

CHILDREN POETRY: A WAY TO DEVELOP WRITING PRODUCTION

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Bogotá D.C


2019

 UNIVERSIDAD PEDAGÓGICA NACIONAL <small>Realidad y Educación</small>	FORMATO
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Código: FOR020GIB	Versión: 01
Fecha de Aprobación: 10-10-2012	Página 2 de 95

1. Información General	
Tipo de documento	Trabajo de grado
Acceso al documento	Universidad Pedagógica Nacional. Biblioteca Central
Título del documento	Children Poetry: A way to develop writing production (Poesía para niños: Una manera de desarrollar la producción escrita)
Autor(es)	Mogollón Rincón, Juan Sebastián
Director	Rojas López, Ronald Andrés
Publicación	Bogotá. Universidad Pedagógica Nacional. 2019
Unidad Patrocinante	Universidad Pedagógica Nacional UPN.
Palabras Claves	POESÍA PARA NIÑOS, PRODUCCIÓN ESCRITA, JUEGOS.

2. Descripción
<p>Trabajo de grado que describe la investigación realizada con el grupo 501 de la jornada mañana del Colegio Domingo Faustino Sarmiento durante el segundo semestre del 2018 y el primero de 2019. El objetivo general de la investigación fue determinar la influencia del uso de poesía para niños como recurso principal en la producción escrita, para lograrlo se realizó una intervención pedagógica que incluía la lectura y entendimiento de poemas en clase y dos fases de producción escrita: una controlada y una autónoma.</p> <p>El marco teórico y el análisis de datos fueron principalmente sobre el concepto de poesía para niños, producción escrita y sus componentes (coherencia y cohesión), y modelo de escritura. De esta manera durante la investigación se describe el proceso de escritura y las variantes en el rendimiento de los estudiantes, al igual que las recomendaciones para futuras investigaciones en este ámbito.</p>

3. Fuentes
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4. Contenidos

Este trabajo de grado está organizado por medio de capítulos que dan cuenta del proceso de investigación. El primer capítulo, *Contextualización* describe la población con la que se trabajó de acuerdo con las observaciones y diagnóstico realizados en el aula determinando que los estudiantes necesitaban una manera de aprender la lengua en la que pudieran relacionar su contexto. Además, se estableció que la producción escrita fue la habilidad que mayor tuvo debilidades a la hora de su ejecución. De esta manera, se decidió el uso de Poesía para niños era una herramienta viable para desarrollar una producción escrita real.


El segundo capítulo *Marco Teórico* presenta los referentes del proyecto y el desarrollo de las categorías de análisis de la producción escrita que incluyen aspectos tales como coherencia, cohesión, modelos de escritura y retroalimentación. El capítulo tres *Metodología de investigación* presenta la información fundamental sobre la Investigación Acción y el Análisis de contenidos que fue el método elegido para esta investigación en términos de análisis de resultados. El capítulo también presenta una tabla con las categorías e indicadores elegidos para el estudio.

El capítulo 4 *Propuesta Pedagógica* desarrolla el enfoque pedagógico de la intervención teniendo en cuenta elementos como la perspectiva de aprendizaje y los roles de los estudiantes y del docente dentro de la intervención. Además, describe el programa académico desarrollado y las etapas a seguir en cada ciclo de intervención.

El capítulo 5 *Análisis e interpretación de datos* describe los resultados arrojados por el proceso de análisis de contenido llevado a cabo. En él se contrastan las diferentes categorías analizadas a la luz del rendimiento de los estudiantes y los poemas creados por los estudiantes. Los capítulos Seis y Siete muestran las conclusiones y recomendaciones relacionadas con el proceso investigativo.

5. Metodología

Este proyecto tomó como metodología la investigación acción, teniendo en cuenta sus cuatro fases: planeación, observación, acción, reflexión, que fueron desarrolladas en diferentes partes de la ejecución del mismo y que fueron constantemente revisadas a medida que se hacía la intervención pedagógica.

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6. Conclusiones

Las conclusiones del proyecto mostraron que los estudiantes mostraron una mejora considerable en su producción escrita al usar como base poesía para niños. La coherencia y la cohesión fueron afectadas en las tres categorías de análisis de estudiantes de una forma positiva, pero esencialmente cuando los estudiantes usaron un modelo establecido por el profesor.

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Fecha de elaboración del Resumen:	24	05	2019
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ABSTRACT:

The project “Children Poetry: a way to develop writing production” by Juan Sebastian Mogollon Rincon describes a research, advanced in the school Domingo Faustino Sarmiento, with fifth graders; it aimed to determine the influence of children poetry in the way students perform their writing production. The participants of the project were 31 fifth graders: 13 boys and 18 girls, between the ages of 9 and 10 and it was carried out during the second semester of 2018 and first of 2019.

Key words: Children poetry, writing production, games.

RESUMÉN

El proyecto “Poesía para niños: una forma de desarrollar la producción escrita” por Juan Sebastián Mogollón Rincón, describe una investigación adelantada en el Colegio Domingo Faustino Sarmiento con grado quinto (501). Esta tuvo como objetivo de determinar la influencia de la poesía para niños en la producción escrita de los estudiantes. Los participantes del proyecto fueron 31 estudiantes: 13 niños y 18 niñas, entre las edades de 9 y 10 años y fue llevado a cabo durante el segundo semestre de 2018 y primer semestre de 2019.

Palabras Clave: Poesía para niños, producción escrita, juegos.

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CHAPTER 1: CHARACTERIZATION

Introduction

This chapter has as a main goal to characterize the local and school context of the population chosen to this qualitative research. Firstly, the reader will find a description of the sector, school, facilities, and PEI (Proyecto Educativo Institucional). Secondly, the characterization of the population where not only the academic likes and dislikes of students were stated but also general information about the perspective students have when learning English. And thirdly, the description of the problem with their corresponding general and specific objectives to carry out through the research process.

Characterization of the context

This research took place in Colegio Tecnico Domingo Faustino Sarmiento in the district “Barrios Unidos”, neighborhood “Los Andes”. This school has four branches; banch A and B, reserved for primary education and C and D for secondary, all in the same neighborhood. The school’s surroundings are basically houses where economic stratum is between 3 and 4. At the south, it limits with “Escuela militar”, at the west is “Club de suboficiales Fuerza Aerea” and at the north and east it limits with Suba avenue. Therefore, it is a quite safe neighborhood where the military presence is common. Despite of it limits with Suba avenue, the sector is not commercial, but offices are constant in the sector. The classes shift is divided into two; morning from 6 a.m. to 12 p.m. and afternoon from 12 p.m. to 6 p.m.

On the other hand, the institution had a Proyecto Educativo Institucional (PEI) based on a sociocultural model called “Liderazgo y emprendimiento Gestores de un Proyecto de Vida”. In here, the PEI highlighted the importance of four elements: “the student as the protagonist role of his/her teaching- learning process, rescues the teacher from marginality, considers knowledge as

the cultural legacy of humanity, and establishes as the goal the understanding of reality where different cognitive processes converge¹". Therefore, the context, the society and the individual get together to produce the learning-teaching process. Moreover, The PEI is divided into three main parts. Firstly, the presentation of the PEI in which it is presented the guidelines from "Ministerio de educacion" and the required elements to build the PEI. The second part is called "Fundamentos del Proyecto Educativo Institucional" in which anthropological and educational principles are discussed. According to this, the PEI is focused on a Socioconstructivism vision of being; therefore, the concept of person is defined as "a critical and creative thinking people who appropriate socially constructed knowledge; people able to be in constant search of alternatives to solve the problems of society²". This highlights the creativeness as an essential ability, expressed in looking for new ways of seeing the world. Besides, the concept of education "it is the result of the intentional social interaction of the subject with other subjects (intersubjectivity) and with the environment that surrounds it, acquiring particular importance the role of language as the main mediator of the interaction.³". And thirdly, PEI presents the "Linea Curricular" which consists on a Socioconstructivism vision based on The Social Formation of Mind by Vygotsky.

The PEI stands three main aspects: academic, physiological and scientific. These three aspects are primary since the learning-teaching process is supposed to be centered on experiential knowledge, taking into account the developmental stages of the student. This before is reflected on the vision-mission and pedagogical model. On the one hand, vision states English knowledge as a second language becomes a relevant aspect in growing students' process, so it makes students transcend in their formation as future workers but also considering them as human

^{1,2,3,4} My own translation taken from the PEI.

beings who have access to advanced technological, technical and scientific knowledge. On the other hand, mission states as the center of students' learning the relationship they have with their environment. It means, the students have to build and experience with pedagogical processes pertaining to their human development; through the constant motivation for knowledge, respecting their diversity. (PEI, 2018).

Regarding the pedagogical model, it is based on a Socio-constructivism view, the teaching-learning process is student centered and is the student the one who construct his/her knowledge. Following this, Social-constructivism focuses on students' active participation in problem-solving and critical thinking regarding a learning activity that they find relevant and engaging (Kanselaar, 2001). As the central idea, the Socio-constructivism sees the learning as the negotiation of meaning (Kanselaar, 2001). Therefore, each person's knowledge is meaning making, valued important and unique. Jonassen (1994) stands six aspects that all socio-constructivist environments should have. However, the three more relevant ones are: provide students with multiple representations of reality, emphasize knowledge construction instead of knowledge reproduction, and emphasize authentic tasks in a meaningful context rather than abstract instruction out of context. These aspects are relevant since will be taking into account at the time of planning the methodology and the intervention plan.

Population

In order to collect students' information, we decided to use basically two instruments. A survey, which students were asked about their likes, family context and EFL interest classes. Besides the survey, some observations carried out in the period 2018-1 were the reference point to identify possible strategies of intervention, and students' behaviors.

The students' population consisted of 31 students divided in 13 boys and 18 girls (one girl with special needs), between ages of 9 (28) and 10 (2). According to the survey applied to students, 93% of students lived less than half hour from home and inhabited mainly with parents and siblings (Survey. Annex 4, Graphic 1). However, we have to clarify that even though around 60% students had what it was considered a regular family (mother, father and siblings), 35% live with extended family. Besides, there were three students that lived in foundations which oversaw their feeding, shelter and education process.

Regarding to student's preferences, 73% enjoyed more staying at home than at school because as they said, "at home I can play". Their subjects' preferences were divided among Dancing (40%), Mathematics (33%) and Informatics (23%). On the other hand, students dedicated their free time basically to two activities: to watch videos on YouTube (66%) and play (43%).

Focusing on English class information, 70% of students liked English but 60% thought English was difficult; therefore, 53% said they did not like to participate because they got "confused when they were speaking". Besides, 60% students thought speaking was the most difficult skill, 30% writing and 13% listening. Moreover, students preferred to learn English with the use of videos (46%) and songs (36%) (to see more information check Survey. Annex 2, Graphic 2). On the other hand, in the question "¿De qué forma te gustaría seguir aprendiendo inglés?" students' preferences were between games (53%) and images (50%), (more information to see Survey. Annex 2, Graphic 3).

Besides, students were asked "¿Te gusta la poesía?" and 56 % answered negatively, while to the question "¿Te gustaría aprender Inglés con poemas?" 46% students answered affirmatively. This question was done to confirm if the use of children poetry was a reliable strategy to use.

Although it was not an overwhelming “No”, it is clear that just the use of poetry is not possible; so, a mixture between students’ likes and Children Poetry is highly likely to be used.

In general, students’ population was quite balanced since 66% have a traditional family and 90% have at least their mother in the home environment. Moreover, just 7% of students last more than one hour to arrive to school; therefore, they do not have problems to arrive to study.

When analyzing data collection about students’ likes, YouTube videos and games are the ones that predominate; however, in the English classroom students also showed appealing for the use of music, books and comics (however when I asked them about the comic they liked they answer “no se, suena chévere”). When talking about favorite subjects at school, students preferred “Arts”; clarifying that for them Arts is just dancing. Nevertheless, students as the second and third favorite subject mentioned Mathematics and Informatics, respectively.

Regarding the English class and taking into account observations and the survey made, we can state most children like learning English. However, it does not imply they find it easy or they like to participate (Survey. Annex 4, Graphic 4). Hence, even though there was a clear interest in learning, they did not feel comfortable in the class.

It was clear that the main problem students have is reading and speaking. Although students in the year 2017 went to an immersion class where they developed a sense for listening, in the classroom the in-charge teacher’s methodology was centered in a traditional way of teaching. It means, students were learning through memorization and recitation techniques thereby not developing their critical thinking problem solving and decision-making skills (Sunal et al 1994) Therefore, neither reading/writing nor speaking activities were carried out resulting in a lack of competence in speaking, reading and writing.

Before applying the survey, I had the intention of using Children Poetry as the mechanism of intervention. That was the reason of asking them if they liked poetry. According to the survey, around 50 percent were interested in learning English with poetry; however, to include 100 % of the population is a must, so it becomes essential the use of games but without losing the main content which is children's poetry. Consequently, this pedagogical intervention will focus on developing reading skills and writing production, taking as a reference point the use of children poetry and games.

Problem statement

Taking into account the information collected in the survey and the observations, students' major need was rooted in EFL reading and writing production. In February, March and April of 2018 observations, there was not an approach to any reading activity; and regarding writing production, it was essentially making up sentences following some grammar structure, away from any context (see annex 1). This lack of writing production accomplishes an issue since according to the survey applied before starting the pedagogical intervention, students are interested in learning English since they want to study abroad and to know other cultures. Therefore, in order to achieve this, students must learn to write in a way where they can transmit their ideas and knowledge, process that was not taking place in the classroom. To put this clear, an evident example was when teaching the grammar topic "there is and there are", the teacher gave them some worksheets with some pictures and they have to describe the picture (so if there was a girl with a ball, the sentence must say: there is a girl with a ball). However, even though students were just learning the grammar structure of the verb to be and "there is and are", they really struggled when making the activities proposed by the teacher. This methodology carried out a problem since students were not creating and relating their knowledge with their world;

therefore, it was not really meaningful for them, forgetting the main feature of the PEI. On the other hand, the students' motivational aspect was pitiful so as they said in the survey, they like English but they did not feel comfortable when learning it.

For this study, we consider writing is a manner for students to practice their language skills in a way that promotes noticing; as they write their texts, they are forced to notice certain grammar and vocabulary structures and reflect on why those are used and not others. However, this writing production must be set up for expressing something and convey meaning; therefore, here poetry becomes a strategy, it encourages writing but in an innovative way that students might enjoy. Moreover, we think grammar is a significant aspect when conveying meaning; nevertheless, poetry focuses on content which means grammar is learnt incidentally since does not focus on the form to the detriment of the content, hence privileging the convention of meaning.

