

MAKING PICTURE BOOKS TO PROMOTE CREATIVE WRITING

Elkin Estiv Patiño Valderrama

Universidad Pedagógica Nacional

Facultad de Humanidades

Departamento de Lenguas

Bogotá, Colombia

2020

Page of acceptance

Note of acceptance

President of the Jury

Jury

Jury

Dedication

I want to dedicate this monograph to my family, especially to my parents Ana Lucía and Elkin for being supportive, for giving me the education I have received, for letting me follow my dreams and worrying about my welfare in general. Without their help, this achievement could not have been possible.

I would like to make a special dedication to my Tata, Franquelina (R.I.P). I know she would be happy to see her grandson graduated.

Acknowledgements

I would like to express my gratitude to Universidad Pedagógica Nacional and all the magnificent teachers of the language department for being part of my formative process during these five years. Their teachings will last in me.

I would also like to thank the Domingo Faustino Sarmiento school for opening the doors of its classrooms for me during the time I was able to interact with students.

I want to extend my gratitude to my colleagues and future teachers with whom I shared multiple experiences and learnings. Lastly, I want to thank María Elena for her unconditional support, patience, help, and suggestions.

Abstract

This research aims to propose a pedagogical intervention for fifth graders of Faustino Domingo Sarmiento school. The proposal arises from the observation and analysis of their difficulties in EFL. The proposal has the objective to promote students' creative writing through the Controlled Writing approach and the creation of picture books. Consequently, this study follows the Exploratory Action Research methodology. Equally, there are recommendations for the application of the proposed activities, use of the material, data collection, and subsequent analysis.

Key words: writing, controlled writing, creative writing, picture books, pedagogical intervention.

Table of contents

CHAPTER 1.....	1
INTRODUCTION.....	1
LOCAL AND INSTITUTIONAL CONTEXT.....	1
PARTICIPANTS.....	3
DIAGNOSIS.....	4
STATEMENT OF THE PROBLEM.....	7
RATIONALE.....	9
GENERAL OBJECTIVE.....	11
SPECIFIC OBJECTIVES.....	11
CHAPTER 2.....	12
STATE OF THE ART AND THEORETICAL FRAMEWORK.....	12
STATE OF THE ART.....	12
THEORETICAL FRAMEWORK.....	15
CHAPTER 3.....	26
RESEARCH DESIGN.....	26
RESEARCH PARADIGM.....	26
RESEARCH METHOD.....	26
DATA COLLECTION INSTRUMENTS.....	28
DATA ANALYSIS METHODOLOGY.....	29
ETHICAL ISSUES.....	31
POPULATION.....	31
CHAPTER 4.....	32
PEDAGOGICAL INTERVENTION.....	32
VISION OF LANGUAGE.....	32

VISION OF LEARNING	32
VISION OF CLASSROOM	33
VISION OF DIDACTIC MATERIALS	33
TEACHING METHODOLOGY.....	33
PEDAGOGICAL PROPOSAL	34
EXPLANATION OF THE ACTIVITIES	40
CHAPTER 5.....	57
CONCLUSIONS	57
CHAPTER 6.....	59
LIMITATIONS AND RECOMMENDATIONS	59
LIMITATIONS.....	59
RECOMMENDATIONS	60
REFERENCES	61
ANNEXES	64
ANNEX 1: CHARACTERIZATION QUESTIONNAIRE	64
ANNEX 2 : FIELDNOTES	67
ANNEX 3: RESULTS OF CHARACTERIZATION QUESTIONNAIRE	73
ANNEX 4: DIAGNOSTIC TEST	74
ANNEX 5: RESULTS OF DIAGNOSTIC TEST.....	76
ANNEX 6: CONSENT FORMS.....	78
ANNEX 7: LESSON PLANS	79

Chapter 1

Introduction

In this chapter, the reader finds first a description of the institutional and local context and the population observed. Then, it is shown the results and analysis of a diagnosis test. Finally, the statement of the problem, the rationale, the research question, and the objectives are presented.

Local and institutional context

This research was carried at Colegio Técnico Domingo Faustino I.E.D. (henceforth DOFASA), branch A, located in Rionegro neighborhood, which corresponds to Barrios Unidos district. Most of the students live in Suba district, Barrios Unidos district, and some others in Engativá district. Equally, the school is close to Suba Avenue and Calle 80, which are two of the most important roads in the west side of Bogotá city.

The school has students from early childhood education, primary school, high school, and technical high school in accounting of commercial and financial operations with the help of Servicio Nacional de Aprendizaje (SENA). There are two shifts in the school: morning and afternoon. In addition, the school's main building has three floors. On the first floor, there are the administrative rooms such as the coordinator's and the principal's office, the teachers' lounge, and the library. Also, fourth and fifth grades classrooms are located on this floor. On the second and third floor there are two computer rooms, one chemistry lab, one physics lab, and the high school and technical high school students' classrooms. In some of these classrooms there are television sets.

In all, there are few English teaching materials. It was not evidenced audiovisual devices such as TVs or speakers in fourth and fifth grade classrooms. There were not manipulatives provided by the school, instead, teachers brought their own worksheets. Nonetheless, one could

find about twenty short story books in English in the library. In this sense, the resources for English teaching are limited and it is the teachers' responsibility to create or find their own materials outside the school.

In relation to the Proyecto Educativo Institucional (PEI) "Calidad educativa para la formación integral y laboral" (pg. 7), the institution's principles are based on the human development in the ethic, esthetic, and scientific dimensions of students, who are able to transform the society through peace, respect for rights and nature, dignity, love, and honesty towards the socioeconomical progress of individuals and the country. In addition to that, the schools' vision and mission mention collaborative work as a means to develop capacities, abilities, and attitudes that allow students to interact with their environment in a proactive, critical, creative, and enterprising way. At the same time, they seek to develop labor skills of the students in coordination with SENA.

Additionally, DOFASA school assumes socio-constructivism as its pedagogical model. They explain that this model places equal value on four macro elements of teaching and learning processes. The first element is the active role of the students during their learning process. The next one is the view of teachers as subjects of the teaching process. The third element is seeing knowledge as a cultural legacy of humankind worth learning. The last macro element establishes the model's arrival point as the understanding of reality, whose study is a point where different cognitive processes meet. The objective of this model is to shape thinking, critical, and creative people, who take over the socially constructed knowledge; people who seek solutions for the problems that affect society.

Furthermore, DOFASA school proposes a *Plan Anual de asignatura* describing their education purposes for the English subject during 2020. Their aim for English is to promote learning environments that allow understanding and creative textual production in English as a

second language, in which different communicative situations are emotionally and culturally addressed in order to transform reality. At the same time, their aim for English in fifth grade is that students interact considering their experiences and questions about their daily life, building simple texts.

Bearing the mission, vision, pedagogical model of the school, and their annual plan for the English subject in mind, the pedagogical proposal seeks to foster students' written production, creativity, and active role in order to meet the school's objectives and the research purposes.

Participants

The participants of this research were fifth graders, who belong to group 501, in the afternoon shift of DOFASA school branch A. The course has 32 students: 10 girls and 22 boys between the ages of 9 and 11. There is one student with special needs, he was diagnosed with ADHD (Attention-deficit/hyperactivity disorder). Information about the students was collected through a questionnaire (*Annex 1*), used to get data about their likes, attitude towards English, and self-perception about their performance using EFL. Equally, fieldnotes (*Annex 2*) helped to determine students' behaviors during the English class.

According to the results of the characterization questionnaire, the students' favorite activities (*Annex 3, Table 1*) were drawing (79%), practicing sports (71%), and listening to music (71%), which they expressed they liked a lot and their least favorite activities were reading (67%) and singing (60%). Concerning English, most of the students had a positive attitude towards both the English language and the English class. In fact, 68% of students liked the English language very much and 75% of students thought the same about the English class (*Annex 3, Table 2*). Some students, who were neutral towards the class or disliked it (25%), mentioned that the class

was boring. This piece of data tells us that most of the students enjoyed activities like drawing and they were willing to learn English.

Moreover, when asked about which of the four English language skills they considered as strong and weak (*Annex 3, Figure 1*), students answered that listening (43%) and speaking (32%) were their strongest skills, while speaking (39%) and writing (36%) were their weakest skills. It was necessary to contrast the student's self-perception with the real students' performances and to observe the English classes in order to outline their main necessity in the learning of EFL.

