic and social demonstrations made us stop our research since the activities within the University of Cauca institution were suspended; the mobilization within the territories became irregular, which forced us to wait to be able to resume the process. In 2019, the student demonstration was strengthened to such an extent that semesters were canceled in several public universities, including our alma mater. As students and members of a research group, we contributed to the protests through art and included other students who

were part of such activities knowing how important it is to participate in the just struggle for education and the rights of Colombians in general.

After the stoppage, they tried to continue with the work, but at the end of that year, the SARS virus (Covid-19) began to take hold; after 3 months of its appearance in China, which forced practically all nations to declare a mandatory quarantine. This led all students to return to their territories and all activities in society were stopped. Faced with this situation, the process had to be stopped again and there was a huge change in our approach to the research project. Since it was not possible to meet in person, we sought the possibility of keeping the research group active, hence we proposed the creation of pages on the social networks Instagram and Facebook.

On the other hand, the exploration of the qualitative-narrative approach generated some difficulty for us because it is not a very well known field within the research processes of the modern languages program. Therefore, the search for sources that preceded our research process was very limited due to the fact that only a few research works have been carried out based on the arts and the qualitative-narrative methodology.

Just as activities were developed within artaxis, the change and absence of some members of the group, both leaders and student participants, meant that certain artistic projects were delayed in being carried out. This was due to the fundamental role that each member had for the group and its creative progress.

Finally, The project depends on the participation of our colleagues, therefore, respective changes had to be made so that this adaptation would be given in a favorable way to the idea that we had to investigate and, possibly it would have been possible to touch much more deeply, if the experiences had been taken from the artistic proposals in person and in scenarios such as theaters or spaces where the performing arts could be represented.

CHAPTER 4

ANALYSIS (NARRATIVES)

The experience within Artaxis Research Seminar has allowed us to discover and unveil 5 important elements that are repeated through each of the participants, which, with their particularities and singularities, have enriched our research expectations with great satisfaction. These have been the perceptions of a self-made process that has unveiled a variety of interesting concepts from which we have decanted and dedicated special attention to the following: Freedom of expression, Extracurricular Activities, Personal growth, Teamwork, and Improvement. Each of these concepts encompasses many other sub-concepts that feed and support what has been significant for them and marked their academic and personal processes. It is worth clarifying that the concepts are not separated from each other; on the contrary, it is impossible to separate them from each other; they all intermingle to a greater or lesser extent.

The development of this analysis comes with the scoop of the concept given by us as researchers, seen through the writings and interviews of each of the characters. Then, we will give way to our protagonists unveiling how they live each concept within the experience in Artaxis research group. We will finish with an analysis from our research criterion, and we will add statements of some authors who have covered each concept from a similar point of view to the one treated by the members and with whom we find affinity; the latter will be under our criterion of putting or not authors.

We will begin our analysis with the concept of freedom of expression based on the experiences of 3 fellow participants and members of Artaxis research group, because many of the situations they have experienced have led them to find themselves in search of themselves, allowing them to understand how they could contribute with their own initiatives,

ideas, creativity, and skills. We hope to provide and reach to give the readers a little reality about Lía, Malena and Marrón, names given for protecting the intimacy and respect to their individualities.

4.1 FREEDOM OF EXPRESSION

The concept of freedom of expression was essential to allow members to express their thoughts, ideas, and emotions without restrictions. Creativity, curiosity, artistic sensitivity, and personal expression were interconnected and they were essential concepts for the personal and artistic development of everyone. These concepts are related to freedom of expression insofar as they reflect the ability of the participants to express themselves and communicate freely through art within the research group. Creativity and curiosity were essential to freedom of expression, as it allowed the artists to find new ways to transmit their ideas and emotions in an authentic and original manner, to recognize their corporeality as a mean of sensitivity for the development of art thus to overcome obstacles and limitations, and to experiment with different media and techniques.

This is reflected in the case of Lia, in the development of a dance activity for Artaxis and their social media:

“A mí me cayó una canción que nunca había escuchado y fue muy interesante, cuando yo la empecé a escuchar me di cuenta de que tenía muchos sonidos raros. A mí me gusta mucho escuchar los sonidos de las canciones y plasmarlos en movimientos, para mí, básicamente, es eso la danza y pues aparte sentirla, ¿sí? (...) no diseñe una coreografía, sino que escuché muchas veces la canción, escuché los sonidos que tenía de fondo, qué sonidos podía plasmar en por medio del movimiento, por medio de mi cuerpo y empecé a escucharla y a ensayarla, ensayarla, sola, escuchando la canción, mirando qué movimientos podía hacer (...) que pudiera tener

un fondo bonito. Por eso decidí irme al parque caldas a grabarlo y, y fue muy chévere, la verdad, me gustó mucho porque no tenía una restricción que me dijera: tienes que moverte así, tienes que hacer esto, de esta forma, que suele pasar mucho con, con las academias de danza en las que te restringen y te dicen: tienes que hacer esta coreografía, no, era más libre y eso era lo bonito de la actividad que permitía expresar también lo que queríamos.” (Lía, 2023)

We see the creative capacity of Lia, who instead of seeing an obstacle, developed an improvised choreography in response to an unknown song hand in hand with her ability to take risks and face them. Her manifestation of freedom of expression combined with her artistic sensibility allowed her to understand the sounds and capture them in her body as she felt them. She chose the place where she would record the video which allowed her to continue to express herself freely and create something authentic and original. Another concept linked to this dance experience is curiosity. It is an important characteristic in learning and creative exploration. When people are curious, they are open to new experiences and perspectives, which can lead to innovative discoveries and solutions. In Lia's case, it led her to explore new forms of expression and experiment with different movements and styles.

In Malena's case, we initially find a more dictated experience marked by the collective, always immersing herself with others in her stories, in this way she embodies her freedom of expression in the development of the acting activity called "Unfinished Lines" for Artaxis' social networks:

“Entonces con líneas inconclusas pudimos, (...) Bueno también puse a prueba esa creatividad (...) Pudimos hacer el guion, pudimos dividirnos los roles como uno quería expresarlo en el video para nuestras redes y estuvo bien (...)” (Malena, 2023)

She mentions how the preparation of the video allowed her to test her creativity and develop innovative solutions. This shows how her freedom of expression and her creativity come to the fore nurturing each other, as creativity allows her to overcome barriers that may arise in the process of expression.

“Entonces sí, ahí estaba, cuando pude realizarlo me sentí, me sentí muy bien porque, ya como le dije al principio, era, es, es un tipo de reto. (...)” (Malena, 2023)

This project allowed her to test her ability to create new and innovative solutions, suggesting that the research group encourages creativity and the exploration of new ideas.

“Entonces entraba como en duda eso, pero la idea estaba ahí vigente entonces intentamos. Bueno ya que también estamos en una licenciatura en inglés francés y es ideal como ponernos esos retos de generar y crear proyectos en estas lenguas extranjeras” ... “Entonces sí, pues yo quedé muy contenta al hacerlo, ¿no? porque dije Bueno yo puedo hacer eso puedo hacer muchas más cosas entonces me animo a eso (...) mi después (...) en este proceso de este video de líneas inconclusas fue un tipo de empoderamiento para los proyectos que venían después, ¿no? (...)” (Malena, 2023)

In this third section, the experience in the research group allowed Malena to experience freedom of expression and curiosity by sharing art in different forms and languages, overcoming her barriers and fears. This highlights the importance of environments that foster freedom of expression, as they can help individuals develop confidence in their ability to express themselves through art.

The research group has fostered this free expression and curiosity in Malena. Through the possibility of sharing her art in different forms and languages, we see how she

experienced greater confidence in her ability to express herself and overcome the obstacles and fears that arose. This suggests that the research group is an environment where exploration and experimentation is encouraged, which can be very beneficial for the development of creativity and self-expression.

“Mi vida antes y después del semillero tiene una diferencia. Antes no habría pensado en subir algún video a redes bailando, hablando otro idioma o algo similar pero aquí en el semillero me he visto en la situación de querer hacerlo no por obligación sino porque en verdad quiero compartir un poco de arte con gente que también está interesada en lo mismo.”... “También ese tipo de manejo, ¿no? manejo un control de cuerpo, una conciencia del cuerpo y entonces sí, líneas inconclusas fue (...) el comienzo en este semillero, de lograr algo diferente, que la gente también aprendiera o tuviera entretenimiento, conocieran nuestras capacidades, de capacidades creativas de también como docentes conocedores o que estamos en ese camino, ¿no? de conocer las lenguas, de conocer también la pedagogía, de sí unos exploradores en el arte, ¿no? entonces es, es lo que aparece en mi ser lo que veo, una línea de cómo ha ido creciendo mis conocimientos o ha ido creciendo mí, mi expresión, ¿no? Desde que entré al grupo y desde que intentamos esta nueva forma de compartir con la gente, de compartir nuestras ideas y nuestros proyectos.” (Malena, 2023)

In terms of artistic sensitivity, the above shows how freedom of expression is not only about the ability to speak or write freely, but also about the ability to communicate ideas and emotions through art, which Malena reflects when she is interested in sharing her field of interest with others. Artistic sensitivity allows individuals to connect with their emotions and those of others, and to create works that convey deep and meaningful messages. In this case, she shows great artistic sensitivity, which motivates her to share her art with others and broaden the scope of her expression.

“Así recuerdo líneas inconclusas fue uno de los primeros como videos que pudimos realizar en pandemia para, ya, las plataformas digitales de Artaxis entonces nos, nos ayudó por pandemia, a mí para salirme de ese tipo de rutina que estaba encerrada, que no podía crear” (Malena, 2023)

In this last section, the pandemic presented an obstacle to freedom of expression, as it limited people's ability to gather and create art on a regular basis. However, the group and Malena found digital solutions to continue to develop their creativity and artistic expression, demonstrating how their freedom of expression adapted to the circumstances and challenges. Not leaving aside that creativity played an important role in finding a new impetus for their movement and restructuring towards social networks.

We also have Marrón who stands out:

- Freedom of expression and the capacity of art to liberate and shelter.

“Entonces en una de las marchas, todos vestidos de negro y al ritmo de la música comenzamos a expresar con nuestro cuerpo lo que nuestra alma sentía. Estábamos en medio de las marchas y en el parque Caldas, entre la multitud, siendo observados (obviamente), pero no importó, estaba tan sumergido en ese momento artístico que no me importó exhibirme, al contrario, me sentía libre y que bonito es poder liberarse y refugiarse en el arte.” (Marrón, 2023)

The concepts of creativity and artistic expression, as well as artistic development, are closely related to freedom of expression. The ability to create and express ideas through art is fundamental to exercise freedom of expression in a broader and deeper way. In the case of Marrón who mentions the creation of his artistic presentation and the costume he used in the Paro demonstration, it is evident that freedom of expression allowed him to express herself through art, which in turn generated a sense of freedom and personal satisfaction.

In terms of freedom of expression, Marrón highlights how he felt free to express himself through art during a social strike demonstration. This experience demonstrates the importance of freedom of expression for artistic expression and active participation in society.

- Creativity in combining different ideas to create something new.

“Recuerdo que estaba muy contento cuando mi propuesta para la creación de nuestro logo fue de agrado para mis compañeros; yo había tomado la idea del nombre que se le ocurrió a un compañero (Jeffry), tomé también unos muñequitos que encontré en internet que simbolizaban las artes escénicas que hacían parte de nuestro grupo artístico y también una imagen de explosión de colores, lo puse todo junto et voilà!”
(Marrón, 2023)

On the other hand, curiosity is evident when Marrón joins the group Axis: theater and dance with no previous experience in the area, which demonstrates his interest in learning and exploring new art forms.

-Curiosity to try new things and be part of an artistic group.

“...pronto sin darme cuenta me fui convirtiendo en un miembro más de Axis: teatro y danza...” (Marrón, 2023)

Finally, artistic sensitivity is reflected in the fact that the author feels immersed in the artistic moment at the event and also in the fact that his contribution to the group makes him feel listened to and valued.

-Curiosity and motivation to learn and contribute to the group.

“Cada vez me sentía más sumergido en ese mundo y cada vez más motivado a aprender y aportar a ese grupo tan maravilloso.” (Marrón, 2023)

-Artistic sensitivity and the importance of feeling valued and listened to in an artistic group.

"... pero lo que más me hacía sentir bien era que había sido tenido en cuenta, había sido escuchado y eso me motivaba para seguir aportando al grupo y para vencer mis miedos" (Marrón, 2023)

In the case of the interview where creativity in the production of content for social networks is highlighted, it can be observed that freedom of expression allowed Marrón to present his ideas and proposals openly and explore new approaches in the production of content. In addition, team collaboration and adaptation allowed the original idea to be improved and suitable for the project in question.

"Entonces recuerdo que yo les presente esa idea a mis compañeros, les interesó, y entre todos empezamos como a, o sea, también estaba, les había presentado como un primer script, una primera idea de lo que me gustaría que se dijera, pero entre todos Ya lo contextualizamos un poco más y, lo adaptamos más bien," (Marrón, 2023)

Consequently, the importance of self-expression lies in everyone's ability to find meaning and purpose in his or her life. When people express themselves freely and share their thoughts and emotions with others, they can find connections and communities that give them support and meaning in their lives. In all three cases, their experience of forming a performing arts group during the pandemic demonstrates how personal expression can lead to the creation of meaningful communities and connections.

To conclude, we see how Freire (1970), Brazilian pedagogue and philosopher has emphasized the importance of freedom of expression in the popular education approach. He argued that dialogue and active participation of students are fundamental for the construction of knowledge and social transformation. Student freedom of expression is a fundamental

pillar in the liberating educational process. Only through authentic dialogue and the expression of their own voices can students develop their critical consciousness, question structures of oppression and become agents of change in their own lives and in society. Freire (1970) explains:

"Education as the practice of freedom is an act of knowledge, love, and valuing the word. It cannot be an act of violence. Violence destroys what it wants to create. It is always possible to fight against oppression in a situation of oppression. But the liberating fighter cannot fight for liberation alone. He must be a creator of conditions of liberation. In the struggle for liberation, the liberating fighter, as a human being, cannot be neutral. He must take sides" (p. 67).

4.2 EXTRACURRICULAR ACTIVITIES

With this concept we cover any place and activity that is outside the official curriculum of the educational institution, but that allow them to develop skills, interests and complementary competencies to their academic training; these can be very diverse and vary from sports, artistic, cultural activities to research groups, seminars and workshops. Thus, Artaxis research group represents a space for training and personal and professional development for its members, which has implied a significant value in the academic and personal life of the students, as we will see below with the participants.

Starting with the case of Marrón, the extracurricular spaces allowed him to interact with students from other semesters, which he took advantage of as an opportunity to learn from the experiences and knowledge of people from advanced semesters that enriched his knowledge.

“... A decir verdad, era la primera vez que interactuaba con chicos de otros semestres, del mismo programa y fue muy significativo, porque para muchos podrá ser algo súper normal, pero para mí, siendo una persona tímida por esos días, era algo que me parecía increíble.” (Marrón, 2023)

Interaction with people from other semesters and programs is also an important aspect of the extracurricular spaces. By interacting with people from different backgrounds and with different perspectives, students can develop social skills and establish valuable interpersonal relationships. For Marrón, this interaction was an opportunity to learn from the experiences and knowledge of other students, which enriched his academic formation.

In Lia's case, who already had previous experience with extracurricular spaces, it allowed her to use her previous skills in urban dance to relate it to the activities of Artaxis group. Being very critical in her performance and understanding that she could have surprises during the making of her video. This allows us to recognize that extracurricular spaces are important to continue building an identity within an artistic, sports or scientific branch; since the participant uses his previous experiences as strength and confidence to develop activities.

“Por fuera de la universidad yo hacía parte de un grupo de personas a quienes les apasiona la danza, en especial la danza urbana.”... “Por eso decidí irme al parque caldas a grabarlo y, y fue muy chévere, la verdad, me gustó mucho porque no tenía una restricción que me dijera: tienes que moverte así, tienes que hacer esto, de esta forma, que suele pasar mucho con, con las academias de danza en las que te restringen y te dicen: tienes que hacer esta coreografía, no, era más libre y eso era lo bonito de la actividad que permitía expresar también lo que queríamos. Así que la escuché muchas veces, la practiqué y ya llegué al momento allá y fue cómo salió.” (Lía, 2023)

In addition, students find through the curricular spaces a complement to their academic and research training, as it allows them to explore new areas of research to develop innovative and interesting projects, new spaces for growth.

“Actualmente, sigo aprendiendo cada día de esta bonita experiencia, y sé que junto a mis compañeros vamos a seguir desarrollando proyectos súper geniales e interesantes, de hecho, ya estamos caminando por los terrenos de la investigación, algo que no se ha hecho en nuestro semillero, pero que seguramente tendrá un bonito resultado” (Lía, 2023)

On the other hand, for Malena it was an opportunity to realize that even though extracurricular spaces sometimes tend to disappear or disintegrate due to the lack of leadership from a teacher; in the case of Artaxis it was demonstrated that it is also possible for a group to be maintained by the collective agency of its members in the search to improve their learning processes in an autonomous way and following their passions.

"Puedo decir que, al comienzo de todo, creía que el grupo no se sostendría sin la presencia de un docente, ya que por experiencias pasadas noté que sin la constancia y sin alguien a cargo no se llegaría tan lejos, pero aquí todo fue y sigue siendo diferente." (Malena 2023)

On the other hand, for Lia, it was more opportune that this type of extracurricular spaces were given so that students could exercise their active and participatory role in order to diversify the academic activities in the career, understanding that extracurricular spaces allow for empowerment and a sense of belonging on the part of those who come to the classroom to learn and strengthen many aspects of their personal and professional lives.

"Al sentir que iba pasando el tiempo yo reflexionaba sobre la importancia de esos espacios extracurriculares. Me parece que es muy valioso dar esa oportunidad a los estudiantes para que exploren en su arte y desarrollen procesos más autónomos, para que dejen de depender tanto de un profesor y de las temáticas de un curso." (Lía, 2023)

Malena complements the above, evidencing the capacity for growth that extracurricular spaces provide when autonomy is allowed, and the diversity of thoughts and creativity is taken into account to develop the planned activities. When the opinions and contributions of each participant are considered and respected, the results obtained are pleasant and motivating.

"Los estudiantes tomamos las riendas de este camino de búsqueda y creación, cada uno de los integrantes está a cargo de su propio conocimiento y crecimiento, eso hace que el semillero se fortalezca cada vez más." (Malena, 2023)

The extracurricular spaces also tend to maximize the students' ability to adapt to the diverse circumstances that may occur, obtaining an important impact on their training. In the case of the research group, the social manifestations and the pandemic of COVID-19 made them look for new spaces of interaction that allowed the development of their activities. During the pandemic, they adapted to virtual meetings that allowed them to continue sowing that creative seed and critical thinking about their learning process. For Marrón, it was an opportunity to continue growing, to continue with the creative processes and to innovate; allowing to see that Artaxis is an extracurricular experience that projects the vision and goals of the students being able to be flexible and adapt to new circumstances.

"La educación tuvo también que adaptarse a estos cambios y surgir desde la virtualidad, así que como semillero decidimos apostarles también a los encuentros

virtuales y vimos de este momento una oportunidad más para continuar nuestra historia, mediante la creación de contenido artístico a través de las redes sociales de Instagram y Facebook.” (Marrón, 2023)

To Lia, it seemed important that staging had an impact against injustice, since some proposals for staging arose at a time when the university was on strike. In addition, she is forming his concept of art in relation to society. Artaxis shows us how the extracurricular spaces are not alien to the individual and collective interests of the participants, but also allows them to create a critical conscience towards society:

“No fue fácil haber frenado el proceso de formación en idiomas, tampoco fue fácil dejar los grupos a los que pertenecía cómo lo era el semillero. Me sentía mal por no poder continuar realizando propuestas que ayudaran a transformar la sociedad. “... Me parecía importante apoyar la protesta así que siempre insistía en que las puestas en escena tuvieran un impacto en contra de la injusticia. (...) al tiempo transcurría, la pandemia ocasionaba una crisis global. Mis ideas seguían fluyendo y yo no tenía cómo expresarlas (...) organicé una propuesta en una presentación y cité a mis compañeros de semillero para conocer lo que ellos opinaban.” (Lía, 2023)

In the case of Malena, the pandemic enables a creative adaptation to a reality with drastic changes, which made the interactions within the extracurricular spaces achieve the intention of transmitting their ideas and creativity to a virtual audience; giving visibility to the fact that Artaxis research group allows adaptation through innovation in digital and virtual projects.

“Estamos en una licenciatura en inglés francés y es ideal como ponernos esos retos de generar y crear proyectos en estas lenguas extranjeras, ¿no? Entonces me pareció que era una buena idea para nosotros y también como un reto, también para mí

misma, crear el guion, dar, darle el sentido al tema fue uno de esos retos que me gustó bastante porque pues lo hablamos en grupo, también de alguna forma cuando estábamos en pandemia creo que hizo que se uniera más el grupo también así porque también estábamos buscando nuevas formas de tratar de que saliéramos como Artaxis adelante y que no cayera en el olvido simplemente porque no estábamos en una época presencial entonces con líneas inconclusas pudimos, supusimos Bueno también puse a prueba esa creatividad, ¿no? bueno,”...“y bueno con el encierro también lo vimos, ¿no? No, no puedes estar en un salón de clase, no pudimos estar en un salón de clase impartiendo, compartiendo nuestros conocimientos con los niños, sino que estamos frente a unas pantallas y que mejor manera que de desarrollar está creatividad que con este tipo de proyectos, ¿no? tenías que mostrar un lado más sensible, pero en la pantalla, ¿cómo lo hacías? Entonces nosotros como que indagamos por ese tipo de o nos fuimos por ese tipo de camino de explorar el arte de una manera digital, unirnos de una manera virtual también y yo creo que nos ayudó mucho.” (Malena, 2023)

To conclude, we can say that extracurricular spaces play a fundamental role in the education of students by offering them opportunities for personal, social, and academic growth. These spaces promote integral formation, social commitment, and interaction with people from diverse contexts, adaptation to changes, and exploration and innovation.

To examine this concept from an external standpoint, we cite the article "Promoting Interpersonal Competence and Educational Success Through Extracurricular Activity Participation" authored by Mahoney, Cairns, and Farmer (2003). The article scrutinizes how involvement in extracurricular activities influences the interpersonal competence and academic achievements of youth. According to the authors, extracurricular spaces are settings outside the traditional academic curriculum that provide additional opportunities for students

to participate in a variety of structured activities. These activities may include sports, clubs, community groups, volunteer programs, and the arts, among others.

The study is based on the premise that participation in extracurricular activities offers young people unique opportunities for the development of skills and competencies that go beyond academics. These activities provide a context in which students can acquire and practice social, emotional, and interpersonal skills, such as teamwork, effective communication, leadership and conflict resolution. The authors emphasize that participation in extracurricular spaces can promote the development of interpersonal competence by offering young people the opportunity to interact with their peers in a setting other than the classroom. These interactions allow them to establish positive relationships, develop collaborative skills, and strengthen their ability to relate to people from different backgrounds and perspectives. In addition to improving social skills, participation in extracurricular settings is also associated with greater educational success. The authors suggest that this may be because participation in extracurricular activities fosters students' engagement and motivation towards school, while providing them with additional opportunities to apply and practice academic skills in more practical contexts.