According to that, writing skills, focused on poetry production, provide an excellent context and enable the focus on meaning-making while also providing grammatical practice (and vocabulary practice) in the process of the meaning-making. Even more relevant, writing is a cognitive process that makes the student monitors his/her language output, which is more salient than speech and more enduringly overt....so output is much more easily addressed (Freeman & Freeman, 2001). All in all, writing focused on literary production was chosen because it is meaningful for students' creation, students recognize the use and structures of the language, grammar is taught indirectly, and output is simpler to be achieved.

However, the problem was not only on students lacks but also on the methodology used by in-charge teacher since it was traditional. When interviewing the teacher, it was stated that the learning-teaching process must be meaningful for students (Interview. Annex 5). However, class

was focused on giving children grammatical structures prioritizing memorization and recitation techniques to create examples out of context (See annex 1).

State of the art

Summary chart.

The following chart presents the researches that were a reference point to prepare this pedagogical intervention. It is necessary to clarify that Children Poetry has not been widely researched so to find a literary review was not an easy task. For this reason, national and international databases have been consulted for this review. As a result, 3 thesis in the national and 4 in the international ambit were found; all of them in an EFL class apart from one which is in a SFL (Spanish as a foreign language).

Table 1

State of the art

Title	Year	Place
Children poetry and art, a way to encourage oral interaction in the efl classroom.	2018	Universidad Pedagógica Nacional, Bogotá, D.C
Background knowledge in English reading alongside visuals to promote critical thinking.	2017	Universidad Pedagógica Nacional, Bogotá, D.C
Relationship between English children-s literature and fourth graders English communicative skills at Prado Veraniego School : does it improve them?	2014	Universidad Pedagógica Nacional, Bogotá, D.C
Children Poetry in English Language Class: An Interesting Language Learning Material for EFL Young Learners	2014	Indonesia University of Education
Poetry: A Powerful Medium for Literacy and Technology Development.	2007	University of Ontario Institute of Technology
La poesía como recurso didáctico en la enseñanza de español como lengua extranjera.	2015	Universidad de Oviedo

A New Approach to Teaching English Poetry to EFL Students.	2011	Allameh Tabataba'i University
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To begin with, four Ramirez Silva and Tapias Sanabria made a research with some similar characteristics as the one I proposed in this project. The name was “Children poetry and art, a way to encourage oral interaction in the EFL classroom” and general objective of the proposal was to analyze the impact of using a set of artistic tasks based on children’s poetry to encourage oral interaction in the EFL classroom. There are two relevant conclusions from this project; firstly, is that children’s poetry promoted two kinds of interaction, one that is from teacher-students where the teacher had to control and guide the activities, and the second where teacher proposed the activity but not the topic and therefore students have more freedom to interact. Secondly, the artistic tasks (the use of playdoh origami and colors) and poetry allowed children to learn new vocabulary, grammar tenses in a meaningful way.

Next, Farfan Jhon’s (2017) project stated the name as “Background knowledge in English reading alongside visuals to promote critical thinking.” The general objective of this research was to determine how Visual Literacy through a critical approach fosters background knowledge in EFL reading for third graders. This research is important because as main conclusion was affirmed that literature is worth to work in class but always connecting it to students’ context specially to the problems that surround them, and to achieve comprehension the methodology must include images, aloud reading and movements by the teacher and students.

Following the same line, Oscar Coronado’s project’s name was “Relationship between English children-s literature and fourth graders English communicative skills at Prado Veraniego School: does it improve them? “In here, the children of fourth grade saw the children’s literature as a resource to improve their basic communicative skills under the communicative approach.

According to the data collected, students' skills were widely influenced as well as the motivation in the class. However, the research makes clear that it is essential to take into account the students' context and experiences since by putting the literature on their eyes, they can give it a real sense into their lives. Besides, the use of images and movements all together with a communicative context turns into one of the most significant strategies to include in the class.

On the other hand, Solis Setiyani from Indonesia University of Education carried out a research in 2014 named "*Children Poetry in English Language Class: An Interesting Language Learning Material for EFL Young Learners*". In this research, Setiyani used children's poetry as a resource to teach English in two Indonesian state elementary schools. The main objective of this research was to *seek for students' responses to children poetry as a learning material in an EYL program*. There were two findings which become a point of reference for this research. One is that "Children Poetry can be used as a learning material in EYL program [...] However, students' preferences for favorite poems are diverse. They love concrete, imaginative, and or self-reflected poetry. Besides, their favorite poems are determined by the quality of children poetry; therefore, "the musical sound, the words, the imagery, and the emotional effect had drawn their interests" (p,127). And two, "EFL young learners respond positively to short poems which stimulate their visual and auditory perception such as the way of reciting the poem, understandable language, concrete, self-awareness and fiction themes, but above all, the poems do not express deepest feelings (p, 126).

Additionally, Dr. Janette Hughes from the *University of Ontario Institute of Technology* in Canada, carried out a research in 2007 at one school of Ontario, Canada named *Poetry: A Powerful Medium for Literacy and Technology Development*. In here, Hughes stated the research question as "How can teachers tap into the literacy-enhancing power of poetry?" being the main

objective to develop literacy skills on English native speaker students (no matter the grade) using poetry as the methodology. As main results, this research concluded that poetry awakens our senses, helps us make connections to others, and leads us to think in synthesizing ways, as required by the use of metaphor. Moreover, poetry helps to pay attention to the language and rhythms therefore it helps build oral language skills. Finally, children with well-developed oral language skills are more likely to have higher achievement in reading and writing. (Hughes, 2007). Based on these results, I can conclude that poetry is vehicle to develop the whole language itself but taking as a final goal the development of writing skills.

Another interesting project led by, Laura Álvarez Ramón called “*La poesía como recurso didáctico en la enseñanza de español como lengua extranjera.*” This research aimed to develop resources to teach the Español como lengua extranjera (ELE) through the use of poetry in all grades. The main objective was that students “acquire idiomatic abilities through poetic texts³”, instead of literary knowledge. Based on this, there are two main conclusions which are relevant for this project. One, poetry gives us the possibility of “increase the student’s grammatical competence through the repetition of schemes, which characterize the pairing, that always come with new language²”. This means the teaching of the essential grammar but grounded in a real context. And two, poetry “thanks to its musical nature, offers multiple possibilities to work on the pronunciation of the students [...] All the elements of the verse contribute to that musicality and elements such as the syllable, accent or pause, whose work, without a doubt, constitutes a great help for the learner when it comes to improving their oral comprehension and, therefore, their pronunciation³”.

^{3,2,3}My own translation.

Finally, Mohammad Khatib from Allameh Tabataba'i University carried out a research in 2011 called “*A New Approach to Teaching English Poetry to EFL Students*”. The subjects of this study were 200 students (106 females and 94 males) who were in their third semester of college education. Mohammad’s main research objective was basically to encourage students to read and write English poetry through a new approach, where the focus is the text itself without commentaries or background information about the text. This approach “emphasizes vocabulary expansion, reconstruction, reading aloud by instructor, silent and oral reading by students and writing poetry” (p. 3). There is one conclusion significant for this research. As students were told that a poem might offer various interpretations and that their ideas were as valid as anyone else’s, students were more involved with the poems and urged them to read and reread them to find new meanings and interpretations. Having in mind this, it is inevitable that students make interpretations of the children’s poems presented, therefore, it is the researcher duty not only to accept students’ interpretations but also to encourage them to say more. This should help to make the participation process a natural thing in the classroom.

To conclude this state of the art, it is necessary to highlight two main elements. Firstly, Children Poetry is a feasible element that can be used as a tool to develop EFL skills. However, the teacher must be aware of the poems chosen (so these gather the characteristics previously mentioned) and the didactics used to teach. And secondly, children poetry is a tool to develop not only writing production skills but also all the elements that integrate learning a language.

Rationale of the study

Colombian schools, in their native language, teach students to read and write; however, in an EFL classroom the writing skill is focused on learning grammar structures. Therefore, to develop writing skills since people are children, in a context where they realize of their own reality,

express what they think, and value the worth of feelings, should be the goal of EFL literacy. Therefore, this research came up with the main goal of improving writing production using games and children poetry.

According to Los Estándares Básicos de Competencias en Lenguas Extranjeras: Inglés proposed by the Ministerio de Educacion Nacional (MEN) students at sixth grade must be able (among others), to write descriptions and short narrations based on a sequence of illustrations, write short texts that describe my mood and preferences, and use appropriately grammar structures of usual use ⁴. In general terms, writing is a purposeful human activity whereby the writer intends to communicate content – represented with conventional signs and symbols – to an audience. However, and as stated before, students in fourth grade were just capable of building up sentences in way where grammar was the focus and no the communication skill, ignoring the main focus of writing.

The ability to develop writing skills is not new; however, to develop them using children poetry it is. Children poetry in general carries out a lot of benefits in students learning. For instance, the development of language skills with the use of devices such as meter and rhyme, the improvement of reading skills by understanding deeper meaning in the poems, the development of cognitive skills understanding that similar-sounding words can have very different meanings, the improvement of physical coordination by reciting passages of meter and rhyme becoming more aware of the phonics involved in creating these sound, and so forth (Keifer. 2007).

Besides the reasons explained before, Faustino Sarmiento School has a meaningful learning approach, so the relationship between Children Poetry as the strategy of intervention gets more value. Students can use poetry to relate their own experiences and life with the context they live

⁴ My own translation

with, creating connections they would have never thought before. In other words, Children Poetry develops experiential knowledge which is one of the principles stated in school's PEI and also in Estándares Básicos de Competencias en Lenguas Extranjeras. All in all, the use of children's poetry in an EFL classroom to develop writing skills becomes a feasible strategy of intervention.

Considering all said before, the main purpose of this project was to improve writing skills using Children Poetry. However, just the use of children poetry was not enough to get students engaged since it is not relevant in children likes; nevertheless, games are (appendix 2). Therefore, an interrelationship between Children Poetry, games and writing production become the technique to intervene in the classroom. Besides the reasons exposed before, Children Poetry as the focus of a pedagogical intervention had not been tried at the Universidad Pedagógica, therefore it gave this research a valuable plus. The results and conclusions given by this project can become a reference point for future researches related to this theme.

Research question

- How do 501 EFL students at Colegio Faustino Sarmiento school develop their writing EFL skills when interacting with Children Poetry?

Research objectives

General Objective.

- Analyze the impact on 501 EFL students' writing EFL skills at Colegio Faustino Sarmiento school when interacting with Children Poetry.

Specific Objectives.

- Describe and analyze the writing EFL performance of the students along the pedagogical cycles of poetry instruction.

- Establish the benefits and limitations of Children Poetry as resource to foster writing skills.

CHAPTER 2: THEORETICAL FRAMEWORK

Introduction

In this chapter we presented the constructs that were the base for the correct development of this research. Essentially, this theoretical framework deals with two main topics such as Children Poetry to develop writing production in an English as a Foreign Language (EFL) classroom. However, before presenting them, to clarify the vision of language in this research has become essential. This study sees language basically as the combination of four essential elements as writing, reading speaking and listening; this is called theoretically as the whole language approach. This is relevant so as the focus is to develop writing production through Children poetry the reader might think the other abilities were not treated; nevertheless, during the whole research, some mini listening and speaking exercises were developed.

Literacy skills.

Traditionally, literacy is viewed as the ability to read and write (Teale & Suzby 1986). However, in a wider sense (Heath, 1992) claims that “becoming literate is not the same thing as learning to read and write: it is learning to talk reading and writing”. This means literacy is not only being able to read and write but also the capacity a person has to interact effectively in the society, understanding him/herself and the community where he/she lives.

On the other hand, some studies have shown that in developing literacy skills exists an interrelationship between all the elements of the communication process: reading, listening, writing, speaking, viewing and thinking (Cazden, 2001; Snow, Burns, Griffin, 1998). So, literacy cannot be reduced to reading and writing but the way through which children understand the world that surrounds them and how they interact with it. Children develop their literacy skills at being exposed to meaningful “literacy experiences which may include sharing book or sitting

with their parents making a grocery list” (Ortiz & Lopez 2002, p.12). Therefore, in an EFL classroom it is essential to provide children with meaningful experiences where the use of English is the focus to develop literacy skills; either for children realize their reality or to help them to understand the world. Therefore, even though this research is focused on developing writing abilities through the use of Children Poetry, speaking and listening activities are necessarily included in most of the activities developed in the classroom.

Writing production.

Writing is a productive language skill which is defined as the act of forming letters or characters on writing materials in order to communicate ideas (Harmer, 2004) (Hyland, 2004). This means that all writing productions have as final and unique objective to convey ideas to the reader. This process uses different mental operations, such as reflecting, preparing, making mistakes, and considering alternative ways to solve problems (Hinkel, 2015). Other way stated, writing is not only to command students to write a text, but it is a complex process composed by stages that helps students to make up the written text. Likewise writing poems, in this study, students went through some stages in order to make their creation, but clarifying they had freedom in wiring and that their ideas are the most important in class. To achieve this, different kinds of brain tools were activated in order to fulfill the writing task suchlike the nature and purpose of the text, grammar and vocabulary, topics addressed, and the culture of the audience (Hedge, 2005). In other words, when creating a text, specifically poems, the aspects previously mentioned have to contribute as a whole to express the student’s ideas.

Traditionally, writing has been seen as an approach that pays exclusive attention to managing linguistic knowledge, such as grammar and vocabulary successfully (Kroll, 2001). However, and as said before, currently writing is more exactly perceived as a process where the

writer uses strategies of planning, monitoring and evaluating in order to succeed when producing the text (Flower & Hayes, 1981). For this reason, to achieve a precise poem writing production, the learner has to at least, unconsciously, follow these steps so the process does not become as tedious and demanding. In the research, this was evident when students did their homework as a way of planning; monitoring during the controlled writing process; and evaluation, when it came to give students feedback on the writing product. Furthermore, there were five elements that make the writing production a whole process, understandable for the audience.

Cohesion.

On the one hand, cohesion has been defined as "joining a text together with reference words (e.g. he, theirs, the former) and conjunctions (e.g. but, then) so that the whole text is clear and readable" (Bailey, 2011). In other words, cohesion refers to the logical connections of a text at sentence level. According to (Grabe & Kaplan, 2014) cohesion involves grammatical and lexical relationships between the elements of written production (for example personal or possessive pronouns, substitution or ellipsis, connectors to link the sentences of a paragraph, synonyms to avoid lexical repetition, and punctuation). Besides this, Halliday and Hassan (Halliday & Hasan, 2013) affirm that "it is the continuity provided by cohesion that enables the reader or listener to supply all the missing pieces, all the components of the picture which are not present in the text but are necessary to its interpretation" (p. 299). Taking into account the previous definitions, it is clear that the formal aspect of the language is important, but as Hassan and Holliday said, the main objective of the cohesion is to fill out the missing pieces of the information but not focusing on the grammar aspect of the product. Hence, even though the cohesion was analyzed in order to find coincidences, it was the main aspect in the assessment and analysis process.