Regarding fieldnotes (*Annex 2*), it was found that the main language used during the English class was Spanish, meanwhile English was barely used. For instance, during the classes, English was only used when they read a worksheet and when they completed it, while Spanish was used by the teacher to give instructions, explanations, and to answer questions, as well as by students who asked for help and answered the teacher's questions in Spanish.

Likewise, students worked mainly individually developing worksheets and at given moments of the classes, they repeated the words that the teacher read to them from the worksheets or from the board. Another important aspect observed is that, as a complementary activity for the worksheets, they were asked to draw, which helped them to understand the vocabulary worked. Then, the information collected through fieldnotes and the characterization questionnaire was complemented with a diagnostic test which is explained hereunder.

Diagnosis

In order to gain a deeper understanding of the students' performance in English, a diagnostic test (*Annex 4*) was applied. The test was divided into four sections: reading, vocabulary, writing, and listening. There were 25 items on the test and every item was assigned 0,2 points, so for the reading there were 0,8 points, for vocabulary 2,4, for writing 0,8 points, and for listening 1,0 point, making a total of 5,0 points.

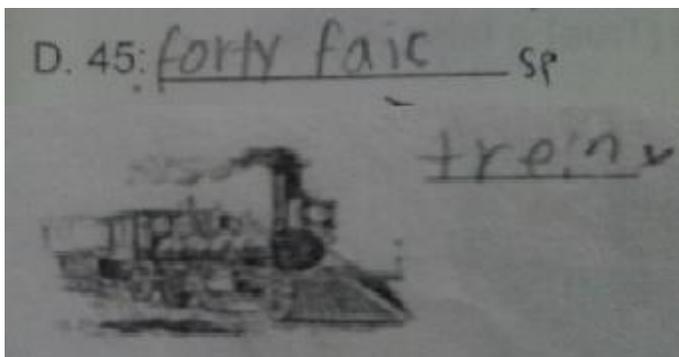
The first section on the test was reading, it showed the picture of a menu taken from the British Council web page. Students had to choose if the four sentences about the menu were false or true. The results (*Annex 5, Figure 2*) showed that 16% of students had a high performance on the reading skill because they chose the correct solution to the four sentences. Also, 56% of them got two or three right answers, an acceptable performance. The other 28% of students could only find the answer to one or none of the items. In all, most of the students had a high or acceptable performance on the reading skill.

The next section was vocabulary, this one was assigned the most points on the test, almost half of the total points (2,4) because during the fieldnotes it was observed that the topics of the classes were vocabulary. For that reason, content seen during the classes was included in this section. In fact, students were asked to write the name of six means of transportation and six numbers in English. It was found (see *Annex 5, Figure 3*) that despite they were familiarized with this vocabulary, 53% of the students obtained a low score, between 0 to 0,8 points out of 2,4. Likewise, 41% of them could answer correctly from five to eight items, it means they had an acceptable performance. The remaining 6% percent of students were able to write in English from nine to twelve means of transportation and numbers.

In this section, most of the students had a low or acceptable performance and it is to note that among the wrong answers, one could see several spelling mistakes, phonemic writing, and blank spaces. For example, in *Figure 6*, we can observe that one of them wrote *forty faic* instead of forty-five and another one wrote *trein* instead of train; another example was *teen six*, in this case the student wrote sixteen the other way around.

Figure 6

Example of students' wrong answers on the diagnosis test.



The third section corresponded to writing. According to *Estándares Básicos de Competencia en Lenguas Extranjeras: Inglés* (Henceforth EBCI), students between fourth and fifth grade should be able to write short descriptions and narratives based on a sequence of illustrations. For that reason, this section showed two pictures, one of a tall man in a basketball uniform and the other of a gnome, the first one was already described in four short sentences, which worked as an example for the students who were asked to write four short sentences describing the gnome. Results (*Annex 5, Figure 4*) showed that no student was capable of writing four sentences describing the image. Equally, just 19% of the students wrote two or three sentences and 81% of them could write one or none sentences. It can be concluded that most students had a low performance in the writing skill, it is necessary to clarify that the spaces left empty, as well as sentences with grammar and coherence mistakes were qualified as wrong. Having said this, 19 students wrote at least one sentence, but few of them were correct.

The last section was listening. It consisted of a short tale from *Aesop*, in which the students listened to the pre-service teacher reading it, in order to fill five blank spaces. Besides the blank spaces, there were two possible words to write. The task was to select the word they heard while the pre-service teacher was reading, there was an example for them in the first sentence, and the tale was read twice. It was noticed (*Annex 5, Figure 5*) that most of the students (59%) chose one or none corresponding word. Also, 13% of the students obtained 0,4 or

0,6 points out of 1. Finally, 28 % of them had a high performance, choosing four or five right words. Students had difficulties to understand what was being read, although they had the text to follow the reading and the options to choose a word, instead of writing what they heard. Students wrote different words that were not in the options, results reflect listening difficulties.

In conclusion, the target group's students' reading skill was the most developed from the other skills tested. In the case of vocabulary, students could recall several words related to means of transportation and numbers, although most of them did not know how to write them properly. Additionally, most students had listening difficulties while few of them were able to write two or more sentences.

Once the fieldnotes were collected, the questionnaire and the diagnostic test were applied. These data collection instruments were used during the second semester of the year 2019 and they contributed to outline a problem, which is described hereunder.

Statement of the Problem

Based on the diagnostic test and the fieldnotes, two main problems were identified. The first problem was that English was barely used in the classroom, so students were exposed to little or no input at all. Input was oral or written and it came from different sources such as the teacher's talk, other students, authentic materials, and instructional materials. If students are not exposed to rich input, it is difficult to expect output or language production by students, as stated by Ellis and Shintani (2014) "learners need input to learn. To achieve high levels of competence in an L2 they need exposure to massive amounts of input" (p. 186). Conversely, Spanish was the main language used by the students and the teacher during the English class. All instructions, questions, answers, and explanations were given in Spanish and translation was part of the way to convey meaning. English was used when reading worksheets, writing single words, and during a song activity led by the pre-service teacher.

The second problem was that students were presented uncontextualized vocabulary. The topics studied before the diagnosis were words associated to numbers, means of transportation, fruits, and prepositions, but they were presented through worksheets without a context. There were not clear activities centered on the language skills, classes were focused on vocabulary input. Nevertheless, they had problems recalling this vocabulary during the diagnostic test. As stated by Jeanette Decarrico (2001) “it is important that new vocabulary items be presented in contexts rich enough to provide clues to meaning and that students be given multiple exposure to items they should learn” (p. 288). There was a not rich context for vocabulary learning, a matter which was related to the fact that the English subject was assigned one hour every week in the curriculum, and that the homeroom teacher taught all the subjects, including English, despite of the fact that she was not an English teacher.

Consequently, writing was the skill in which students had more difficulties. This was the hardest section of the test for students, none of them was able to write four sentences with appropriate grammar and coherence, and only 19% of them wrote two or three correct sentences. Students had difficulties to produce short sentences, they did not use basic structures, their vocabulary was limited, and spelling errors were evident.

Likewise, another important feature was the inclusion of visual elements in the classes. The worksheets that children worked on included visual aids and students made drawings during the activities, which helped them build and understand the meaning of vocabulary. Furthermore, drawing was one of the students’ preferred activities as it was manifested in the characterization questionnaire (*Annex3, Table 1*).

To sum up, students were exposed to uncontextualized vocabulary and poor English input, and their main difficulty was the writing skill. Also, students created the meaning of words through translation and their own drawings. These circumstances led to reveal the necessity to

create a pedagogical proposal in which students received more and better English input, learned vocabulary in context, and had the opportunity to combine drawing and writing to understand English.

Rationale

EFL learning in Colombia has been prioritized by the government during this century with the creation of Plan de Bilingüismo Nacional (PNB) in 2004, that seeks to promote English learning and improve its teaching quality. One of the objectives of this plan is that students achieve a B1 level by the end of high school; to do so, the PNB has created programs like *Bunny Bonita*, *English for Colombia*, and *Yes! e-English for teachers* (Sánchez, A., 2013). Additionally, the EBCI (Estándares Básicos de Competencia en Lenguas Extranjeras: Inglés) argues that there are reasons to learn English such as: it is the most spoken international language, it stimulates the student to open his/her mind, it provides opportunities to get scholarships or internships abroad, and it facilitates communication with other countries.