4.3 PERSONAL GROWTH

Personal development refers to the continuous process of growing, learning and improving oneself in various aspects of life, both personally and professionally. This concept is also defined by the pursuit of self-discovery, the acquisition of new skills, the strengthening of personal qualities and the overcoming of challenges to achieve maximum potential and well-being. This concept implies an active commitment to work in areas such as emotional growth, development of interpersonal skills, time management, self-esteem, emotional intelligence, resilience, decision making, and motivation, among others. It may involve

seeking knowledge, participating in learning activities, setting personal goals, developing coping strategies, and adopting healthy and constructive habits.

This is how we will observe that this concept was key in each of the members of Artaxis for the successful development of both the activities and their personal satisfaction. Each one lived this aspect in their own way, but there were many moments in which personal improvement was the common aspect for all, allowing them to gain and lose things in their personal process.

We will begin with Marrón and his experimentation in the field of personal growth and self-improvement within Artaxis, a performing arts group:

“... Yo me considero una persona muy sensible, a quien incluso una sola palabra de alguien más puede desmoronar en segundos, o bueno, ya no tanto, depende... es que, he aprendido bastante de todo lo que he vivido en esta época universitaria. Especialmente durante mi instancia en “Artaxis”, porque aquí he visto como una fusión de colores mágicos me han inspirado a expresar eso que siento, eso que pienso, eso que me gustaría hacer. Y mis compañeros me han hecho sentir valioso, porque me escuchan y tienen en cuenta mis ideas, que después de todo si son buenos aportes, así es como ellos me lo han hecho sentir.” (Marrón, 2023)

Marrón describes himself as a very sensitive person, someone whom a single word from another person could break down. However, when talking about his experience in Artaxis research group, he emphasizes that he has learned a lot during his time there. This shows his process of self-improvement, where he recognizes that he has grown and acquired greater emotional strength through his experiences in the research group.

He mentions that in Artaxis he has found a source of inspiration through the fusion of magical colors. This creative and artistic experience has allowed her to express her feelings, thoughts, and desires in a meaningful way. She shows how the research group has provided

her with a space to explore her creativity and has fostered her personal development by allowing her to channel her emotions and thoughts through artistic expression.

In addition, Marrón highlights the importance of his peers in the research group. By mentioning that he feels valued because his peers listen and take his ideas into account, he demonstrates the positive impact of the research group on his self-confidence. Artaxis experience has provided Marrón with a sense of belonging and validation, which has allowed him to feel confident in sharing his ideas and believing in the value of his contributions. This reinforces his self-confidence and contributes to his personal development.

Through the artistic experience in the research group and the interaction with his peers, he has developed greater emotional resilience and gained self-confidence. The research group has created a supportive and validating environment, where Marrón has been able to express himself freely and feel valued, which has had a positive impact on his personal development and his ability to overcome emotional challenges.

In this other quote, his self-confidence, responsibility, and artistic sensitivity are highlighted as he works hard to perfect his French version.

“En cuanto al durante yo grabé mil y un videos porque por lo mismo, porque estaba muy pendiente de la pronunciación como que grababa un video y decía no esa palabra todavía no le he pronunciado bien o no escuchaba que la había pronunciado bien entonces lo volvía a grabar una vez otra vez (...) ya tenía como la pronunciación (...) y ya al final, digamos, cuando el video se publicó, Me gustó muchísimo, sentí que se lograron los resultados” (Marrón, 2023)

Marrón mentions that during his participation in Artaxis research group, he focused on improving his pronunciation and dedicated a lot of time and effort to achieve this, indicating that the research group was an environment conducive to the enrichment of his skills. The recording of numerous videos demonstrates his commitment and perseverance in

the pursuit of excellence in his performance. Self-improvement is reflected, as Marrón continually strived to improve his pronunciation skills, and did not give up despite the obstacles.

Furthermore, by mentioning that he re-recorded the videos every time he was dissatisfied with his pronunciation, Marrón shows a desire for personal improvement and constant development. He sought to reach his full potential and was not satisfied with mediocre results. His attitude of dedication and pursuit of continuous improvement reflects the concept of personal development, where Marrón is committed to growing and progressing in his pronunciation skill.

Thirdly, when he mentions that he really liked the result and felt that the results were achieved by posting the videos, he shows a feeling of self-confidence and satisfaction with his work. The fact that he felt satisfied with his performance suggests that he has gained confidence in his abilities and in himself. Self-confidence is a key element in the process of self-improvement and personal development, as it implies believing in oneself and in one's ability to achieve goals and objectives.

Finally, it is mentioned that Marrón overcame his fears and insecurities by leading his peers and being part of Artaxis. This shows his ability to face and overcome emotional challenges and his ability to work in a team and lead others.

“... Para empezar, debo admitir que, aunque ya estaba participando de las propuestas y no le temía al ser juzgado, aún me faltaba un poquitín. Hasta ese momento yo seguía las instrucciones que Karen y Lía nos decían; era como un niño pequeño que sigue las órdenes de su mamá y aunque sí aportaba, pensaba que nuestras coordinadoras nos dirían siempre que hacer. Afortunadamente también tendría una compañera de liderazgo, así que eso me hacía sentir muchísimo mejor; sabía que Malena era (y lo sigue siendo) una persona muy creativa y dedicada a cada una de

las propuestas que han surgido y sabía que juntos íbamos a lograr que surgieran ideas bonitas, grandes proyectos.” (Marrón, 2023)

Marrón admits that, at the beginning, although he was already participating in the research group proposals, he still lacked self-confidence. Although he was not afraid of being judged, he felt that he depended too much on the instructions and guidelines provided by the research group coordinators, Karen, and Lia. This revelation shows an awareness of the need to improve himself on a personal level, recognizing that he still lacked autonomy and confidence in his ability to make decisions and contribute ideas independently.

However, Marrón mentions that he was fortunate to have Malena as a leadership partner. This company gave him a feeling of security and confidence, as he knew that Malena was a creative and dedicated person. The presence of a partner with these qualities gave Marrón the confidence to believe in his ability to generate valuable ideas and contribute significantly to the research group projects. This collaboration is evidence of a process of personal development, where Marrón begins to find his own voice and to trust in his abilities.

The influence of Artaxis research group in his personal transformation process is evident. As he progresses in the research group, Marrón overcomes his dependence on instructions and begins to trust more in his own ideas and contributions. Recognizing the importance of his leadership partner indicates a process of learning and growth, where Marrón empowers himself to take an active role in idea generation and project implementation.

Finally, Marrón's personal learning is mentioned and growth throughout his experience in the art research group and Artaxis. This includes the development of skills and leadership experience that allow him to be more independent and self-confident.

“¡Es satisfactorio! Es satisfactorio, ver estos frutos hoy en día plasmados en Instagram, a veces les suelo echar un vistazo a todo el contenido que hemos

publicado y me hace pensar en la maravillosa experiencia que he vivido en Artaxis y en el crecimiento personal que he tenido, porque a continuación vendrían retos más grandes para mí”... “Esa situación me llevó a reflexionar, que aunque puedes refugiarte en alguien y pedir su punto de vista, también es necesario empezar a ser más autónomo, y tomar decisiones de forma acertada a beneficio de todos, empezaba a comprenderlo, pero a través de la vivencia misma, habrían momentos en que ya sabría cuál será el camino correcto, precisamente por todo lo experimentado.”... “Ahora que escribo estas líneas, sé cuánto he crecido aquí y me siento orgulloso de ser parte de Artaxis, me siento eternamente agradecido, porque Artaxis me ayudó a superar mis miedos, mis limitaciones y encontré personas maravillosas que comparten su arte e inspiran arte. ¿Quién iba a pensar que ese niño tímido e inseguro de tercero actualmente está liderando a sus compañeros? Fantartaxico fue el día en que anoté mi nombre para participar en el performance de “La Semana de la Indignación”, porque desde ese día comencé a tener la experiencia más bonita, por estos, mis días universitarios...” (Marrón, 2023)

In conclusion, it is possible to appreciate the influence that Artaxis research group had on Marrón's process, which is reflected in his personal transformation. Through his dedication, effort and the support received, he was able to overcome his challenges in the production of activities and achieve a satisfactory level. The experience in the research group provided him with a platform to acquire skills and knowledge, which allowed him to grow both academically and personally.

On the other hand, Lia shows us how the self-analysis of her own perceptions made her realize the fears she faced when carrying out her projects in Artaxis, as well as her limitations when experimenting in new contexts and forms of expression. From this, in her creative processes in Artaxis she realized her strengths and how these complemented her

academic and personal training. This is how some aspects emerge that can be analyzed with respect to self-improvement, such as shyness, grief, personal growth, self-esteem, self-acceptance, motivation, and resilience.

"El tiempo transcurría (...) Mis ideas seguían fluyendo y yo no tenía cómo expresarlas. En aquel entonces no sabía lo necesario que puede ser expresarse. En aquel entonces no era tan sencillo para mí decir las ideas y expresar mis opiniones."

(Lía, 2023)

In this quote, Lia expresses that during this period, her ideas kept flowing, indicating an inner creative capacity. However, she also mentions that she had no way to express those ideas. This frustration reveals a limitation in her communication skills and her ability to convey her thoughts effectively.

At the time, she was unaware how important it can be to express herself. This statement implies that, prior to her participation in the research group, she had not fully recognized the relevance of communicating her thoughts and opinions. This lack of understanding may have limited her personal development and her ability to connect with others through her creativity.

In addition, Lia mentions that it was not easy for her to speak her mind and express her opinions at the time. This difficulty may have been caused by a lack of confidence in herself and her ability to communicate effectively. The lack of confidence may have created barriers that hindered her personal growth and full participation in creative activities.

The fact that Lia mentioned that at the time she did not know how necessary it can be to express herself and that it was not easy for her to communicate her ideas suggests that the research group has helped Lia overcome these difficulties. Artaxis research group provided an environment conducive to the development of her communication skills and creative expression. Through interaction with other participants in the research group, Lia was able to

explore and practice various forms of communication, which allowed her to gain confidence in herself and her ability to express her ideas.

"Me negué a participar en algunas propuestas de actuación. Pero poco a poco fui más y más capaz de hacerlo, además porque era consciente que la carrera que había elegido implica estar al frente de un público. Ser maestro, ser maestra también implica tener un público así que acepté el reto. Y como dicen algunos autores no hay escena sin espectador." (Lía, 2023)

In the previous excerpt Lia mentions that at the beginning she refused to participate in some acting proposals. This refusal shows us a lack of confidence in herself and in her scenic abilities, more precisely of theater. However, she mentions that little by little she was able to overcome this limitation and became more capable of accepting the challenges presented to her from the very experience she gathered from each project proposed by the members of Artaxis research group. This progression demonstrates a process of self-improvement, in which Lia faces her fears and limitations, and manages to move towards new experiences.

Lia also mentions that being aware that the career she has chosen implies being in front of an audience was a motivating factor to accept the challenge of participating in performance proposals, as it allows her to improve and achieve adequate confidence to participate and conduct a class. In addition, the reference to being a teacher and the last comment, "there is no scene without a spectator", also highlights the importance of the audience in creative activity, communication and connection with others as this concept suggests that the audience plays a fundamental role in the professional and artistic experience in Lia's personal growth. Accepting the challenge of participating in performances and facing an audience demonstrates a breakthrough in personal development and confidence in her abilities that are fundamental to her career and artistic talent.

“...Lo anterior era bastante complicado para mí, la verdad no era algo que me gustara, por lo que al inicio realicé algunos videos de baile tapando mi rostro. No era fácil estar frente a una cámara y saber que muchas otras personas iban a verme. Me negué a participar en algunas propuestas de actuación.” (Lía, 2023)

Continuing with the analysis, we use this fragment from Lia where she mentions that in the beginning, the above (possibly referring to the need to be in front of a camera and be seen by other people) was quite complicated and not something she liked. This statement reveals a lack of comfort and perhaps insecurity in relation to the public exposure of her creative work. This tells us that Lia faced an initial challenge in terms of self-improvement and personal development. However, she mentions that in order to overcome this difficulty, she made some dance videos covering her face; this can be interpreted as a strategy to deal with shyness or lack of confidence in front of the camera, which is important to note since she recognizes that it was not easy to be in front of a camera and know that many other people were going to see her.

Lia also mentions that she refused to participate in some acting proposals. This refusal may be indicative of a lack of confidence from her body perception or a reluctance to face situations that could be challenging. The refusal of these opportunities reinforces the idea that she was in a process of self-improvement and development, seeking to gain confidence and face challenges related to her creative activity.

The influence of Artaxis research group in Lia's process had a significant impact since it fostered creativity, autonomy in decision making by providing an environment of support, mentoring and opportunities for growth, which allowed her to gradually face her difficulties and develop greater self-confidence when it came to take on new challenges.

“... Ya saber que tenía que subir los videos a Instagram y a Facebook, que muchas personas lo podían ver, eso me genera, me generaba antes un poquito de timidez, tal

vez era timidez porque no quería que vieran mi baile como que me daba pena pero cuando ya empecé a practicarlo más yo me siento muy bien bailando” (Lía, 2023)

In this excerpt Lia mentions that it used to generate a bit of shyness for her to upload videos to Instagram and Facebook, knowing that many people might see them. This shyness indicates an initial lack of confidence in her dancing ability and a concern about the perception and judgment of others. However, she also mentions that this shyness was perhaps because she did not want them to see her dancing because she was embarrassed. These feelings of shame and embarrassment reveal a negative self-evaluation regarding her own artistic ability and expression. However, as she practiced more, she began to feel very good about dancing. This indicates personal development and increased self-confidence through the time and dedication provided to her participation in the project she was going to submit to social networks. The fact that she feels good while dancing suggests that she found a form of self-expression that brings her satisfaction and self-confidence. This process of personal development and self-improvement is evident as she overcomes initial shyness and embraces her talent and passion for dancing.

Another factor that can be highlighted about Lia is resilience. She goes from having negative feelings in the face of her lack of confidence to managing to overcome and find within the group satisfaction and motivation in her creative activity. In summary, within Artaxis, it is possible to notice the possibility of personal growth through constructive feedback, self-confidence generated from experience, motivation from the analysis of the individual creative process, the importance of effective communication and facing new challenges in relation to her professional future.

Malena now reveals many of the processes she went through during her activities with the group and among them she expresses concern that her idea, which was in Spanish, did not make sense in French. This concern reveals a lack of confidence and a fear that his idea

would not be understood or accepted by the group. This fear is common in the process of self-improvement, as it can limit a person's willingness to take risks and express themselves fully:

“... Pero si me preocupaba el hecho de que tal vez no tuviera sentido en francés porque la idea obviamente estaba en español (...) Entonces antes de eso mi ser tenía temor y tenía miedo de que la idea no saliera a flote como yo quisiera o como el grupo quisiera, pero lo logramos.” (Malena, 2023)

However, despite her initial fear, Malena and her group manage to get the idea off the ground. This achievement indicates a process of self-improvement, where Malena faces and overcomes her initial fears and doubts. By making the idea materialize as she wished, Malena demonstrates her ability to face and overcome challenges, which contributes to her personal development and strengthens her self-confidence.

In terms of personal development, the research group has had a significant influence on Malena's experience. By participating in the research group, she has had the opportunity to explore her creativity and develop her skills in research and artistic expression. Through the process of facing her fears and achieving satisfactory results, Malena has experienced personal growth in terms of self-confidence and confidence in her creative abilities.

On the other hand, Malena mentions that her life before and after the research group has experienced a significant difference. Before, she would not have considered uploading videos to social networks where she dances, speaks another language or other similar activities. However, in the research group, she has experienced a transformation in her attitude and perspective:

“Mi vida antes y después del semillero tiene una diferencia. Antes no habría pensado en subir algún video a redes bailando, hablando otro idioma o algo similar pero aquí en el semillero me he visto en la situación de querer hacerlo no por obligación sino

porque en verdad quiero compartir un poco de arte con gente que también está interesada en lo mismo.” (Malena, 2023)

In this quote, self-improvement is reflected in the fact that Malena has found herself in the situation of wanting to share her art through videos on social networks. This indicates that she has overcome her previous fears and limitations, showing a willingness to step out of her comfort zone and face new challenges. Self-improvement involves breaking internal barriers and believing in one's own potential, which Malena has achieved by wanting to share her art with others.

Personal development is evident in the growth and evolution that Malena has experienced through her participation in the research group. Previously, she might have limited her artistic expressions for fear of judgment or lack of acceptance. However, in the research group, she has found a safe and supportive environment where she can explore and share her art without restrictions. This contributes to her personal development by fostering her self-expression, confidence and creativity.

Self-confidence is manifested in the fact that Malena has not only been motivated to share her art, but she does so because she really wants to do so and connect with people who also share her interest. Her willingness to share and showcase her creativity demonstrates a confidence in herself and her ability to communicate and connect through her art.

The influence of the research group in Malena's process has been fundamental. Through her participation in the research group, she has found a space that has empowered her, provided support and allowed her to discover new skills and passions. The research group has generated an environment conducive to personal growth, fostering Malena's self-confidence and artistic development, giving her the opportunity to explore her creative potential and share it with other interested parties.

Also, Malena talks about how speaking in French in front of the camera made her feel insecure at first, she mentions that showing her face in a video involves a lot of willpower and self-confidence, but in the end, she and the group managed to overcome that barrier and create a successful video. This suggests that she developed her self-confidence and her ability to overcome her fears and challenges:

“... Entonces sí, ahí estaba, cuando pude realizarlo me sentí, me sentí muy bien porque, ya como le dije al principio, era, es, es un tipo de reto. Tú te estás mostrando una cámara frente a muchas personas, ante críticas, ante comentarios qué tal vez no los dejan en la red; pero obviamente los dicen, ¿no? Entonces sí, tal vez te ven por ahí en la calle pueden recordar como que ¡ah es la chica del video! entonces también quiero dejar buena impresión en eso.” (Malena, 2023)

In addition to this, the experience in the research group allowed her to develop her self-confidence, which led her to have the ability to express herself despite barriers and fears:

“Después de eso entonces me sentí, como dije, en ese empoderamiento de querer seguir haciendo más cosas de querer mostrar que en la carrera se pueden hacer, de desarrollar este tipo de ideas que no es solo gente en un salón de clase que está aprendiendo o está siguiendo un camino como licenciado y ya y que, luego de terminar tu carrera, tú vas a seguir, no sé, ya sea como docente frente a un salón de clase, no, sino que puedes desarrollar también más cosas” (Malena, 2023)

Finally, self-improvement implies a constant process of self-development and self-improvement. Through self-esteem, self-knowledge, self-acceptance, self-confidence, self-consciousness, resilience, and perseverance, we can face challenges and challenges with determination and confidence, and thus achieve our goals of personal growth and improvement.

Light (2001), professor at Harvard University and author of the book "Making the Most of College: Students Speak Their Minds". In his work, Light examines the importance of participation in extracurricular activities, including research fellowships, to positively influence the personal development of college students; he argues that participation in research fellowships and other extracurricular activities plays a crucial role in the personal development of college students. These experiences offer opportunities for growth, learning, and overcoming challenges, while providing additional skills and perspectives beyond formal education.

4.4 TEAMWORK

Another concept that we can observe from Artaxis members is teamwork. Teamwork is fundamental in any work or academic environment that requires the collaboration and coordination of multiple individuals to achieve common goals. Successful teamwork depends largely on the ability of team members to communicate effectively, plan and organize tasks, lead and collaborate, and stay motivated and accountable. From this concept, we can see that the effective interaction and communication among team members allowed the development of different activities within the research group and it also reveals some skills and strengths already present in each one of them.

We also found within teamwork some aspects to take into account such as motivation, leadership, planning, responsibility, autonomy, among others. These features allow us to understand how teamwork within Artaxis research group allowed Lia, Malena and Marrón that their socio-humanistic and academic process had a deep and enriching meaning for their lives. Thus, we can also think of an opportunity for growth from the research spaces as a complement for the students of the Modern Languages program to find in teamwork the tools to develop activities inside and outside the classroom.

“Bueno, mi experiencia en cuanto al antes, resulta que en ese entonces como sembrero, estábamos trabajando bajo una metodología la cual por semanas por semana cada uno de, cada integrante se encargaba de presentar una idea y que esa idea se convirtiese en contenido para redes sociales. (Marrón, 2023)

In the above quote Marrón mentions that, at that time, as a research group, they were working under a methodology in which each member was responsible for submitting an idea weekly to turn it into content for social networks. This work approach evidences the practice of teamwork, where each member of the research group contributed their ideas and was actively involved in the creation of content. The collaboration and coordination required for each member to present an idea and turn it into social media content involved a collective effort. This approach allowed the research group to benefit from the diversity of ideas and perspectives of its members, promoting creativity and innovation in content production.

In terms of motivation and leadership, the methodology in which each member presents an idea weekly requires intrinsic motivation to generate ideas and contribute to the content of the research group. In addition, the fact that each member is responsible for converting his or her idea into content for social networks implies the need for individual leadership and self-management to carry out this task efficiently. In relation to planning and organization, it was mentioned that each member was responsible for presenting an idea in a tight time frame and by all members. This implies a structure and pre-planning to assign responsibilities and ensure that ideas are generated on a regular basis. In addition, converting those ideas into social media content requires effective organization to meet deadlines and maintain consistent production. Organization is indispensable for research groups and seed groups to prevail and remain as extracurricular spaces for collective learning and personal growth.

It is also possible to identify an integral and well-distributed organization, which allows each member to contribute with his or her skills for a collective purpose. Finally, we can summarize that for Artaxis, individual leadership and responsibility allowed an organic organization of its members, where good planning and clear objectives allowed them to grow individually and collectively.

“Entonces sabía que iba a implicar un gran reto. Pero dije: chévere, lo voy a asumir. Además de que era mi propuesta entonces tenía que estar ahí también como a cargo al frente de la propuesta” (Marrón, 2023)

In this excerpt, Marrón mentions that assuming the leadership of a proposal implied a great challenge. However, despite the difficulty, he decided to take on the challenge with determination and motivation. Motivation is fundamental to face challenges and stay focused on the objectives. In this case, his motivation was driven by the fact that the proposal was his own, demonstrating a personal commitment and a desire to see it through successfully.

The concept of autonomy is reflected in Marrón's decision to assume leadership of the proposal. Autonomy implies the ability to make decisions and take responsibility for one's actions. He made the decision to be in charge and lead the proposal, which demonstrates his ability to act independently and take control of the situation.

Trust is also a relevant aspect of Marrón's experience. By deciding to be in charge of the proposal, he shows confidence in his abilities and his capacity to face the challenges ahead. Self-confidence is fundamental to assume leadership roles and face new situations.

Finally, the excerpt mentions the concept of risk-taking. Marrón acknowledges that assuming leadership of the proposal involved risk, as he would face additional challenges and responsibilities. The willingness to take risks is essential for growth and goal achievement, as it implies stepping out of one's comfort zone and facing unfamiliar situations.