Coherence.

Hyland (2006) defined coherence as: "The ways a text makes sense to readers through the relevance and accessibility of its configuration of concepts, ideas and theories" (p. 311). Seen this way, coherence has two important aspects. Firstly, the logical connection of all sentences, that make up each paragraph to be logically arranged by following a continuous order based on the message they are trying to convey (Hinkel E. , 2004). Secondly, all the sentences used must contribute to the idea of the author; it means the "theme". In particular, cohesion becomes the most relevant aspect to analyze in this research so the main idea of writing poem is to make it understandable to the reader in terms of conveying messages and no in terms of organization. Therefore, as the poem creation process is mainly established by the creation of verses, sometimes the relationship between them are not essential but the coherence students can give to each of them. However, cohesion between sentences and how it helps reader to understand the poem will be also analyzed.

Besides these categories explained before (coherence, cohesion) which are related to the formal aspect in the writing production. Khaled Barkaoui (2007) presented some strategies that turn writing into an easier and worthier task for students to achieve.

Process modeling.

This strategy essentially stands that describing and modelling for students the processes and strategies that underlie effective writing (e.g., generating ideas, planning, drafting, and revising) and providing them with feedback on their performance until they are able to apply these processes and strategies independently and flexibly in relation to their goals and task (Chenoweth & Hayes, 2001; Cumming, 2002; Ferris & Hedgcock, 1998). In other words, students basically have to see how to do it in terms of grammar, coherence and cohesion so the process does not

become greatly demanding and useless. One model that was proposed by Zimmerman and Kitsantas's (2002) consists of four stages: observing how a skill is performed, emulating or enacting the skill, using self-control to achieve automaticity in the skill, and developing self-regulation where students learn to adapt and transfer the skill to different contexts. As this research focus on writing production based on poems, for example in the first stage students can observe the "model poem" to work on and the teacher can perform the creation of a new poem based on the rules stated in the class. The in the second stage, the teacher can ask students about the thoughts they have and make them verbalize so it helps as a guide to other students. In the third and four stage the teacher can give them a correct feedback, so they become aware of the mistakes they did to create self-regulation, self-monitoring and self-evaluation.

Feedback.

In addition to the modeling process, the feedback part constitutes one significant part in the writing production process. The teacher should provide a constructive feedback in order to encourage that "noticing" or drawing learners' attention to such areas as lexis, grammar, by the use of implicit and explicit correction (Ferris & Roberts, (2001)). Moreover, to find the correct time to provide feedback it is also as important as the feedback itself. This can be given during the writing production, to help students understand how they can perform the writing task but also it has not to overwhelm students so that it affects directly their motivation (Hyland & Hyland, 2001;Williams, 2003). Specifically, in this project the feedback is given during the creation-while-filling stage and afterwards.

As well as, Cumming (2004) affirms that students have to create an ownership sense for their creation, ensuring that students take the responsibility for what they want to express and how they organize it. Therefore, under each poem made by students during the creation-while-filling

stage, there was a part where they had to write their name, providing that sensation of identity and pride for the creation.

Children Poetry

To start with, Carl M. Tomlinson and Carol Lynch-Brown have defined poetry as "the expression of ideas and feelings through a rhythmical composition of imaginative and beautiful words selected for their sonorous effects."(1993). This marks a difference between prose and poetry since prose is not mainly worried about the sonority and the perfect selections of words, unlike poetry which based its existence in the perfect combinations of words to convey meaning. Moreover, "Poetry is the distillation of the experience that captures the essence of an object, a feeling or thought (Keifer, p. 409)". This means that poetry is more than just the combination of some sonorous words to convey meaning, but the way of developing "new insights, new ways of sensing the world" (Keifer, p. 409). These definitions are important, so this is going to be income that students are going to be exposed to; beauty, sonority, form, sensing etc. However, the children's production (outcome) are not going to be focused on the sonority or perfect combination of words but in the convention of ideas and form students use. So, in that sense, poetry in this research is seen as a vehicle to transmit ideas and thoughts in a different way distinguishing from the traditional one with the use of sentences and prose.

Having defined poetry, it is necessary to define what Children Poetry is; however, it is not an easy challenge since poetry is a literary expression that basically affects adults and children. Styles (1996) contends that, "there is no such thing as poetry for children. There is plenty of poetry *about* children; and some of the best poetry ever written is about *childhood*". However, some other authors affirm that Children Poetry has some specific features that become special for children such as Gale (2009) who claims that "In drawing a line between adult and children's

poetry, the differences consist primarily of deviations in tone, subject, word choice, and complexity.” This means that one of the differences is that children poetic language, although must be elaborated and poetic, the simplicity is necessary to influence children’s meanings.

Additionally, Rebecca J. Lukens (2006) stated that:

What is the difference between poetry for adults and poetry for children? Once again, we say that the difference is not in kind, but in degree. We may arbitrarily divide poetry for adults by theme and subject—love or nature lyrics, death or war lyrics, for example. Adults are also concerned about the passage of time, the inevitability of death, and the changing of relationships. Just as the interests of adults are the subjects of their poetry, the concerns of childhood are the subjects of children's poetry. Since much of childhood is spent in play, or in wonder at what is common and yet not commonplace, what surrounds children in their constantly unfolding world are the subjects of children's poetry (p, 238-59).

According to Lukens, not only the simplicity defines Children Poetry, but the relationship children can create when relating their own close experiences to the poetry read. The theme in the poem takes real relevance because if the connection between the reader and the poem does not occur, poetry cannot happen (Keifer 2007; 410). This feature also delimits what children poetry is. Styles (1996) acknowledged that "the most popular themes for children remain fairly constant—nature, magic, the sea, the weather, school and family life, adventure—and anything that makes them laugh. One of the most powerful is the exploration of childhood itself.” (p, 190-205) All in all, Children Poetry used in this study is characterized by two main elements. One is the simplicity of the poem (without turning into futile) so students can interact and understand the literal meaning; so that if they are not able to understand, the attention will be faded. And two,

the language used, tone, and themes found in the poems; hence if it is not attractive to students' sight, the interest and motivation will be fewer. Therefore, the poems chosen to work in class must fulfill these two features in order to have a more organized and valuable class.

CHAPTER 3: RESEARCH METHODOLOGY

This chapter presents the type of research used for this study. Besides, it also describes the methodology for data analysis and the categories of analysis. Finally, it characterizes the data collection instruments, the data collection procedures and some ethical considerations.

Paradigm

This project adopts the Qualitative research approach which is the one that assumes the nature of knowledge as fluid and subjective (Carr & Kalmbach Phillips, 2010). Fluid means the knowledge discovered by the researcher is not static and it transforms depending on the social, cultural and daily life experiences of the subjects. Subjective means researcher's personal beliefs, opinions and feelings can influence the results and procedures of the research. Because of these two main reasons, the researcher understands that a scholar environment has many variables (as cultural, personal, historical and so forth) that cannot be measured; therefore, a qualitative approach is the one that fits in this research.

Type of study

This research uses action research (AR) methodology which is basically a 'reflective practice' where the teacher is also viewed as a researcher. For this reason, "AR involves taking a self-reflective, critical, and systematic approach to exploring your own teaching contexts" (Burns, 2010). In other words, the teacher in his/her role, becomes a researcher where he/she intervenes with a systematic and deliberate plan to try to solve an educative problem, in order to bring up changes and improvements in the learning-teaching process (Burns, 2010).

As AR is a continuous process, Kemmis and McTaggart's (1988) propose a cycle which is the theoretical base of AR. The steps proposed are: planning, acting, observing and reflecting. These

steps mean the AR is a progressive and nonstop process of self-reflection about the activities implemented in class. In general words, the observation and cycles always take place in the class-context and it is continuously analyzed in order to adequate it for the next classes. This cycle demands a conscious classroom intervention where reflecting and planning turn into the base for this research.

Content Analysis

To analyze the data previously mentioned, this research will use the “Content analysis” approach which is basically a method used to analyze qualitative data that comes in the form of narrative data. According to Taylor-Powell and Renner (2003), these narrative data might be open-ended questions and written comments, testimonials, individual interviews, discussion group, journals and diaries, observations, stories and case studies. Specifically, in this research, the content analysis will be made to documents applied and produced by students (artifacts). The analysis follows five basic steps which are described as: *Get to know your data*: consider the value of data by studying it in order to answer the research question. *Focus the analysis*: start limiting the analysis depending on the research objectives. *Categorize information*: Identify themes or patterns by reading and re-reading the text and organize them into coherent categories. *Identify patterns and connections within and between categories*: to see patterns and connections both within and between the categories. *Interpretation – Bringing it all together*: explain your findings attaching meaning and significance to the analysis.

The content analysis of this research was based on the categories explained in the theoretical framework where the objective was to develop writing production skills. Besides, the data analysis considered the sessions implemented during the second semester of 2018 and the first four months of 2019. Finally, it was decided that to have a more concrete data it was better

to take a representative sample which means 30 % of students. The following categories were designed after the results obtained in the diagnosis and observation stage (2018-2), and in the theoretical and pedagogical proposal definition.

Unit of analysis

The units of analysis were defined considering the theoretical framework and the observations made during the research process.

Table 2

Indicators to analyze

UNIT OF ANALYSIS	ANALYSIS CATEGORIES	INDICATORS
Writing production	Cohesion	<p>The learner develops logical text connections of a text at sentence level which are clear and readable.</p> <p>The learner uses grammatical and lexical relationships with minor mistakes between the elements of written production by the use of basic vocabulary in a controlled writing production practice.</p> <p>Learners correctly produce cohesive texts to ensure others understand their messages in a no controlled writing production practice.</p>
	Coherence	<p>The learner conveys consistent and understandable ideas in a poem.</p> <p>The learner makes up verses that make sense to readers through the relevance and accessibility of its configuration of concepts and ideas.</p> <p>The learner logically arranged the verses by following a continuous order based on the message they are trying to convey.</p>
	Process modeling	Students observe emulate and adapt the teacher's modeling practice.

Data Collection Instruments and Procedures

This project was carried out during the period February 2018 until June 2019. The observation stage took place during the first semester in 2018 and the intervention process, since August 2018 to June 2019. The original group consisted of 31 students divided in 13 boys and 18 girls; however, in February 2019, 5 new students arrived to class. Even though these students participated in the class, the compositions made by them were not taking into account in the research's analysis.

Essentially, the data collected in this research were artifacts. According to Carr & Kalmbach Phillips (2010) "An *artifact* is any kind of physical documentation that sheds additional light on your research question and topic." In this study, were the poems that students produced in the controlled-writing and no-controlled-writing production stages. On the other hand, this study used the direct content analysis method. It stands that the analysis uses existing theory or prior research hence researchers begin by identifying key concepts or variables as initial coding categories (Potter & Levine-Donnerstein, , 1999). This process of finding the categories of analysis was made in the previous part of this study (coherence, cohesion and process modeling). After finding the essential categories, it was necessary to define them operationally using theory; step which was completed in the theoretical framework chapter, giving a point of reference to the analysis of this research.

To classify and organize the information collected during the intervention, this research used a purposeful sample of the population. According to Creswell (2012), in purposeful sampling, researchers intentionally select individuals and sites to learn or understand the central phenomenon. The standard used in choosing participants and sites is whether they are

“information rich” (Patton, 1990). In the next chart, it is clarified the process to produce a worthier purposeful sampling contrasted with the process of random qualitative sample.

Table 3

Difference between Random Sampling and Purposeful Sampling

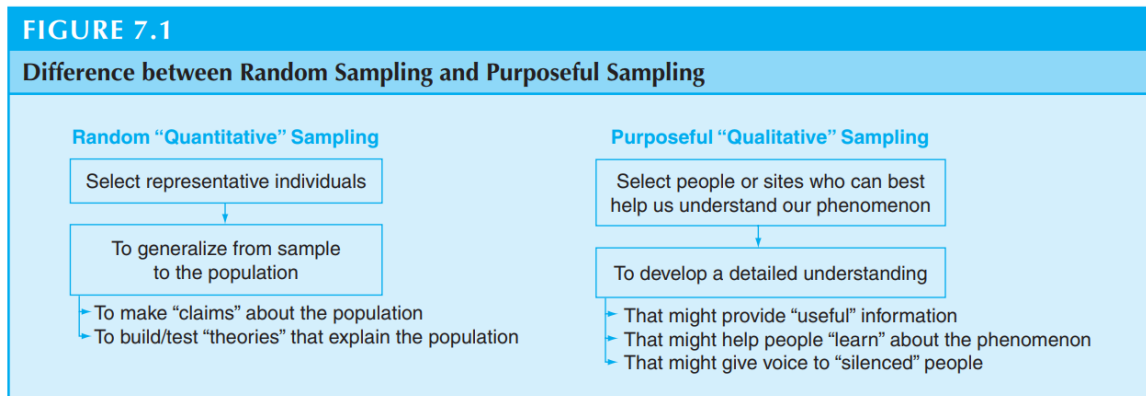


Figure 7.1. Educational research. Planning, conducting and evaluating quantitative and qualitative research. Chapter 7, Collecting qualitative data, Purposeful sampling

Besides choosing a purposeful sample, this research used a qualitative maximal variation sampling. In this type of purposeful sampling, the objective is to present multiple perspectives of individuals to represent the complexity of our world. It means that one sampling strategy is to “build that complexity into the research when sampling participants or sites. Maximal variation sampling is a purposeful sampling strategy in which the researcher samples cases or individuals that differ on some characteristic or trait (e.g., different age groups)” (Creswell, 2012). In this research, the sample was identified depending on the performance students had during the pedagogical interventions. It displayed different dimensions of the searched categories; therefore, a representative sample of 10 students was chosen (considering that a representative sample is 30 percent of the total population). These 10 students were subdivided into 3 groups; the ones who showed during the pedagogical intervention a high-medium and low performance.

Having clarified the data collecting method, it is imperative to clarify that the collection data was taken in three moments. At the beginning with the first artifact, during the process with the fourth artifact and at the end with the last artifact produced by students.

Ethical Issues

Conducting ethically a study based on AR it becomes necessary the consent of the participants. As this study was carried out in a fourth grade where students are 9 and 10 years old, the consent (Appendix 4) is sent to their parents, respecting whether or not they accept the participation of their children. All the information collected during the development of this research remains private and it is only used for academic purposes.

CHAPTER 4: PEDAGOGICAL PROPOSAL

This chapter provides the reader a clear description of the researcher's vision of language and learning. In addition, we present a clear description of the pedagogical intervention with focus on the use of games as a relevant strategy to increase the motivation and encourage writing production. Moreover, they will be presented the respective cycles and the schedule that was put into practice.