In that sense, all research carried on the teaching and learning process of EFL in Colombia, contributes to achieve the educational objectives set by Ministerio de Educación Nacional (MEN). Research provides in-labor and future teachers with pedagogical proposals, material design ideas, and curriculum development, among others, which could be useful in their daily practices. Thus, this research intends to propose an intervention that promotes student's learning of EFL, and it can be seen as an example to continue working on this field.

As for the target group, it was evidenced that there were difficulties concerning the writing skill in EFL, a skill that is important for both communicative and academic purposes. But writing is not the only way to communicate; images are also a powerful tool to transmit one's thoughts, feelings, and even tell stories, it is important to consider that "young children are naturally drawn to creative arts and construction materials with which they can produce two- and

three-dimensional products representing their perceptions, feelings, and ideas” (Kostelnik, M., Soderman, A. & Whirem, A., 2014, p. 62). In this case, these students enjoy drawing, so it could be used to complement the writing skills in which they had difficulties. Equally, picture books use both written text and pictures to communicate their message. Consequently, the strategy proposed to work with these students was to write and draw in order to create picture books.

On the other hand, these students had difficulties crafting sentences, then, it was necessary to implement activities that allowed them to start putting words down on paper. Hence, the Controlled Writing Approach can serve this purpose because it provides structured activities with rules, model texts, and short range for students to commit mistakes, allowing students to control certain patterns and language structures. This control “over surface features is crucial, and students need an understanding of how words, sentences, and larger discourse structures can shape and express the meanings they want to convey” (Hyland, 2003, p. 5).

In relation to the researcher, research is vital for future teachers because “practitioners can have a major role in influencing positive change in their classroom, schools, and districts if they actively engage in the research process” (Lodico, Spaulding & Voetgle, 2010, p. 4) . The exercise of researching helps to strengthen the teacher’s pedagogical skills, which in turn, help their students and school development.

In short, this research provided DOFASA school with a possible strategy to implement in EFL classes, which intend to improve the target group’s writing skills. Secondly, researching on the teaching and learning process of EFL can help to achieve the educational objectives set by the MEN and, at the same time, be an example for other in-labor or future teachers that are interested in this topic. Lastly, it was a rich exercise and experience for the researcher as a future teacher.

General Objective

- To propose a pedagogical intervention focused on the promotion of fifth graders' creative writing through the creation of picture books following a controlled writing approach.

Specific Objectives

- To do a theoretical review on the concepts: controlled writing, creative writing, and picture books.
- To elaborate didactic materials derived from picture books, in which controlled writing activities are proposed.

Chapter 2

State of the Art and Theoretical Framework

In this chapter, the literature review and theoretical framework are presented. First, in the literature review we account for recent national and international research that is relevant for this study. Secondly, the theoretical framework defines three constructs: controlled writing, creative writing, and picture books.

State of the Art

The chart below contains six recent studies relevant for this study They are presented in this order: first, two national studies concerning the use of picture books as a pedagogical resource; second, one national and one international study about creative writing; third, two international studies that implemented controlled writing.

Table 3

Literature review summary

Title	Year	Institution
<i>The colorful meaning of my words</i>	2017	Universidad Pedagógica Nacional. Bogotá, Colombia.
<i>Children picture books to implement a first approach to writing</i>	2017	Universidad Pedagógica Nacional. Bogotá, Colombia.
<i>Her Story or their own stories? Digital game-based learning, student creativity, and creative writing</i>	2019	Kyung Hee University. Republic of Korea.
<i>Fostering writing skills in students from tenth grade at a public school through creative writing strategies and the process writing approach</i>	2020	Universidad Pedagógica Nacional. Bogotá, Colombia.
<i>The effect of controlled, guided, and free writing</i>	2015	Imam Khomeini International

<i>on the cohesiveness of Iranian EFL learners' argumentative writing</i>		University. Iran.
<i>Implementing Controlled Composition to Improve Vocabulary Mastery of EFL Students</i>	2015	Universitas Widya Gama Mahakam. Indonesia.

The first study was held by Nini Yepes during 2017 at DOFASA school in Bogotá, it is entitled *The colorful meaning of my words*. In this qualitative research, the main objective was to develop fourth graders' visual literacy acquisition through visual arts and to influence vocabulary acquisition. The author concluded that picture books supported the stimulation of visual literacy, students observed, analyzed, and reflected on the books. Although students' participation was mainly in Spanish, they became art producers, capable of expressing their ideas. Besides, there were some challenges: quest of picture books and classroom space. This study is relevant because it shows the positive results of using picture books as a teaching resource. In addition to that, the study shares a similar context to this research: the use of picture books with primary students from DOFASA school.

The second study is an action-research study carried out in 2017. Adriana Triana entitled it *Children picture books to implement a first approach to writing*. It aimed to encourage students' guided writing skill through several guided writing activities using children picture books as models. Triana concluded that the picture books brought students closer to writing processes and they achieved reading processes interrelated to guided writing. The picture books proved to be useful comprehensible input, which supported writing and motivated students. Concerning guided writing, it allowed to follow students' writing processes and to familiarize them with feedback and self-correction. Equally, the study was limited due to the lack of time and the incapacity of providing all students with a copy of the books. Triana's study and this research have in common the promotion of writing using picture books as models with

DOFASA's primary students.

The third study is a qualitative research carried out in 2019. It investigated the promotion of students' creativity through a digital game in an EFL class. *Her Story or their own stories? Digital game-based learning, student creativity, and creative writing* was held in Korea, using a digital game and designing a creative writing project for 25 university students. The author concluded that students expressed positive emotions and were interested in the project. Likewise, the author claimed that creativity can emerge through learning experiences. This study is pertinent for the current research because it represents a good example of a creative writing EFL environment with positive results. It shows that creative writing is a possibility to explore with EFL students.

The next study was held by Navarrete in 2020. It is a qualitative action research whose title is: *Fostering writing skills in students from tenth grade at a public school through creative writing strategies and the process writing approach*. This study intended to analyze how the use of creative writing strategies and the writing process approach shape on the EFL writing skills. The researcher claimed that students improved their writing skills and recognized the usefulness and influence of freedom, autonomy, and creativity in the development of EFL writing. Equally, the author found that the texts produced by students evidenced a progressive evolution. Navarrete concluded that literature, images from literature books, creative writing strategies, and process writing are useful tools to improve EFL writing. The relevance of this study is that it validates creative writing and literature as helpful tools to enhance EFL writing skills.

The fifth study, entitled *The effect of controlled, guided, and free writing on the cohesiveness of Iranian EFL learners' argumentative writing* is a quantitative research aimed to investigate if there were any significant differences among the effects of three writing strategies (controlled, guided, free) on the EFL learners' argumentative texts. It was implemented in Iran

with 60 high school students who had not received formal instruction about writing before. They were randomly assigned to controlled, guided, and free writing groups. The researchers collected data through pretest and posttest writings. The authors found that all three groups showed improvements, but the controlled writing group performed better in the posttest than the other two groups. This study is pertinent for the current research because it provides evidence that leads to privilege a controlled writing approach for students that have not reached a high proficiency level.

The last study is entitled *Implementing Controlled Composition to Improve Vocabulary Mastery of EFL Students*. This action research study was held in Indonesia by Juriah. The objective of the study was to know how controlled teaching techniques improve vocabulary mastery of a group of sixth grade students. The author concluded that the implementation helped to increase the students' vocabulary mastery significantly, as the percentage of students that reached the minimum passing grade at the beginning of the research was 23%, and by the end of the second cycle of implementation, the percentage raised up to 81% of students who achieved the passing grade. The usefulness of this study is that it shows how the controlled writing approach can contribute to enhance students' command of certain linguistic features.

Theoretical Framework

This section deals with the main concepts worked on in this research; it also develops their definitions and delves into the theoretical perspectives assumed by the researcher. First, there is an introduction of EFL writing, which leads to a specific approach to teach it: controlled writing. Second, the term creative writing is introduced for which it is necessary to explain first creativity, and then, the term itself. Finally, the third concept is picture books, for which its definition and arguments of why they are a useful tool are given.