“Pero también sabía que eso implicaba una gran responsabilidad porque tiene que salir tiene que salir parfait, en cuanto a la pronunciación (...) sino que es un contenido que ya va para Instagram, ir para Facebook para un contenido, para un público en dónde tiene que ser, tiene que salir perfecto porque estamos representando un semillero la idea es que demos lo mejor de nosotros” (Marrón, 2023)

Continuing with Marrón's experience, he mentions that assuming leadership of the proposal entailed a great deal of responsibility. This demonstrates the importance of accountability in teamwork, as each member has the responsibility to meet the established objectives and deliver quality work. In this case, Marrón recognizes that the content to be shared on social networks must be impeccable, as they are representing the research group and seek to give the best of themselves.

Motivation plays a key role in this context, as Marrón shows a strong commitment to excellence and to representing the research group in an outstanding manner. Internal motivation drives team members to strive for high quality standards and to deliver their best performance.

The concept of autonomy is reflected in the responsibility assumed by Marrón to ensure that the content is perfect. Autonomy implies the ability to make decisions and carry out actions independently. Marrón recognizes the need to achieve flawless pronunciation and generate high quality content, which demonstrates his ability to act autonomously and make responsible decisions to achieve project goals.

Confidence is also evident in this excerpt. Marrón expresses the need for the content to come out perfect and represent the best of the research group. This confidence in one's own work and in the team is essential to face challenges and overcome obstacles with determination.

The risk taken is related to Marrón's concern to offer quality content on different platforms and for different audiences. Risk-taking involves stepping out of the comfort zone and facing challenges that could have uncertain consequences. In this case, he takes the risk of presenting the content on social networks with the aim of highlighting and representing the research group in an outstanding way.

“...Como en ese momento no habíamos trabajado contenido en francés, Entonces se decidió que serían dos versiones, o sea, una versión en español y una versión en francés entonces pues dije, no pues que chévere hace algo en francés” (Marrón, 2023)

Continuing with this excerpt, Marrón mentions that at that time they had not worked on content in French and decided to create two versions, one in Spanish and the other in French. Teamwork is evident here, since the decision was made jointly, possibly in collaboration with the other members of the research group. Teamwork implies collaboration and coordination among members to achieve common goals, in this case, the creation of content in different languages.

Marrón's motivation is reflected in his enthusiasm and acceptance of the challenge of creating content in French. Even though they had not yet done any projects in French, he shows a positive attitude and is excited about the opportunity to work on something new and challenging. Motivation drives people to strive and overcome obstacles to achieve their goals, in this case, creating content in French.

Confidence manifests itself in Marrón's willingness to take on the challenge of creating a French version. He is confident in his ability to learn and adapt to a new language, as well as in the team's ability to support each other in this process. Confidence in oneself and in the team is essential to face new challenges and overcome any difficulties that may arise.

“... Estábamos trabajando bajo una metodología la cual por semanas por semana cada uno de, cada integrante se encargaba de presentar una idea y que esa idea se convirtiese en contenido para redes sociales... la semana la que se desarrolló esa idea, estaba yo a cargo, entonces recuerdo que la, el título de la propuesta que yo les lleve se llamaba unos personajes se confunden con otras escenas” (Marrón, 2023)

Marrón mentions that in the research group they were working under a methodology in which each week a member oversaw presenting an idea that would become content for social networks. Teamwork is evident here, as each member can contribute their ideas and carry them out in collaboration with the others. Teamwork implies the active participation of all members, sharing responsibilities and collaborating to achieve the group's objectives.

In addition, Marrón mentions that he was in charge of the week in which his proposal entitled "Some characters are confused with other scenes" was developed. This shows an aspect of leadership, as he took on the responsibility of leading that specific week and taking his idea forward. Leadership implies the ability to make decisions, motivate the team and coordinate activities to achieve the established objectives.

Planning and organization are also reflected in this experience. Each member of the research group is responsible for presenting an idea and turning it into content for social networks. This involves prior planning, where the topic is determined, the objectives are established and the necessary steps to develop the content are defined. Organization is key to ensure that deadlines are met each week and content production is carried out effectively.

“Para empezar, debo admitir que, aunque ya estaba participando de las propuestas y no le temía al ser juzgado, aún me faltaba un poquitín. Hasta ese momento yo seguía las instrucciones que Karen y Lia nos decían; era como un niño pequeño que sigue las órdenes de su mamá y aunque sí aportaba, pensaba que nuestras coordinadoras nos dirían siempre que hacer.” (Marrón, 2023)

Marrón acknowledges that at first, he followed Karen and Lia's instructions obediently, like a small child following his mother's orders. This indicates that, at the time, he did not have full confidence in his own ability and relied heavily on the coordinators' directions. However, as the experience progressed, he began to overcome this fear and gain self-confidence.

In terms of teamwork, he mentions that he was already participating in the proposals of the research group, which indicates that he was involved in the activities and contributing to the group. However, he also demonstrates the need to have Karen and Lia's approval and guidance to know what to do since his participation was just starting within the research group and he was adapting to the internal processes of the group.

Motivation and leadership are reflected in the fact that Marrón recognizes that he still has some way to go to completely overcome the fear of being judged. However, despite this barrier, he continued to participate and contribute to the group. This internal motivation and leadership ability becomes crucial to Marrón's personal growth and development in the research group. Autonomy is evidenced when he begins to overcome the fear of being judged and no longer relies exclusively on instructions from the research group leaders. As he gains confidence, he begins to make decisions for himself and to contribute his ideas and opinions more independently. Throughout the experience, Marrón has received support and encouragement from his peers and coordinators, which has helped him gain confidence in his own potential and leadership capacity.

In terms of organization, we can say that by following Karen and Lia's directions, there was an established organizational structure that Marrón followed. As he gains autonomy and confidence, he may also develop organizational skills to contribute more effectively to the team.

“Las antiguas coordinadoras habían visto en mí y en mi compañera Malena unas personas responsables y creativas con la capacidad de dirigir el grupo, esas fueron sus palabras, lo dicen los audios.” (Marrón, 2023)

Marrón mentions that the former coordinators of the research group saw in him and his partner Malena responsible and creative people with the capacity to lead the group. This indicates that he and Malena were identified as potential leaders within the team as they showed organizational skills in managing the group and leading the proposed activities. Leadership is reflected in the trust that the coordinators placed in them to assume management and decision-making roles. In terms of teamwork, it is possible to infer that they demonstrated collaboration and cooperation skills in their interaction with the other members of the research group. Their ability to assume responsibility and lead the group suggests that they also worked effectively as a team, encouraging the participation and involvement of all members.

Motivation is evident in the recognition that Marrón mentions, being valued by the former coordinators as responsible and creative people. This valuation may have been a motivating factor for him, as feeling recognized and appreciated for his skills and contributions may generate an additional impetus to continue actively participating and playing a leadership role in the research group. The fact that he and Malena were identified as leaders suggests that they had the freedom and ability to make decisions and lead the group independently and somewhat autonomously motivated by the words of their peers. The trust

placed in them as responsible and creative implies that they were also expected to organize and plan effectively to achieve the objectives of the research group.

Mentioning that the former coordinators recognized Marrón and Malena's skills and abilities through audios may have had a positive impact on their sense of agency, strengthening their self-confidence and their ability to lead and make decisions within the group.

“...Malena y yo empezamos así, liderando esta primera actividad y lo bonito también de todo este proceso, ha sido el acompañamiento y los consejos que Karen y Lia nos han dado para mejorar” (Marrón, 2023)

In this excerpt from the interview, Marrón mentions that he and Malena began by leading the first activity of the research group. This fact highlights the concept of leadership, since they assumed the responsibility of guiding and directing the development of the activity according to their creative ideas. In addition, mentioning the support and advice they received from Karen and Lia to improve reflects an intrinsic motivation to learn and grow. This collaboration demonstrates teamwork, where the members of the research group support each other and share knowledge and experiences to grow in their personal and academic skills. Marrón and Malena demonstrate a commitment and a willingness to improve in their role as leaders, which implies a motivation to seek personal development and the progress of the research group. The exchange of ideas, advice and feedback strengthens the work together and fosters motivation and personal development.

“...Yo debía tomar una decisión, yo era el líder, con Malena. Pero en ese entonces ella estaba fuera del país y no podía participar activamente y como Karen también estaba en el programa de intercambio, solo me quedaba Lia... Y recuerdo que le envié un audio hablando súper rápido, un tanto emocionado y un tanto loco, digo

desesperado... Le conté y nos pareció conveniente darles la oportunidad a nuestras actuales compañeras” (Marrón, 2023)

Continuing with the purpose of leadership, Marrón mentions that he had to make a decision as leader of the research group together with Malena. However, due to the absence of his partner and Karen's limited participation, he was in the position of making the decision individually. This fact highlights Marrón's leadership in taking responsibility for making an important decision for the research group.

The communication with Lia is an example of teamwork, where Marrón seeks her support and perspective before making the decision. Marrón describes sending a quick and excited audio, which shows her level of commitment and concern for the research group's well-being. Lia's involvement in the decision-making process demonstrates the importance of working as a team and seeking the collaboration of the research group members.

In terms of motivation, the fact that Marrón appears excited and desperate in the audio sent to Lia indicates an intrinsic motivation for the success of the research group. Marrón demonstrates a commitment and dedication to making decisions that benefit the group and enable its growth and development.

In terms of decision making, Marrón shows the ability to make quick decisions and adapt to circumstances, considering the availability of research group members and looking for opportunities to involve current teammates. This decision-making ability is fundamental to effective leadership and management of the research group.

“...Pero, si me he equivocado, al principio me atemorizaba muchísimo dirigir una sesión virtual, sentía que me enredaba mucho al hablar; no era tan elocuente... Así que comencé a revisar las grabaciones de las sesiones pasadas y miraba cómo Karen y Lia dirigían las reuniones y yo tomaba esas bases para hacerlo así. Supongo que también me ayudó un poco, mis clases de práctica formativa, en la cual dábamos

asesorías a niños de primaria y supongo que intervención tras intervención me ayudó a mejorar y hacerlo un poco mejor; Lia también me ayudó mucho, me decía “Marrón, estás hablando mucho, incentiva la participación de los demás, que todos podamos intervenir” (Marrón, 2023)

Marrón mentions that, at first, he felt frightened and couldn't speak fluently when conducting a virtual session. However, he demonstrates a motivated attitude as he looks for strategies to improve. He acknowledges that reviewing recordings of past sessions and observing how Karen and Lia conducted the meetings provided him with a foundation for developing his leadership skills. Autonomy is reflected in the ability to learn from past experiences in leading a classroom and take the initiative to apply those lessons to his own performance within the virtual meetings. He demonstrates a proactive attitude in seeking resources and strategies to improve the way he conducts sessions, which shows his autonomy and responsibility in his personal development.

In terms of organization, Marrón shows an attitude of planning by reviewing the recordings and analyzing how other members of the research group conducted the meetings. This practice of observation and analysis demonstrates an organizational ability to gather information and apply it to his own performance. In addition, Marrón highlights the mentoring he received from Lia, who gave him advice and recommendations to improve the way he conducted the sessions. This support shows the importance of teamwork and the ability to receive constructive feedback for individual and collective growth.

“Afortunadamente también tendría una compañera de liderazgo, así que eso me hacía sentir muchísimo mejor; sabía que Malena era (y lo sigue siendo) una persona muy creativa y dedicada a cada una de las propuestas que han surgido y sabía que juntos íbamos a lograr que surgieran ideas bonitas, grandes proyectos” (Marrón, 2023)

Already in this excerpt Marrón mentions that he was fortunate to have a leadership partner, Malena, which made him feel much better. This reference to teamwork indicates that he recognizes the importance of collaborating with others and trusts his partner's ability to complement his skills. The concept of teamwork is reflected in the partnership and mutual trust between the two research group members to generate ideas and carry out creative projects.

Motivation is evident in Marrón's assertion that together they would come up with beautiful ideas and great projects. This positive and enthusiastic attitude demonstrates a level of intrinsic motivation to actively participate in the research group and contribute to the development of creative proposals. Marrón sees Malena as a creative and dedicated person, which is likely to motivate them mutually to achieve ambitious goals.

Marrón recognizes that he and his partner assume leadership roles within the research group. This reference suggests that they both have a responsibility to guide and direct the group in generating ideas and executing projects. Leadership is manifested in their ability to inspire and motivate the other members of the research group to achieve the proposed objectives.

Autonomy is reflected in the trust that Marrón places in Malena and in the certainty that together they will be able to achieve significant projects. This trust in his partner implies that both have the freedom to make decisions and act independently to promote the research group's progress. This attitude reflects a sense of agency, i.e., a belief in their ability to influence and impact the research group through their leadership and teamwork. Their autonomy is based on their ability to make joint decisions and take responsibility for their actions.

In terms of organization, they are committed to planning and organizing in order to come up with beautiful ideas and great projects for the research group's growth. The

reference to Malena's dedication to each of the proposals suggests that there is an organizational structure in which tasks are prioritized and assigned efficiently.

“...Así que la propuesta era convertirnos en un grupo de Artes escénicas, sabía que teníamos un grupo conformado así que no podía hacerlo sin ellos. Yo había comprendido la importancia del trabajo en grupo y que sin su aprobación nada sería posible.” (Lía, 2023)

On the other hand, Lia's experience shows us the importance of teamwork, organization and shared motivation. In the previous excerpt Lia mentions that the proposal was to become a performing arts group, but she knew that she could not do it without the support and participation of the group already formed. This highlights the concept of teamwork, where she recognizes the importance of having the collaboration and approval of the other members to achieve the proposed objectives. The recognition of the need to work as a team shows an understanding that the collective contribution is fundamental for the success of any project; in our case Artaxis research group.

In addition, Lia mentions that she had already understood the importance of group work and that without the approval of the group nothing would be possible. This statement demonstrates Lia's intrinsic motivation to gain acceptance and support from the team. The motivation prompted her to recognize the importance of involving and engaging the other members of the group, which is essential to maintain cohesion and collaboration in working together.

In terms of leadership, her attitude of recognizing the importance of group work as a form of collaborative leadership. Lia understands that leading involves involving others, gaining their approval, and working together to achieve the proposed objectives. In terms of planning and organization, the proposal to become a Performing Arts group required

planning, prior organization, preparation, and a communication process to present the proposal and obtain the acceptance of the other members.

“...Cómo aún estábamos en pandemia, no podríamos reunirnos presencialmente. Por lo cual la propuesta implicaba crear redes sociales.” (Lía, 2023)

In this fragment Lia mentions that, due to the pandemic which affected the social normality of all people in the world, it was not possible to meet in person, which implied the need to create social networks. This situation highlights the importance of teamwork and autonomy in their academic and personal formation, since, to adapt to the circumstances, the collaboration and coordination of all the members of the research group was required. Teamwork made it possible to devise and implement the proposal to create social networks as a way of maintaining communication and disseminating the group's work.

In addition, mentioning the proposal to create social networks implies the presence of motivation. Despite the difficulties and restrictions imposed by the pandemic, Lia shows the will and interest to find a creative solution and adapt to the circumstances. Intrinsic motivation to seek alternatives and maintain the research group activity is a key factor in overcoming obstacles and moving forward. Leadership is manifested by contributing ideas and solutions, promoting collective action, and fostering coordination and group commitment in the implementation of the proposal.

In terms of planning and organization, the fact that the proposal involved creating social networks suggests that there was a process of planning and organization to establish an online presence. The creation of social networks requires consideration of aspects such as platform selection, definition of objectives, content strategy and communication management. Effective planning and organization were critical to ensure a coherent and consistent social media presence.

“Juntos opinamos sobre los criterios para la consolidación del grupo y surgió el nombre ARTAXIS. Además, surgieron propuestas para publicación de contenido en redes sociales y empezamos a darnos a conocer.” (Lía, 2023)

Continuing with this idea, Lia mentions that, together with the other members of the research group, they discussed the criteria for the consolidation of the group and came up with the name ARTAXIS. This collaboration and joint decision-making is evidence of the concept of teamwork. The participation of all members in the discussion and contribution to the consolidation of the group shows a collaborative and cooperative approach, where the ideas and opinions of everyone is valued.

The fact that proposals for the publication of content on social networks emerged and that the group began to become known also highlights the motivation and leadership within the research group. The generation of ideas and the willingness to share and promote the group's content imply an internal motivation to achieve common goals. In addition, the emergence of proposals demonstrates that some members of the research group assumed active leadership by proposing actions and generating opportunities for the group to make itself known.

The process of expressing opinions on the criteria for the consolidation of the group implies planning and organization to establish the foundations of the research group. In addition, the generation of proposals for the publication of content on social networks suggests prior planning on what type of content to share and how the dissemination will be carried out on digital platforms.

“Empezando con la actividad que realizamos en Artaxis para, para este baile fue una rifa, una rifa de unas canciones, ¿sí?, era un tipo reto de canciones para que nosotros saliéramos en nuestras redes bailando una canción que teníamos al azar” (Lía, 2023)

The reference to the song raffle activity indicates that in the research group a group dynamic was carried out to select the songs that each member would dance to and share on their social networks. This activity is evidence of teamwork since all members participated in the raffle and committed to perform the assigned dances. Teamwork involves collaborating, supporting each other, and actively contributing to the achievement of common goals.

In terms of responsibility, Lia mentions that each member of the research group was tasked with dancing to an assigned song. This assignment of responsibility indicates that each member was responsible for fulfilling his or her commitment to perform and share the corresponding dance. Responsibility implies being aware of the assigned tasks and fulfilling them diligently and punctually.

Organization is reflected in the way the song raffle activity was conducted. A clear and structured process for the selection and assignment of songs is likely to have been established, indicating organized planning of the research group activities. Organization facilitates the efficient execution of tasks and contributes to the achievement of the established objectives.

In terms of autonomy, it can be inferred that each member of the research group had the freedom to interpret and express themselves through the assigned dance. Although the songs were chosen at random, each member had the opportunity to put his or her own style and personality into the interpretation. Autonomy implies having the ability to make decisions and act independently within established limits.

Empowerment is reflected in the active participation of Lia and the other members of the research group in the song raffle activity. Although the selection of songs was random, each member had the opportunity to take on the challenge and show their talent and creativity in the dance. Empowerment involves taking the initiative and having confidence in one's own ability to influence and positively impact the research group's activities.

“De esa forma fue como yo empecé a planear la coreografía, que no fue exactamente una coreografía, o sea no, no diseñe una coreografía sino que escuché muchas veces la canción, escuché los sonidos que tenía de fondo, qué sonidos podía plasmar en por medio del movimiento, por medio de mi cuerpo y empecé a escucharla y a ensayarla, ensayarla, sola, escuchando la canción, mirando qué movimientos podía hacer que no fueran muy amplios y que pudiera tener un fondo bonito” (Lía, 2023)

In this excerpt, Lia mentions that she began planning the choreography for the research group activity. Although she did not design a conventional choreography, she spent time listening to the selected song and identifying the sounds and movements that she could embody through her body. This approach demonstrates her planning ability to organize her creative process through repeated listening to the song, identifying sounds and exploring movements showing a methodical approach to developing her interpretation and adaptation, as she took the time to familiarize herself with the song, explore possible movements and seek a harmony between them. This planning within a research group serves to establish objectives, define strategies, and efficiently use the available resources.

On the other hand, for Malena, communication within a group is important because every opinion is considered for the construction or strengthening of collective bonds. In addition, understanding what they want to achieve as a team gives them the possibility of responsibility and autonomy as they seek to complement the same objective. This shows us that within teamwork, effective communication is essential to ensure that all team members are on the same page and clearly understand the objectives and responsibilities of the project. The ability to convey ideas clearly and concisely, listen and respond appropriately to others, and adapt to different communication styles are important skills for successful teamwork. This can be seen in what Malena said:

“... Puedo decir que, al comienzo de todo, creía que el grupo no se sostendría sin la presencia de un docente, ya que por experiencias pasadas noté que sin la constancia y sin alguien a cargo no se llegaría tan lejos, pero aquí todo fue y sigue siendo diferente.” (Malena, 2023)

In this fragment Malena mentions that the students took the reins of this path of search and creation. This indicates that in Artaxis research group the active participation of the students is encouraged, and they are given responsibility in their own learning and development process. The fact that each member oversees his or her own knowledge and growth reflects the concept of autonomy, where students take responsibility for their own learning and have the freedom to explore their individual interests and goals within the context of the research group.

Furthermore, by mentioning that the research group is getting stronger and stronger, it is evident that there is effective collaboration and solid teamwork where there is the opportunity to participate in the planning of activities, assume individual and collective responsibilities, and develop autonomy in decision making and task execution. This suggests that the members of the research group support each other, share knowledge and experiences, and work together to achieve common goals. The concept of teamwork is reflected in this experience, where collaboration and mutual support contribute to the strengthening of the research group, as these elements are fundamental for personal growth and the development of leadership skills.

In terms of motivation and leadership, we can infer that the active participation of students in decision making and in the direction of their own knowledge and growth implies an internal motivation. This internal motivation is a key indicator of a cohesive and efficient team. The fact that students take charge of their own path demonstrates an individual initiative and sense of leadership that is shared with everyone in the group.

The influence of the research group on Malena's process has been positive and has had a significant impact on her personal and professional growth. The active participation, teamwork and autonomy fostered in the research group have contributed to the strengthening of her skills, knowledge, and self-confidence. The research group has provided an environment conducive to exploration, creation, and growth, which has positively influenced her process. Although Malena mentions that, at the beginning of everything, she believed that the group would not be sustained without the presence of a teacher, she emphasizes that in Artaxis research group this perspective changed and notes that "here everything was and continues to be different". By mentioning that "everything was and continues to be different" she indicates that she has experienced a positive and effective teamwork dynamic in Artaxis research group. This experience contrasts with her initial expectations and suggests that the group has managed to sustain itself and function autonomously and successfully. This change in her perception shows an evolution in her understanding of the value and potential of teamwork.

“Los estudiantes tomamos las riendas de este camino de búsqueda y creación, cada uno de los integrantes está a cargo de su propio conocimiento y crecimiento, eso hace que el semillero se fortalezca cada vez más” (Malena, 2023)

Here, Malena mentions that the students got hold of this path of research and creation. This statement highlights the concept of teamwork, where the members of the research group came together and took collective responsibility for directing and guiding the research and creation process. The involvement of all members of the research group in the decision-making and direction of the project demonstrates a collaborative and teamwork approach. It is also mentioned that each member oversees his or her own knowledge and growth. This statement reflects the concept of intrinsic motivation and leadership. Each

member takes responsibility for his or her own learning and personal development, showing an internal motivation to grow and improve in his or her area of interest. In addition, this individual leadership approach strengthens the autonomy and self-responsibility of each member.

The fact that the students take the reins of the path of research and creation implies a joint planning and organization from the establishment of goals and strategies to achieve the objectives of the research group. In addition, the approach of each member in charge of his or her own knowledge and growth requires individual planning and efficient organization to make the most of learning and development opportunities.