Vision of language

This research is based on two visions of language as whole language and self-expression. The whole language vision sees language as a whole entity, and writing, speaking, reading, and listening should be integrated when learned (Rupp, 1986). This definition is relevant for this research so that as the objective is to develop writing production (but it does not mean that the other elements are putting aside), and then a vision which the language is seen as a complete element is essential to develop the goal. Besides, language is learned through usage, similar to the way a baby learns language; therefore, learning is built upon the real experiences and background knowledge of the learner (Edelsky, Altwerger, Flores, 1991). Taking into account this and the fact that poetry is a vehicle to see the world in other ways but always basing on the reader's experiences, it is clear that the whole language approach provides this project clear and reliable view of learning. In second place, language in a communicative context is seen as a vehicle "to express our emotions, our aspirations and explore our interests" (Tudor, 2008, p 65). It means the language as self-expression and there is no better example of this view as children poetry.

As a conclusion, the vision of language in which this project was based on is the whole language approach but taking into account that children used the language (Children Poetry) to express emotions that help to construct students' realities.

Vision of learning

As vision of learning, this research combines aspects of the experiential learning and learning and the role of affect. The experiential learning process requires basically a substantial exposure to the target language and the use of the language for communicative purposes (Tudor, 2001). In this project, the students' input is going to be authentic Children Poetry and the main communicative purpose is the creation of their own poems. In regard to learning and the role of affect view, it is important to highlight that the learning process is influenced by cognitive, psychological and experiential factors; therefore, a positive interaction between the learning material-activities and the students must be essential in the classroom (Tudor, 2001). Considering the two visions, the vision of learning of this research understands that students' particularities affect the learning process, therefore the environment, the authentic input and the communicative purpose of the activities must be articulated to provide students meaningful experiences of learning.

Role of the student/teacher

In this research the student is seen as an active agent in his/her learning process. Therefore, the knowledge they produce will be characterized by their experience or the background they have, not only on teacher instructions and explanations. On the other hand, the teacher plays the role of a facilitator. To Biggs (Biggs, 2011), the teacher must create a learning environment that facilitates learning activities that in turn make the students achieve the desired learning outcomes. That is one of the reasons in this research games are proposed as a strategy;

so games foster a learning environment that students enjoy. Also, it is proposed some controlled writing and some non-controlled writing practices so students, based on teacher's guide, can produce their own texts.

Evaluation

In this research, the evaluation is seen as a continuous process where students, according to their progress, will be graded. However, this evaluation was not focused on the result but the process. Therefore, the feedback given to each student was essential in the final grade. The essentials in evaluating were the accuracy of the text and also the capacity to convey meaning to the reader.

Pedagogical approach

The pedagogical approach in this research is divided into two parts. The game stage and the children poetry and writing production stage. As stated in the characterization of the population, among children's likes, children poetry did not figure as a relevant factor in children's interest. That is the reason, the games were included in the pedagogical approach.

Games in an EFL class

Games is one of the greatest strategies in and EFL classroom; even more when teaching in lower grades. Hadfield (1990; Quoted in Deesri, 2002, p.1) affirms that a game is "an activity with rules, a goal and an element of fun." In every game, students must have a clear purpose but always controlled by certain rules that make more difficult and at the same time fun to achieve the goal.

Many authors have described clearly the advantages of games in the class. One of the most important is that games give a chance to escape from routine, and they are very important in terms of motivation and challenges. Moreover, games provide encouragement to interact and

communicate successfully for learners and permanence to carry on the effort of learning and create a context to use the language meaningfully, decreases anxiety, and allow learners to study in a relaxed and enjoyable atmosphere (Lee, 1995). This means that games stimulate and increase the interest in a “relaxed” atmosphere, when students can have another perspective of learning a language. McCallum (1980, p. ix) highlights the motivation aspect by saying that “games automatically stimulate student interest, a properly introduced game can be one of the highest motivating techniques.” For all these reasons was that games were included as an essential factor in the pedagogical approach.

Children Poetry in the pedagogical approach

As Children Poetry has not been the main tool to teach EFL, there is not a specific approach to follow, however, there are ten principles that the Centre for Literacy in Primary Education Purposes when teaching literacy to primary native English speakers through poetry that can also be used when teaching EFL. As the ten principles involve the role of the classroom, the teacher, the curriculum and the contact with professional poets, it is not necessary to name them all here. However, there are four key principles which help to give a light to the pedagogical intervention of this research.

1- *Providing many and varied opportunities to lift poems from the page and bring them to life:* *Poetry is rooted in word games, wordplay, song and rhythm, and it's particularly important that it should be heard as well as read. Children need opportunities to read poetry aloud, perform, dramatise {...} If poetry is not given a voice, if it just stays on the page as a printed object, then it is not going to come alive for most children. The best way to help children to become comfortable with poetry is to make sure they hear a wide range of poetry as often as possible (Centre for literacy in primary*

education, 2018). This means the students poetry interaction must be fun and interesting, having in mind that the more contact they have with it, the more comfortable they will be.

2- Encouraging talk about and connecting to children's personal

experience: *Children need the permission and opportunities to share and write about themselves, their feelings and important events using poetic forms (Centre for literacy in primary education, 2018).* As I said before, the vision of learning is experiential; therefore, the opportunities children are going to have as re-writing the poem based on their lives, are essential to connect their experiences to the poem.

3- Appreciating that poetry study supports reading, phonics and language

development throughout the primary school age range: *Poetry is many children's route into reading. Its rhythms and patterns introduce children to a range of reading skills {...} and a rich experience of hearing and learning poems is a fantastic way of learning how language works forms (Centre for literacy in primary education, 2018).*

4- Giving children's own poetry an audience using a variety of forms:

Publishing children's own poetry widens the readership and makes their work more permanent and attractive – giving it a higher status. Children enjoy making their own books. Students' work must have a purpose, a goal. In this research is not publishing a book, but the fact of sharing with other classes or even with their parents, make the difference between a motivated student and one who is not.

These four principles were taken as the base at the moment of planning the cycles of intervention. The two cycles are compound by opportunities to connect students with poems through games or fun activities, opportunities to relate students' experience with the poem, opportunities to read and develop understanding and reading skills, and a real communicative

purpose where students are going to share their poems with others (could be an school event or a report card event, the creation of a book or a performing in a school special day).

Cycles of intervention

These pedagogical interventions are organized into two cycles. The first called “*Animals*” since during the period from August- September- November in 2018, the school had a project in which all subjects should be related to “The jungle”. The second, “*The place I love*” was about family, school and neighborhood aspects because this was the project school had in the period February, March and April 2019. Each stage had the aspects mentioned before but focusing on developing literacy skills. Besides the cycles themselves, students were told to have a portfolio where the poems, vocabulary and activities were compiled.

Cycle 1: “Animals”

In this cycle the main objective was to approach children to a new way of learning English where they could get fun from it by using games as an introduction part of the class and poems to provide students meaningful learning.

Table 4

First cycle to apply

Week	Objective	Activity-Procedures
One	To acquire vocabulary related to the poem “Cat Bath” by Cristopher Smart	Learning vocabulary: Games or activities to introduce unknown words to students. (the words will be at the portfolio in the section Poem 1)
	To understand the general meaning of the poem using the vocabulary of the last class.	Exposure to poetry: Poem, flash cards to illustrate every line, performing the stanzas with children) and bringing poems to life with teachers help.
Two	To learn the phonics of the poem recognizing the sounds of each word.	Reading/understanding the poem: Conscientious students reading; could be individually, by pairs, small groups or the whole

		class depending on the students' mood focusing on the pronunciation of the verses. The interaction when reading can vary (Each student will have the opportunity to read in front of the others).
	To reinforce students' poems understanding through activities.	Understanding the poem: Using phonics and learn language: using a disorganized sequence of pictures about each stanza for ss to organize them, and complete the sentence below each picture with verbs, nouns)
Three	Children create new poems through the use of chunks and poems presented in class.	Creating while filling: Using the poem presented, students are going to create their own poem (the instruction will emphasize on students writing about their context) changing some of the content words to create a new poem.
	To produce their own poems using either the vocabulary or the structure of the poem.	Creating: Students create their own verse (or stanza) with the teacher and classmates help.
	To analyze and reflect upon the results of cycle 1 to make necessary adjustments to activities in cycle 2.	

Besides these steps, a **Sharing time** would be implemented if time is enough. This stage meant that at the end of each cycle teacher set a time to share students' creations, since it is important to make students feel their work is important and it must be shared.

This process was repeated during the second semester of 2018 (with the respective modifications own of each poem and game used and taking into account the observations and field notes) with the poems Our Puppies by Evaleen Stein, The little turtle by Vachel Lindsay and My Next Door Neighbor Is A Witch by Samiya Vallee.

Cycle 2: “The place I love”

In this cycle, the aim was to provide opportunities to create meaningful learning but in relationship to the context such as family, classroom, school and city. This links to the institutional PEI when was established that all knowledge in class should be meaningful; besides the vision of teaching and learning this research adopted.

Table 5

Second cycle to apply

Week	Objective	Activity-Procedures
One	To acquire vocabulary related to the poem “You Are My Heart And Soul” by Elizabeth A.	Learning vocabulary: Games or activities to introduce unknown words to students. (the words will be at the portfolio in the section Poem 5)
	To understand the general meaning of the poem using the vocabulary of the last class.	Exposure to poetry: Poem, flash cards to illustrate every line, performing the stanzas with children) and bringing poems to life with teachers help.
Two	Students learn the phonics of the poem recognizing the sounds of each word.	Reading/understanding the poem: Conscientious students reading; could be individually, by pairs, small groups or the whole class depending on the students’ mood focusing on the pronunciation of the verses. The interaction when reading can vary (Each student will have the opportunity to read in front of the others).
	To reinforce students’ poems understanding through activities.	Understanding the poem: Using phonics and learn language: using a disorganized sequence of pictures about each stanza for ss to organize them, and complete the sentence below each picture with verbs, nouns)
Three	Children create new poems basing on the chunks and poems presented in class.	Creating while filling: Using the poem presented, students are going to create their own poem (emphasizing that students will write thinking about their context) but changing some of the content words to create a new poem.
	Students start to produce their own poems using either the vocabulary or	Creating: Students create their own verse (or stanza) with the teacher and classmates help.

	the structure of the poem.	
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This process was repeated during the February, March and April of 2019 with the poem “The Queen Bee” by Mary K. Robinson .

CHAPTER 5: DATA ANALYSIS AND RESULTS

During this chapter, the reader can find the results that the pedagogical process generated. The data and results were collected considering artifacts as the main source of data information, collected at the beginning, during, and at the end of the process. Moreover, as stated in the chapter 3, this analysis used a maximal variation sample where was chosen a student with high-medium and low performance during the pedagogical intervention. Since now, the student with high performance will be stated as “s1”, medium “s2” and low “s3”.

To put it clear, this analysis was made per each category of analysis taking into account the three different samples and the three different moments of data gathering.

Data analysis

Before starting the specific analysis of each category, it is required to clarify the set of artifacts that grounded the final interpretation. Therefore, the first artifact analyzed, since now called “a1”, was implemented in class issued on August 22nd of 2018. The idea was, based on a poem called “Cat Bath” by Cristopher Smart, students had to choose the pet they liked the most and make a poem based on the characteristics of the pet chosen. Moreover, they can add some characteristics of their own, depending on what they liked. The second artifact, since now called “a2”, took place on November 9th of 2018. In here, students had to choose a supernatural creature based on a list given by the teacher, (Witch, manticore, zombie, vampire, werewolf, or siren). They had to search the characteristics and powers of each creature on internet and bring them to class. After, following the structure used in the poem “My next door neighbor is a witch” by Samiya Vallee”, they had to make up a poem taking into account the creature they choose. The third artifact analyzed, since now called “a3”, was implemented on March 5th of 2019. For

this artifact students had to choose one animal they liked or that exists in their families and create one poem using the structure of “The Queen Bee” by Mary K. Robinson. It is important to clarify that between artifacts, students made up other poems, but for this project analysis these were the chosen ones since are the most varied in content and structure, one of the characteristics of the maximal variation sample analysis.

Besides, their own creations will be called in the future as oc1, oc2, and oc3 respectively to the student’s performance analyzed.

Cohesion

Regarding this category and indicator number 1 and 2 which are “The learner develops logical text connections of a text at sentence level which are clear and readable” and “The learner uses grammatical and lexical relationships with minor mistakes between the elements of written production by the use of basic vocabulary in a controlled writing production practice”, will be analyzed just s2 category since this is the sample that represents the average in the population. The rest of the analysis is found in annex 1. In the first artifact collection (a1) shows different degrees of connections, mistakes and vocabulary use. For example, the second verse in s2 said

she dances her salsa.

In this example, the grammar is perfect but the relationship at sentence level is not clear, so *salsa* does not belong to anyone; it is understandable though. Moreover, in the last two verses, the s2 firstly interchange the order of the verses, does not use the correct vocabulary, and the connections at sentence level are not clear, so it says,

to ask for a calf/then she kept grabbing my music.

Afterwards, in the second moment of artifacts collection (a2), the s2’s a2 says:

she has a tail and fish

black skin and smelly black fish

she can sings, and she can swim fast.

In here, looks like s2 has better connections at sentence level, making the message a bit clearer and readable than s1. Still, s2 has some minor mistakes such as the use of “s” after a modal verb and the misuse of the word *fish* in the verse five. To deepen into a2, the last four verses in s2 were:

Las night she has a sirene feast

and turn into a greedy kramb

I think she cook my best friend Sofia

and ate her with some algae and kramb

As in verses 4,5 and 6, s2 did not struggle when making the connections at sentence level so it is clear and readable too. Unfortunately, just one grammar mistake is done when spelling crab, s2 writes it as *kramb*. So, if the reader does not know the context, this part of the poem become tough-reading.

In the third and last moment of artifact collection (a3), even though during the pedagogical intervention we searched for different strategies, so students could understand better the order of the words and what they had to write, at the end of the day students still had the “word order” issue. As an example, s2, a3 was stated as:

when I was in the park, I saw a great queen dog

she was the very beautiful

/.../

She wore a crown shiny/and a lovely golf cane

/.../

she didn't wear bow of Queen.

In here, s2 in almost all verses achieved a connection at sentence level clear and readable (despite the mistakes that s1 made too), the only situation presented in the poem is the verse *and a lovely golf cane* where, not even taking into account the context, the reader can identify what it is about. Nevertheless, compared to the last two artifacts, s2's progress is evident.

To conclude the analysis of the firsts two indicators, we can affirm that students of the three categories (high, medium and low performance) in the controlled writing production process, enhance their writing performance in terms of connecting words at sentence level and understanding what their own poem was about by using the vocabulary seen in other poems and in the structure planned in the lesson plans (see annex 7).