EFL Writing

Writing is a skill used in daily life whether for speakers of English as a first language (L1) or English learners. According to Byrne (1993), on one level, writing can be the act of “forming letters or combination of letters which relate to the sound we make when we speak” (p. 1). Nonetheless, writing is more than producing these symbols, they “have to be arranged according to certain conventions, to form words, and words have to be arranged to form sentences” (Byrne, 1993, p. 1). It is known that graphemes are the basis for words, words together create sentences and make meaning. First, we learn to write words, then, we learn to write sentences, and sentences arranged in certain ways create texts. As Brewer (2007) asserts, “we now recognize that children construct their understanding of written language in a developmental sequence that is observable and very similar in all children” (p. 329), the sequence goes from the scribbling stage to the mastery of conventions of written language.

As it happens in the L1, writing in EFL is not acquired, but is learned. Harmer (2004) claims that learning to write is seen as “a fundamental right” (p. 3), thus learning to write for a foreign language learner is as important as for someone using their first language. There are several reasons to include writing in an EFL context explained by Raimes (1983) such as: the reinforcement of grammatical structures and vocabulary previously worked, students take risks when writing, they get involved with the language they are learning and can find new ways of expressing their ideas. In other words, “the close relationship between writing and thinking makes writing a valuable part of any language course” (Raimes, 1983, p. 3).

Consequently, there are several ways to understand teaching EFL writing. These theories have a different focus of EFL writing, they can focus on “language structures, text functions, themes or topics, creative expression, composing processes, content or genre and contexts of

writing” (Hyland, 2003, p. 2). Furthermore, these approaches are complementary and overlapping, they do not necessarily exclude others, but teachers tend to show a preference for one or another (Hyland, 2003). For the purposes of this study, EFL writing instruction is mainly based on the controlled writing approach, or with a focus on language structures in Hyland’s words.

Controlled Writing Approach

The control writing approach, also known as controlled-to-free approach, originated in the 1950’s and 1960’s in the context of the audiolingual method (Silva, 1990). At that time writing was seen “as a product constructed from the writer’s command of grammatical and lexical knowledge, and writing development is considered to be the result of imitating and manipulating models provided by the teacher” (Hyland, 2003, p. 3). The mastery of grammar and vocabulary is intended to eliminate mistakes from written work, for that reason writing is controlled by the teacher.

Furthermore, controlled writing is sequential. Students are first given sentences and then paragraphs to imitate and manipulate, in which they substitute, transform, expand or complete elements of the model passage (Silva, 1990). In the same manner, the amount of control over students’ composition is reduced and “they may be given a good deal of guidance with language and content, but allowed some opportunities for self-expression” (Byrne, 1993, p. 22). Accordingly, this approach is sequential and progressive, language structures grow in difficulty and control is reduced as students master grammatical and lexical features.

A more recent perspective on the controlled writing approach is provided by Raimes (1983), she conceives the approach as “all the writing your students do for which a great deal of the content and/or form is supplied” (p. 95). It implies giving them model texts to complete,

manipulate, follow or continue. The same author claims that this approach is a useful tool to implement “before students have gained enough fluency to handle free writing” (Raimes, 1983, p. 95). This aspect refers to sequentiality and progression, students can work on more difficult tasks after they gain familiarity with writing.

Raimes (1983) proposes five types of controlled writing activities. *Controlled composition* is when students rewrite a model passage making specified grammatical changes such as changing tenses, pronouns, adding synonyms or following a structural skeleton to write a parallel paragraph. In *question and answer* activities students do not receive a model text, they receive guiding questions to form a text. *Guided composition* refers to activities in which students create similar products but not alike, they receive a first or last sentence to write a text, an outline to fill out or information to include in a text. *Sentence combining* serves to introduce new language structures, as its name says, students are given sentences to create new ones or receive a group of sentences to produce a new text. Lastly, *parallel writing* is the freest type of activity, students write their own text using a model text as a guide, this can include transforming dialogue into narrative, transforming a table into a text or writing about an event from another person’s point of view.

Although controlled writing is an old-fashioned approach since it originated more than fifty years ago, some principles and techniques have been around and are still in use. Different authors confirm its permanence, for example, Silva thinks that “it is still alive and well in many ESL composition classrooms and textbooks” (1990, p. 13) but it is not mentioned in the professional literature. Likewise, Hyland (2003) perceives that many of the controlled writing techniques “are widely used today in writing classes at lower levels of language proficiency for building vocabulary, scaffolding writing development, and increasing the confidence of novice writers” (p. 4). Hence, controlled writing is still in force and it is valid in this research context

since students have a low proficiency level.

On the other hand, it seems contradictory that an approach which limits students' written production also leads to creative writing. About this aspect, one of the proposers of this approach argued that the use of language "is the manipulation of fixed patterns; that these patterns are learned by imitation; and that not until they have been learned can originality occur in the manipulation of patterns or in the choice of variables within the patterns" (Pincas, 1962, cited by Silva, 1990, p. 12). Pincas' view about treating language as fixed patterns to be manipulated is a closed view, it is important to learn the patterns and rules, but then it is necessary to adapt them to be used in social interactions (Brewer, 2014).

On the other hand, imitation is widely accepted to be important in language learning, as the behaviorist, the linguistic, and the constructivist models focus on imitation (Brewer, 2014). Regarding originality and creative writing, it takes place after students have learned certain patterns or structures as it was argued before when explaining the sequential and progressive aspects of controlled writing.

In short, this research adopts controlled writing as a first approach to work with low proficiency level students, aiming to reduce students' mistakes in written production by following the sequence and progression principles. After high controlled exercises, students will work with less controlled exercises leaning towards creative writing.

Creative Writing

The term creative writing includes the concept of creativity, which has been long researched since the last century and it is possible to find different meanings. Firstly, it is crucial to conceive creativity as "an aspect of human intelligence in general" (Boden, 2004, p. 1). Boden explains that creative ideas are new in two ways, new to the person who thought it, and new to

human history. Children especially come up with ideas that are new to them, but they are “not necessarily less creative just because someone else had it before them” (Boden, 2004, p. 2). Thus, every student is creative to some extent. In fact, every person has a creative potential, but “not everyone performs creatively, nor is anyone creative all of the time” (Runco, M., 2004, p. 23) and a creative performance requires motivation.

Equally, Kaufman and Beghetto (2009) proposed the *Four C Model of Creativity*, it is a “framework for conceptualizing and classifying various levels of creative expression and points to potential paths of creative maturation” (p. 6). This model distinguishes four levels of creativity: Mini-c, Little-c, Pro-c, and Big-c. The last two levels, Pro and Big, refer to high standard creators who are considered as professionals or geniuses who have worked on a domain and are experts on it. Thus, it is more appropriate to focus on the first two levels of creativity.

Mini-c creativity “refers to new and personally meaningful interpretations, ideas, and insights” (Helfand, Kaufman & Beghetto, 2017, p. 6), it emphasizes creativity as part of the learning process and is not necessarily manifested in a product or creation. This level can “be encouraged by teachers, parents, and mentors to help creativity grow” (Kaufman & Beghetto, 2009, p. 6), at this point, with the help of others and after repeated attempts, students can reach the next level. Little-c creativity “is more focused on everyday activities, such as those creative actions in which the nonexpert may participate each day” (Kaufman & Beghetto, 2009, p. 2). In the educational context, Little-c refers to school level creations or elementary and high school students’ experiences with new knowledge. One purpose of the present pedagogical proposal is to help students move from the Mini-c to the Little-c level, assisting them in the creation of a picture book in English.

Other important insights from theorists about creativity are the importance of *input* and

rules. Maley & Kiss (2018) review Wallas' four stage creative process and they conclude that in the language classroom "there is a need to provide rich and copious information (input) and plenty of time to process it" (p. 8). In addition to that, other authors approach children literature as appropriate to promote students' writing. For instance, Ada (2003) asserts that "children's books will have accomplished one of their main purposes if they motivate the students to express themselves in writing" (p. 115). Coordinately, Maley & Kiss (2018) invite teachers who want to promote creativity to "use creative inputs, such as art, music and song, literature, drama and film" (p. 213). Thus, in this research, picture books are seen as model texts and creative input.