“Claro que al principio tenía mucha pena por el qué dirán mis compañeros, por la “mala” pronunciación de las palabras en una lengua que no era el español o de expresar algo de una manera incorrecta, sin embargo, todos esos temores se fueron cuando todos los integrantes del semillero mostraron también ese lado temeroso que podíamos vencer juntos.” (Malena, 2023)

On the other hand, teamwork shows us how companionship allows us to recognize shortcomings or limitations and to be able to overcome them through shared motivation, as Malena in the previous excerpt, she mentions that at the beginning she was embarrassed about what her classmates would say and about the possible "bad" pronunciation of words in a language that was not her mother tongue, as well as for expressing herself incorrectly. However, she mentions that these fears dissipated when all the members of the research group also showed their fearful side, which allowed them to overcome them together. This account evidences the concept of teamwork, as Malena's experience in the research group was influenced by the attitude and support of the other members. The willingness to share her own insecurities and fears created an atmosphere of trust and solidarity, where everyone felt supported and motivated to overcome obstacles together.

In terms of motivation, the fact that Malena mentions that her fears dissipated when she saw that everyone in the research group shared her fears, reflects an intrinsic motivation to overcome those obstacles. The connection and empathy with the other team members propelled Malena to face her fears and seek self-improvement.

Mentioning leadership, her willingness to share her fears and her participation in creating a supportive environment demonstrate an inclusive and motivational form of leadership. Malena contributes to the development of an environment where everyone feels comfortable to express themselves and grow together. In terms of planning and organization, in the research group there was planning and organization to create a supportive and trusting environment where all members felt safe to share their fears and work on self-improvement.

“... Antes nosotros tratamos de organizar nuestros videos de una manera que puedan ser entendibles al público también puedan aportarnos algo a nosotros mismos y obviamente que sea llamativo” (Malena, 2023)

Malena mentions that before publishing the videos, she and her team worked hard to organize them in a way that would be understandable to the audience, while providing benefits to themselves and being engaging. This approach demonstrates a clear concern for planning and effective content development. Planning is essential in any creative project, especially when trying to communicate with the audience. By organizing the videos in a coherent and understandable way, the research group members demonstrate a strategic approach to maximizing the impact and relevance of the content. Planning involves considering various aspects, such as structure, narrative flow, visual and auditory elements, and duration, in order to create an engaging and valuable experience for the viewer.

“Estamos en una licenciatura en inglés francés y es ideal como ponernos esos retos de generar y crear proyectos en estas lenguas extranjeras, ¿no? Entonces me pareció que era una buena idea para nosotros y también como un reto, también para mí

misma, crear el guion, dar, darle el sentido al tema fue uno de esos retos que me gustó bastante porque pues lo hablamos en grupo, también de alguna forma cuando estábamos en pandemia creo que hizo que se uniera más el grupo también así porque también estábamos buscando nuevas formas de tratar de que saliéramos como Artaxis adelante y que no cayera en el olvido simplemente porque no estábamos en una época presencial entonces con líneas inconclusas pudimos, supusimos Bueno también puse a prueba esa creatividad, ¿no? Bueno” (Malena, 2023)

In this excerpt, Malena mentions that they are in an English French degree program and decided to challenge themselves to generate and create projects in these foreign languages. This decision demonstrates a clear sense of agency and autonomy, as she and her classmates take responsibility for challenging themselves and exploring new opportunities for growth. Agency implies taking initiative and having control over one's own actions and decisions, which allows for the development of autonomy and responsibility.

In addition, Malena emphasizes that the process of creating the script and making sense of the topic was a challenge that they enjoyed very much. Here we can see the organization and responsibility when working as a team. Generating ideas, discussing, and making decisions together involves effective planning and organization to ensure that the project moves forward in a coherent and satisfactory manner. Teamwork requires proper distribution of tasks, effective communication, and commitment of all members to achieve the established objectives.

He also mentions that during the pandemic, they looked for new ways to keep the spirit of the research group alive. This shows a proactive and creative attitude to adapt to circumstances and overcome challenges. The ability to find innovative solutions demonstrates autonomy and responsibility, as they take responsibility for keeping the research group moving forward despite the limitations imposed by the pandemic.

“Y bueno con el encierro también lo vimos, ¿no? No, no puedes estar en un salón de clase, no pudimos estar en un salón de clase impartiendo, compartiendo nuestros conocimientos con los niños, sino que estamos frente a unas pantallas y que mejor manera que de desarrollar está creatividad que con este tipo de proyectos, ¿no? Tenías que mostrar un lado más sensible, pero en la pantalla, ¿cómo lo hacías? Entonces nosotros como que indagamos por ese tipo de o nos fuimos por ese tipo de camino de explorar el arte de una manera digital, unirnos de una manera virtual también y yo creo que nos ayudó mucho.” (Malena, 2023)

In this fragment Malena mentions that due to the confinement and the impossibility of being in a physical classroom, they had to adapt to the screens and look for creative ways to share their knowledge and develop projects. Here we see agency and autonomy in facing challenges and finding alternative solutions. Despite the limitations, the members of the research group chose to explore art in a digital context, which demonstrates a proactive and creative attitude to adapt to the situation and move forward.

Teamwork is reflected in the way she mentions that they came together virtually and explored new forms of artistic expression. Collaboration and cooperation among the members of the research group are essential to face challenges and achieve common goals. Organization also plays an important role, as they must coordinate and plan their activities efficiently to maximize the time and resources available.

Accountability is seen in the way Artaxis team takes responsibility for transmitting knowledge and sharing experiences effectively across screens. It is also evident in their decision to explore digital art and find creative ways to show a more sensitive side in that context. Responsibility involves taking initiative and making sure that their actions and projects are meaningful and relevant.

Finally, motivation plays a fundamental role in Malena's experience at Artaxis. Despite the difficulties and changes in the work format, she and her peers found the motivation to adapt, explore new forms of expression, and keep their passion for art alive. Motivation drives her commitment and perseverance in achieving the research group's goals.

“También nos, como, catapultó como semillero, de otra forma si no lo hubiéramos hecho, el nombre de Artaxis nunca habría existido, nunca tampoco nos habríamos animado a mostrar nuestros rostros frente a una cámara porque eso implica como mucha fuerza de voluntad, mucha pérdida de pena, de mucha seguridad implica eso.”

(Malena, 2023)

Malena mentions that participation in Artaxis research group was an experience that catapulted the group in a significant way. This fact shows how teamwork was fundamental for its growth and development. Through collaboration and mutual support, the members of the research group were able to build and strengthen the name Artaxis. This highlights the importance of synergy and collective effort to achieve common goals.

Motivation is also evident in Malena's experience. The fact that they decided to show their faces in front of a camera implies a strong will, overcoming personal barriers and autonomy. Internal motivation and the desire to grow and become visible were determining factors for the group to dare to take this step. Motivation drives people to overcome fears and insecurities, and in this case, it allowed them to show themselves in front of the camera, which resulted in an important advance in their trajectory. Autonomy implies making decisions independently, based on one's own convictions and desires. By facing the challenge and overcoming obstacles, she demonstrates her ability to make autonomous decisions and move forward.

4.5 IMPROVEMENT

Improvement implies the continuous development and improvement of skills, knowledge, or competencies in each area. As we strive to improve ourselves in an extracurricular activity, such as a research fellowship, we invest time and effort in learning, practicing, and acquiring new skills. Improvement drives us to push our limits, to set higher goals, and to seek excellence in what we do.

Improvement drives us to strive for excellence, while the satisfaction of achievement motivates us to move forward. Recognition and the development of skills and abilities reinforce our confidence and help us reach new levels of competence. Finally, risk-taking challenges us to step out of our comfort zone and gives us the opportunity to face new challenges. These concepts interact in a cycle of personal growth and help us reach our full potential in extracurricular activities and in life in general.

In Lia's case, her desire for her movements to look good and have fluidity in dance indicates a certain level of improvement:

“Había un poquito de nervios porque quería que los movimientos se ven, se vieran bien así no fuera una coreografía planeada ni estuviera diseñada y tales, quería que fuera una buena coreografía, ve perdón, unos buenos movimientos; que tuviera fluidez; que no me fuera a quedar quieta en algún momento sino que disfrutará todo el sonido de la canción.” (Lía, 2023)

In this quote, the concept of perfectionism is evident in the context of movements and choreography. Lia expresses her desire for the movements to look good, even if it is not planned or designed choreography. She wants them to be good, fluid and convey a sense of enjoyment when listening to the song.

One can infer how Artaxis research group has influenced Lia's improvement in several ways. First, being in a research group and participating in creative activities such as

choreography implies a learning and growth environment where artistic skills can be acquired and improved.

Moreover, participation in it may have fostered motivation and commitment to excellence in the execution of her movements. Being surrounded by others interested in art and dance, she may have felt more positive pressure to improve and better herself. The research group also provided her with a safe space to practice and experiment, allowing her to take risks and explore new and fluid movements. The development of her skills as she practiced and persevered in dance is highlighted:

“Escuché muchas veces la canción, escuché los sonidos que tenía de fondo, qué sonidos podía plasmar en por medio del movimiento, por medio de mi cuerpo y empecé a escucharla y a ensayarla, ensayarla, sola, escuchando la canción, mirando qué movimientos podía hacer que no fueran muy amplios y que pudiera tener un fondo bonito.” (Lía, 2023)

The concept of perfection is manifested in the fact that Lia repeatedly listens to the song and focuses on identifying the background sounds and how to capture them through the movement of her body. By rehearsing it alone and paying attention to the movements she can perform, she seeks to find a precise and effective execution. This repetition and constant practice are indicative of a desire to perfect her performance and achieve the desired result.

On the other hand, the recognition and development of her skills and abilities are evidenced by her focus on finding movements that are not too broad, but are aesthetically pleasing and contribute to creating a beautiful background. In this regard, Lia demonstrates an awareness of her ability to perform specific movements and uses this skill to adjust and adapt her choreography. In addition, by listening carefully to the sounds of the song and exploring how to translate them into movement, she shows an ability to connect the auditory and kinesthetic aspects, which is a nascent and exercising sign of skill in the artistic realm.

Likewise, Lia shows a clear recognition of her abilities and skills in dance, suggesting that she is aware of her current skill level and what she needs to learn to improve further. This recognition can be critical to her improvement process, as it allows her to focus on and work on the areas in which she needs to improve:

“De hecho cuando lo miro siento que necesito aprender mucho más que me falta seguir bailando, más explorándome y aprendiendo más y que poco a poco se va a ir logrando pero que hasta el momento pues es como yo bailo y que no está mal que los demás lo vean.” (Lía, 2023)

First, Lia expresses the need to learn more and keep dancing to continue developing her skills in the art of dance. This statement demonstrates an awareness that the process of learning and improvement is continuous, and that there is always room for growth and improvement. She recognizes that she still has much to discover and explore in the field of dance, which shows an open and receptive attitude toward developing her skills.

In addition, by mentioning that she needs to continue to explore and learn more, Lia evidences a desire to expand her repertoire of movements and techniques. This constant search for knowledge and experience contributes to the development of dance skills and abilities. Artaxis research group was a nurturing environment to meet this learning need by providing opportunities for training, classes, workshops, and interaction with other dancers and artists.

Artaxis research group influences the recognition and development of her skills and abilities by providing a context of support and artistic growth. In this environment, Lia has had the opportunity to receive constructive feedback from her peers. This feedback would contribute to her recognition of areas in which she can improve and her development of specific skills and abilities.

Also, mentioning that "hasta el momento" this is how she dances and that it is okay for others to see it indicates a level of personal acceptance and appreciation. Lia recognizes that her current style and skills are valid and deserve to be seen and appreciated by others. This reinforces recognition of her accomplishments and strengthens her self-confidence.

On the other hand, Lia's willingness to accept challenges and overcome fears is another valuable skill for self-improvement. At first, she found it difficult to expose herself in front of an audience, but she gradually accepted the challenge of participating in performance proposals. This suggests that she is willing to take risks and step out of her comfort zone, which can be essential for personal and professional growth:

“Ya saber que tenía que subir los videos a Instagram y a Facebook, que muchas personas lo podían ver, eso me genera, me generaba antes un poquito de timidez, tal vez era timidez porque no quería que vieran mi baile como que me daba pena, pero cuando ya empecé a practicarlo más yo me siento muy bien bailando.” (Lía, 2023)

Lia initially expresses that knowing that she had to upload the videos to these social networks and that many people might see them generated in her a feeling of shyness. This indicates that there is a perception of risk in exposing her dancing and being observed by a wide audience. The shyness and concern about how her movements will be perceived demonstrate an initial risk aversion and a concern about possible evaluation and criticism from others. However, as she continues to practice more and becomes more familiar with the activity of uploading videos, she mentions that she feels very good about dancing. This change in attitude suggests that she has to some extent overcome her shyness and has developed enough confidence to face the emotional risk associated with exposing her dancing on social networks.

Artaxis research group influenced her risk-taking by providing a supportive and encouraging environment. At the research group, Lia received positive feedback and

encouragement from her peers and mentors. This constructive feedback may have motivated her to face the risk of sharing her videos on public platforms and overcome her initial fear. The social support and validation of her art in the research group may have strengthened her confidence and reduced barriers to risk-taking.

Likewise, the fact that Lia participates in a raffle and accepts the challenge to dance to a random song on her social networks also indicates a willingness to take risks and step out of her comfort zone. This attitude can be critical for personal and professional development, as it can open new opportunities and experiences that would otherwise not be available:

“A mí me cayó una canción que nunca había escuchado y fue muy interesante, cuando yo la empecé a escuchar me di cuenta que tenía muchos sonidos raros. A mí me gusta mucho escuchar los sonidos de las canciones y plasmarlos en movimientos, para mí, básicamente, es eso la danza y pues aparte sentirla, ¿sí?” (Lía, 2023)

Finally, Lia's satisfaction in watching her dance video and feeling that she managed to follow more of the sounds of the song than she had initially planned shows the importance of recognizing and celebrating achievements in the improvement process. Satisfaction can be a source of motivation to continue working on improving skills and abilities.

“Y luego cuando ya subimos el video a Instagram y a Facebook y yo lo miré me sentí muy bien porque fue algo que sentí que me gustó, disfruté la actividad, me gustó y ya al verme ahí pues es una satisfacción, ajá.” (Lía, 2023)

Malena relates to the concept of Perfectionism when she highlights the importance of self-demand and perseverance to overcome obstacles and achieve goals. In addition, social commitment and satisfaction for the achievement obtained, factors that boost her personal development and self-esteem:

“Antes no habría pensado en subir algún video a redes bailando, hablando otro idioma o algo similar pero aquí en el semillero me he visto en la situación de querer hacerlo no por obligación sino porque en verdad quiero compartir un poco de arte con gente que también está interesada en lo mismo.” (Malena, 2023)

Malena mentions that in the past she would not have considered the idea of uploading videos to social networks of herself dancing, speaking another language or other similar activities. This suggests that in the past she did not feel confident or secure enough in her ability or performance in these areas. However, her participation in the research group has had a significant influence on her perception and desire to improve herself. She now finds herself in the position of wanting to share her art with others, not out of obligation, but because she really wants to. This transformation indicates that she has acquired a greater sense of commitment and dedication to improving and perfecting her artistic skills.

Recognition and development of skills and abilities are also present in the appointment. Malena expresses her desire to share some art with people interested in the same. This suggests that she has acquired a level of recognition of her own artistic skills and abilities. Artaxis research group has probably played a key role in this process by providing her with opportunities to explore and develop her skills in dance and foreign languages. Through active participation in the research group, she has acquired knowledge, techniques and feedback that have allowed her to grow and improve in these areas.

On the other hand, the ability to take risks is also crucial for improvement, as it allows people to overcome fears and develop personally and professionally. Practice is fundamental to improve in any skill, as seen in Malena's case, from worrying about French pronunciation and recording several videos to improve language skills.

“Pudimos hacer el guion, pudimos dividirnos los roles como uno quería expresarlo en el video para nuestras redes y estuvo bien, bueno, y durante el proceso también fue muy complicado delante de las cámaras, como ya lo hemos hablado muchas veces,

cada uno (...) quisiera que saliera perfecto entonces exige mucho más, ¿no? entonces puede ser Tal vez 5 videos 10 videos que tú grabas y hablas y hablas Pero sientes que necesitas dar mucho más entonces así mismo fue lo que me pasó (...) me tomó bastante tiempo porque temía por mi pronunciación (...)" (Malena, 2023)

Malena brings up that during the process of creating the video, everyone wanted it to be perfect and this implied a higher level of demand. This desire for perfection led her to shoot multiple videos and to work even harder to achieve the desired results. Artaxis research group has influenced this concept of improvement by providing a space where participants can explore and express themselves artistically. Through collaboration in script creation and role assignment, Malena has had the opportunity to work on developing and improving her skills in social media video production. The process of striving for perfection can be challenging, but in turn, allows for significant personal and artistic growth.

The concept of risk-taking is evident in the quote when Malena mentions that it took her a long time because of her fear for her pronunciation. Facing the cameras and expressing oneself in front of them implies taking a risk, especially when one is concerned about pronunciation. Artaxis research group has influenced Malena by providing her with a safe and supportive environment where she can overcome her fears and take risks in expressing herself and communicating in another language. The opportunity to practice and face the challenge of pronunciation shows a commitment to personal growth and overcoming obstacles.

Now, Malena highlights the importance of body management and awareness in any learning and personal development process. The strength to handle platforms and scenarios, as well as the development of skills in communication and platform management are important for future performance as a teacher.

"Ha sido gratificante poder usar inglés o francés para mostrar nuestro arte; claro que al principio tenía mucha pena por el qué dirán mis compañeros, por la "mala" pronunciación de las palabras en una lengua que no era el español o de expresar

algo de una manera incorrecta, sin embargo, todos esos temores se fueron cuando todos los integrantes del semillero mostraron también ese lado temeroso que podíamos vencer juntos. Así, puedo decir que mi experiencia más significativa fue eso, comenzar un proceso de desinhibición ante las malas críticas, ante un público que puedo decir según mi punto de vista, es lo que necesitamos como futuros docentes, una fortaleza para manejar plataformas y escenarios.” (Malena, 2023)

The recognition and development of skills and abilities is evident when Malena mentions that it has been rewarding to be able to use English or French to showcase her art. At first, she experienced embarrassment and concern about possible criticism from her peers due to poor pronunciation or incorrect expression in a language other than Spanish. However, those fears dissipated when everyone in the research group showed their fearful side as well, which created an atmosphere of support and understanding.

Malena emphasizes that the research group gave her the opportunity to overcome those fears and begin a process of disinhibition in the face of criticism and the public. Seeing that the other members of the research group shared her fears and were willing to face them together motivated her to overcome her limitations and develop her foreign language skills. This atmosphere of mutual support and solidarity contributed to the recognition of individual abilities and the development of linguistic and artistic skills.

Above all, Malena remarks that this experience of facing fear and receiving support in the research group is essential for her future as a teacher. She believes that the strength to handle criticism and face situations in platforms and scenarios is a fundamental quality that future education professionals need.

Now, in the case of Marrón, he expresses having recorded numerous videos as a result of his concern for the correct pronunciation of words. This demonstrates his desire to achieve a level of perfection in his language skills:

“Yo grabé mil y un videos porque por lo mismo, porque estaba muy pendiente de la pronunciación como que grababa un video y decía no esa palabra todavía no le he pronunciado bien o no escuchaba que la había pronunciado bien” (Marrón, 2023)

In this case, he made the effort to record multiple videos in order to ensure that he pronounced the words correctly in another language. This desire for improvement indicates his commitment and dedication to achieving a high level of linguistic proficiency.

Artaxis research group has influenced this concept of self-improvement by providing a supportive and motivating environment for skill development. The fact that Marrón feels so strongly about pronunciation and is willing to record numerous videos shows the positive impact of the research group on his quest for perfection. In addition, the fact that he mentions correct pronunciation as an important criterion for recording the videos demonstrates the influence of the research group on the development of specific language skills.

The recognition of skills and abilities shows that Marrón was aware of his strengths and weaknesses, which is an important step in the process of improvement. By demonstrating his linguistic and artistic skills in the production of the proposal, he was able to use these skills to improve his outcome:

“Volví a grabar una vez otra vez y cuando el menos ya tenía como la pronunciación, veía que mientras yo era como muy, muy forzada, como muy artificial, como que estaba tan preocupado por la pronunciación, que actuaba, o sea no me gustaba cómo actuaba porque sentía que era falso, entonces también tenía que volver, como a, a jugar con eso, con la pronunciación con la actuación y luego cuando ya como que había, como que tenía esos dos aspectos controlados, decía: no me gusta la melodía de, o sea, como sueno en francés, no me gustaba, entonces también tenía que volver a

grabar y más o menos, llegue a un punto en que me gustó cómo pronuncie, o sea, y el ritmo de mi voz y como estaba actuando.” (Marrón, 2023)

It shows Marrón's close attention to the details of his performance, including pronunciation and authenticity. As he moved deeper into the recording and replay process, he was able to recognize the areas in which he needed improvement and those in which he was already proficient, which is indicative of his recognition of his own progress and development.

The development of skills and abilities is evident in Marrón's account of his experience in Artaxis research group. Through repeated recording and focus on pronunciation and performance, he shows a conscious effort to improve and develop these skills. The fact that he mentions the need to play with pronunciation and acting suggests an attitude of experimentation and continuous learning to hone his language and acting skills.

Marrón also expresses gratification and satisfaction upon seeing the finished video, feeling that the desired results were achieved.

“Cuando el video se publicó, Me gustó muchísimo, sentí que se lograron los resultados” (Marrón, 2023)

The concept of achievement satisfaction refers to the feeling of gratification and fulfillment we experience when we achieve and/or exceed our goals. In this case, he experiences a strong sense of satisfaction when he sees the video completed and published. This satisfaction arises from the recognition that the desired results have been achieved and the intended purpose has been accomplished.

Artaxis research group has influenced this satisfaction by providing a supportive and collaborative environment where Marrón was able to work on the activity. During the process of developing the video, he received feedback and guidance from his peers in the research

group. This constructive feedback and the emotional support provided by the research group community contributed to the confidence and satisfaction of his outcome.

In addition, the influence of Artaxis research group on Marrón's satisfaction is also related to the level of commitment and dedication expected within the research group. By being part of a group of committed artists, Marrón was able to experience greater motivation and responsibility to achieve satisfactory results. The collaborative environment and sense of belonging to the research group also generated a sense of collective achievement, which increases personal satisfaction.

Risk-taking is also an important factor in the improvement process. By taking the risk of making a French version, Marrón took on a great challenge and personal challenge. This demonstrates an attitude of continuous learning and improvement, as he was willing to step out of his comfort zone and face new challenges to improve his language skills.

“Primero yo hice la versión en español y estaba tratando de que la versión en francés, o sea, digamos, como hacerla de la misma manera, como con los mismos gestos, con los mismos movimientos, y fue interesante, fue un, o sea como imita..., o sea, como literalmente imitarme, pero ahora sí en francés, o sea, como dos versiones y fue algo también que me gustó y pues, tuve dos personajes entonces, también fue a jugar como con eso con el cambio de escenario, con el cambio de vestimenta, también con la voz, sí, o sea, cómo caracterizar dos personajes diferentes, me gustó, me gustó bastante” (Marrón, 2023)

The concept of risk-taking involves venturing out of one's comfort zone and facing situations that may be uncertain or challenging. In this case, Marrón takes a risk by attempting to perform the French version in a manner like the Spanish version, with the goal of perfecting his performance and adapting to a new language. By taking this risk, the

speaker exposes himself to the possibility of making mistakes or not achieving the same level of fluency and expressiveness in French as he did in Spanish.