Regarding the last indicator in the cohesion category, stated as “learners correctly produce cohesive texts to ensure others understand their messages in a no controlled writing production practice” there was a limitation, so these creations were given as a homework because the time in class was not enough to produce both, the non- controlled and the controlled writing stage. So, students either did not do it or just copied and pasted from internet. Taking this into account, for this indicator was taken the whole representative sample of students (3 students with high performance, 3 students with medium performance and 3 students with low performance). Therefore, just for this indicator, the artifacts will be divided into the three categories previously

mentioned but with two different students. The next chart shows the name of the students from here on:

Table 6

Students conventions according to performance and time of collecting

	Student one with high performance	Student two with high performance	Student one with medium performance	Student two with medium performance	Student one with low performance	Student two with low performance
First own creation	oc1s1.1	oc1s1.2	oc1s2.1	oc1s2.2	oc1s3.1	oc1s3.2
Second own creation	oc2s1.1	oc2s1.2	Oc2s2.1	oc2s2.2	oc2s3.1	oc2s3.2
Third own creation	oc3s1.1	oc3s1.2	oc3s2.1	oc3s2.2	oc3s3.1	oc3s3.2

As well as in the indicator 1 and 2, for this indicator, just the student with medium performance was analyzed; however the analysis of student with high and low performance will be find in annex 1.

To start with, the students' in the category of medium performance, in oc1s2.1 says:

little pupsls run

little puppies eat

little puppies drink milk

little bodies round and fat

little pupies play in the park.

This creation in terms of cohesive production shows multiple flaws. As illustrated by, s2.1 struggles specially with word spelling of “puppies”, writing it in different ways during the whole poem. This does not affect the coherence at sentence level, but instead, the connection among sentences is not clear; as a result, it makes it difficult to read. Besides those grammar aspects, s2.1 has also problems when making up the sentences so he is copying sentences from the original poem (“Our puppies”). However, s2.1 takes the poem structure seen in class for his own creation so that s1.2 was using “Little” at the beginning of the verse as in the original. On the contrary, oc1e2.2 said:

*my cat is beautiful white and affectionate I love him so much because it's so funny something
crazy it's really cute and wonderful.*

In here, we can appreciate some elements that s1.2 used in the oc2 which is the writing in prose instead of verse. Ideally, disregard the form, the s2.1 achieves a text where all the elements, at sentence and text level, ensure understanding.

In the second collecting phase, s2.1 production says:

*he drink milk
he sleeps in de house
he runs in the park
he runs in the stairs
and he runs in the courtyard, he eat snack
he eat tuna
he eat minnow.*

Oc2 shows a considerable improvement in the connection at text level. In oc1, s2.1 had had problems when making up the sentences since he used the original poem as the base of oc1, even copying exactly the same sentence. However, in oc2, s2.1 uses his own ideas but basing on the vocabulary used in the poems seen in previous classes (see poems used in pedagogical intervention) making the text more understandable to the reader. In regards to grammar aspects, s2.1 still has issues when using the third person so sometimes he uses it but sometimes he does not, and also mixing up Spanish and English. Regarding s2.2 the oc2 was written as:

there is a rabbit

he eats plants

he rus park

he sleeps in the flor

he runs forest

he runs house

And he runs dining room

he runs with

he runs

he runs

but he doesn't eat me.

This creation, s2.1 uses the repetition of the verb *run*, trying to describe the places where the rabbit can be. As well as in the s1.1's oc1, s2.2 in this creation uses the structure seen in previous poems; however, it is clear the student had problems adapting it so there were some verses in which s2.2 did not write anything (*he runs/he runs*) and some other where was

incomplete (*he runs with*). Regarding grammar mistakes, the student kept forgetting the use of prepositions such as “in the” which affects the understanding of the message.

In the third students’ creation moment, even in the same category, they were very different one from the other. For example, s2.1oc3 said:

my sister an park
my mother is super
I play and the githar
my fater and sing
my family va a my house.

Despite the fact there are several grammar mistakes, the reader can understand that it is a poem on the family and what the members like to do. However, the relationship at sentence level is the main problem. Omission, misuse, spelling, addition, and Spanglish affects conveying meaning. In contrast, s2.2oc3 was stated as:

I have a very cute dog
likes to eat and jump
is kind and acceptable
to study and learn.

In here, conversely s2.1, s2.2 did not commit any grammar mistake, but in terms of making the poem understandable affects the relationship of the first two verses with the last two.

Taking into consideration the information analyzed previously, in general, students of the three indicators had an improvement in the way of connecting the reference words at sentence

level. However, categories as prepositions and verb conjugation, students still had troubles. As stated in the theoretical framework by Halliday and Hassan, the continuity students achieved in the third composition was much better than the achieved in the first two creations (except in two cases where the quality production decreased). As a result, it was not necessary to express all the ideas by using all the components needed in a sentence but omitting some pieces was enough to transmit the message, getting the reader to supply all the missing pieces, giving place to the correct interpretation but without saying all explicitly (clearly an element of poetry). Moreover, all the creations had the main purpose of expressing ideas but not through a rhythmic composition or imaginative and beautiful words selected for their sonorous effects as stated in the theoretical framework. This is it because to achieve these elements in a beginner EFL class is especially complex so the variety of language is not wide and students are just trying to convey meaning.

All these creations and improvement process were due to the pedagogical intervention proposed in this research then before this, did not exist any class strategy so students could express their own ideas. Specifically, as these creations were the ones students made at home, it is clear all the elements of the poems seen in class, and the ones used in the creating while filling stage, were used and adapted for their own poems. However, it was a long process but still students did not have the opportunity to receive the correct feedback and that is why repeatedly students committed the same grammar mistake over and over no matter the category. That is why is quite important that for future research about this topic, to give the correct feedback is significant if it is searched the proficiency in cohesion. Also, owing to the use of games, students' motivation increased, and even though some students did not show a real interest in writing

poems, all of them showed an interest when the game stage started. Therefore, that may be the reason most of them were motivated in the writing stage.

Coherence

Before starting the analysis, it is mandatory to clarify that the three indicators (since now called i1, i2, and i3) *The learner conveys consistent and understandable ideas in a poem (i1), The learner makes up verses that make sense to readers through the relevance and accessibility of its configuration of concepts and ideas (i2) and The learner logically arranged the verses by following a continuous order based on the message they are trying to convey (i3)* were analyzed at the same time in light of students' own creations (oc1, oc2, oc3) in the category of students with medium performance (s2). It was chosen just the creations in s2 category since it is the sample that represents almost all students' development of the research's population. Moreover, their own creations, were chosen because those were the ones students wanted to transmit real meaning without being affected by the teacher influence (process that was analyzed in the third category).

Initially, oc1 showed more than the desire to transmit meaning, the desire to complete and finish the poem. For example, and as stated in the analysis of cohesion, the composition said:

little pupsls run

little puppies eat

little puppies drink milk

little bodies round and fat

little pupies play in the park.

In here, student is just describing how puppies are and what they can do. However, regarding i1, the idea of the poem is neither clear nor relevant, making hard to understand the meaning and purpose of the poem. In other words, it is not consistent, but it is understandable. On the other hand, the verses (i2) all of them have the “idea” of describing a puppy; therefore, the access to what the learner says is clear, still, the relevance when conveying ideas is poor. This can be due to the logical order of the verses since at the beginning the student is saying the activities the puppy does and then it is changed to how the puppies look like and finally comes back to the activities. That is, in the first moment of the creation, students basically tried to describe something without a clear purpose to convey.

In the second moment of collection, the students continued with the description of something. For instance, a2 stated as:

he drink milk

he sleeps in de house

he runs in the park

he runs in the stairs

and he runs in the courtyard, he eat snack

he eat tuna

he eat minnow

Reflects that even though the idea it is still not consistent and the relevance it is also poor in terms of transmitting ideas, it shows an improvement in the way they organize the poem. In this creation, the learner describes the activities the animal does and then changes to the things the animal eats. Nevertheless, the features of the poem are very similar to the first moment of

collection since the idea and purpose of the poem is not clear (i1 and i2), the improvement in the i3 is significant.

Specifically in the third moment of collection, students' performance varied since as this was moment when the process restarted from vacation of December in 2018. In other words, the capacity when making up the verses and transmitting complex ideas was affected in some of them. However, the idea of "describing" is still constant, and therefore, most of the students just focused on narrating an event but not in a way of really desiring to transmit a real meaning. To exemplify, oc3 was:

my sister an park

my mother is super

I play and the githar

my fater and sing

my family va a my house.

As well as in a1 and a2, in this creation, the learner is trying to convey the ideas of what his/her family does but the consistency of the message is not obvious neither the objective of the poem. On the other hand, and to represent the other side of the coin, another student's artifact must be analyzed. As illustrated by the next creation:

I have a very cute dog

likes to eat and jump

is kind and acceptable

to study and learn.

We notice that unlike the previous analyzed artifact, this one has a better idea of the message to convey. It is clear that it is a poem about his/her dog who is very friendly to do other activities. The student is not only describing the pet but also giving it an object's features from which you can learn too. This is why in some students, specifically in this part of the intervention, we can notice an improvement not only in the accessibility and organization of the poem but also in conveying the students' ideas. However, there are some others that the vacation-break affected the process more, and as a result, the process slowed down.

In the theoretical framework, Hyland (2006) affirms that it is the relevance and the access a reader can have to the author's idea which carried out the coherence of the text. In this respect, students struggled when transmitting the idea since students, in some cases, could not achieve real configuration of concepts and thoughts. Moreover, Hinkel (2004) stated that cohesion is divided into the logical connection of all sentences and the contribution these can provide to the idea of the author. In here, the ideas of students were "to describe" something. All verses in most all situations contributed to greater or lesser degree to express what the student wanted to describe providing the reader (with some mistakes) logical connection of sentences in a superficial way. Just a few of them at the end or during the process achieved some real "themes" to transmit. Nevertheless, as in poetry sometimes the most important element is not the order of the verses but the message to convey, even when it was analyzed previously, the verses arranged did not affect significantly what students wanted to represent (even when it was just a basic description of an object). In summary, students could achieve satisfactorily the relationship among the sentences to convey the idea, the main issue was the simplicity in these.

Generally speaking, as the main result in this category we can affirm that students, somehow, could convey ideas in their compositions by using the order-based verses; however,

the main fault was the type of messages they tried to convey since these messages were not consistent. During the whole intervention this was probably the one of the most difficult parts to achieve so, during the presentation of the poems in class, we tried to provide them ideas by asking them questions, and among all participation, to give new insights to students. Based on the analysis of students' artifacts, we can state that there were a few students and very few own students' compositions that tried to convey more complex ideas than just describing what they liked or saw. Still, this is a significant advance in reference to the beginning of this research when students did not express any idea of their own.

However, the innovative ideas were reflected in the process modeling stage more than in the writing autonomous stage. This was basically because students' own creations were given as a homework since there was not enough time in class, and therefore the teacher's guidance was not given. It is necessary for next researches, if there is not time enough to do the own creation stage in class, provide students with elements of creative writing so they do not fall in the superficiality of writing their own creations by describing objects.

Process modeling

For this analysis were taken the same artifacts analyzed in the category of cohesion for indicators one and two. This category is essential because, based on this, we can appreciate better the development of students' writing production in the class. Of course, at the beginning of every poem work, games were used to introduce the vocabulary the poem used. Concluding the learning vocabulary and reading-understanding the poem stages, students proceed to write their own poem based on the teachers' model. The next chart is just an example of what students had to do in the first artifact (a1). In this example we can appreciate the original poem (sometimes the teacher's model) and the structure to adapt by students. In a1 learners had to choose one animal

that could be pets to make the poem about it by replacing some parts of the poem with their own ideas.

Table 7

Example of original poem and first structure to adapt

Original poem	Structure to adapt
<p style="text-align: center;">Cat bath</p> <p>She licks her neck She licks her nose She licks her legs She licks her toes She licks her tummy She licks her back Then she rubs my leg to ask for a snack.</p>	<p style="text-align: center;">_____</p> <p>She _____ her _____ She _____ her _____ She _____ her _____ She _____ her _____ She _____ her _____ She _____ her _____ Then she _____ to ask for a _____</p>

In s1’s production, we can appreciate that since the beginning it was not difficult to make up a poem by replacing the poem’s parts. The learner wrote

“My dog”

she eats her apple

she runs her house

she plays her ball

she sleeps her bed

she drinks her juice

she jumps her tall

then she looks the cats

to ask for a friend.

As analyzed in the cohesion category, there are some grammar mistakes; however, in terms of structure, use of vocabulary, and idea to convey, the student did a significant effort. The fact of knowing that dog and cats are “enemies” is captured in the last two verses and the rest of the verses are coherent in terms of describing what a dog does. This is because the learner is using his/her background to express the idea. On s2 hand, the first artifact was stated as:

No title

she eats her bananas

she dances her salsa

she dances her regueton

she likes her dance

she created her music

to ask for a calf

then she kept grabbing my music.

It is quite notorious the difference between s1 and s2. Firstly, s2 did not write a title and some of the verses, even though are grammatically correct, did not emulate the teachers’ structure since an animal cannot create music, cannot dance, cannot record music. Therefore, in the first moment, the students in the medium performance category could fulfill the structure of the poem but could not adapt it in a coherent way according to the teachers’ instructions. Regarding s3 the difference it is even more obvious. S3 wrote.

My dog

she eats her bananas

she luns her nose

she dances her dog

she draw her sister

she sing her family

she talk her dog.

To start with, s3, even when she the title of the poem is *My dog*, the poem is about a girl, missing the most important part of the instruction which was about animals. Moreover, the poem missed the last two verses; and as a result, the connections among verses are not clear. In other words, in a first moment, nevertheless in s1's creations there were some grammar mistakes, they could successfully achieve the teacher's modeling practice. Regarding s2, they could partially adapt the structure proposed, but the cohesion failed, and therefore, the message was not clear. Finally, s3 had many errors, neither the cohesion or the coherence were taking into account when writing so they completely failed emulating the teacher's modeling practice.

In the second moment of artifact collection and as stated at the beginning of the chapter, students had to choose a supernatural creature (witch, manticore, zombie, vampire, werewolf, or siren) and searched at home the characteristics on the internet. For this part, we decided to write in front of the spaces they had to replace, the information they need using a different color:

Table 8

Example of original poem and second structure to adapt

Original poem	Structure to adapt
My next door neighbor is a witch, And she lives way down in a ditch. She has a black robe and a black hat, Green skin and a smelly black cat. A big fat wart grows on her nose, And seventeen pimples on her toes.	My next door neighbor is a <u>_(creature)_</u> , And she lives <u>_(place where the creature lives)_</u> . She has a <u>_(1st characteristic)_</u> and <u>_(2nd characteristic)_</u> , <u>_(3rd characteristic)_</u> a She can <u>_(1st ability)_</u> , And she can <u>_(2nd ability)_</u> .