The other principle to promote student's creative writing is to use constraints or rules. Maley & Kiss (2018) suggest several strategies to achieve a creative climate in the classroom, among them, they mention "frame activities by creating constraints" (p. 212). Rules or constraints do not necessarily limit creativity but "far from being the antithesis of creativity, constraints on thinking are what make it possible" (Boden, 2004. p. 95). Rules and constraints provide a framework in which to explore its limits with a clear purpose. In this case, students are required to follow English language rules and specific instructions given through the controlled writing approach. Therefore, this research considers the importance of rich *input* and *rules* in order to promote creativity and it consists of picture books, while *rules* are provided by the controlled writing activities and the language itself.

Regarding creative writing in young learners, it takes place when "a child expresses, in one way or another, his feelings or his intellectual reactions to some experience he has had, to something he has seen, heard, or otherwise come in contact with through his senses" (Van Allen, R., 1948, p. 174), which is where *originality* comes from, because it cannot be produced by someone else. This kind of writing is "personal, individual, imaginative, and highly perishable" (Van Allen, R., 1948, p. 174) and he recommends responding in a respectful way to their

creation. Nonetheless, a creative process can be shared by two or more creators, so it is not necessarily personal and individual.

In line manner, assuming Boden's (2004), Runco's (2004), and Helfand, Kaufman & Beghetto's (2009, 2017) perspectives discussed before, every student is creative to some extent, and the objective is to broaden that ability to their EFL writing as well. For example, Hanauer (2014) assumes that "learning to write in a second language is an opportunity to extend an individual's expressive abilities" (p. 13). Equally, he suggests that students have the "potential to actually express emotional and personally important experiences and thoughts" (p. 22). These claims tell us that it is possible to work with students' creativity in a foreign language and that having in mind the fact that there are different levels of creativity, teachers must recognize, respond to, and promote students' creative expressions.

Likewise, when talking about creativity, one can focus on four strands, named as the four P's of creativity: person, process, press, and products. This research focuses on the products, which are the materialization of *ideas* and they present "a record of [a man's] his thinking at some point in time" (Rhodes, 1961, p. 309). For Rhodes (1961) and *idea* is "a thought which has been communicated to other people in the form of words, paints, clay, metal, stone, fabric, or other material" (p. 309). In this case, the products are students' written productions in English, specifically picture books created by them.

In order to assess students' products, first it is necessary to understand that group 501 students are in the Little-c creativity level, because they are nonexperts making picture books in English and their current English writing proficiency is low. Then, Kaufman and Beghetto (2009) claim that the best assessment at Little-c level is "parent/teacher/supervisors ratings of creativity, psychometric tests (such as the Torrance tests), and the Consensual Assessment Technique in which products are rated by appropriate experts" (p. 8). This research assesses students' products

through the Consensual Assessment Technique (henceforth CAT), this technique has three main characteristics: “a) it is based on actual creative performances or artifacts; (b) it is not tied to any particular theory of creativity; and (c) it mimics the way creativity is assessed in the “real world””(Kaufman, Plucker & Baer, 2008, p. 55).

The CAT “relies on comparisons of levels of creativity within a group” (Kaufman et al., 2008, p. 55), it is centered on products, not skills or process. The procedure of this technique is “to provide subjects with basic instructions for creating some kind of product and then to have a panel of experts, each working independently of one another, assess the creativity of those artifacts” (Kaufman et al., 2008, pp. 56-57). The rating scales used by the experts is determined by the researcher, it requires at least three experts to give their scores, the experts do not need to explain or defend their ratings, and they rate the products within the group of artifacts judged, not comparing to external standards. The proposed procedure for this research is to tell students to create their picture books at the last two classes and ask two English teachers from DOFASA school plus the researcher or three English teachers from DOFASA school to rate the products from 1.0 to 5.0, the final result is calculated by summing and dividing the three ratings.

In brief, this research focuses on creativity as a product, assuming that there is a degree of creativity in every student. Equally, rules and input are important to promote students’ creative writing, which is seen as students’ capacity to express their experiences, feelings, thoughts, and ideas through writing. Finally, students’ products are assessed through the Consensual Assessment Technique.

Picture Books

Picture books are a special kind of books, Bader cited by Kiefer (2008) writes about its characteristics:

A picture book is text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document; and foremost an experience for a child.

As an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning page. (p. 9)

From this definition it can be claimed that a picture book consists of two basic elements: words and pictures; it is also an art form, and an experience for a child. Accepting these characteristics along with the other features means that, we “include alphabet and counting books, “toy” books, concept books, information books, and, of course, wordless books” (Kiefer B., 2008, p. 10), whose inclusion is embraced in this research.

Furthermore, there are several reasons to use picture books. One of them is that nowadays televisions and computers are popular and accessible, so most children have been exposed to them, thus “students accustomed to learning visually through television and computers will adapt naturally to the picture book format” (Ammon & Sherman, 1996, p.12). Equally, picture books “can serve as models for fine writing and excellent illustration” (Ammon & Sherman, 1996, p.12), which is one of the purposes of introducing picture books and controlled writing, since exposing children to literature “appears to make a difference in children’s writing abilities, just as it does in their linguistic abilities” (Kiefer, Hepler & Hickman, 2007, p. 11). Implementing picture books in the classroom helps to stimulate students visually and linguistically. Pictures and text combination allow students to make visual and verbal connections, which can facilitate students’ learning and reading (Ammon & Sherman, 1996).

In the same way, picture books can be used to inspire and motivate students to start their own creations, as explained by Ada (2003) “once students have discovered the world of books and the joy of reading stories, they can easily be motivated to create their own books” (p. 121). At this point, the role of the teacher is first, to introduce students to literature and authentic

materials through picture books; secondly, appropriately develop writing activities that arise from books in order to promote their creative writing and, lastly, motivate students to create their own books, in which they demonstrate their linguistic knowledge, their ability to express themselves, and the books' influence on their writing.

To sum up, this chapter presented the literature review and the theoretical framework. Six relevant studies for this research were presented in the literature review. Then, in the theoretical framework it was stated that the controlled writing approach is governed by the principles of progression and sequentiality; creativity is focused on products, understanding that there is a degree of creativity in every student; picture books are creative input, model texts and can motivate students.

Chapter 3

Research Design

This chapter aims to present the research design proposed to implement the research project. Here, the reader finds information regarding the research paradigm which will serve as the framework of this study, the type of research method it followed, and the role of the researcher. Also, in this chapter the data collection instruments and procedures are described along with ethical issues related to the research.

Research paradigm

This study is framed within the *qualitative paradigm*. To locate one research as qualitative means that the researcher is “interested in understanding the meaning people have constructed, that is, how people make sense of their world and the experiences they have in the world” (Merriam, S., 2009, p. 13). For instance, this research is interested in a particular experience, which is how a pedagogical intervention could help to promote the target group’s creative writing. Furthermore, Patton cited by Merriam (2009) says that the purpose of qualitative research is to “understand situations in their uniqueness as part of a particular context and the interactions there” (p. 14). In this case, the unique situation in a particular context is understanding how a pedagogical intervention in fifth grade promotes creative writing, while the interactions are when we account for the students’ reactions and determine the role of a teaching approach in their written production.