On the other hand, speaking of perfectionism, this implies seeking excellence and constantly improving in each skill or activity. In this case, he seeks to perfect his interpretation in both languages, trying to replicate gestures, movements, and characterization of characters consistently in both versions. This process of refinement involves a focus on detail and a search for consistency and quality in interpretation.

Artaxis research group influences this process of risk-taking and lies in the mentality and culture it promotes. Being part of a community of artists committed to exploration and skill development, Marrón feels motivated and supported to take risks and pursue excellence in his work. Interaction with other members of the research group, who also face challenges and strive to improve, creates an environment conducive to experimentation, learning and improvement.

We were able to observe that continuous improvement is another key aspect of Marrón's improvement process. He acknowledged that he was afraid to lead a virtual session and did not feel very articulate, but he worked hard to improve his performance through observation of the recordings and constructive feedback from his colleagues:

“... Si me he equivocado, al principio me atemorizaba muchísimo dirigir una sesión virtual, sentía que me enredaba mucho al hablar, no era tan elocuente... Así que comencé a revisar las grabaciones de las sesiones pasadas y miraba cómo Karen y Lía Moderna dirigían las reuniones y yo tomaba esas bases para hacerlo así.”

(Marrón, 2023)

In this case, the speaker acknowledges that he initially felt insecure and inarticulate in leading the virtual sessions. However, instead of giving up or avoiding responsibility, he decides to take steps to improve. The speaker uses an effective strategy by reviewing the

recordings of past sessions and studying how Karen and Lia, more experienced members of the research group, conduct the meetings. By observing and learning from their example, the speaker seeks to gain a foundation and tools to improve his own way of leading.

We can see that the influence of Artaxis research group in this improvement process is evident in several ways. First, Marrón feels motivated and supported by the research group community to face and overcome his initial fears. The fact that the research group provides the opportunity to lead virtual sessions indicates that growth and development of leadership skills is encouraged.

Also, the influence of the research group is shown by the existence of role models, such as Karen and Lia, who act as references for Marrón. The availability of more experienced members who have already honed their leadership skills allows him to learn from their experience and adopt successful practices.

Research group also provides a safe, collaborative learning environment where he can experiment, make mistakes, and receive constructive feedback. By reviewing recordings of past sessions, the speaker can identify areas for improvement and use the feedback received to adjust the way he leads. This interaction with other members of the research group and the support provided contribute to Marrón's improvement process.

Finally, challenges are an essential part of the improvement process. Marrón faced several challenges in the project, including working in French and making sure his pronunciation was perfect. However, instead of giving up, the interviewee worked hard to overcome these challenges and do a good job. This demonstrates an attitude of perseverance and determination, which are critical in the process of perfectionism.

In conclusion, improvement is a continuous process of learning and constant improvement, which requires an attitude of recognition of skills and abilities, satisfaction with the achievement obtained, risk-taking, continuous improvement and facing challenges.

All these concepts can be applied in different areas of life, from learning a new language to improving professional skills.

To close this analysis, the transformative experience in the research group suggests that autonomy and curiosity are fundamental for personal and academic growth. The capacity for adaptability and empowerment through challenges are powerful tools for improving self-esteem and self-confidence. In conclusion, self-improvement is achieved through a continuous process of personal and professional growth driven by self-demand, perseverance, and social commitment.

CHAPTER 5

5.1 FINAL CONSIDERATIONS

The following are considerations found thanks to the development of this research and which fill us with pride because they reflect a great part of the diversity that it means to inhabit this world as a human being:

This process has been very significant for us, especially because it touched us deeply, creating personal and intellectual changes and transformations. Initially, we were able to understand that research is not a merely quantitative and limited act where participants are classified and generalized, but on the contrary, we were able to relish the humanity of the participants, their nuances, their struggles, their longings, and desires, we were able to value and learn from them as we could do in daily life contexts.

Hence, we believe that the research process should start from the interests of the students, that they are the ones who take the control of their formation, which in other words

would be like taking control of the integrity of their academic processes allowing them to develop their tastes, passions, discussions, which is linked to the encounter with the motivation and satisfaction of a different journey through the academy, having created, shared, argued, transformed knowledge with others and not only having obtained knowledge in a classroom with teacher - student format without alternative ways.

Axis research group and its platform Artaxis performing arts, continues to be a desperate cry of students who want to transform their student processes waking up from the traditional academic lethargy; say NO to the dictation of knowledge taught from only one side of the classroom and on the contrary continue to seek new strategies and innovating within the career with ideas landed to the human being called student who enters the university and seeks to love and transform their student training.

The possibility of creating extracurricular research spaces that include activities dedicated to maximizing personal skills, lectures, discussions, and artistic events have a motivational effect on students, allowing them to dream and empower their careers, to create without limits, to investigate.

This work showed us how extracurricular spaces are the perfect incubator of leaders where our communicative, interpersonal, and social skills are strengthened. In these places we give more of ourselves by the simple fact of creating inventing from our personal tastes, they allow us to be the central focus and the main actors in the development of our ideas.

The hardest part of starting to build this work was to get out of the comfort zone we were in with quantitative research work, which allows you to get tangible results and sometimes much faster than qualitative methodology. Each step in this research meant getting rid of those implanted lessons about calculating and objectifying to give priority to the very nature of the human being without condition or limit, which took us longer than expected because we fell back to delimiting the experiences of our partners.

Something curious about this project is that we were going to develop it by observing our personal experiences within the career and within Artaxis, but we underwent many changes and transformations both social, academic, and personal, which led us to a study focused on our fellow members of the group. What interested us most was to see that experience within it, those experiences, adventures, feelings, sensations, life, essences manifested during the passage through Artaxis, and we were able to visualize it as well as understand that despite being infinitely diverse beings, among these disparities there are also similarities that allow us to unite in pain, love, friendship, laughter, insecurities, etc.

We hope that activities such as Artaxis and Scriptura will be of great use to the Modern Languages program in the field of research; that they will be spaces of support for both students and teachers who want to get out of the comfort zone, reflecting what is reflected in the socio-humanistic component. To demonstrate that the qualitative approach to research can be explored a little more through autonomous and free exploration.

The lack of consistent support and guidance from Modern Languages professors towards research groups inadvertently fosters a misguided perspective among students involved in these groups. The absence of a leading faculty member may lead students to question the seriousness and value of their participation. It is imperative for these research spaces to receive mentorship from a professor who can help students understand that autonomy doesn't diminish the significance of their work. A guiding professor would clarify the importance of independent exploration and research within the group. The presence of such guidance would not only ensure the continued autonomy of students but also contribute to the sustained autonomy and credibility of the research group itself.

5.2 RECOMMENDATIONS

With this research process we were able to demonstrate the importance of rethinking the various possibilities that exist in the research field and that the bachelor's degree Program in Modern Languages with Emphasis in English and French cannot be pigeonholed in a single line of them. It is also necessary to consider the 4 components of the program so that research takes on a more significant role, since it allows the creation of complementary and suitable spaces for students to think of their degree work process as an option for new learning.

Maintain the research groups that the program has and create more spaces that complement the classes, such as artistic events, symposiums, presentations that allow a more active participation of students and teachers. This is so that the university community and society in general will be interested in developing foreign language learning with a different perspective than the current one. The inclusion and transversality of the Modern Languages program at the Universidad del Cauca should be taken advantage of.

Recognize and strengthen students' skills in their participation in class through pedagogical resources where creation, collective awareness, and sense of belonging to the career are paramount. In addition, allow or provide information on local, regional, national, and international events. This may be significant for the program in the fact that its recognition may be greater because of the participation of its students in such spaces.

Strengthen qualitative research and new forms of research. Research with qualitative methodology makes it possible to observe details and features of a particular community and to foster critical thinking about the different situations revealed. Future teachers can allow themselves to think about forging significant changes in society for their collective growth and positive impacts.

REFERENCES

Bruner, J. S. (1983). *Child's talk: Learning to use language*. Oxford University Press.

Castillo-Delgadillo, M., Cueva de la Garza, M. (2020). La agencia de los estudiantes universitarios durante su aprendizaje de inglés. *Sinéctica*, (55).

[https://doi.org/10.31391/s2007-7033\(2020\)0055-006](https://doi.org/10.31391/s2007-7033(2020)0055-006)

Csikszentmihalyi, M. (1997). *Creativity: Flow and the Psychology of Discovery and Invention*. HarperCollins.

Deci, E. L., & Ryan, R. M. (1985). *Intrinsic motivation and self-determination in human behavior*. Springer Science & Business Media.

Dewey, J. (1933). *How We Think: A Restatement of the Relation of Reflective Thinking to the Educative Process*. D.C. Heath and Company.

Dvir, T., Eden, D., Avolio, B. J., & Shamir, B. (2002). Impact of transformational leadership on follower development and performance: A field experiment. *Academy of Management Journal*, 45(4), 735-744.

Eisner, E. W. (2002). *El arte y la creación de la mente: El papel de las artes visuales en la transformación de la conciencia*. Paidós.

Ellis, C. (2004). *The Ethnographic I: A Methodological Novel about Autoethnography*. Walnut Creek, CA: AltaMira Press.

Frank, Arthur W. (2010). "Letting Stories Breathe: A Socio-narratology." *University of Chicago Press*.

Freire, P. (1968). *Pedagogy of the Oppressed*. *Penguin Modern Classics*.

Geertz, C. (1973). *The Interpretation of Cultures*. *Basic Books*.

González-Boluda, M. (2012). Uso de blogs y redes sociales para el aprendizaje de lenguas extranjeras en un contexto universitario. *Núcleo*, 24(29), 39-57.

http://ve.scielo.org/scielo.php?script=sci_arttext&pid=S0798-97842012000100002&lng=en&tlng=.

Johnson, D. W., & Johnson, R. T. (2009). An educational psychology success story: Social interdependence theory and cooperative learning. *Educational Researcher*, 38(5), 365-379

Light, R. J. (2001). *Making the Most of College: Students Speak Their Minds*. *Harvard University Press*.

Lopera, D. (2012). Semilleros de investigación: una experiencia significativa en la formación del estudiante universitario. *Revista Inquietudes Pedagógicas*, (16), 87-97.

Mahoney, J. L., Cairns, R. B., & Farmer, T. W. (2003). Promoting interpersonal competence and educational success through extracurricular activity participation. *Journal of Educational Psychology*, 95(2), 409-418.

Masten, A. S. (2001). Ordinary magic: Resilience processes in development. *American Psychologist*, 56(3), 227-238.

Ormrod, J. E. (Year). Title of the book/article. Publisher/Journal.

Pink, D. H. (2011). Drive: The surprising truth about what motivates us. *Riverhead Books*.

Rodriguez, M., Jacobo, S., (2015). Desarrollo de la expresión oral en inglés a través de situaciones teatrales - sketches en el ciclo II de un colegio público de Bogotá. *Repositorio Institucional Universidad Libre de Colombia*.
<https://hdl.handle.net/10901/8234>

Suarez Hincapié, M. (2013). Las artes escénicas, un escenario de apertura a la sensibilidad en el ámbito educativo. [Tesis de grado]. *Universidad San Buenaventura*.
<http://hdl.handle.net/10819/2152>

Taylor, S. J., & Bogdan, R. (1986). Introducción a los métodos cualitativos. *Ediciones Paidós*.

Universidad del Cauca. (2023). Currículo de Licenciatura en Lenguas Modernas con Énfasis en Inglés y Francés. *Portal Oficial Universidad del Cauca*.
<https://www.unicauca.edu.co/versionP/oferta-academica/programas-de-pregrado/lenguas-modernas>

APPENDICES

To highlight the aspects that we are most interested in showcasing, we decided to start from a general point and narrow down those features that marked their experiences. In this way, the following shows us the before, during, and after of a stage in ARTAXIS.

AUTOBIOGRAPHIES

- **MALENA DANZANTE, 2023**

“Era 2017 cuando había decidido dejar mi primera carrera universitaria de lado porque no me identificaba en ella, no veía mis sueños en ella. Tras un semestre de introspección y ayuda, llegué a la conclusión que debía ser algo relacionado al ser humano, a la cultura o a la danza. Sin miedo me decidí por presentar el examen de admisión a la Universidad del Cauca. Me había preparado muy bien para este nuevo camino y después de todo ese esfuerzo, recibí el mensaje de bienvenida. Me sentía temerosa porque iba a iniciar una nueva carrera desde cero, en una nueva ciudad y con nuevos compañeros, sentía que había perdido tiempo y que en algún momento me iba a suceder lo mismo en esta nueva etapa, que iba a “tirar la toalla” como comúnmente se dice.

Para mi fortuna, todas mis experiencias aquí han sido maravillosas. Empezando por mis compañeros, quienes con sus conocimientos me complementan aquellos vacíos que poseo y viceversa. Se han olvidado del egoísmo en la carrera y han decidido que podemos crecer juntos en este camino. Segundo, una nueva perspectiva hacia los idiomas. Si bien recuerdo, mis recuerdos relacionados con la lengua y el colegio no iban muy bien, una de las razones que me hacían dudar de entrar a Lenguas modernas; sin embargo, los profesores construyeron un puente seguro para que pudiera caminar sobre él.

Siempre me ha gustado ser parte de grupos que exploten mi potencial fuera del aula de clase, en mi anterior universidad lo hice en el campo de la danza andina. Así que decidí buscar algo similar en mi llegada como “primípara”, pero no pude encontrar algo que me anclara. Recuerdo que estaba en cuarto semestre, quizá un jueves en la tarde con la última clase del día

terminada, sin ganas de ir a casa pasé por UNIDPEL para encontrar algo que hacer y para mi sorpresa el semillero Axis estaba entrevistando a estudiantes para ser miembros nuevos. Me dije “¿Por qué no? Una nunca sabe” y entré, bailando e improvisando. Ingresé. Desde ese día he participado activamente, creando, actuando y danzando en compañía de compañeros que buscan lo mismo, dejar raíces en el paso por la vida universitaria y usar su conocimiento en pro de la cultura y las lenguas.

Mi vida antes y después del semillero tiene una diferencia. Antes no habría pensado en subir algún video a redes bailando, hablando otro idioma o algo similar pero aquí en el semillero me he visto en la situación de querer hacerlo no por obligación sino porque en verdad quiero compartir un poco de arte con gente que también está interesada en lo mismo. Aunque no todas nuestras creaciones en Artaxis se encuentran en un segundo idioma, en las ocasiones que sí lo hemos hecho de esa forma ha sido gratificante poder usar inglés o francés para mostrar nuestro arte; claro que al principio tenía mucha pena por el qué dirán mis compañeros, por la “mala” pronunciación de las palabras en una lengua que no era el español o de expresar algo de una manera incorrecta, sin embargo todos esos temores se fueron cuando todos los integrantes del semillero mostraron también ese lado temeroso que podíamos vencer juntos. Así, puedo decir que mi experiencia más significativa fue eso, comenzar un proceso de desinhibición ante las malas críticas, ante un público que puedo decir según mi punto de vista, es lo que necesitamos como futuros docentes, una fortaleza para manejar plataformas y escenarios.

Finalmente llegamos a las percepciones de un antes y un después de todo este proceso en el semillero de investigación. Puedo decir que, al comienzo de todo, creía que el grupo no se sostendría sin la presencia de un docente, ya que por experiencias pasadas noté que sin la constancia y sin alguien a cargo no se llegaría tan lejos, pero aquí todo fue y sigue siendo diferente. Los estudiantes tomamos las riendas de este camino de búsqueda y creación, cada uno de los integrantes está a cargo de su propio conocimiento y crecimiento, eso hace que el semillero se fortalezca cada vez más. Mi percepción a futuro es poder lograr muchos más proyectos, donde nuestra curiosidad quede marcada en los estudiantes que están por unirse no solo a nuestro grupo sino a la universidad en general”

- **LÍA MODERNA, 2023**

“Para decir la verdad, entré al programa de Lenguas Modernas porque no tenía claro qué quería estudiar. Encontré en este programa una buena opción para entrar a la Universidad, aprender idiomas y viajar. Escuchaba a muchos decir lo importante que es aprender idiomas y al tener solo la opción de registrarme a la Universidad del Cauca (porque estaba ya viviendo en Popayán), decidí registrarme y prepararme para presentar la prueba interna. Cuando supe que pasé, me puse muy contenta e inicié este pregrado. En los primeros semestres, me daba cuenta de las estrategias que usaban los profesores para enseñar idiomas y me sentía muy bien aprendiendo tanto inglés como francés. Aunque debo reconocer que me sentía en desventaja a mis compañeros que habían hecho cursos de inglés antes de entrar al programa. Sabía que ellos tenían mejor nivel y yo apenas iba a reforzar lo poco que sabía de inglés.

A medida que pasaba el tiempo yo aprendía más y más de cada idioma. Me hacía sentir muy bien las estrategias que usaban los profesores en las clases. Estrategias como juegos, dinámicas en grupo, aprender por medio de la música, aprender por medio de películas, entre otras. Yo me sentía bien en la mayoría de las clases de idioma, pero había otros cursos que me llamaban más la atención como lo fueron: Introducción a la lingüística, semiótica, psicolingüística, sociolingüística, psicoanálisis y literatura. Creo que en parte los profesores ayudaron a que esos cursos me gustaran y yo me interesara más por los temas.

Aquellos cursos fueron muy interesantes, pero no fue lo único que encontré a la Universidad. También había simposios y eventos de otras carreras que me llamaban la atención y en los cuales participé en diversas ocasiones. Empecé a preguntarme por qué no hacían mucho eventos y actividades en el programa de Lenguas Modernas, así como los hacían en otros programas. A esa pregunta no encontré respuesta en los primeros semestres, ni siquiera sé si ahora que casi termino la carrera ya tengo respuesta. Pero sí hubo algo que se hizo y me llamó la atención. Un día, llegaron estudiantes de últimos semestres al salón para convocar a todos los estudiantes del programa a ser parte del semillero de investigación AXIS.

En aquel entonces yo quedé fascinada con la idea de poder ingresar a un grupo donde pudiera investigar, porque esa acción nombrada en esa palabrita “investigar” es una de las cosas que más me gusta. Varios estudiantes entraron al salón para decirnos en qué consistía la convocatoria y a que grupos podríamos postularnos y en qué horarios sería la prueba de ingreso. Nos explicaron que había varias plataformas, yo me fijé particularmente en dos: teatro e intercultural. Yo me quedé pensando en cuál sería la mejor opción. Por un lado, está teatro, desde pequeña me gustaba, pero tenía muy poca experiencia. Yo nunca había participado en una convocatoria y por motivos y que no recuerdo terminé optando por intercultural.

El día de la presentación hicieron actividades para conocernos entre los participantes y realizaron algunas preguntas, al final de la sesión dijeron que nos avisarían si fuimos elegidos. Yo esperé un tiempo y cuando supe que no había sido elegida, insistí. Es que de verdad quería entrar a ese grupo, yo quería estar en un grupo de investigación. Afortunadamente, al comunicarme con uno de los chicos que lideraban el grupo me dejó ingresar por mi interés. Fue así como ingresé a la plataforma de AXIS intercultural. Se realizaban reuniones y casi siempre se me ocurrían ideas, pero no siempre las decía. En una ocasión, se realizó un gran evento cultural, organizado por el semillero AXIS que consistía en rifar diferentes países entre los semestres del programa. Cada semestre organizaría una presentación cultural de cada país. El evento fue todo un éxito y algunos comentaron que gracias a ello el programa recibió acreditación de alta calidad.

Haber aportado a la realización de este evento siendo parte de AXIS fue una experiencia muy bonita. Me gustó mucho ver a todos los estudiantes interactuando, compartiendo, aprendiendo fuera del salón, practicando los idiomas... en fin. Todos estaba de acuerdo con realizar un evento AGE 2.0. Pero se quedó en palabras porque ya no fue posible volver a hacer un evento de tal magnitud. Las ideas se fueron dilatando y la situación de la Universidad no ayudaba, los paros continuaban y postergaban más el evento que se había propuesto. Lastimosamente nunca se realizó y peor aún las reuniones de plataforma y de todo el semillero tampoco. En cada reunión había menos y menos estudiantes, quienes estaban en últimos semestres se graduaban y los grupos se desvanecían.

Empecé a hablar con una compañera que se llama Karen, ella hacía parte de la plataforma de teatro. Ella estaba preocupada porque las coordinadoras de la plataforma iban a graduarse y le pidieron que ella quedara en cabeza del grupo. Yo intente motivarla para que lo hiciera porque creía que era importante mantener dichos espacios. Me ofrecí ayudarla para que no tuviera que hacerlo sola. Y aunque yo sabía qué hacía parte de la plataforma intercultural, estaba dispuesta a cambiarme de grupo. Además, yo quería aprender un poco de teatro y sabía que podía aprender de los dotes artísticos de mi compañera. Finalmente, aceptó y las dos fuimos coordinadoras del grupo. Las coordinadoras anteriores habían dejado el inicio de un proyecto de investigación, nos reunimos los integrantes del grupo e intentamos continuar dicho proyecto. Sin embargo, no fue posible porque todos teníamos ideas diferentes, no fue posible llegar a un acuerdo.

Por fuera de la universidad yo hacía parte de un grupo de personas a quiénes les apasiona la danza, en especial la danza urbana. Este grupo no es muy grande y no está consolidado ni muy organizado. Son personas que quieren aprender y compartir lo que saben. Se reunían algunos días de la semana por la noche Yo asistía y aprendía de lo que ellos sabían. Poco a poco me daba cuenta que lo que más me gustaba era la danza y no el teatro. Aun así, me quede en el grupo porque tenía un compromiso con mi compañera y quería seguir apoyándola.

Hicimos una convocatoria para conformar mejor nuestro grupo y se realizaron algunas propuestas para puestas en escena. La propuesta surgió en un momento de paro de la Universidad. Me parecía importante apoyar la protesta Así que siempre insistía en que las puestas en escena tuvieran un impacto en contra de la injusticia. Iba formando mi concepto de arte, a pesar de no haber tenido una formación artística. Como me gusta aprender y observar, notaba que todos los artistas estaban inmersos en la sociedad y creaban y disfrutaban el arte a partir de su ser en sociedad. Con lo que observaba, lo que escuchaba de conferencias y artistas, lo que leía en ciertos textos. Que el arte acompaña desde hace mucho tiempo al ser humano y es una maravillosa forma de expresión humana.

Continuando con la historia del semillero, intentamos realizar varios eventos, pero fue complicado y hubo obstáculos que no lo permitieron. Llegó la pandemia todos se desconectaron de lo académico para pasar a una crisis global que suprimió la importancia de muchos aspectos

sociales. Incluso opacó las protestas que alrededor del mundo estaban surgiendo en aquel momento. No fue fácil haber frenado el proceso de formación en idiomas, tampoco fue fácil dejar los grupos a los que pertenecía cómo lo era el semillero. Me sentía mal por no poder continuar realizando propuestas que ayudaran a transformar la sociedad.

Creo que era una persona muy reservada y callada y a veces tenía ideas, pero nunca las mencionaba. Cuando empecé a hablar con mi compañera me surgían ideas que apoyaban las de ella notaba que ella era muy creativa al igual que otros compañeros que habían hecho teatro. Desde mi perspectiva, pienso que artista no es quién tiene una formación académica, artista es aquel que vive, que experimenta el arte con pasión.