<p>Her breakfast is seven dead bats, Laid on top of seven rats. Her lunch is a horrible soup, Because it's made with doggie poop. But worst of all is her dinner. It's little children rolled in dirt.</p> <p>Last night she had a witch's feast And turned into a greedy beast. I think she cooked my best friend Tilly And ate her with some peas and broccoli.</p>	<p>Her breakfast is ____ (1st food) _____, Laid on top of ____ (1st ingredient) _____. Her lunch is a ____ (2nd food) _____, Because it's made ____ (2nd ingredient) _____. But worst of all is her dinner. It's ____ (3rd food) _____.</p> <p>Last night she had a witch's feast And turned into a ____ (one animal) _____. I think she cooked my best friend ____ (name of your best friend) ____ And ate her with some ____ (4th ingredient) _____.</p>
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In a2, s1 shows an improvement in cohesion aspects (as stated in the cohesion analysis). The poem written (see annex 3, 3.1) fits perfectly in the structure proposed by the teacher. This way of instruction helped students to organize the information and to avoid unnecessary questions during the class. As a result, in s1, all the elements such as vocabulary, ideas, and appropriateness were perfectly worked. Likewise, s2 shows a notable improvement in organizing the ideas (see annex 3, 3.2) and fit them into the structure. Unlike a1, a2 use of the vocabulary, coherence and cohesion is surprisingly correct, quite similar to students with high performance. Nevertheless, in s3 even though the improvement is also significant in relation to a1, the student still has mistakes in emulating and adapting the information into the poem. For example, the learner wrote:

*My next door neighbor is a sirene
and she lives in the marine she
has a sleep and fruits
skn and a smelly black cat she*

can and communicate whit marina
and she can they swim very fast.
her breakfast is five and marine
plats lad on the top of seven fruits
luch is a horrible perealis
becauseis made of roots / _____
but wors of all is her diner
its they have body
rolled in and a fishes
Last night she had a beats feats
and turn mot a greedy sin
I think she cook my best friend Jose
and ate her with some poop and blood.

We can appreciate that in this production, s3 even had problems copying information from the board to the notebook. For example, the pronoun “she” starts almost in all verses but in the s3’s poem, the learner has issues following the structure proposed by the teacher. Besides, the student is not filling the blanks this can be because either the student did not complete the homework or just the organization of the ideas was too difficult to achieve and as a result, the learner starts mixing up the verses. It means that at least, in s3, the improvement is not significant and even we can consider there is a setback in the way of modeling and adapting the teacher’s model.

In the third moment of collecting, students had to write a poem about an animal of their context by following the features of the poem. The organization was different from a2 since the instructions were not in the gaps but in another newspaper sheet. For example:

Table 9

Example of original poem and third structure to adapt

Poem to adapt	Instructions
<p>The (0) _____ (2) _____.</p> <p>When I was in the park (1) _____ I saw a great (0) _____ (2) _____ She was the very (3) That I did ever see.</p> <p>She wore a (4) _____ (4.1) _____ Ans a lovely (5) _____ (5.1) _____ But I was rather sad because She didn't wear (6) _____.</p>	<p>0= 1st characteristic of the animal 1= Place 2= Animal 3= 2nd characteristic of the animal 4= One clothes' characteristic 4.1= 1st Clothes 5= One second clothes' characteristic 5.1= Second clothes 6= Something you would like your animal to wear</p>

This way of organizing the information was the best because it avoided, more than the previous strategy, student to ask questions and organize the information by themselves.

Regarding students' performance, the s1 and s2 could emulate perfectly the teacher's model. The learners could use all the words as it was supposed to be and follow the ideas of each verse in order to convey the meaning that the poem was proposing. The only mistake they made was the spelling of some words (see annex 3, 3.3), but in comparison to the previous two moments, the leaners in both categories show a perfect use of the model, vocabulary and idea proposed by the teacher's poem. Regarding students with low performance, the student also showed a significant improvement in the use of vocabulary, and the construction of ideas.

Therefore, even though the poem's message is not clear (as stated in the cohesion analysis), the student could successfully adapt the model to his/her own idea in the controlled writing practice.

In summary, when analyzing the development of students in the process modeling category, we can affirm that, because of this controlled writing process, in its own way, all students' categories had an improvement in the way of how they generated, planned and drafted the ideas when following the teacher's models. In s1 category, the improvement was focused in the way the students used the vocabulary so, since the beginning, they could emulate and adapt the model. In the s2 category, in a first moment we could notice a significant advance in the way of generating the ideas and put them in paper so in the beginning they could not emulate successfully but at the end, they achieved it perfectly. Besides, when they successfully put the ideas in paper, the improvement was focused now in the way of using the vocabulary (as in s1 category.) In s3 category, the students mostly improved in the way of constructing the ideas but failed in the way of putting them in the paper in a coherent way. This could be in the ground that the process of giving feedback was not carried out because of the restricted time of the research.

In connection to the theoretical framework, Chenoweth & Hayes (2001), Cumming, (2002) and Ferris & Hedgcock (1998) stated that the process of modeling had four stages such as generating ideas, planning, drafting, and revising. This research used three of these steps but the revision was the one missed. However, the whole modeling process was effective in terms of what students learned to adapt a structure and transfer the writing skill to different contexts (Zimmerman and Kitsantas's 2002) such writing a poem for one relative, to an animal or even to a supernatural creature.

CHAPTER 6: CONCLUSIONS

This research had as general objective to “analyze the impact on 501 EFL students’ writing EFL skills at Colegio Faustino Sarmiento school when interacting with Children Poetry”. To do so, they were stated two specific objectives which were “describe and analyze the writing EFL performance of the students along the pedagogical cycles of poetry instruction” and “document the benefits and limitations of Children Poetry as resource to foster writing skills”.

Regarding the first objective, we can divide the conclusions from two different viewpoints. First, from the controlled writing practice made in the classroom, and second, in the non-controlled writing production made at home. In this context, we can affirm that the controlled writing practice enhances, in the three categories, a considerably better performance in the three different moments of writing. This was because students could follow a poetic structure proposed by the researcher, and therefore, they did not feel lost when expressing their ideas since at the end they adapted the model correctly. Therefore, in terms of cohesion, students’ improvement was focused on connecting words at sentence level but also understanding what their own poem was about by using the vocabulary seen in other poems and in the structure planned in the lesson plans. Regarding coherence, the improvement was essentially in the way of how learners generated, planned and drafted the ideas when following the teacher’s models. In other words, to use continuously in class poetry models raise the way the students bear ideas, but in terms of modifying a structure, not when creating one.

On the non-controlled writing practice side, the results were not as positive as in controlled but still there were some changes in students’ performance. Respecting coherence,

students' focal improvement point was that, somehow, students could convey ideas in their compositions by using the order-based verses; however, the main weakness was the type of messages they tried to convey since these messages were not consistent. It means their creations were primarily describing people or situations but without thinking about the complexity poetry carries out. As a consequence, it could have been written in prose without any real difference (not all of them but the majority). In addition, the cohesion improvement was not relevant in the use of grammar features such as prepositions, verb conjugation or spelling; however, the improvement was in the way they connected the words at sentence level. That is, learners were able to relate one word with the others in order to convey meaning but without considering grammar aspects of the language. However, this fault can be lessened by giving students appropriate feedback in the non-controlled writing stage (in the controlled also, but as they are following a model, the mistakes are not as notorious as in the non-controlled) since this will help learners to interiorize the mistakes leading to not commit them in the next creations.

Regarding the second specific objective, it is clear students benefited with the use of poetry as stated in the last two paragraphs. However, during the whole process was difficult to keep English all the time since the students sometimes got lost and did not know what to do or what to answer; therefore, their native language (Spanish) was used. Besides, students asked constantly questions about the meaning of the words used in the model poem (even though in the Game and Reading-Understanding the poem stage the vocabulary was used repeatedly). Moreover, in some "own creation poems" students tended to copy some of the poem they were learning in the Spanish class and to write them on the folder and notebooks as their own creations. That was why some strategies were used in class to make them understand the instructions and the poem itself without turning to Spanish.

On the other hand, it is clear the poem that students felt more motivated for, and worked more enthusiastically, was the one about witches and supernatural creatures. This was so because this poem, besides of the imaginative elements and the fun it can provide, has a sonority in the rhyme which was the key aspect to highlight. This special factor affected students' attention generating comments such as "tan bonito" or "lo podemos leer otra vez". However, due to the program established in the school, it was impossible to use a second poem on this topic.

Another limitation in this research was in regards to the "Sharing time" stage, which was especially difficult to accomplish since the time, in some cases, was very limited; therefore, this stage was put aside, and the writing production became the spotlight of the research. Still, I do consider this stage is greatly relevant for future researches if the teacher really wants to increase the motivation and sense of ownership for students' own work.

Besides, it is worth mentioning that the steps proposed by this research (Learning vocabulary, Exposure to poetry, Reading understanding the poem, Creating while filling and Creating), balanced the class between the fun students needed to keep the interest and the formal part of the class. The games, as the starting up activity of each poem work, helped students encourage participation and motivation in the class. Games like charades, matching pictures with words, ordering words, and Pictionary, were crucial at the time of introducing the vocabulary of the poem in a way they neither feel bored nor tired. However, the stage that was the most difficult was "Reading understanding the poem" since the questions we asked them were not always understood by students, and as a consequence, they stopped paying attention. Nevertheless, in general this pedagogical intervention produced some changes in the way students perceived English as not only as a grammar thing to learn, but as an aesthetic and enjoyable way of expressing real experiences by using their knowledge.

With respect to my role as researcher and the research process itself, I can add that the whole process was, although demanding, rewarding in terms of how to carry out action research. Moreover, to widen the previous conclusions, the purpose of this research (to bring students closer to poetry and also improve their writing skill by using poetry) was achieved almost completely (with the limitations and result previously mentioned). However, this research let aside two formal aspects of learning a language such as speaking and listening activities. This was basically to the lack of time to develop activities to foster all the abilities. For this reason, for next researches it is necessary to include all abilities, so the research process becomes something more integral and enriching for students and researchers.

CHAPTER 7: GENERAL RECOMMENDATIONS

These recommendations are proposed to future researches where the use of children poetry is the base of the study.

- 1- Class use of poem's topics that make the imagination fly such as fantasy, supernatural, etc.
- 2- Make a space in the class to give students the feedback so they do not make the same mistakes in next creations.
- 3- Try to open a space where students can share their creations with others and be read.
- 4- Reinforce speaking and listening skills between writing classes.

All in all, this research helped me to understand that literature, and specially poetry, is a way to teach English without the need of translating all the time since it gives students a context to use the language, besides giving them not only a way to express ideas but also aesthetic aspects of the language. For future researchers, it would be interesting to mix what children poetry is and the task-based approach. It means students read, comprehend and relate the poem with their context and background, but since the beginning they are told what they are going to create and the end of the cycle. For example, the teacher can say since the beginning "the objective of the next classes is to write a poem on a dog with superpowers" by doing so, students know what they are going to do from the beginning and they can identify during the classes some useful elements so at the end they do not feel lost when writing the poem.

This is just one idea of possible mixtures between poetry (can be literature also) and different models of teaching English as a Foreign Language.

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ANNEXES

Annex 1: Analysis of Data Collection

Analysis category 1, indicators 1 and 2. Students with high performance (s1) and low performance (s2)

In a1, the second verse of s1 says,

she runs her house

and in s3

she luns her nose

It is clear that in s1 the relationship at sentence level exits, making it clear and readable; still, one connector is missed so it is not perfectly correct. However, in s3 the message it is not clear because the verb was misused; therefore, s3 had an issue when using the appropriate vocabulary at sentence level.

Moreover, in the last two verses, in a1, it is much more evident the degrees of different connection since the relationship they had to create was more complex. For instance, in s1, it says

*then she looks the cat
to ask for a friend*

the message it is clear, not conventional, but clear. Nevertheless, as well as the verse 2, one preposition is missed but it does not affect the connection in the sentence. And finally, in s3 these two verses were not written.

Afterwards, in the second moment of artifacts collection (a2), the s1 shows that the relationship among sentences improved but it is still hard to comprehend. For instance, in verse 4,5,6 and 7, originally, they had to write 4 characteristics of the creature they had. S1 said,

*she has
and face of woman beautifull
white skin and sea horse
she can singing
and she can beautifull.*

The relationship at sentence level is clear but the grammar mistakes makes it hard-reading. S1 is mixing up the verb "can" and the verb "is", besides the fact of using "ing" after a modal verb. Yet, it is understandable. On the other hand, s3 wrote

*has a sleep and fruits
skn and a smelly black cat
she can communicate with marina
and she can they swim very fast.*

It is obvious that to understand the message the reader has to use the whole context to get the message. This is it because of the spelling and misuse of the vocabulary used. However, at some point it is readable because of the connections that exist among words.

To deepen into a2, the last four verses in s1 were

*Last night she had a sirene feast
and turn into a greedy woman
I think she cook my best friend Sofia
and ate her with some blood and tear of pain.*

The relationships are very clear and readable, different to the verses 4,5,6 and 7. In this part of the poem, s1

used the connection at sentence level perfectly making the text readable. But, regarding grammar mistakes, s1 just made one; the use of plural in *tear of pain* which does not affect the relationship at sentence level. Finally, in s3's verses say

*the last night she had a beats feasts
and turn mot a greedy sin
I think she cook my best friend Jose
and ate her with some poop and blood*

s3 still struggled when making the sentences, this is evidenced in the verses 4 and 5 so those are not comprehensible due to the spelling of the words *beats*, *mot* and *feasts*, and the misuse of the vocabulary specially *sin*. Surprisingly, the connection created in verses 6 and 7 are better, showing an improvement when making up the connections at sentence level.

In the third and last moment of artifact collection (a3), s1 wrote in the controlled writing practice the next:

when I was in the house, I saw a great queen puppy.

she was the very beutifull

/.../

She wore a ribbon diamond

and a lovely sack cotton

/.../

she didn't wear a boll.

This creation reflects basically one of the main issues students had throughout the whole controlled writing process which was: following instructions. In a3 of s1, this is reflected in *ribbon diamond* and *lovely sack cotton*. However, in relation to a1 and a2, s1 had an improvement in terms of relationship at sentence level so that the only problem is the last verse since *boll* is an object that cannot be wore. Lastly, a3 of s3 was written in this way:

when I was in the park, I saw a great cat black.

she was the very largest one

/.../

She wore a black gown

and a lovely white gloves

/.../

she didn't wear negles.