Research Method

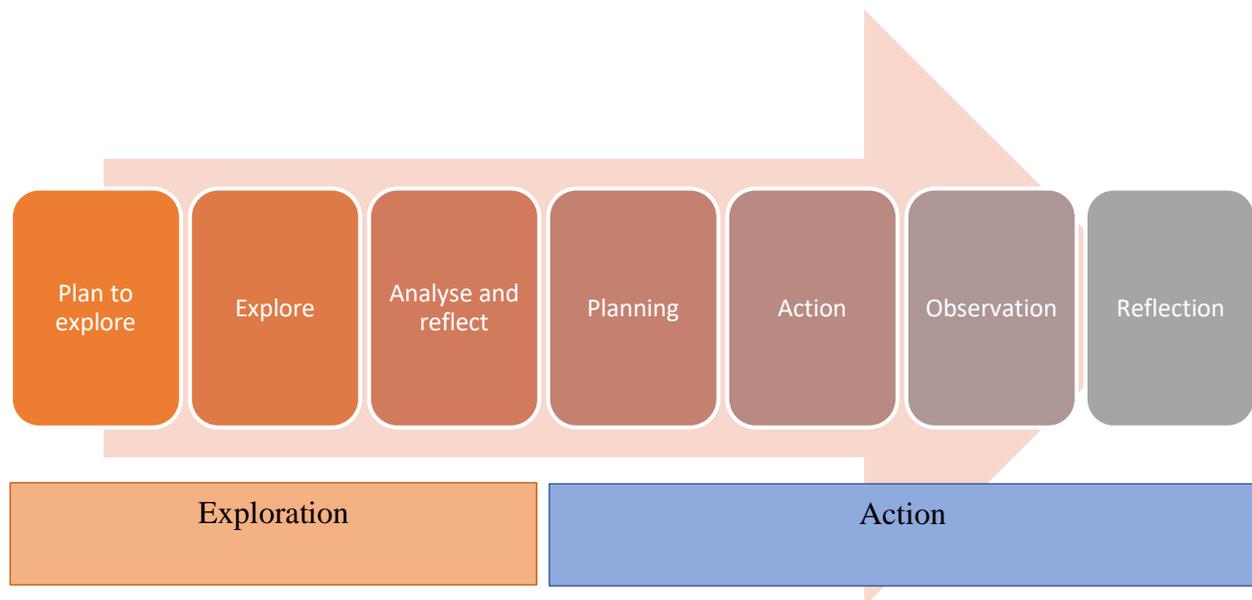
This research follows the Exploratory Action Research methodology. It “occurs when Exploratory research is followed by action research” (Smith & Rebolledo, 2018, p. 25). Exploratory research is divided into three stages; the first one is *plan to explore*, in which

teacher-researchers choose a focus area or situation, think about questions, and “plan how to gather information to answer the questions being asked” (Smith & Rebolledo, 2018, p. 22); the second stage, *explore*, involves “collecting data to clarify the situation” the researcher identified; lastly, in the third stage, *analyse and reflect*, the researcher decides if an action plan is needed. After the third stage has been reached, the Action Research begins.

Likewise, Action Research is a four-phase cycle. Based on Burns (2010), the first phase is *planning*, it requires developing a plan for a situation that needs improvement; in the second phase, *action*, teacher-researcher “intervene[s] in a deliberate way in the problematic situation in order to bring about changes and, even better, improvements in practice.” (Burns, A., 2010, p. 2); the third phase is *observation*, which includes observing the effects of the intervention and collecting data; the last phase is *reflection*, which implicates evaluation and description of the action. Below in *Figure 7*, there is a graphical description of the cycle.

Figure 7

Exploratory Action Research based on Smith & Rebolledo (2018) and Burns (2010)



According to the above, the role of the researcher is that of participant observer. In teaching, it means that a teacher investigates about his or her teaching context, in which he or she is a participant too. In this research, the three stages corresponding to exploration and the first phase corresponding to action have been developed. The Exploratory research took place during the first stage of this study, since the researcher planned a questionnaire, a diagnostic test, and scheduled observation spaces with the help of DOFASA school. Later, information was collected through these instruments. Then, the information was analyzed to define a problematic situation. Correspondingly, the first phase of Action Research was carried out: the planning of a pedagogical intervention. The other three phases were left to be executed in the future.

Data Collection Instruments

In order to collect the information necessary to formulate a pedagogical proposal and later make an analysis of the intervention, three data collection instruments will be used: fieldnotes, artifacts, and surveys. The purpose of selecting these instruments is that each of them provides a perspective about the same situation from different sources.

Fieldnotes

Firstly, fieldnotes are a “way of reporting observations, reflections and reactions to classroom problems” (Hopkins, D., 2008, p. 104). They are notes or observations taken at the moment, on the field (classroom) and they are written immediately after the events take place. For instance, fieldnotes are used at the beginning of the research to determine a possible problem. During the pedagogical intervention, they help to determine students’ responses to picture books and the development of the controlled writing activities.

Artifacts

In respect to artifacts, they are considered as “any kind of physical documentation that

sheds additional light on the research question and topic” (Kalmbach, D. & Carr, K., 2010, p. 78). In this case, artifacts are students’ creations, specifically written samples and picture books. The importance of artifacts is that they “are a product of the context in which they were produced and therefore grounded in the real world” (Merriam, 2009, p. 156). Then, artifacts provide tangible evidence produced in the studied context.

Surveys

Surveys, the third data collection instrument, are “used to collect data primarily about students’ perceptions, feelings, or attitudes about skills, concepts, or other classroom issues” (Kalmbach, D. & Carr, K., 2010, p. 197). They are a simple way to collect information about different aspects of the classes, such as students’ thoughts about picture books and their perception about certain activities. Anyway, it is a requirement that the questions on the survey are clear and well-formulated in order to collect the desired data.

Data Analysis Methodology

The importance of collecting data through three different instruments is not only to have more information, but also to include multiple perspectives from different sources. The reason behind it, is to include the researcher’s point of view and the student’s point of view in order to compare and contrast them. This process is known as triangulation and it “provides a more balanced picture, it can also help to explain things that seem to contradict or not support each other” (Burns, A., 2010, p. 97). Altogether, it ensures trustworthiness.

Additionally, it is suggested to analyze data following the constant comparative method, which “involves comparing one segment of data with another to determine similarities and differences” (Merriam, 2009, p. 30). Then, data are grouped on a unit of analysis and divided into categories with the objective of identifying patterns in the data. Each category is described by an

indicator. The unit of analysis, the categories, and the indicators emerge from the data. In this research, the unit of analysis is writing because it is the main concept on which the problem was identified, and the intervention is planned. The resulting categories are creative writing, which is what the researcher wants to promote in his/her students; picture books, the means to promote creative writing; and controlled writing, the approach that frames how picture books are used and how the activities are designed. The following table illustrates this process.

Table 4

Data analysis categories and indicators for a possible intervention

Unit of analysis	Category	Indicator
Writing	1. Creative writing	1.1 Students express their feelings and/or thoughts about a personal experience through their own picture book.
		1.2 Students produce new texts following model texts.
	2. Picture books	2.1 Students borrow graphical or linguistic elements from the picture books read to invent new characters and dialogues.
		2.2 Students employ the language patterns observed in the picture books to elaborate compositions.
	3. Controlled writing	3.1 Students modify a text changing some of its elements such as: tenses, pronouns or vocabulary.
		3.2 Students design the front and back covers of their books following the example of the previously seen books.

Ethical Issues

Another aspect of carrying out a research deals with ethical issues, it “involves conducting research in a moral and responsible way” (Burns, 2010, p. 34). For that reason, in this study all the information gathered, and future information is used only for academic purposes. Moreover, it is necessary to have the permission of the participants and to inform them that we are carrying out a research, this can be done through a consent form. In the case of working with children, their parents or guardians are the ones who give this permission. Consequently, a consent form (*Annex 6*) was sent to the students’ parents in which they are informed about the purpose of the research and the possible benefits and letting them know that their identities will not be revealed, their participation is voluntary, and that they can quit the research.

Population

The observed population for the diagnosis are fifth graders, who belong to group 501, in the afternoon shift of DOFASA school branch A. The course has 32 students: 10 girls and 22 boys between the ages of 9 and 11.

Finally, this chapter illustrated the research design. In order to carry out the pedagogical proposal, it is suggested to follow the *qualitative research* paradigm, applying the Exploratory Action Research methodology, thereby, the role of the researcher is participant observer. Three data collection instruments are used: fieldnotes, artifacts, and surveys, which include different perspectives to ensure trustworthiness through triangulation. The analysis of the data is done through the constant comparative method. Equally, to lead an ethical process, it was necessary for parents to allow students’ participation by signing consent forms. Next chapter describes the pedagogical intervention proposal.

Chapter 4

Pedagogical Intervention

In this chapter the researcher presents the vision of language, learning, didactic material, and classroom adopted in the research. Likewise, it develops the teaching methodology and describes the pedagogical proposal, including a chart with the lessons to be developed and a brief analysis of the main activities.

Vision of Language

This research embrace the vision of language as a linguistic system, it implies that one of the goals of language teaching is “to help students to learn this system” (Tudor, 2001, p. 65). This system is composed of several elements: grammar, vocabulary, phonology, discourse, and style and appropriacy. One way of presenting the system to the students is pre-selecting elements “which can be isolated out and presented to learners in an accessible pedagogical form” (Tudor, 2001, p. 55). This perspective can be advantageous for students that are not in an immersive contact with the language. Thus, the teacher selects the elements to be learned and organizes programs and materials around them.