Al tiempo transcurría, la pandemia ocasionaba una crisis global. Mis ideas seguían fluyendo y yo no tenía cómo expresarlas. En aquel entonces no sabía lo necesario que puede ser expresarse. En aquel entonces no era tan sencillo para mí decir las ideas y expresar mis opiniones. Se me ocurrió una idea, y un día me llené de valor, organicé una propuesta en una presentación y cité a mis compañeros de semillero para conocer lo que ellos opinaban. Mi idea consistía en unir plataformas que tenían algo en común, la escena. Pensé qué grandioso sería tener artistas diversos en un solo grupo, para que se apoyen, creen, compartan y aprendan juntos. Pensé que era una buena opción unir las plataformas de teatro y música y darle un espacio a la danza aquella que más me gustaba. Todas estas artes se presentan en escena. Así que la propuesta era convertirnos en un grupo de Artes escénicas, sabía que teníamos un grupo conformado así que no podía hacerlo sin ellos. Yo había comprendido la importancia del trabajo en grupo y que sin su aprobación nada sería posible.

A mis compañeros les gustó la propuesta así que entre todos formamos lo que sería el nuevo grupo. Buscábamos que fuera un espacio para compartir, para aprender, para innovar, para crecer, para crear, para investigar... un espacio para expresarse y formarnos como seres críticos. Cómo aún estábamos en pandemia, no podríamos reunirnos presencialmente. Por lo cual la propuesta implicaba crear redes sociales. Juntos opinamos sobre los criterios para la

consolidación del grupo y surgió el nombre ARTAXIS. Además, surgieron propuestas para publicación de contenido en redes sociales y empezamos a darnos a conocer.

Para mí era un reto porque al realizar algunos videos e imágenes artísticas, debíamos exponernos a un público. Lo anterior era bastante complicado para mí, la verdad no era algo que me gustara, por lo que al inicio realicé algunos videos de baile tapando mi rostro. No era fácil estar frente a una cámara y saber que muchas otras personas iban a verme. Me negué a participar en algunas propuestas de actuación. Pero poco a poco fui más y más capaz de hacerlo, además porque era consciente que la carrera que había elegido implica estar al frente de un público. Ser maestro, ser maestra también implica tener un público así que acepté el reto. Y como dicen algunos autores no hay escena sin espectador.

El grupo se fue consolidando más y más, fueron surgiendo más propuestas y llegaron nuevos integrantes. Al sentir que iba pasando el tiempo yo reflexionaba sobre la importancia de esos espacios extracurriculares. Me parece que es muy valioso dar esa oportunidad a los estudiantes para que exploren en su arte y desarrollen procesos más autónomos, para que dejen de depender tanto de un profesor y de las temáticas de un curso. Estuvimos de acuerdo con mi compañera Karen de motivar a otros integrantes del grupo (a quienes considerábamos los más responsables) para que tomen el liderazgo y no ocurra lo que ha pasado con otros grupos en los que los coordinadores al terminar su carrera terminan con el semillero también. Al comentarles la idea ellos aceptaron con gusto. Fue así como ellos quedaron en cabeza del grupo y sigo apoyándolos en lo que más puedo. Me parece supremamente importante que el espacio se mantenga. Por lo que he comentado en varias reuniones lo valioso de la participación de cada integrante y su responsabilidad para que ese tipo de espacios no desaparezcan”

- **MARRÓN CORAZÓN, 2023**

“Por allá en los tiempos del 2018, recuerdo estar sintiéndome bastante ansioso por conocer los resultados de admisión de la Universidad del Cauca del período 2018-2, para ingresar al programa de licenciatura en lenguas modernas. Fue una espera de varios meses y a

mí, ese tiempo me parecía una eternidad. Me había llamado la atención ingresar al programa justamente el hecho de que aprendería inglés y francés y que gracias a estos idiomas podría (podré) viajar fuera del país, sumergirme en otras culturas, aprender de ellas y compartir un poco sobre mis vivencias, intercambiar ideas, pensamientos y perspectivas de la vida. Sin embargo, para los primeros días que ingresé a primer semestre comencé a dudar acerca de lograr todos estos ideales. Pues en mi curso me encontré con compañeros bastante buenos en el idioma (inglés), incluso ya lo hablaban con mucha facilidad y fluidez, mientras que yo a duras penas si sabía how to introduce myself; así que ese fue un momento muy frustrante para mí, en el cual me llené de muchas inseguridades como el atreverme a hablar en público o aportar ideas a clase, solo por el miedo a ser juzgado o criticado por mis errores.

Era frustrante darme cuenta que no era capaz de producir oralmente ni textualmente alguna idea o algún pensamiento, ni tampoco entender con claridad lo que se hablaba en inglés dentro del salón de clases. Yo solamente captaba palabras aisladas: “listening exercise”, “next”, “students” pero no podía armar la idea completa de lo que el profesor decía y cuando la pregunta iba dirigida hacia mí, quería que la tierra me tragara, porque si no entendía lo que me decían ¿cómo iba yo a responderles? Por fuera parecía lucir un tanto distraído, pero por dentro sabía cuán perdido estaba, quería salir corriendo y llorar. Y bien que si tuve esos momentos de desahogo a solas dans mon petit chambre. (Mencionó que he sido un estudiante foráneo y que he estado viviendo separado de mis padres).

En quien encontraba tranquilidad era en mi madre, a la cual siempre estaba llamando telefónicamente para contarle cómo me sentía y tan linda ella me daba palabras de aliento, me decía que si había ingresado a la U era porque era capaz de alcanzar todo lo que me propusiera, que solamente debía ponerle un poquito de esfuerzo a las cosas y que ella y mi padre siempre estarían para apoyarme. Y bien que si empezó a funcionar, pasaron los días, pasaron los meses y los semestres and fortunately I had the chance to meet some of my

classmates who helped me to improve in language. (Sin embargo, seguía teniendo momentos de lucha en algunos ejercicios, los cuales para mis compañeros eran más sencillos de resolver...).

Ya para finales del año 2019, cuando cursaba tercer semestre y estaba un poco más adaptado al programa, comencé a vivir una segunda situación de paro universitario (la primera experiencia en 2018.2 justo cuando ingresé). Como estudiantes de la Universidad del Cauca comenzamos a apoyar el paro nacional y nos manifestamos para exigir al gobierno el cumplimiento de nuestros derechos; este tipo de experiencias fue algo totalmente nuevo para mí, no me había imaginado verme en las marchas saltando y gritando a todo pulmón: “a ver, a ver, quien tiene la batuta..” y que gracias a esos días, empecé a conocer sobre un semillero de investigación. La historia es la siguiente:

Resulta que para esos momentos, se decretó una semana llamada “La Semana de la Indignación”, en donde los estudiantes no teníamos programadas actividades académicas y en cambio podíamos participar de las marchas, elaboración de carteles, estampados, pedagogía en las calles y demás actividades en torno al paro. Por tal razón, los estudiantes del programa de lenguas modernas organizaron una reunión en el auditorio Virginia Gutierrez, de la Facultad de Ciencias Humanas, para proponer ideas y contribuir en esta semana; dentro de las propuestas alguien mencionó realizar un performance: una representación en las calles, así que yo, quién siempre he estado interesado en desarrollar actividades de este tipo, anoté mi contacto telefónico en una hojita donde se inscribían quienes estábamos interesados. Y bien que a los pocos días, fui contactado por una compañera (Lía Moderna) para reunirnos y ensayar una danza que tendría lugar durante La Semana de la Indignación.

Sin embargo, a pesar de que nos reunimos para ensayar, por cuestiones de tiempo no alcanzamos a preparar nuestra presentación para las fechas de la semana de La Semana de la Indignación. Empero, resulta que los chicos que también se habían inscrito para participar en el performance, prepararían otra actuación artística para el evento AGE, un espacio organizado por el Semillero de Investigación Axis, adscrito al Departamento de Lenguas Extranjeras de mi universidad, en dónde se visualizarían diferentes experiencias y trabajos de investigación en lenguas extranjeras, procesos pedagógicos y de transversalidad. Yo hasta ese momento me estaba enterando de la existencia de este semillero de investigación de mi programa y que además estaba relacionado con la danza y el teatro; algunas veces sí había visto pequeños stickers que decían: “AXIS” puestos sobre los computadores del laboratorio de lenguas modernas, pero realmente no sabía de qué se trataba.

So I Started to know more about it thanks to the interaction with the guys who would be performing at AGE 2.0. They asked me to be part of this project, taking advantage that we had already rehearsed something to dance and that we could improve it for the event and of course I said yes. Entonces comenzamos a perfeccionar nuestro performance, en el cual haríamos una representación de la opresión que por esos días (y como ha sucedido desde ya bastante tiempo) los líderes sociales indígenas y campesinos estaban vivenciando. A decir verdad, era la primera vez que interactuaba con chicos de otros semestres, del mismo programa y fue muy significativo, porque para muchos podrá ser algo super normal, pero para mí, siendo una persona tímida por esos días, era algo que me parecía increíble. Lo bonito fue que cuando empecé a compartir con mis compañeros me sentí bien acogido, cómodo, y se sentía un ambiente bonito en el aire, era de color amarillo felicidad. En medio de los ensayos para la presentación, también comenzamos a crear nuestros propios vestuarios para la puesta en escena y esos momentos fueron mágicos también.

Recordé justo ahora un momento gracioso, resulta que habíamos decidido acompañar nuestra vestimenta con unos palitos de bambú, que llevarían plumas en la parte superior (por cierto, aún conservó estos bastones en mi casa). Entonces, para el día que me reuní con Lía Moderna comenzamos a poner plumitas (que yo había conseguido) en los palitos de bambú. Y en un momento Lía Moderna me pregunta: ¿Por cierto, ¿cómo conseguiste tantas plumas? A lo que yo respondí: fui a visitar a mi abue (quién vive en el campo) y cómo ella tiene gallinas le dije que necesitaba plumas y pues.... el resto no querrás saberlo... Entonces, aunque la gallinita no había tenido un final feliz, Lía Moderna rió mucho cuando le dije “el resto no querrás saberlo”, enseguida reí también. y ahora me acuerdo y sigo riendo, ya teníamos listos los trajes, y la coreografía aprendida. We were ready! (bueno con un poco de nervios, en mi caso, pero emocionado por exhibirme junto a mis compañeros en un acto artístico.) Pero ¿adivinen qué pasó?: El evento AGE fue cancelado justamente por la situación de Paro que se estaba viviendo en ese momento, así que con el objetivo de garantizar la seguridad de los asistentes se aplazó hasta una fecha indefinida -que por cierto, esto sucedió en noviembre de 2019 y hasta el día de hoy 11 de diciembre de 2021 aún no se ha realizado, claro que esto se debió también a otros acontecimientos que explicaré más adelante.

A pesar del aplazamiento del evento AGE, vimos la oportunidad esta vez de presentarnos en las manifestaciones del Paro, dado que éste continuaba. Entonces en una de las marchas, todos vestidos de negro y al ritmo de la música comenzamos a expresar con nuestro cuerpo lo que nuestra alma sentía. Estábamos en medio de las marchas y en el parque Caldas, entre la multitud, siendo observados (obviamente), pero no importó, estaba tan sumergido en ese momento artístico que no me importó exhibirme, al contrario, me sentía

libre y que bonito es poder liberarse y refugiarse en el arte. Así fue mi inicio en el grupo, pronto sin darme cuenta me fui convirtiendo en un miembro más de Axis: teatro y danza...

Días después, a puertas de culminar mi tercer semestre, fuimos sorprendidos por una pandemia, que modificaría drásticamente nuestras vidas, una situación que nos obligó a permanecer en casa para protegernos y proteger a nuestra familia; la educación tuvo también que adaptarse a estos cambios y surgir desde la virtualidad, así que como semillero decidimos apostarle también a los encuentros virtuales y vimos de este momento una oportunidad más para continuar nuestra historia, mediante la creación de contenido artístico a través de las redes sociales de Instagram y Facebook. Para ese momento, los coordinadores de Axis: Danza y teatro decidieron hacer una fusión con otras plataformas de Axis, consolidándose así un solo grupo: Artaxis: "Artes escénicas": cuerpo, arte y fusión. (Claro que para lograr nuestro lema y nuestro logo trabajamos hardly en nuestras sesiones virtuales.)

Recuerdo que estaba muy contento cuando mi propuesta para la creación de nuestro logo fue de agrado para mis compañeros; yo había tomado la idea del nombre que se le ocurrió a un compañero (Jeffry), tomé también unos muñequitos que encontré en internet que simbolizaban las artes escénicas que hacían parte de nuestro grupo artístico y también una imagen de explosión de colores, lo puse todo junto et voilà ! Está ha sido otra de las experiencias más significativas dentro del semillero, pues sentí que había hecho un gran aporte, pero lo que más me hacía sentir bien era que había sido tenido en cuenta, había sido escuchado y eso me motivaba para seguir aportando al grupo y para vencer mis miedos: esos terribles fantasmas de la timidez y de la inseguridad que habían estado rondando mi vida -supongo que desde hace mucho tiempo ya- pero que crecieron un poco más desde que ingresé al programa.

Como ya lo mencioné a inicios de esta historia, fue frustrante para mí enfrentarme a 2 idiomas de los cuales poco conocimiento tenía, pero en cambio que la mayoría de mis compañeros ya dominaban. Y aunque yo estaba esforzándome mucho por aprenderlos ...había momentos que... no sabía cómo continuar, era difícil. Yo lloraba. ... y cuando tu cometes un error en clase y tu profe te dice: “usted ya está en tercero, no puede pronunciar así” “cómo no va poder estructurar tan siquiera una frase correctamente” y los demás se te quedan viendo (quizá algunos se ríen) ... es horrible, no dan ganas de nada y sientes que no puedes, sientes como esos miedos brotan de la tierra y se convierten en enredaderas que no te dejan seguir y te tumban. Después de un tiempo te secas las lágrimas del rostro y continuas y aunque has impedido que esos miedos crezcan más alto, vuelve y se repite la situación, entonces cuando tienes la oportunidad de participar en clase ya no lo haces porque “que pena hacer el ridículo”, “que pena equivocarse para aprender de tus propios errores”, “que pena practicar con mis tus compañeros”. Así fue, me llené de ese tipo de pensamientos y según yo, yo era inferior a todos en la clase. Aportar ideas sí que menos, porque “quien va tener en cuenta a alguien que no sabe” ... (estoy llorando... descansito) Yo me considero una persona muy sensible, a quien incluso una sola palabra de alguien más puede desmoronar en segundos, o bueno, ya no tanto, depende... es que, he aprendido bastante de todo lo que he vivido en esta época universitaria. Especialmente durante mi instancia en “Artaxis”, porque aquí he visto como una fusión de colores mágicos me han inspirado a expresar eso que siento, eso que pienso, eso que me gustaría hacer. Y mis compañeros me han hecho sentir valioso, porque me escuchan y tienen en cuenta mis ideas, que después de todo si son buenos aportes, así es como ellos me lo han hecho sentir.

Creo que me salió un poco del relato, lo siento, pero tenía que desahogarme un poco, continuo. Les estaba contando lo orgulloso que estaba de aportar en la creación del logo de

Artaxis. Pues bien, otro momento significativo fue nuestro primer proyecto audiovisual: se trataba de un cortometraje basado en el libro Solo vine a llamar por teléfono de Gabriel García Márquez y Enemigos Imaginarios de Jaime Andrade. Recuerdo que al desarrollar esta propuesta me sentía bastante cómodo participando, porque entre idea descabellada e idea más aterrizada que se me ocurría, estaba aportando y dándole vida a este proyecto, permitiéndome ser un tanto escritor, actor y editor de ADVERTENCIA, nuestro cortometraje.

Como se me hace muy bonito este momento, lo detallaré un poco más: después de hilar la historia del personaje, llegó el momento de interpretar al personaje, lo cual me gustó mucho, porque confieso que, lo relacionado a la actuación es algo que también me interesa mucho, no sé si lo hago bien, pero trato de hacerlo lo mejor que puedo. Encuentro muy interesante poder exhibirme ante un público en la piel de otro, mostrándole a los espectadores la vida del personaje como si esa fuera la absoluta realidad, creerse el cuento de que uno en realidad es el personaje, es que de hecho eso pasa, para esta historia yo era SAM, una chica encerrada en el cuerpo de un hombre, teniendo un sueño horrible, atrapada en la virtualidad en uno de esos días de cuarentena, no había realidad, solo esa. Luego, llegó el momento de editar y musicalizar mi parte del video, entonces comencé a aprender bastante sobre edición de videos a partir de esta experiencia y las que ya vendrán. Finalmente, al momento de publicar el video me sentía nervioso ante la reacción de los demás, pero curiosamente prefería exhibirme en un video siendo Sam, que presentar un tema a mi clase, hay formas de sentirse más seguro que otras cuando se está ante un público, actuar era mi favorita.

Y prefería estar con mis compañeros de Artaxis (que con otros grupos), pero de igual forma ya me sentía más seguro de mí mismo y de lo que hacía. Más tarde, con Artaxis

comenzamos a desarrollar más propuestas audiovisuales, que incluían hablar en otro idioma. Recuerdo una propuesta llamada “lignes inachevés” en donde utilizamos el francés y a decir verdad me sentí bastante cómodo en ese momento de poder hacerlo, porque estaba actuando con 2 compañeras más: Malena y Karen.

Por cierto, ahora que recuerdo yo propuse esta idea, y de nuevo me siento orgulloso. Por esos días lo estaba mucho también porque para mí, el hecho de proponer una idea y que esa idea también sea de agrado para tus compañeros y que tú puedas liderar dicha propuesta y que con la ayuda de todos se convierta en un producto para ser compartido en redes sociales... ¡Es satisfactory! Es satisfactorio, ver estos frutos hoy en día plasmados en Instagram, a veces les suelo echar un vistazo a todo el contenido que hemos publicado y me hace pensar en la maravillosa experiencia que he vivido en Artaxis y en el crecimiento personal que he tenido, porque a continuación vendrían retos más grandes para mí:

Entre propuesta y propuesta se llegó el momento más importante dentro de mi historia en el semillero, todo ocurrió en este año, exactamente el 13 de febrero del 2021. Karen y Lía Moderna, quienes eran las coordinadoras del semillero en ese momento, nos propusieron a mí y a otra compañera tomar el liderazgo del grupo, dado que como ellas están a punto de terminar la carrera, alguien más debía tomar las riendas del grupo. Es así como por medio de audios de WhatsApp me comentan la propuesta, aclaro que se organizó un encuentro virtual, al cual no pude asistir y por eso me comentaron la noticia a través de ese medio. Yo, para ese momento ya lo sospechaba, porque nuestras compañeras ya desde hace un tiempo nos venían comentando... y sin embargo, fue una noticia, de la cual no sabía cómo reaccionar o qué decir, recuerdo estar repitiendo los audios una y otra vez. Las antiguas coordinadoras habían visto en mí y en mi compañera Malena unas personas responsables y creativas con la

capacidad de dirigir el grupo, esas fueron sus palabras, lo dicen los audios. Yo, por mi parte, estaba muy nervioso, pero al mismo tiempo muy agradecido por haber confiado en mí y en mis capacidades y por otorgarse esta gran y maravillosa oportunidad, de la cual aprendería un montón.

Para empezar, debo admitir que, aunque ya estaba participando de las propuestas y no le temía al ser juzgado, aún me faltaba un poquitín. Hasta ese momento yo seguía las instrucciones que Karen y Lía Moderna nos decían; era como un niño pequeño que sigue las órdenes de su mamá y aunque sí aportaba, pensaba que nuestras coordinadoras nos dirían siempre que hacer.

Afortunadamente también tendría una compañera de liderazgo, así que eso me hacía sentir muchísimo mejor; sabía que Malenaera (y lo sigue siendo) una persona muy creativa y dedicada a cada una de las propuestas que han surgido y sabía que juntos íbamos a lograr que surgieran ideas bonitas, grandes proyectos. Entonces, comenzamos dirigiendo la actividad de la convocatoria que por esos días se realizó: Malena Danzante y yo nos encargamos de crear un poster para invitar a nuestros compañeros a inscribirse y ser parte de esta maravillosa experiencia artística; también diseñamos una encuesta, en la cual los interesados en ingresar al semillero, debían consignar algunos datos que nos permitieran conocerlos mejor y así mismo, se les daba la posibilidad de compartir con nosotros un corto video donde nos mostraran sus talentos relacionados al arte. Luego, llegó el momento de revisar la información que nos habían compartido y fue bastante emocionante la parte en la cual miramos los videos de sus talentos. ¡Son muy talentosos! ¡Así que, estaba por hecho que teníamos nuevos integrantes...Wiiii!

Malenay yo empecé así, liderando esta primera actividad y lo bonito también de todo este proceso, ha sido el acompañamiento y los consejos que Karen y Lía Moderna nos han dado para mejorar. Recuerdo, en mi caso un momento en particular, cuando una chica (Valentina Erazo) me escribió comentándome que estaba interesada en ingresar al semillero, que estaba en séptimo semestre y que una compañera suya también quería unirse a nuestra familia Artaxis; yo estaba bastante emocionado y en lo primero que pensé fue en responderle: “claro, por supuesto, sería genial”. Mais, recordé que cuando se había realizado la convocatoria pasada, se había dicho que solamente podían ingresar estudiantes de primer a quinto semestre, pero yo quería que ellas ingresaran. Yo debía tomar una decisión, yo era el líder, con Malena Danzante. Pero en ese entonces ella estaba fuera del país y no podía participar activamente y como Karen también estaba en el programa de intercambio, solo me quedaba Lía Moderna... Y recuerdo que le envié un audio hablando super rápido, un tanto emocionado y un tanto loco, digo desesperado. Le conté y nos pareció conveniente darles la oportunidad a nuestras actuales compañeras: Gaby y Valentina.

Esa situación me llevó a reflexionar, que, aunque puedes refugiarte en alguien y pedir su punto de vista, también es necesario empezar a ser más autónomo, y tomar decisiones de forma acertada a beneficio de todos, empezaba a comprenderlo, pero a través de la vivencia misma, habrían momentos en que ya sabría cuál será el camino correcto, precisamente por todo lo experimentado. Pero, si me he equivocado, al principio me atemorizaba muchísimo dirigir una sesión virtual, sentía que me enredaba mucho al hablar, no era tan elocuente. Así que comencé a revisar las grabaciones de las sesiones pasadas y miraba cómo Karen y Lía Moderna dirigían las reuniones y yo tomaba esas bases para hacerlo así. Supongo que también me ayudó un poco, mis clases de práctica formativa, en la cual dabamos asesorías a niños de primaria y supongo que intervención tras intervención me ayudó a mejorar y hacerlo

un poco mejor; Lía Moderna también me ayudó mucho, me decía “Marrón Corazón, estás hablando mucho, incentiva la participación de los demás, que todos podamos intervenir”. Es gracioso, porque había pasado de ser tímido y casi ni hablar a hacerlo siempre, mucho. Y me gustó que Lía Moderna me lo dijo, porque a veces uno cree que de esa forma las cosas se están haciendo bien, porque uno a veces no es consciente de su metodología, por eso es importante la opinión de alguien más.