Surprisingly, s3 was the one that followed the instruction of "word order" explained in the pedagogical intervention; however, respecting the relation of the words, there is just one word which is not clear and is

negles (a considerably improvement taking into account that in a2 the s3 had had spelling, word order and misuse of words mistakes).

Analysis category 1, indicators 3. Students with high performance (s1) and low performance (s2)

To start with, the students' in the category 1 had poems with minor grammar-mistakes. For example, oc1s1.1 says

*my family is beautiful
and always supports me
I love and they love me
we are happy when we share
we like to go out together
and enjoy a while.*

As it is noticed, s1.1 has no mistakes and the relation between sentences are clear and readable. On the other hand, oc1s1.2 says

*little eyes tender
little puppies that play
little legs soft
little pink tongue
little twisted tail
little mustaches*

Even though, oc1s1.2 is not as clear as oc1s1.1 in terms of sentence connection, it is still cohesive and almost grammatically perfect. The only mistake made is the order when the features are said; however, the understanding is achievable. Besides, unlike s1.1, s1.2 uses the anaphora as a literacy device to convey meaning. The repetition of the word "little" was used in the poem "Our puppies" in the cycle one of the pedagogical intervention and apparently the s1.2 used it and adapted for his own creation. By the way of explanation, high performance students in oc1, from the beginning, could successfully create their own writing production to ensure other's understanding.

When analyzing oc2s1.1, we realized that the structure of the poem is much better worked but the grammar aspect is put aside. As shown by, oc2s1.1 says

*my dad makes a snap
with his fingers makes a*

*bigbang
scares the mordelona turtle
that like fleajumps
into the puddle
where the garden
minnow lives.*

In terms of cohesion, the relationship between sentences is not clear. Additionally, contrasted to the oc1, s1.1 made mistakes as the use of Spanish (*mordelona*), the misuse of words like *fleajumps*, and also, the order of the words in *where the garden minnow lives* makes it a bit difficult to understand. Nevertheless, it is curious that s1.1 started to use the new vocabulary seen in previous poems such as finger, turtle, puddle, garden and minnow. Regarding oc2s1.2 it says

*in the coldest puddle there was a fish and a flea, while the flea went to bring food, a snapping turtle swallowed
the little fish.*

This production has similar characteristics to oc2s1.1 as the use of the words used in previous poems; however, this production has a particularity which is that it was written in prose. S1.2 did not use verses but sentences. In general terms, in this part of the process we can affirm that s1 students started to use the vocabulary seen in class but forgot to use the correct grammar, privileging the message over the grammar.

In the third moment, for some reason students had a lower performance than in the second moment of collecting. For example, oc3s1.1 wrote

*I maloca there are longhouse
the T rex is the largest
and so is the more amazing
when I am go I am surprised
to see many games.*

The last poem had many problems at cohesion level, missing words, (*I* like *maloca*), misuse (*longhouse*) and extra words (*I am go*). Surprisingly, s1.1 accomplish message with oc3 and even when the poem is hard reading, it has meaning in it. Following this, s1.2 for oc3 had mistakes such as misuse, spelling, missing and order, missing

*magic salpeter because id fun
wonderfun, happy, exiting
with attraacction spectacular
and is very big.*

Specifically, for oc3, s1.2 had several issues and unlike s1.1, s1.2 did not convey message with this creation. This

setback could be because at the moment of writing this, students had just arrived from vacation (2018-2019) and the time to restart the writing process had been very short.

Respecting the low performance students' category, s3.1oc1 says

*little ears as soft as silk
little teethe as white as milk
little noses coal and pink
little bodies round and fat.*

In this composition is more remarkable the situation in oc1s2.1 where the student was copying information exactly from the original poem. In this case s3.1 copied almost the whole poem changing some words, most of them with grammar mistakes. Opposed to s3.1, oc1s3.2 was written without copying any part from original poems. It was stated as

*A little fish
was in the lake
vevy happy and found
with her friend
the turtle came to the edge
of the water feeling a flea
through her shell and vesta
said flea friend this is
not a place for you.*

Apparently, this poem was copied from internet. In this first phase, students with low performance preferred to copy the text from different sources in order to not to do it by themselves.

In contrast to the said before, the second collection moment of artifact showed that students tried to do the poem by themselves. For example, s3.1oc2 was written

*he sleeps in House
he cry whn not the lik eat
he dog jamps house
and dog jumps in the park
he runs in the park
he dog wheath ffield
he ply in the mouth*

but rude eat doesn't eat me.

In this poem was said in class that the poem had to be in their own words, however this poem used the structure of a poem seen previously in class. Still, this is an advance since the student did not copy the poem as in s3.1oc1. In regards with grammar mistakes, there are a lot through the poem. Misuse of words, spelling mistakes, word order and, mainly, the connection between words at sentence and text level, make the writing creation difficult to understand. On the other hand, s3.2oc2 said

*dog eats fool
dog eats chike
dog eats bone
dog runs house
dog runs park
dog love puppies
and dog run in the jungle
dog sleep grass
dog run room
dog friend mouse
but dog doesnt love me.*

This creation is very interesting from oc1 because in here, first, s3.2 at least tried to do poem by their own, and second, the relation at text level is remarkable since all the elements are related to each other. It is true that s3.2 as s3.1 used also the structure of a poem seen in class; nevertheless, the student could achieve and interiorize one structure presented in class for his own creation. Regarding grammar mistakes, s3.1 main one was the use of prepositions such as “in the park”, “on the grass” or “in the room”. And also, the use of the third person where sometimes it was used but sometimes was not.

In the third moment s3.1 wrote as final composition the next:

*when I go to the zoo I can see
the zoo
when I go to the ban I can see my school
but my favorite place to see is
the museum because is where I
like to be.*

It shows a significant improvement in the relationship the student can achieve at sentence level; no grammar

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mistakes, clear conveying of message, and most of the sentences connected in a coherent way. Moreover, S2.1 is narrating an experience he had when he went to the zoo. On the other hand, s3.2 wrote as final composition

when I was in the street

my om took me to the

zoo I saw the biggest irpopotamo.

And as well as s3.1, s3.2 tried to describe an experience, but in here the student was not trying to use a poem structure. It was the same if these sentences were written in prose. Besides this, there are two elements students are using constantly such as vocabulary from previous classes and the use of their lives as point of reference (which was one of the bases of this project).

Room Teacher: Cenaida Garcia	Practitioner: Juan Sebastian Mogollon
Number of Students: 30	Number of Students with special needs: 1
OBSERVATION:	INTERPRETATION:
Class begins at 8.20 basically because in the previous class they were in a dancing class; therefore, they took 10 minutes to go to the bathroom and get ready to the class.	This time is necessary for children because in the previous class most of students were dancing; therefore, a time to calm down is essential.
Just with a little scolding from the teacher, all students go to their seats calmly.	It is obvious the teacher has the control of the students
The teacher introduces the pre-service teacher to the class. SS ask questions in Spanish and the pre-service teacher answers them in English. These questions were: "Desde cuando estas estudiando inglés", "Porque te gusta el inglés", "Cuántos años tienes", "Cómo aprendiste Inglés".	In a point the teacher was trying to prove my level of English by trying to make me talk in English with the questions of SS. But this exercise was revealing because most of the SS understood what I said, SS wondered in Spanish, though.
In the question "Cómo aprendiste inglés" the preservice teacher answers it longy.	Here I wanted to prove the level of listening, so I gave a two minutes speech. Surprisingly, SS understood most of the things I said.
SS are organized in there lines each line made up of two lines (single desks)	Even when SS are organized by pairs, the activities are individual. This could be a tool to develop an activity based on cooperative learning in the future.

Annex 2: Observations

Teacher starts the class with a review of a song SS were learning before. SS open their notebook and with the printed lyrics SS sing the song 4 times.	Singing a song could be a good warm up, however, SS do not sing the song they just hum instead of pronouncing the vocabulary of the song. There are just 10 students that actually try to sing the song.
Finally, teacher plays the song twice so that SS sing the song again.	This closing up is also good to re-check vocabulary explained before, but she never explains pronunciation because there are some words that the teacher does not know the pronunciation.
While T is playing the song, she gives the SS with special needs an activity in which she has to paint with different colors a shape. While T is giving he the colors, she makes the student repeat the color in English. (Yellow, blue, red, etc.)	It obvious that the child with special needs is apart from others. However, I need to look for information about the particularities of this population.
The teacher tells SS that they have to remind her to play the song two times each class and finishes the activity of the song.	Teacher includes actively SS in her things to do (bring markers from the other classroom, go to find an eraser, etc.)
The teacher asks ss about the name of a project across the curriculum that each class has. SS gives the name of the project (name that the made up) and the T writes it on the board. "Amando y explorando conoceremos el diverso mundo de la selva".	As teachers and SS are just starting this idea of having a general topic across the curriculum, I don't know how it could work. However, it is an important resource that I must take into account when an activity is done so that all teachers ae committed to

FIELD NOTE # 2	Grade: 401	Date: February 26 th 2018
School: Domingo Faustino Sarmiento	Fourth grade	
Room Teacher: Cenaida Garcia	Practitioner: Juan Sebastian Mogollon	

	follow the topic.
The teacher asks the pre-service teacher to translate the name of the project and write it on the board. "Loving and exploring we will know the diverse world of the jungle", and makes SS write both names (in Spanish and English) on their notebooks using colors.	The teacher does not have a bachelor's degree in English, therefore she does not know much about it. That is the reason she asked me to translate the name of the project. The use of the notebook is very important for the teacher. All ss have the date their notebooks on the table.
The teacher picks up a SS notebook as an example for other SS see it and therefore, do it similar. The student with special needs continues painting.	This strategy is important because makes feel that child is doing something worth to be shown and at the same time clarifies children doubts about the activity itself.
As the main topic of the project is the jungle, T makes SS paint on the notebook how they imagine the jungle without using colors.	Majority of SS felt happy when they start to draw however no all SS completed the activity.
A chatting about the snack rises and a st says "no va a alcanza poque juan come por tres". Immediately the T reacts and says "no seas gosera, el es hermoso, disculpate con el" and the ss does.	The teacher does not use self-reflection questions, so the student can realize that what she said was wrong; however, with the scolding, the student understood and apologized with the other student.
The T gives the instruction of writing, below the items SS drew on the notebook, the name of the object (trees, animals, mountains, earth etc.) SS know this vocabulary because the last homework was to look for a list of 15 words related to the jungle in the dictionary.	SS can make relationships with the object they drew and the real life, synthetizing the concept on their minds. However, giving children more meaningful activities become necessary.
The T finishes the class saying to SS that they, as homework, have to finish the activity by painting the drawing they did and writing below the names of the items.	There was not a concluding part by the teacher so the class stayed in the air. I have to remember always that even if the activity is not done, I have to closeup the activity and leave the homework afterwards.

Number of Students: 32	Number of Students with special needs: 1
OBSERVATION:	INTERPRETATION:
The T brings some pictures to give them to ss and asks me for help to share out among students.	<p>Teacher could think pictures help children to internalize vocabulary.</p> <p>She wants me to be immersed in the class, and become noticeable to ss.</p>
<p>The T scolds ss because they were standing on the toilet and because there was a problem among ss so that a boy slapped a girl of another class.</p> <p>After the T asks for the homework from last class.</p>	The T scolds ss who did the wrong in front of the classroom maybe because she wants to ashamed ss and also to make a general wake-up call to avoid in the future these kinds of behaviors.
Teacher asks ss to look at the picture and try to say the instructions one by one.	Teacher does that because she might want ss get familiar by themselves with the image before saying explicitly the information.
<p>5 minutes after, the T asks ss to stand up in front of the classroom to perform one of the instruction of the picture.</p> <ul style="list-style-type: none"> - Be quite - Close the window - Silence - Pay attention - Thank you <p>When the ss does the performance correctly, the T and ss clap. Ss who raise the hand has its tun to pass and do it.</p>	<p>The T might be not aware of this learning style but she is using a kinesthetic strategy to foster vocabulary learning. Ss answer well to this kind of activity because most of the want to participate and pass.</p> <p>Ss do not like clapping to reward their classmates so that they don't feel they deserve because the performance is very short.</p>
<p>After all instructions are performed by ss, the T says one instruction and ss have to point it out in the image.</p> <p>Some ss ask me for help when pointing out the picture.</p>	This activity could help to close the activity by listening the correct pronunciation of the commands giving in the picture.
<p>The T starts to describe the image, saying and writing the names of the objects on the board. SS have to write the name of the object below the item; so, if there are four chairs ss have to write four times the name.</p> <p>The T asks me for help with some words of the picture.</p>	Teacher maybe uses this opportunity to review the vocabulary learnt in previous classes; however, ss get tired quickly if the have to write more than one time a word therefore the activity is not completed.
<p>Teacher writes the date this way on the board "today is Monday 26 of february", and plays the song used last class. In my little, little round face.</p> <p>Ss continue humming the song so she asks me if I can check if ss are really singing or just pretending.</p> <p>After finishing the times of repetitions teacher says next</p>	<p>The teacher realized the problem of humming and she tries to stop by asking me to check ss mouths. However, this is not effective because they continue humming.</p> <p>Ss just say the word "achuu" with energy maybe because is a word they really understand. Word that</p>

<p>class is going to be an evaluation about the class and says to ss I will help her to grade their singing.</p>	<p>they understand they say more energetic.</p>
<p>The T writes on the left of the board there is and there are on the right side.</p> <p>Asks ss for the translations and writes all ss translations below the words there is and there are.</p>	<p>She takes into account all ss answers which is helpful for encouraging ss to participate, however it takes more than half hour.</p>
<p>After 10 minutes of incorrect translation, the T asks me to explain children the use of there is and there are; so I use some examples to explain the use.</p>	<p>Teacher does not like to use exemplification when explaining a grammar topic. She just uses translation which I consider not appropriate in all grammar classes.</p>
<p>The T makes ss see the drawing they did last class on the jungle and as homework, they have to write 3 sentences describing the picture they did using there is and there are.</p> <p>The T says to ss that next class she will check children's notebooks and I will help him to grade the notebooks.</p>	<p>Even though there are some students who are into the activity, there are some others that are not. For writing activities, it necessary to help children and encourage them to write.</p>

Annex 3: Students' creations

3.1

The Sirene


- My next door neighbor is a Sirene.
- and she lives in the ocean.
- she has a real of color.
- And eyes of woman beautiful.
- white skin and a sea horse.
- she can singing.
- and she can beautiful.
- her breakfast is lobster scampi.
- and on the top of one human.
- her lunch is a corale.
- because is made of salt and stone.
- she want of all is her Sirene.
- she want corale king in salt.
- last night she had a Sirene feast.
- and turn into a greedy woman.
- I think she took my best friend.
- and take her with some blood and
- tear of pain.