Vision of Learning

As vision of learning, this research assumes social learning. Bandura (1977) asserts that “most human behavior is learned observationally through modeling: from observing others one forms an idea of how new behaviors are performed” (p. 22), these models work as guides for appropriate performances. For Bandura, there are three forms of modeling: live models, in which someone demonstrates the wanted behavior; verbal instruction, takes place when the desired behavior is explained and the participant is told how to achieve it; lastly, the symbolic

modeling comes from the media like television, literature or the internet. This vision of learning matches this research, since model texts play an important role in promoting students' writing during the pedagogical proposal.

Vision of Classroom

In this research and for a future intervention, the classroom is seen as a supportive environment for the development of language. These types of classrooms are “interesting and full of activity, they allow participation in many different experiences, and they connect reading and writing to children’s experiences” (Brewer, 2007, p. 314). Moreover, the classroom’s seating is arranged in two ways depending on the activity that takes place during the class. The orderly rows are used when students work individually or in pairs, while a circle is used for reading activities. In all the cases the board is used when needed.

Vision of Didactic Materials

This research follows Tomlison’s (2011) definition, who states that didactic materials “can be anything which is deliberately used to increase the learners’ knowledge and/or experience of the language” (p. 2). They can be used, adapted or created by teachers. In this case, the researcher has created a series of worksheets which intend to support the pedagogical proposal. Equally, the pedagogical proposal includes the use of some picture books and they are considered as authentic texts, it means that they were “not written or spoken for language-teaching purposes” (Tomlison, 2011, p. ix), but they are used with a language-learning purpose in this research.

Teaching Methodology

As mentioned in chapter 1, the Domingo Faustino Sarmiento (DOFASA) school’s aim for English in fifth grade is that students interact considering their experiences and questions about

daily life building simple texts. Thereby, the writing activities are intended to build simple texts and some of them address students' personal experiences. Writing activities are based on Raime's (1983) five types of controlled writing activities: controlled composition, question and answer, guided composition, sentence combining, and parallel writing. These kinds of tasks vary the amount of control over students' writing, it depends on how the activities are structured, they can go from structured guidelines to looser guidelines and question-based instructions. They can involve changing elements, filling vocabulary, completing a paragraph with the first and/or last sentence, picture sequence, re-writing, using given information from texts or tables to write, and so on.

Additionally, pictures books are introduced before writing takes place. They are used with a multiple purpose. First, they create a context to introduce language elements and vocabulary. Second, they are intended to be models from which activities are derived. Third, they are authentic and rich input. Lastly, as they are authentic, they show the formal aspects of books. Thus, they play an important role in the lessons.

Accordingly, the pedagogical proposal described below is framed following the controlled writing approach and at the same time using picture books as rich and authentic input. Equally, the tasks go from simple to complex and from controlled to less controlled. It is expected that through the reading of picture books, different writing activities and the creation of picture books, students create their own stories.

Pedagogical Proposal

The pedagogical proposal aims to promote creative writing through the creation of picture books. In order to do that, reading and writing activities are addressed. This proposal estimates 16 weeks of implementation, each week has one hour of class. The resources needed are picture books, printables, and worksheets.

The intervention is divided into two cycles named *Discovering books* and *Get down to work*. The first cycle is intended to be the first approximation to picture books in English, it focused on input. The objective is that by the end of this cycle, students will be able to identify and employ the simple present structure to talk about routines, make descriptions, and ask and answer questions.

In this stage, five books are used, they allow students to pay attention to different aspects of the present simple tense. For instance, *The foot book* can be used to work with opposites and adjectives; *My car* is related to the description of an object and structure of simple present sentences; *Olivia* serves to talk about the conjugation of verbs with the third person and routines; the last two books are from the collection *I wonder why*, entitled *I Wonder Why The Sahara Is Cold At Night* and *I Wonder Why The Wind Blows*. They are written in a question and answer format that exemplifies how questions are formulated and answered.

Following Kalmbach and Carr (2010) “teaching and research are viewed as involving a continuous cycle or spiral of planning, implementing, and reflecting” (p. 41), when the first cycle ends, it will be necessary to reflect on the implementation, and re-plan if necessary, for implementing the second cycle. The second cycle, *Get down to work!*, is when students start the creation of the picture books, in this part they have to create the front cover and back cover of the book, as well as to think about its characters.

Equally, there are three books to work with during this cycle. The first one is *A page in the wind*, that is used to introduce the simple past tense and to pay attention to narrative sequentially. The second book is *Will and Squill*, it is used to demonstrate dialogues in the simple past. Lastly, *Are you my mother?* is useful to call students’ attention to the events of the story narrated in the simple past tense.

The following chart is a summary of the pedagogical proposal. It includes the 2 cycles, the learning objective for each class, a description of the main activity, and their corresponding indicator previously formulated in chapter three. Additionally, there are two lesson plans in *Annex 7*.

Table 5

Pedagogical proposal summary

Cycle I: Discovering books			
Class and book	Learning objective	Main activity	Indicator
1 <i>The foot book</i>	To visually distinguish pairs of opposite words.	Students rewrite different versions of a paragraph. In certain parts of the paragraph they must choose between two opposite words taken from <i>The foot book</i> . In total there are nine pairs of words. For instance, in the sentence: “Kevin walks through the shopping center, he turns 2)”, the options for number 2 are left or right. Regardless the option they prefer, the text will be coherent.	3.1
2	To recognize the structure of present simple descriptions.	Students are provided with an example of a character’s description from <i>The foot book</i> based on questions. They write two characters’ description following the example and the guiding questions like: “What color is he? Is he happy or sad?”	1.2
3 <i>My car</i>	To practice the simple present tense following	Students create a mini book about their favorite object. This book contains a front cover and a back cover and four sentences to complete. The sentence structure is provided following <i>My car</i> book. They must complete the sentences	2.2

	model sentences.	supplying their name, the name of their favorite object and its parts. For example, they must complete a sentence like: This is my _____. On the line, they write their favorite object and they have space to draw a picture. The mini book is six pages long.	
4	To identify the simple present affirmative sentence structure.	Students receive a mini book created by one classmate in the previous class. They must rewrite the sentences of the book replacing the first by the third person. Then, the book they received is written in first person and the new sentences will be in third person.	3.1
5 <i>Olivia</i>	To examine the order and structure of sentences in a routine.	Students are divided into four groups. They receive a sheet with some sentences from a previous activity; there are two sheets, each one forms a different routine. Thus, students organize the sentences in a coherent way based on the book <i>Olivia</i> . Lastly, when they decide the order, they write it.	2.2
6	To describe their daily routine.	Students write a paragraph describing their daily routine. To do this, they have a model paragraph about Olivia's routine. Additionally, they must fill in some blank spaces with their names and other information. Also, there are three boxes with useful words that they can write in the blank spaces. The final text will be similar to the model, but not alike since their routines are different.	1.2
7 Extracts from the books <i>I</i>	To differentiate the meanings	Students develop a worksheet; it includes a model text that answers the question "What is the Earth made of." Then, they write a similar	1.2

<i>Wonder Why</i> <i>The Sahara Is</i> <i>Cold At Night</i> and <i>I Wonder</i> <i>Why The Wind</i> <i>Blows</i>	of WH questions.	description answering the question “What are clouds made of?” In the worksheet they are provided with the necessary information to solve the question.	
8	To summarize information in a new paragraph.	Students read four extracts from the <i>wonder why</i> books. Then, they write a new paragraph summarizing the information found about deserts in the extracts. Some linking words and sentences are already provided, so they fill the blank spaces with exact details about dunes, deserts, and nomads.	2.2
Cycle II: Get down to work!			
Class and book	Learning objective	Main activity	
1 <i>A page in the wind</i>	To organize sentences in a sequential order.	Students must match some sentences with their corresponding picture taken from the book. Then, they organize the sentences to form a paragraph putting them together in a sequence paragraph. This paragraph already has some order and sequence connectors like: <i>first, then, after that, and, finally.</i>	2.2
2	To plan their initial ideas about the book.	Students start to think about the characters of their books. They use a worksheet with key questions to define some features of the characters such as name and appearance. They also start to think how many characters will be involved in their story. At the end, they have space to draw a scratch of the main character.	2.1