En algún punto me sentí más tranquilo, justamente porque ya había aprendido un poquito a cómo hacerlo y sentía más confianza con mis compañeros, quienes habían ingresado recientemente por los tiempos en que la virtualidad se tomó nuestras vidas; no nos conocíamos personalmente, y sin embargo desarrollamos muy buenas propuestas; me sentí feliz cuando ellos participaban y aportaban ideas super bacanas y lo mejor era que se concretaban.

Actualmente, sigo aprendiendo cada día de esta bonita experiencia, y sé que junto a mis compañeros vamos a seguir desarrollando proyectos super geniales e interesantes, de hecho, ya estamos caminando por los terrenos de la investigación, algo que no se ha hecho en nuestro semillero, pero que seguramente tendrá un bonito resultado. Ahora que escribo estas líneas, sé cuánto he crecido aquí y me siento orgulloso de ser parte de Artaxis, me siento eternamente agradecido, porque Artaxis me ayudó a superar mis miedos, mis limitaciones y encontré personas maravillosas que comparten su arte e inspiran arte. ¿Quién iba a pensar que ese niño tímido e inseguro de tercero actualmente está liderando a sus compañeros? Fantartaxico fue el día en que anoté mi nombre para participar en el performance de “La Semana de la Indignación”, porque desde ese día comencé a tener la experiencia más bonita, por estos, mis días universitarios...”

INTERVIEWS

- **MALENA DANZANTE, 2023**

“Hola, mi nombre es Malena Danzante y en esta ocasión compartiré mi experiencia en la preparación y la presentación del video para Artaxis de líneas inconclusas. Bueno, ¿qué pasó en mí antes, durante y después de este proceso? Bueno, como sabemos, antes nosotros tratamos de organizar nuestros videos de una manera que puedan ser entendibles al público también puedan aportarnos algo a nosotros mismos y obviamente que sea llamativo. Entonces, antes de eso me preocupaba bastante, ¿cómo podría llegar a ser? porque obviamente sabemos que el francés no es nuestra lengua nativa, entonces un video en español obviamente sería diferente a uno en francés ¿no? Entonces, ¿cuál es el sentido que nosotros queremos darle en francés? tal vez que sea lo mismo en español. Entonces, entraba como en duda eso, pero la idea estaba ahí vigente entonces intentamos. Bueno, ya que también estamos en una licenciatura en inglés francés y es ideal como ponernos esos retos de generar y crear proyectos en estas lenguas extranjeras ¿no? Entonces, me pareció que era una buena idea para nosotros y también como un reto también para mí misma, crear el guión, dar, darle el sentido al tema, fue uno de esos retos que me gustó bastante porque pues lo hablamos en grupo. También, de alguna forma cuando estábamos en pandemia creo que hizo que se uniera más el grupo, también así porque también, estábamos buscando nuevas formas de tratar de que saliéramos como artaxis adelante y que no cayera en el olvido simplemente porque no estábamos en una época presencial.

Entonces, con líneas inconclusas pudimos, supusimos, bueno también puse a prueba esa creatividad ¿no?

Bueno, ¿qué más? pero, si me preocupaba el hecho de que tal vez no tuviera sentido en francés porque la idea obviamente estaba en español ¿no? Cuando uno la compartía, y

sonaba bien en español, pero entonces si me preocupaba que no pudiera parecer igual en francés ¿no? Que es como el temor que uno siempre tiene cuando intenta hablar en una lengua extranjera con todo lo que dice, siempre tiene miedo de que las demás personas no puedan comprenderte o sí, que lo que uno está diciendo no tiene sentido, y más en el arte ¿no? que el arte es algo subjetivo, pero eso no quiere decir que no tenga sentido. Entonces, antes de eso mi ser tenía temor y tenía miedo de que la idea no saliera a flote como yo quisiera o como el grupo quisiera, pero lo logramos. Pudimos hacer el guión, pudimos dividirnos los roles como uno quería expresarlo en el video para nuestras redes, y estuvo bien, bueno, y durante el proceso también fue muy complicado delante de las cámaras, como ya lo hemos hablado muchas veces, cada uno tiene su... cómo que quisiera que saliera perfecto, entonces exige mucho más ¿no? entonces, puede ser tal vez 5 videos, 10 videos, que tú grabas y hablas y hablas, pero, sientes que necesitas dar mucho más, entonces así mismo fue lo que me pasó, alguien me ayudó con la cámara, entonces, pues yo no tenía que estar preocupada por eso sino simplemente por mis diálogos y por el, la acción que yo debía realizar.

Me tomó bastante tiempo porque temía por mí pronunciación porque era algo que otras personas iban a ver, otros compañeros, quizás profesores, de pronto gente que es nativa en francés. Me preocupaba el tipo de críticas que pudiera tener o sí que de pronto te digan: bueno, estudias lenguas modernas, pero no sabes pronunciar, no sabes decir esto ¿no? también es otro tipo de temor que yo lo tengo, supongo que mucha más gente que estudia o que está en el medio también lo siente.

Entonces sí, grabé muchos videos, intenté hacerlo de la mejor manera posible, lo grabé. ¡Sí, sí yo miraba que el video estaba bien trataba de buscarle un error pequeño y decir no! ¡Vamos a intentarlo otra vez! porque la experiencia que yo quería entregar quería que fuera gratificante para mí y para todos los del grupo y para la gente que lo mirará.

Entonces sí, ahí estaba, cuando pude realizarlo me sentí, me sentí muy bien porque, ya como le dije al principio, era, es, es un tipo de reto. Tú te estás mostrando una cámara frente a muchas personas, ante críticas, ante comentarios que tal vez no los dejan en la red; pero obviamente los dicen, ¿no? Entonces sí, tal vez te ven por ahí en la calle pueden recordar como que ¡ah es la chica del video! entonces también quiero dejar buena impresión en eso.

Entonces sí, pues yo quedé muy contenta al hacerlo, ¿no? porque dije Bueno yo puedo hacer eso puedo hacer muchas más cosas entonces me animo a eso y después, mi después en eso en este proceso de este video de líneas inconclusas fue un tipo de empoderamiento para los proyectos que venían después, ¿no?

Así no recuerdo líneas inconclusas fue uno de los primeros como videos que pudimos realizar en pandemia para, ya, las plataformas digitales de Artaxis entonces nos, nos ayudó por pandemia, a mí para salirme de ese tipo de rutina que estaba encerrada, que no podía crear, porque antes en la presencialidad podíamos reunirnos, podrían, podríamos hacer talleres, podíamos no sé simplemente tener este tipo de contacto humano; pero por el encierro obviamente se perdió y si sentía como ansiedad, ¿no? Lo que sentía era ansiedad porque yo no podía crear, no podía mover mi cuerpo, no podía hacer arte y con este tipo de, de ideas que tuvimos con Artaxis obviamente no me sentí 100% libre, ¿no? porque también necesitaba ese tipo de contacto humano, pero me sentía un 70% realizada en ese caso porque podía crear algo que otras personas también estuvieran de acuerdo en eso y compartirlo con personas que les gustará. Después de eso entonces me sentí, como dije, en ese empoderamiento de querer seguir haciendo más cosas de querer mostrar que en la carrera se pueden hacer, de desarrollar este tipo de ideas que no es solo gente en un salón de clase que está aprendiendo o está siguiendo un camino como licenciado y ya y que, luego de terminar tu carrera, tú vas a seguir, no sé, ya sea como docente frente a un salón de clase, no, sino que puedes desarrollar

también más cosas, ¿no? puedes desarrollar creatividad y bueno con el encierro también lo vimos, ¿no? no no puedes estar en un salón de clase, no pudimos estar en un salón de clase impartiendo, compartiendo nuestros conocimientos con los niños sino que estamos frente a unas pantallas y que mejor manera que de desarrollar está creatividad que con este tipo de proyectos, ¿no? tenías que mostrar un lado más sensible pero en la pantalla, ¿cómo lo hacías? Entonces nosotros como que indagamos por ese tipo de o nos fuimos por ese tipo de camino de explorar el arte de una manera digital, unimos de una manera virtual también y yo creo que nos ayudó mucho.

También nos, como, catapultó como semillero, de otra forma si no lo hubiéramos hecho, el nombre de artaxis nunca habría existido, nunca tampoco nos habríamos animado a mostrar nuestros rostros frente a una cámara porque eso implica como mucha fuerza de voluntad, mucha pérdida de pena, de mucha seguridad implica eso. Entonces eso también nos ayuda frente a un salón clase porque es lo que necesitamos, vamos a estar frente a muchas personas y es lo mismo acá en un video, solo que no estamos viendo directamente a esas otras personas pero ella si nos ven. También ese tipo de manejo ¿no? manejo un control de cuerpo, una conciencia del cuerpo y entonces sí, líneas inconclusas fue como, fue como no, lo fue, el comienzo en este semillero, de lograr algo diferente, que la gente también aprendiera o tuviera entretenimiento, conocieran nuestras capacidades, de capacidades creativas de también como docentes concedores o que estamos en ese camino ¿no? de conocer las lenguas, de conocer también la pedagogía, de sí, unos exploradores en el arte ¿no? entonces es, es lo que aparece en mi ser lo que veo, una línea de cómo ha ido creciendo mis conocimientos o ha ido creciendo mi, mi expresión ¿no? Desde que entré al grupo y desde que intentamos esta nueva forma de compartir con la gente, de compartir nuestras ideas y nuestros proyectos”

- **LÍA MODERNA, 2023**

“Hola. Mi nombre es Lía Moderna y como me han pedido el favor de hablar sobre mi experiencia realizando un video de danza, aquí estoy para hablar de ello. Bien, empezando con la actividad que realizamos en artaxis para, para este baile fue una rifa, una rifa de unas canciones, si? era un tipo reto de canciones para que nosotros saliéramos en nuestras redes bailando una canción que teníamos al azar. A mí me cayó una canción que nunca había escuchado y fue muy interesante, cuando yo la empecé a escuchar me di cuenta de que tenía muchos sonidos raros. A mí me gusta mucho escuchar los sonidos de las canciones y plasmarlos en movimientos, para mí, básicamente, es eso la danza y pues a parte sentirla, sí? De esa forma fue como yo empecé a planear la coreografía, que no fue exactamente una coreografía, o sea no, no diseñe una coreografía, sino que escuché muchas veces la canción, escuché los sonidos que tenía de fondo, qué sonidos podía plasmar en por medio del movimiento, por medio de mi cuerpo y empecé a escucharla y a ensayarla, ensayarla, sola, escuchando la canción, mirando qué movimientos podía hacer que no fueran muy amplios y que pudiera tener un fondo bonito. Por eso decidí irme al parque caldas a grabarlo y, y fue muy chévere, la verdad, me gustó mucho porque no tenía una restricción que me dijera: tienes que moverte así, tienes que hacer esto, de esta forma, que suele pasar mucho con, con las academias de danza en las que te restringen y te dicen: tienes que hacer esta coreografía, no, era más libre y eso era lo bonito de la actividad que permitía expresar también lo que queríamos. Así que la escuché muchas veces, la practiqué y ya llegué al momento allá y fue cómo salió. Grabé varios videos y el que más me gustó fue el que decidí subir a las redes. El que más me gustó fue porque logré seguir más sonidos y cuando miré el video, incluso me sorprendí porque seguía algunos sonidos que ni siquiera tenía pensado seguir”

Me gusta mucho y pero también cuando veo el video, o sea después, ah antes de eso, voy a hablar del durante cuando estuve ahí, había un poquito de nervios porque quería que los

movimientos se ve, se vieran bien así no fuera una coreografía planeada ni estuviera diseñada y tales, quería que fuera una buena coreografía, ve perdón, unos buenos movimientos; que tuviera fluidez; que no me fuera a quedar quieta en algún momento sino que disfrutará todo el sonido de la canción y si tenía nervios a veces pero no tanto, no fue tanto y luego cuando ya subimos el video a Instagram y a Facebook y yo lo miré me sentí muy bien porque fue algo que sentí que me gustó, disfrute la actividad, me gustó y ya al verme ahí pues es una satisfacción aja. ¿Y qué más? ya saber que tenía que subir los videos a Instagram y a Facebook, que muchas personas lo podían ver, eso me genera, me generaba antes un poquito de timidez, tal vez era timidez porque no quería que vieran mi baile como que me daba pena, pero cuando ya empecé a practicarlo más yo me siento muy bien bailando. Entonces es como que no, no está mal ni me siento mal por publicarlo. De hecho, cuando lo miro siento que necesito aprender mucho más que me falta seguir bailando, más explorándome y aprendiendo más y que poco a poco se va a ir logrando pero que hasta el momento pues es como yo bailo y que no está mal que los demás lo vean y esa fue mi experiencia y ya”

- **MARRÓN CORAZÓN**

“Bonjour Karen, Bonjour Carlos. En ce moment, je vais partager avec vous en peu sûr á mon expérience quand j’ai participé á le video lignes inachevées et lineas inconclusas, porque de esa propuesta nosotros sacamos 2 videos. Bueno, mi experiencia en cuanto al antes, resulta que en ese entonces como semillero, estábamos trabajando bajo una metodología la cual por semanas por semana cada uno de, cada integrante se encargaba de presentar una idea y que ese idea se convirtiese en contenido para redes sociales. Y, en esta semana, pues la semana la que se desarrolló esa idea, estaba yo a cargo, entonces recuerdo que la, el título de la propuesta que yo les lleve se llamaba unos personajes se confunden con otras escenas.

En la cual pues la idea fue hacer un video en dónde, el discurso de una escena con unos personajes que están hablando sobre un determinado tema, ese discurso se conectaba con otra situación diferente con otros personajes que hablaban sobre otra situación diferente, entonces al haber cómo esa unión del discurso sonaba un poco cómico y eso fue lo que se representó y, bueno. Entonces recuerdo que yo les presente esa idea a mis compañeros, les interesó, y entre todos empezamos como a, o sea, también estaba, les había presentado como un primer script, una primera idea de lo que me gustaría que se dijera, pero entre todos Ya lo contextualizamos un poco más y, lo adaptamos más bien, Creo que es como la palabra más adecuada y, como en ese momento no habíamos trabajado contenido en francés, Entonces se decidió que Serían dos versiones o sea, una versión en español y una versión en francés entonces pues dije, no pues que chévere hace algo en francés pero también sabía que eso implicaba una gran responsabilidad porque tiene que salir tiene que salir parfait, en cuanto a la pronunciación porque o sea no es como un video que vaya para tu carrera o tú,... digamos tus materias de francés En dónde Pues sí cometes un error tu profesor te va a dar la retroalimentación y te va a decir Marrón Corazón esa palabra no se pronuncia así, sí no es, de esta otra manera, sino que es un contenido que ya va para Instagram, ir para Facebook para un contenido, para un público en dónde tiene que ser, tiene que salir perfecto porque estamos representando un semillero la idea es que demos lo mejor de nosotros, Entonces sabía que iba a implicar un gran reto Pero dije chevere, lo voy a asumir además de que era mi propuesta entonces tenía que estar ahí también como a a cargo al frente de la propuesta y en cuanto al durante yo grabé mil y un videos porque por lo mismo, porque estaba muy pendiente de la pronunciación como que grababa un video y decía no esa palabra todavía no le he pronunciado bien o no escuchaba que la había pronunciado bien entonces lo volvía a grabar una vez otra vez y cuando el menos ya tenía como la pronunciación, veía que mientras yo era como muy, muy forzada, como muy artificial, como que estaba tan preocupado por la

pronunciación, que actuaba, o sea no me gustaba cómo actuaba porque sentía que era falso, entonces también tenía que volver, como a, a jugar con eso, con la pronunciación con la actuación y luego cuando ya como que había, como que tenía esos dos aspectos controlados, decía: no me gusta la melodía de, o sea, como sueno en francés, no me gustaba, entonces también tenía que volver a grabar y más o menos, llegue a un punto en que me gustó cómo pronuncie, o sea, y el ritmo de mi voz y como estaba actuando, y cómo se hicieron dos versiones entonces, pues, una fue en español era otro gracias, entonces pues primero yo hice la versión en español y Estaba tratando de que la versión en francés, o sea, digamos, como hacerla de la misma manera, como con los mismos gestos, con los mismos movimientos, y fue interesante, fue un, o sea como imita..., o sea, como literalmente imitarme, pero ahora sí en francés, o sea, como dos versiones y fue algo también que me gustó Y pues, tuve dos personajes entonces, también fue a jugar como con eso con el cambio de escenario, con el cambio de vestimenta, también con la voz, sí, o sea, cómo caracterizar dos personajes diferentes, me gustó, me gustó bastante

Y, pues también el idioma ¿No?, pues como lo decía que primero español y luego en francés, Entonces, como que el mismo personaje pero, o sea, con otra versión, no sé, es raro, pero fue interesante esa parte y ya al final, digamos, cuando el video se publicó, Me gustó muchísimo, sentí que se lograron los resultados, sino que ahorita, pues, Yo, hace tiempos que no había como visto de nuevo esos videos y Es más yo solamente me acordaba de la versión en francés no me acordaba que habíamos quedado una versión en español pero entonces como volviendo a ver el video en este los días, en Instagram ahorita, sentí que, bueno, eso ya es como más personal No, pero yo siento que el francés, o sea, debe sonar como muy bonito, muy, como que, uno de tener un buen, un buen acento, buen ritmo, y yo, pues, como que trato, o sea me preocupo mucho por eso, Entonces, en la última, yo tuve una, un último personaje, o sea, tuve dos personajes, entonces en la última escena del segundo personaje,

que ahorita que lo estaba viendo, sentí que había, no había una sincronización, en cuanto a mí, al comportamiento del personaje que estaba como poco furioso, en estado de ánimo más bien, estaba furioso, pero no sentía que el acento correspondía, Cómo a esa emoción, entonces, Bueno, ya, Pues el video salió así, y en ese momento, como que no fui tan consciente, Pero ahora sí veo, como esa, esa, Esa diferencia, como que no coincide, para mí no coincide, Entonces, digamos que, que fue, Pues eso, eso fue lo que note, pero igual, en términos generales me gustó cómo salió el video, los videos y me gustó, Pues que se desarrollará esta propuesta que inicialmente fue mi idea, que se concretara y, pues que, ahorita, ya está publicada en redes sociales en francés y en español y eso ha sido un poco de mi experiencia. Thank you. Merci beaucoup”

DATA MATRIX

Tabla 1

Topics from autobiographies: Malena Danzante

TOPICS FROM AUTOBIOGRAPHIES	
Malena Danzante	
Procesos académicos.	Desarrollo humanístico
Participación activa: "Ingresé. Desde ese día he participado activamente, creando, actuando y danzando..."	Dejar legado: "...en compañía de compañeros que buscan lo mismo, dejar raíces en el paso por la vida universitaria y usar su conocimiento en pro de la cultura y las lenguas."
Autonomía y arte: "pero aquí en el semillero me he visto en la situación de querer hacerlo no por obligación sino porque en verdad quiero compartir un poco de arte con gente que también está interesada en lo mismo"	Vencer miedos/obstáculos: " todos esos temores se fueron cuando todos los integrantes del semillero mostraron también ese lado temeroso que podíamos vencer juntos"
Risk-taking: "ha sido gratificante poder usar inglés o francés para mostrar nuestro arte; claro que al principio tenía mucha pena por el qué dirán mis compañeros, por la "mala" pronunciación de las palabras en una lengua que no era el español o de expresar algo de una manera incorrecta"	Desmontando obstáculos: "puedo decir que mi experiencia más significativa fue eso, comenzar un proceso de desinhibición ante las malas críticas,..."
Fortalezas: "...ante un público que puedo decir según mi punto de vista, es lo que necesitamos como futuros docentes, una fortaleza para manejar plataformas y escenarios. "	Espacios autónomos: "Puedo decir que, al comienzo de todo, creía que el grupo no se sostendría sin la presencia de un docente, ya que por experiencias pasadas noté que sin la constancia y sin alguien a cargo no se llegaría tan lejos, pero aquí todo fue y sigue siendo diferente."
Autonomía y creación: "Los estudiantes tomamos las riendas de este camino de búsqueda y creación, cada uno de los integrantes está a cargo de su propio conocimiento y	

crecimiento, eso hace que el semillero se fortalezca cada vez más"	
Proyección del semillero: "Mi percepción a futuro es poder lograr muchos más proyectos, donde nuestra curiosidad quede marcada en los estudiantes que están por unirse no solo a nuestro grupo sino a la universidad en general."	