3.2

My next door neighbor is a Sirene
 and she lives in ocean
 she has a tail and fish
black skin and a smelly black fishy
 she can sings
 and she can swim fast

her Breakfast is six Scaphate
 laid on the top of six estate
 her lunch is a horrible peach
 because of Hard
 But worst of all is her dinner
 It's little fruits rolled in leaves

last night she had a Sirene feast,
 and turn into a greedy krumb
 I think she took my best friend SOS
 and ate her with some alone and krumb



3.3

is Tuesday 2 of Abril

The 0- Queen puppy

When I was in the 1- house

I saw a great 0- Queen 2- puppy

She was the very 3- beautiful

That I did ever see.

She wore a 4- Havtie 4.1- diamond

And a lovely 5- sack 5.1- cotton

But I was rather sad, because

She didn't wear 6- Aliboll

Author: Mariana Martinez

The 0- Queen dog

When I was in the 1- Park

I saw a great 0- Queen 2- dog

She was the very 3- beautiful

That I did ever see.

She wore a 4- Crown 4.1- shiny

And a lovely 5- golf 5.1- cane

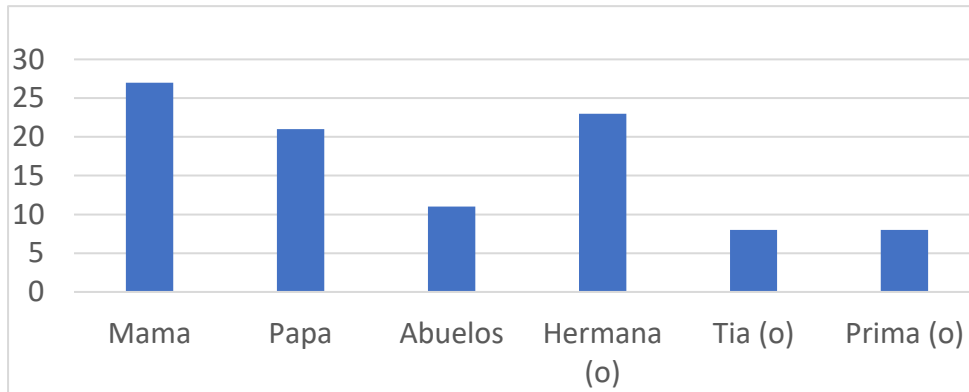
But I was rather sad, because

She didn't wear 6- robe of Queen.

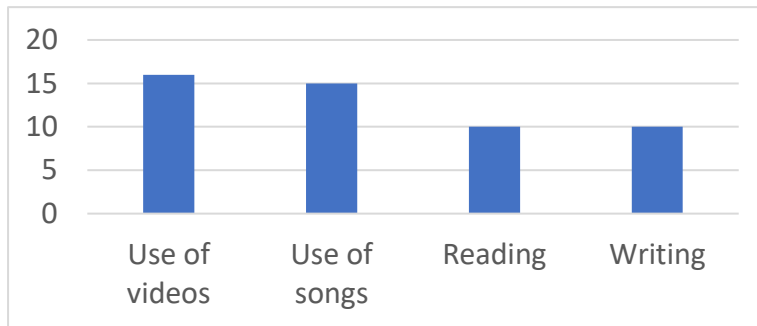
Author: Maria fernada Garcia

Annex 4: Tabulation of the survey

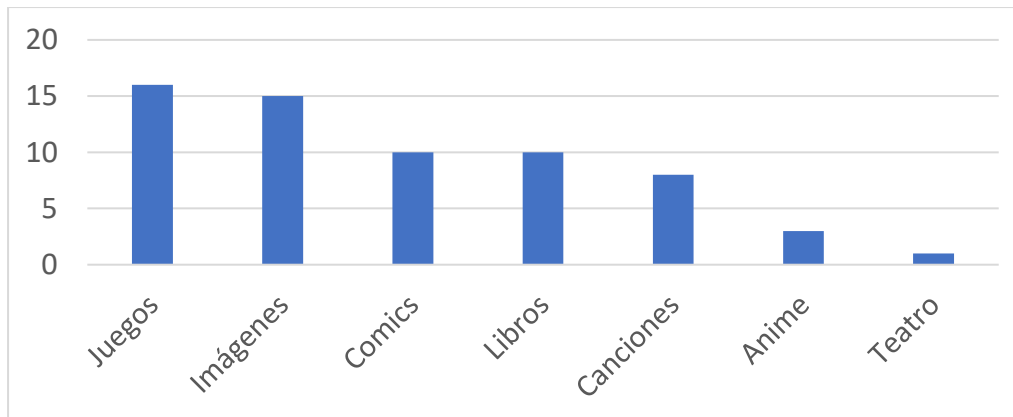
Graphic 1



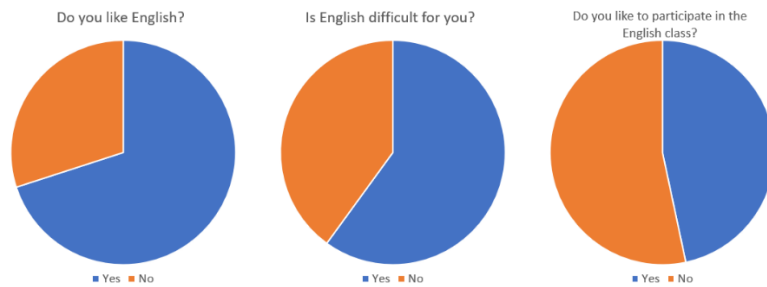
Graphic 2



Graphic 3



Graphic 4



Annex 5: Interview to the teacher

¿Qué estudios tiene?

Mi licenciatura es en educación preescolar. Siempre me ha gustado, más que el inglés o todas las materias, el arte ya que yo fui bailarina y siempre he estado en grupos de danzas. Yo me especialicé para poder dar artística y mi primera especialización fue en folclor, por eso yo doy danzas y ese es mi fuerte. Sin embargo, a mí también me gusta el Inglés, y como la mayoría de profesores no enseñan inglés porque no saben, yo lo enseño así no sepa y me doy mañas. Mi otra especialización es en dificultades del aprendizaje donde uno aprende básicamente como detectar que son problemas de aprendizaje, quien los tiene y que se puede hacer. Me gradué hace unos 20 años.

¿Dónde estudio inglés?

Yo hice dos años en la Distrital en un proyecto de la secretaria de la educación el cual era precisamente para enseñar Inglés, pero no termine porque terminaron ese convenio.

¿Qué necesidades familiares o emocionales ha detectado en los estudiantes?

Bueno, yo creo que la parte de compañía. Aquí le llamamos “acompañamiento familiar” ya que lo papás están trabajando y entonces dejan al niño con cualquier persona; con una abuelita o cualquier otro los cuales no les pueden ayudar y apoyar en tareas. Entonces lo más fácil es enviarlos a Internet y que traduzca. Son facilistas. Ellos no tienen acompañamiento ni seguimiento de los papás.

¿Hace cuánto enseña en esta sede?

Llevo 20 años en este colegio. Primero empecé en la sede de bachillerato dando artística/danzas y luego pasé a esta sede hace 18 años. Pero en los 18 me he ido una o dos veces a enseñar dos años en otra sede. Entonces en total son 16.

¿Como considera la participación de los estudiantes en la clase de Inglés?

A ellos les guste arto, cuando entienden el tema participan. Como yo los tengo desde tercero ya llevamos un proceso. Pero pues no soy experta y ellos también tienen sus fallas.

Annex 6 Childen’s Consent

Vicerrectoría de Gestión Universitaria
Subdirección de Gestión de Proyectos – Centro de Investigaciones CIUP
Comité de Ética en la Investigación

En el marco de la Constitución Política Nacional de Colombia, la Ley 1098 de 2006 – Código de la Infancia y la Adolescencia, la Resolución 0546 de 2015 de la Universidad Pedagógica Nacional y demás normatividad aplicable vigente, considerando las características de la investigación, se requiere que usted lea detenidamente y si está de acuerdo con su contenido, exprese su consentimiento firmando el siguiente documento:

PARTE UNO: INFORMACIÓN GENERAL DEL PROYECTO

Facultad, Departamento o Unidad Académica	Facultad de Humanidades		
Título del proyecto de investigación	Children Poetry: A way to develop literacy skills.		
Descripción breve y clara de la investigación	Esta investigación se propone usar la poesía para niños para mejorar las habilidades de lecto-escritura en Inglés de los niños del curso 403. Para lograr esto, la investigación pretende realizar actividades en el aula de clase que le permita al estudiante sentirse un agente activo en su formación, participante activo, mientras aprende a leer y escribir en Inglés.		
Descripción de los posibles riesgos de participar en la investigación	Ninguno		
Descripción de los posibles beneficios de participar en la investigación.	Motivación en los estudiantes hacia el Inglés además de las mejoras en las habilidades de lecto-escritura, escucha y habla.		
Datos generales del investigador principal	Nombre(s) y Apellido(s) : Juan Sebastián Mogollón Rincón		
	N° de Identificación: 1019124106	Teléfono:	3223880111
	Correo electrónico: del_jsmogollonr760@pedagogica.edu.co		
	Dirección: CII 130 N- 124-76		

PARTE DOS: CONSENTIMIENTO INFORMADO

Yo _____ mayor de edad, identificado con Cédula de Ciudadanía N° _____ de _____, con domicilio en la ciudad de _____ Dirección: _____ Teléfono y N° de celular: _____ Correo electrónico: _____

Como adulto responsable del niño(s) y/o adolescente (s) con:

Nombre(s) y Apellidos:	Tipo de Identificación	N°
_____	_____	_____
_____	_____	_____

Autorizo expresamente su participación en este proyecto y

Declaro que:

1. He sido invitado(a) a participar en el estudio o investigación de manera voluntaria.
2. He leído y entendido este formato de consentimiento informado o el mismo se me ha leído y explicado.

3. Todas mis preguntas han sido contestadas claramente y he tenido el tiempo suficiente para pensar acerca de mi decisión de participar.
4. He sido informado y conozco de forma detallada los posibles riesgos y beneficios derivados de mi participación en el proyecto.
5. No tengo ninguna duda sobre mi participación, por lo que estoy de acuerdo en hacer parte de esta investigación.
6. Puedo dejar de participar en cualquier momento sin que esto tenga consecuencias.
7. Conozco el mecanismo mediante el cual los investigadores garantizan la custodia y confidencialidad de mis datos, los cuales no serán publicados ni revelados a menos que autorice por escrito lo contrario.
8. Autorizo expresamente a los investigadores para que utilicen la información y las grabaciones de audio, video o imágenes que se generen en el marco del proyecto.
9. Sobre esta investigación me asisten los derechos de acceso, rectificación y oposición que podré ejercer mediante solicitud ante el investigador responsable, en la dirección de contacto que figura en este documento.

Como adulto responsable del menor o adolescente autorizo expresamente a la Universidad Pedagógica Nacional utilizar sus datos y las grabaciones de audio, video o imágenes que se generen, que reconozco haber conocido previamente a su publicación en: _____

En constancia, el presente documento ha sido leído y entendido por mí, en su integridad de manera libre y espontánea. Firma el adulto responsable del niño o adolescente,

 Nombre del adulto responsable del niño o adolescente: _____
 N° Identificación: _____ Fecha: _____

Firma del Testigo:

 Nombre del testigo: _____
 N° de identificación: _____
 Teléfono: _____

Declaración del Investigador: Yo certifico que le he explicado al adulto responsable del niño o adolescente la naturaleza y el objeto de la presente investigación y los posibles riesgos y beneficios que puedan surgir de la misma. Adicionalmente, le he absuelto ampliamente las dudas que ha planteado y le he explicado con precisión el contenido del presente formato de consentimiento informado. Dejo constancia que en todo momento el respeto de los derechos el menor o el adolescente será prioridad y se acogerá con celo lo establecido en el Código de la Infancia y la Adolescencia, especialmente en relación con las responsabilidades de los medios de comunicación, indicadas en el Artículo 47.

En constancia firma el investigador responsable del proyecto,

 Nombre del Investigador responsable: Juan Sebastian Mogollon Rincon
 N° Identificación: 1019124106
 Fecha: _____

Annex 7 Lesson Plans

Lesson Plan N-1

Objective:

- Ss learn some parts of the body.
- Check actions in third person.

Time	Activity	Interaction
	Learning vocabulary	
45 mint	<p>Explain students they are going to play Bingo. Class is divided in groups of four. Each group will have a bingo sheet with a 4×4 grid and words of the poem in each square. There will be a small place to draw. The teacher says a word and students who have the word on their sheets search the word in the dictionary and draw quickly the word. Teacher repeats the process until a group finishes the sheet. Teacher get students to share the sheet with the other students. The two least words are shared by the other groups.</p> <p>Words: Bath, lick, neck, nose, legs, toes, tummy, back, leg, rub, ask, snack. These words are written in the first page of the portfolio.</p>	T-SS
	Exposure to poetry	
45 mint	<ul style="list-style-type: none"> - Write the poem on the board without writing the title. <p style="text-align: center;">Cat Bath</p> <p style="text-align: center;">She licks her neck. She licks her nose. She licks her legs. She licks her toes. She licks her tummy, She licks her back.</p> <p style="text-align: center;">Then she rubs my leg to ask for a snack.</p> <ul style="list-style-type: none"> - Recite the poem pointing out the parts of the body. Repeat the poem the times needed until ss have clear all parts of the body said in the poem. - Recite the poem but this time ss are going to touch their own parts of the body. - Ask ss what animal does that. 	T- SS
	Reading understanding the poem	
30 mint	<ul style="list-style-type: none"> - Organize ss by pairs and tell them that they are going to act the poem but by touching classmates' parts of the body. - Give ss time to practice and tell them they have just one chance to pass and act it. - It finishes when one pair does it correctly. 	

	Creating while filling	
25 mint	<ul style="list-style-type: none"> - In pairs, ss are going to make their own poem but changing some parts of the poem. The instruction will emphasize on students writing about their context. This step is with teachers help in each group. <p style="text-align: center;">_____</p> <p style="text-align: center;">She ____ her ____.</p> <p style="text-align: center;">She ____ her ____.</p> <p style="text-align: center;">She ____ her ____.</p> <p style="text-align: center;">She ____ her ____.</p> <p style="text-align: center;">She ____ her ____.</p> <p style="text-align: center;">She ____ her ____.</p> <p style="text-align: center;">Then she ____ my ____ to ask for a ____.</p> <ul style="list-style-type: none"> - Explain that when they are talking about someone else the verb has a S. - When ss have finished both students write that poem on the portfolio and individually make a drawing that represents the poem. 	
	Creating	
--o--	<ul style="list-style-type: none"> - In here, each student will write their own stanza with teacher help. 	T-SS