Nota. Elaboración propia (2023)

Tabla 2

Topics from autobiographies: Lia Moderna

TOPICS FROM AUTOBIOGRAPHIES	
Lía Moderna	
Procesos académicos.	Desarrollo humanístico
<p>Interés por nuevos espacios: "Pero sí hubo algo que se hizo y me llamó la atención. Un día, llegaron estudiantes de últimos semestres al salón para convocar a todos los estudiantes del programa a ser parte del semillero de investigación AXIS." "</p>	<p>Análisis introspectivo de las necesidades que muestra la carrera frente a sus gustos individuales: Empecé a preguntarme por qué no hacían muchos eventos y actividades en el programa de Lenguas Modernas, así como los hacían en otros programas. A esa pregunta no encontré respuesta en los primeros semestres, ni siquiera sé si ahora que casi termino la carrera ya tengo respuesta.</p>
<p>Aprendizaje Autónomo/agenciamiento: Es que de verdad quería entrar a ese grupo, yo quería estar en un grupo de investigación. " Mi idea consistía en unir plataformas que tenían algo en común, la escena." " Estuvimos de acuerdo con mi compañera Karen de motivar a otros integrantes del grupo (a quienes considerábamos los más responsables) para que tomen el liderazgo y no ocurra lo que ha pasado con otros grupos en los que los coordinadores al terminar su carrera, terminan con el semillero también" Perseverancia / Persistencia/ Compromiso/ Interés: Yo esperé un tiempo y cuando supe que no había sido elegida, insistí. ... "Afortunadamente, al comunicarme con uno de los chicos que lideraban el grupo me dejó ingresar por mi interés."</p>	<p>Timidez/Falta de confianza: Se realizaban reuniones y casi siempre se me ocurrían ideas, pero no siempre las decía.</p>
	<p>Satisfacción: "Haber aportado a la realización de este evento siendo parte de AXIS fue una experiencia muy bonita.</p>
	<p>Risk-taking: "Para mí era un reto porque al realizar algunos videos e imágenes artísticas, debíamos exponernos a un público.</p>
<p>Pensamiento crítico frente a los vacíos que tiene la carrera: Empecé a preguntarme por qué no hacían muchos eventos y actividades en el programa de Lenguas Modernas, así como los hacían en otros programas. A esa pregunta no encontré respuesta en los primeros semestres, ni siquiera sé si ahora que casi termino la carrera ya tengo respuesta.</p>	<p>Trabajo mancomunado: "Finalmente, aceptó y las dos fuimos coordinadoras del grupo." "Así que la propuesta era convertirnos en un grupo de Artes escénicas, sabía que teníamos un grupo conformado así que no podía hacerlo sin ellos. Yo había comprendido la importancia del trabajo en grupo y que sin su aprobación nada sería posible." " Sabía que teníamos un grupo conformado así que no podía hacerlos sin ellos"</p>
<p>Impacto académico: El evento fue todo un éxito y algunos comentaron que gracias a ello el programa recibió acreditación de alta calidad.</p>	<p>Comprender el Trabajar en grupo: Sin embargo, no fue posible porque todos teníamos ideas diferentes, no fue posible llegar a un acuerdo.</p>
<p>Motivación hacia crecimiento académico: Me gustó mucho ver a todos los estudiantes interactuando, compartiendo, aprendiendo fuera del salón, practicando los idiomas... en fin."</p>	<p>Definición de gustos y preferencias: "Por fuera de la universidad yo hacía parte de un grupo de personas a quienes les apasiona la danza, en especial la danza urbana."</p>
<p>Crítica a la Influencia de factores que afectan la estabilidad de los semilleros de investigación: Falta de apoyo para la continuación y solidificación de los semilleros: "Todos estaba de acuerdo con realizar un evento AGE 2.0. Pero se quedó en palabras porque ya no fue posible volver a hacer un evento de tal magnitud. Las ideas se fueron dilatando y la situación de la Universidad no ayudaba, los paros continuaban y postergaban más el evento que se había propuesto. Lastimosamente nunca se realizó y peor aún las</p>	<p>Construcción de conceptos a través de la experiencia: "Iba formando mi concepto de arte, a pesar de no haber tenido una formación artística."</p>
	<p>Construcción personal desde lo colectivo: " Cuando empecé a hablar con mi compañera me surgían ideas que apoyaban las de ella notaba que ella era muy creativa al igual que otros compañeros que habían hecho teatro. Desde mi perspectiva, pienso que artista no es quien tiene una formación académica, artista es aquel que</p>

<p>reuniones de plataforma y de todo el semillero tampoco. En cada reunión había menos y menos estudiantes, quienes estaban en últimos semestres se graduaban y los grupos se desvanecían."</p> <p>"... intentamos realizar varios eventos, pero fue complicado y hubo obstáculos que no lo permitieron."</p> <p>"Me parece supremamente importante que el espacio se mantenga. Por lo que he comentado en varias reuniones lo valioso de la participación de cada integrante y su responsabilidad para que ese tipo de espacios no desaparezcan."</p>	<p>vive, que experimenta el arte con pasión."</p> <p>"Fue así como ellos quedaron en cabeza del grupo y sigo apoyándolos en lo que más puedo. Me parece supremamente importante que el espacio se mantenga."</p> <p>Autoanálisis y construcción personal: "El tiempo transcurría (...) Mis ideas seguían fluyendo y yo no tenía cómo expresarlas. En aquel entonces no sabía lo necesario que puede ser expresarse. En aquel entonces no era tan sencillo para mí decir las ideas y expresar mis opiniones."</p> <p>"Me negué a participar en algunas propuestas de actuación. Pero poco a poco fui más y más capaz de hacerlo, además porque era consciente que la carrera que había elegido implica estar al frente de un público. Ser maestro, ser maestra también implica tener un público así que acepté el reto. Y como dicen algunos autores no hay escena sin espectador."</p>
<p>Falta de guías o apoyo por parte del programa/ Faltante en el aspecto colectivo-socio humanístico de la carrera Esfuerzo por mantener los espacios:</p> <p>"Yo intente motivarla para que lo hiciera porque creía que era importante mantener dichos espacios. Me ofrecí ayudarla para que no tuviera que hacerlo sola."</p>	<p>Descubrimientos y negación: Lo anterior era bastante complicado para mí, la verdad no era algo que me gustara, por lo que al inicio realicé algunos videos de baile tapando mi rostro. No era fácil estar frente a una cámara y saber que muchas otras personas iban a verme. Me negué a participar en algunas propuestas de actuación.</p>
<p>Consecuencias del encuentro en Artaxis/ Importancia de espacios extracurriculares: "Al sentir que iba pasando el tiempo yo reflexionaba sobre la importancia de esos espacios extracurriculares. Me parece que es muy valioso dar esa oportunidad a los estudiantes para que exploren en su arte y desarrollen procesos más autónomos, para que dejen de depender tanto de un profesor y de las temáticas de un curso. "</p>	
<p>Constante búsqueda de nuevos espacios de expresión: "Por fuera de la universidad yo hacía parte de un grupo de personas a quienes les apasiona la danza, en especial la danza urbana."</p>	
<p>Acciones colectivas y movilizaciones- Compromiso social:</p> <p>"No fue fácil haber frenado el proceso de formación en idiomas, tampoco fue fácil dejar los grupos a los que pertenecía cómo lo era el semillero. Me sentía mal por no poder continuar realizando propuestas que ayudaran a transformar la sociedad. "</p> <p>"Me parecía importante apoyar la protesta Así que siempre insistía en que las puestas en escena tuvieran un impacto en contra de la injusticia. "</p>	
<p>Autogestión y planeación/ Agenciamiento: "Hicimos una convocatoria para conformar mejor nuestro grupo y se realizaron algunas propuestas para puestas en escena."</p> <p>"Cómo aún estábamos en pandemia, no podríamos reunirnos presencialmente. Por lo cual la propuesta implicaba crear redes sociales. "</p> <p>"Juntos opinamos sobre los criterios para la consolidación del grupo y surgió el nombre ARTAXIS. Además, surgieron propuestas para publicación de contenido en redes sociales y empezamos a darnos a conocer. "</p>	
<p>Espacios de transformación/expresión: "Buscábamos que fuera un espacio para compartir, para aprender, para innovar, para crecer, para crear, para investigar... un espacio para expresarse y formarnos como seres críticos. "</p> <p>"Al tiempo transcurría, la pandemia ocasionaba una crisis global. Mis ideas seguían fluyendo y yo no tenía cómo expresarlas. En aquel entonces no sabía lo necesario que puede ser expresarse. En aquel entonces no era tan sencillo para mí decir las ideas y expresar mis opiniones. Se me ocurrió una idea, y un día me llené de valor, organicé una propuesta en una presentación y cité a mis compañeros de semillero para conocer lo que ellos opinaban."</p> <p>"Pensé qué grandioso sería tener artistas diversos en un solo grupo, para que se apoyen, creen, compartan y aprendan juntos"</p> <p>" Me parece que es muy valioso dar esa oportunidad a los estudiantes para que exploren en su arte y desarrollan procesos más autónomos para que dejen de depender tanto de un profesor y de las temáticas de un curso."</p>	

Tabla 3

Topics from autobiographies: Marrón Corazón

TOPICS FROM AUTOBIOGRAPHIES	
Marrón Corazón	
Búsqueda, Identificación y reconocimiento de nuevos espacios académicos.	Percepción de desarrollo humanístico
Experiencias académicas extracurriculares	Razones por las cuales decidió ingresar al semillero
Poca divulgación sobre información de los semilleros	Sublimación en el arte: ". Entonces en una de las marchas, todos vestidos de negro y al ritmo de la música comenzamos a expresar con nuestro cuerpo lo que nuestra alma sentía"
"bueno con un poco de nervios, en mi caso, pero emocionado por exhibirme junto a mis compañeros en un acto artístico"	Agenciamiento (Creación de Espacios) : "así que como semillero decidimos apostarle también a los encuentros virtuales y vimos de este momento una oportunidad más para continuar nuestra historia, mediante la creación de contenido artístico a través de las redes sociales de Instagram y Facebook."
"Yo me considero una persona muy sensible, a quien incluso una sola palabra de alguien más puede desmoronar en segundos, o bueno, ya no tanto, depende... es que, he aprendido bastante de todo lo que he vivido en esta época universitaria. Especialmente durante mi instancia en "Artaxis", porque aquí he visto como una fusión de colores mágicos me han inspirado a expresar eso que siento, eso que pienso, eso que me gustaría hacer. Y mis compañeros me han hecho sentir valioso, porque me escuchan y tienen en cuenta mis ideas, que después de todo si son buenos aportes, así es como ellos me lo han hecho sentir."	Relaciones extracurriculares: "A decir verdad, era la primera vez que interactuaba con chicos de otros semestres, del mismo programa y fue muy significativo, porque para muchos podrá ser algo súper normal, pero para mí, siendo una persona tímida por esos días, era algo que me parecía increíble."
"Pues bien, otro momento significativo fue nuestro primer proyecto audiovisual: ...al desarrollar esta propuesta me sentía bastante cómodo participando, porque entre idea descabellada e idea más aterrizada que se me ocurría, estaba aportando y dándole vida a este proyecto, permitiéndome ser un tanto escritor, actor y editor de ADVERTENCIA, nuestro cortometraje."	Crecimiento y felicidad (momentos significativos): "Lo bonito fue que cuando empecé a compartir con mis compañeros me sentí bien acogido, cómodo, y se sentía un ambiente bonito en el aire, era de color amarillo felicidad. En medio de los ensayos para la presentación, también comenzamos a crear nuestros propios vestuarios para la puesta en escena y esos momentos fueron mágicos también."
"confieso que, lo relacionado a la actuación es algo que también me interesa mucho... Encuentro muy interesante poder exhibirme ante un público en la piel de otro, mostrándole a los espectadores la vida del personaje como si esa fuera la absoluta realidad, creerse el cuento de que uno en realidad es el personaje, es que de hecho eso pasa"	M.S. : "Recordé justo ahora un momento gracioso"
"Finalmente, al momento de publicar el video me sentía nervioso ante la reacción de los demás, pero curiosamente prefería exhibirme en un video siendo Sam, que presentar un tema a mi clase, hay formas de sentirse más seguro que otras cuando se está ante un público, actuar era mi favorita."	"Estábamos en medio de las marchas y en el parque Caldas, entre la multitud, siendo observados (obviamente), pero no importó, estaba tan sumergido en ese momento artístico que no me importó exhibirme, al contrario me sentía libre y que bonito es poder liberarse y refugiarse en el arte. "
Experimenta la lengua desde el semillero: "Recuerdo una propuesta llamada "lignes inachevés" en donde utilizamos el francés y a decir verdad me sentí bastante cómodo en ese momento de poder hacerlo, porque estaba actuando con 2 compañeras más: Malenay Karen."	Experiencia significativa en el semillero: "Está ha sido otra de las experiencias más significativas dentro del semillero, pues sentí que había hecho un gran aporte, pero lo que más me hacía sentir bien era que había sido tenido en cuenta, había sido escuchado y eso me motivaba para seguir aportando al grupo y para vencer mis miedos: esos terribles fantasmas de la timidez y de la inseguridad que habían estado rondando mi vida -supongo que desde hace mucho tiempo ya- pero que crecieron un poco más desde que ingresé al programa."
"Hasta ese momento yo seguía las instrucciones que Karen y Lía Moderna nos decían; era como un niño pequeño que sigue las órdenes de su mamá y aunque sí aportaba, pensaba que nuestras coordinadoras nos dirían siempre que hacer."	"Y prefería estar con mis compañeros de Artaxis (que con otros grupos), pero de igual forma ya me sentía más seguro de mí mismo y de lo que hacía"
"Pero, si me he equivocado, al principio me atemorizaba muchísimo dirigir una sesión virtual, sentía que me enredaba mucho al hablar, no era tan elocuente..."	"el contenido que hemos publicado y me hace pensar en la maravillosa experiencia que he vivido en Artaxis y en el crecimiento"

Así que comencé a revisar las grabaciones de las sesiones pasadas y miraba cómo Karen y Lia Moderna dirigían las reuniones y yo tomaba esas bases para hacerlo así"	personal que he tenido
"Lia Moderna también me ayudó mucho, me decía "Marrón Corazón, estás hablando mucho, incentiva la participación de los demás, que todos podamos intervenir". Es gracioso, porque había pasado de ser tímido y casi ni hablar a hacerlo siempre, mucho."	"Yo, por mi parte, estaba muy nervioso, pero al mismo tiempo muy agradecido por haber confiado en mí y en mis capacidades y por otorgarse esta gran y maravillosa oportunidad, de la cual aprendería un montón."
"En algún punto me sentí más tranquilo, justamente porque ya había aprendido un poquito a cómo hacerlo y sentía más confianza con mis compañeros, quienes habían ingresado recientemente por los tiempos en que la virtualidad se tomó nuestras vidas; no nos conocíamos personalmente, y sin embargo desarrollamos muy buenas propuestas; me sentí feliz cuando ellos participaban y aportaban ideas súper bacanas y lo mejor era que se concretaban."	Ganando autonomía: "Esa situación me llevó a reflexionar, que aunque puedes refugiarte en alguien y pedir su punto de vista, también es necesario empezar a ser más autónomo, y tomar decisiones de forma acertada a beneficio de todos, empezaba a comprenderlo, pero a través de la vivencia misma, habrían momentos en que ya sabría cuál será el camino correcto, precisamente por todo lo experimentado."
"ya estamos caminando por los terrenos de la investigación, algo que no se ha hecho en nuestro semillero, pero que seguramente tendrá un bonito resultado."	Apreciación de la otredad: " por eso es importante la opinión de alguien más"
"Fantartaxico fue el día en que anoté mi nombre para participar en el performance de "La Semana de la Indignación", porque desde ese día comencé a tener la experiencia más bonita, por estos, mis días universitarios..."	"Ahora que escribo estas líneas, sé cuánto he crecido aquí y me siento orgulloso de ser parte de Artaxis, me siento eternamente agradecido, porque Artaxis me ayudó a superar mis miedos, mis limitaciones y encontré personas maravillosas que comparten su arte e inspiran arte."
	"¿Quién iba a pensar que ese niño tímido e inseguro de tercero actualmente está liderando a sus compañeros?"

Nota. Elaboración propia (2023)

Tabla 4*Relevant topics: Lia Moderna*

RELEVANT TOPICS VIDEO DANCING Lia Moderna		
BEFORE VIDEO	DURING VIDEO	AFTER VIDEO
<ul style="list-style-type: none"> ★ Obligación ★ Responsabilidad: organización, planeación, preparación ★ Curiosidad: interés por lo nuevo y desconocido, probar algo nuevo ★ Habilidades personales: Danza 	<ul style="list-style-type: none"> ★ Sensibilidad artística: conciencia corporal ★ Perfeccionismo: enfoque al objetivo, esfuerzo ★ Libertad de expresión: confianza en su libertad de expresarse, satisfacción. ★ Risk taking 	<ul style="list-style-type: none"> ★ Crecimiento personal: reconocimiento de habilidades y destrezas, fortalezas ★ Temores: sentimientos negativos ★ Seguridad

Nota. Elaboración propia (2023)**Tabla 5***Relevant topics: Malena Danzante*

RELEVANT TOPICS VIDEO “LIGNÉES INACHEVÉES” Malena Danzante		
BEFORE VIDEO	DURING VIDEO	AFTER VIDEO
<ul style="list-style-type: none"> ★ Agenciamiento: responsabilidad, búsqueda de crecimiento personal, Organización, tomar algo como propio, Productividad, Autonomía. ★ Creatividad: sensibilidad artística ★ Liderazgo: ★ Sensibilidad por otros, reconocer al otro como principal, seguridad, manager. ★ Búsqueda de crecimiento personal: Autocrítica, Autoaprendizaje, introspección, Risk taking, Confianza ★ Conciencia del enfoque comunicativo: metacognición 	<ul style="list-style-type: none"> ★ Perseverancia: Persistencia, Evolución, motivación. ★ Conciencia de sí misma: trabajo autónomo, exigencias personales, estándares personales, análisis profundo de sí mismo, Conciencia de sí mismo, Autocrítica, Autor reconocimiento. ★ Trabajo en equipo: procesos, responsabilidad. ★ Inseguridad: Temor por mostrarse, Percepciones, Autonomía y perfección. ★ Perfeccionar habilidades: Conciencia, corporal, performance. ★ Permitirse ser otra persona. ★ Entenderse desde otro. ★ Salirse de la zona de confort. 	<ul style="list-style-type: none"> ★ Conciencia de su proceso: constructivo, autoanálisis de su percepción frente al aprendizaje logrado, Reconocimiento de avances, debilidades y fortalezas, Reflexión, crecimiento, Satisfacción.

Nota. Elaboración propia (2023)

Tabla 6*Relevant topics: Marrón Corazón*

RELEVANT TOPICS VIDEO “LIGNÉES INACHEVÉES” Marrón Corazón		
BEFORE VIDEO	DURING VIDEO	AFTER VIDEO
<ul style="list-style-type: none"> ★ Confianza: En sí mismo, Risk taking.. ★ Agenciamiento: Apalancamiento (impulso para hacer algo más), Trabajo autónomo. ★ Responsabilidades: roles, estructura. 	<ul style="list-style-type: none"> ★ Orgánica(organización): plan trabajo, tarea, producto, trabajo autónomo, trabajar de manera cooperativa y coordinada, Liderazgo, Trabajo en equipo, Participación, Equitativa. ★ Agenciamiento. ★ Toma de decisiones: responsabilidad. ★ Creatividad: generación de idea. 	<ul style="list-style-type: none"> ★ Formación socio humanística (compartir ideas, respeto por la diversidad, la opinión del otro cuenta y su singularidad). ★ Crecimiento personal: Claridad de mis metas u objetivos, Criterio, Responsabilidad, Autocrítica, Autoconciencia. ★ Compromiso: autodisciplina, Sentido de pertenencia, Apropiación. ★ Práctica de la lengua: conciencia del proceso formativo. ★ Perfeccionismo.

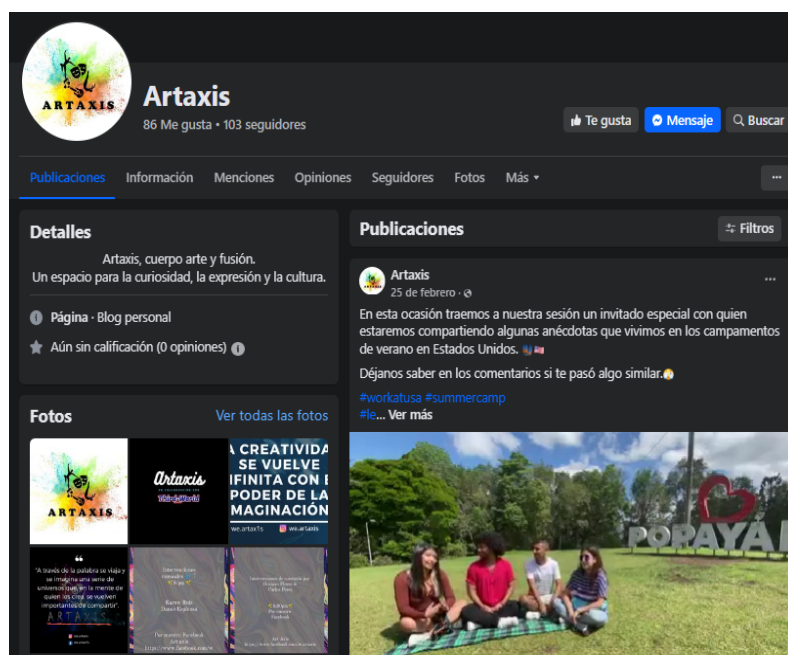
Nota. Elaboración propia (2023)

SOCIAL MEDIA PAGES AND WORK

- Facebook: <https://www.facebook.com/we.artax1s>

Figura 1

Página de Facebook Artaxis

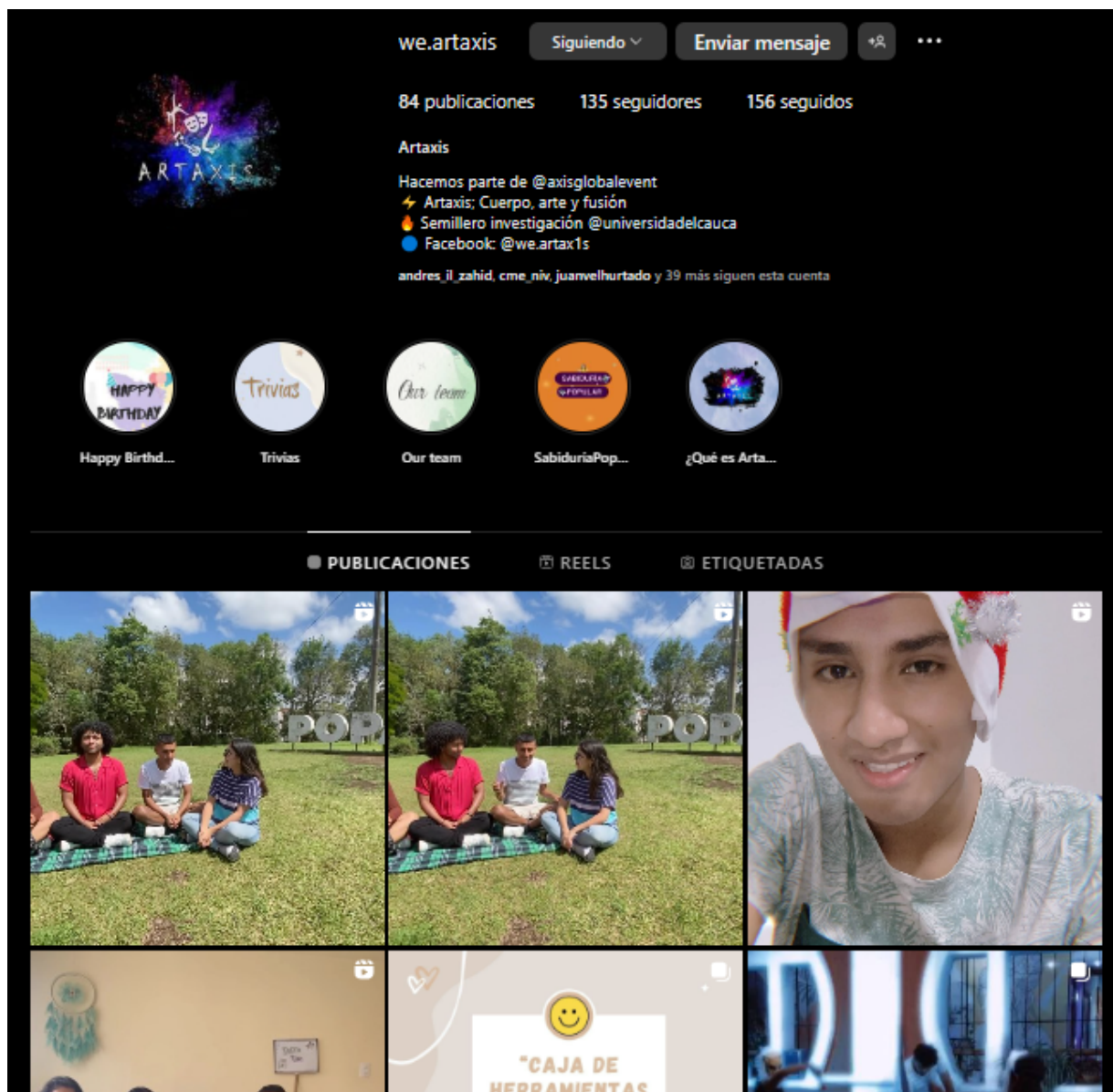


Nota. Tomado de Facebook (2023)

- Instagram: [Artaxis \(@we.artaxis\)](#) • Instagram photos and videos

Figura 2

Página de Instagram Artaxis



Nota. Tomado de Instagram (2023)