3 <i>Will and Squill</i>	To propose a new dialogue to add to a story.	Students create a new dialogue derived from the book <i>Will and Squill</i> . To complete this exercise they must consider the context of the story that takes place in the book.	2.1
4	To design the back cover of their books.	Students design the back cover of their book. This section includes information about the author, so they must write a short autobiography incorporating their birthdate, name, birthplace, their school, likes, and what they want to be as adults. Additionally, they draw themselves.	3.2
5 <i>Are you my mother?</i>	To compose a new ending to a story.	Students propose a new ending to the book. The teacher gives guiding questions like: What happened afterwards? Why did it happen? Who did it happen to? What did they feel or think about that situation?	2.1
6	To design the front cover of their books.	Students design the front cover of their books. They must decide the title of their book. In the cover they must include the title, a picture to represent the book and tell who the author is.	3.2
7	To employ previously worked language structures.	Students work on the creation of their picture books individually. The whole class is committed to this single activity in order to have enough time. They must write a minimum of 10 pages, each one accompanied with a picture.	1.1
8	To create the last part of their books.	Students continue creating their picture books and must finish in this class.	1.1

Explanation of the Activities

The pedagogical proposal summary chart presented a brief description of every class' main activity. Below is an explanation of each class. As said before, the objective of this pedagogical proposal is to promote students' creative writing and in chapter two it was stated that there are two principles to promote creativity, which are input and rules. Thus, the importance of these principles is reflected on the worksheets and lessons designed since eight different picture books serve as input, while the controlled writing approach delimitates students' writing tasks framed within the books' language content and context.

The lessons are proposed to be one hour long and develop mainly writing and reading activities. Therefore, several photocopies of the books and the worksheets are needed, so that each student has his/her own material. Another important characteristic of the pedagogical proposal is the role of pictures, in the form of book illustrations or drawings created by students. Additionally, when books are read, it is recommended to engage students either by making gestures to accompany the reading or by allowing them to read parts of the book aloud.

In order to explain the proposal, the first cycle, *Discovering books*, will be addressed first, and then the second cycle *Get down to work!*

Cycle 1 – Discovering Books

Class 1. This is the first class of the proposal and its purpose is to introduce picture books to students and to let them know the methodology of the classes. Here it is used *The foot book*, which includes pairs of opposite words. After reading the book there is an activity about finding opposite pairs, then students develop a worksheet in which they must rewrite a different version of a paragraph. In certain parts of the paragraph they must choose between two opposite words

taken from *The foot book*. In total there are nine pairs of words. The next figure illustrates the writing exercise.

Figure 8

Worksheet Cycle 1-Class1

Teleport candy

It 9 o'clock 1). Kevin walks through the shopping center, he turns 2). There, he finds a 3) candy. He buys the candy and 4) eats it. When he finishes eating, his mouth is 5). He feels strange, he realizes that the candy gives him powers. Now he can teleport where he wants, he goes 6), he teleports to the shopping center's 7). He starts to play with his power, you never know where he is, he can be 8) in the shopping center or in your 9).

1) in the Morning – at night

2) Left – right

3) Small – big

4) Slowly – quickly

5) Wet – dry

6) Up – down

7) Front – back

8) High – low

9) House – street

For instance, in the sentence: “Kevin walks through the shopping center, he turns 2)”, the options for number 2 are left or right. Regardless the option they prefer, the text will be coherent. This type of activity is known as *controlled composition* and students do not have to “concern themselves with content, organization, finding ideas, and forming sentences” (Raimes, 1983, p. 97). As this is the first writing activity, students will find a high-controlled task in which they will interact with a short text without committing mistakes.

Class 2. In the second class, we find a new topic which has adjectives and descriptions. After a short explanation about adjectives and their function (describe), students develop a worksheet with a model description of one picture taken from *The foot book*. They have to describe three pictures following some questions to guide their writing such as: Is he tall or

small? Are his eyes open? What color is he? And the vivid pictures in Dr. Seuss' book are suitable for this exercise. In *Figure 9* we can see the first part of the worksheet.

Figure 9

Worksheet Cycle 1-Class 2

Look at the example, then write the description of the other three pictures following the questions.



What is her color? Is she fat or thin? Is she big or small? How many feet does she have? What is the color her feet?

She is yellow, she is thin and small. She has four pink feet.



What color is he? How many feet does he have? How many arms does he have? Are his eyes close or open? Is he fat or thin? Is he happy or sad? Is he furry or bald?

The example provided is shorter than the description they are asked to write, the idea is that they go a little further than in the example. This is a question and answer exercise, a format that “allows students a little more freedom in structuring sentences” (Raimes, 1983, p. 101). In the second part, they have to describe two characters and they also have the guiding questions. In comparison with the worksheet of the previous class, this is a more open exercise, but still they will receive a clear instruction to complete it.

Class 3. This class introduces a new book and a new topic. The teacher and the students first read *My car*, a book that is written in the simple present tense and that talks about the main character's favorite object. After reading, students are encouraged to create a mini book about their favorite object. This mini book contains a front cover and a back cover and four sentences to

complete. The sentence structure is provided following *My car* book. They must complete the sentences supplying their name, the name of their favorite object and its parts as illustrated in *Figure 10*.

Figure 10

Mini book Cycle 1-Class 3

My _____ I am _____ My _____

has many parts

A DOFASA
SCHOOL
BOOK™

By: _____

In *Figure 10* there are four of the six pages that contain the mini book. It can be printed and photocopied. The lines blank spaces are to be filled with words and the blank squares are for drawings. For example, they have to complete a sentence like: This is my _____. On the line they write their favorite object and below they draw the object. This kind of activity is called guided composition, it gives some part of the content but not all and the “finished products will thus be similar but not exactly alike” (Raimes, 1983, p. 103). The purpose of this worksheet is to get students into the making side of books, as a preparation of their final task and product of the whole proposal.

Class 4. The fourth class makes an emphasis on another aspect of the simple present tense. This time the topic is the conjugation of verbs with the third person. For this class, the mini books created on the previous class are needed, because every student receives one created by a

classmate. The task is to rewrite the sentences of the book replacing the first person for the third person, so that they are the ones who talk about their classmates' favorite objects. After that, there is a closing activity named head and tail, the rules are that students stand up forming a horseshoe, then the first student on the right side will be the tail and the first student on the left side will be the head. The teacher will give a pronoun, a verb or an adjective and each student has to create a sentence in ten seconds. If they get it wrong, they move to the tail, if they get it right, they stand on the head side.

The main activity described before is cataloged as a *controlled composition* task. Students have to “make changes in the passage that was given to them, but they will not add anything of their own to it” (Raimes, 1983, p. 97). Then, the book they received is written in first person and the new sentences are in third person. Furthermore, this kind of writing activity “focuses students’ attention on specific features of the written language. It is a good method of reinforcing grammar, vocabulary, and syntax in context” (Raimes, 1983, p. 97). The context given is that they write about a classmate’s favorite object, so they need to use the third person in the simple present and, therefore, pay attention to the conjugation of the verb to be and the possessive adjectives.

Class 5. In this class, the teacher and the students read *Olivia*. This book helps to introduce routines. After reading the book, each line receives a folded sheet with six sentences in the present simple taken from *Olivia*. There is a sheet A and a sheet B with different sentences. Some of these sentences are wrong. The sheet is given to the student in the back, who unfolds the first sentence and has to decide if it is right or wrong, if it is right, they put a check; if it is wrong, they have to highlight the mistake. Then, the student passes the sheet to the next student in the

line until they unfold the six sentences. The line that gets more right points will win. The following figure shows the sentences in sheet A and B.

Figure 11

Sheet A and B Cycle 1-Class 5

Sheet A	Sheet B
She gets up.	On rainy days, Olivia like to go to the museum.
She haves to try on everything.	She have a nice dinner and goes to bed.
She moves the cat	Olivia takes a nice bath after painting
Olivia combes her ears.	She getes home. She imitates a painting.
She brushes her teeth.	She heads straight for her favorite picture.
Olivia getes dressed.	Olivia looks at the picture for a long time.

Later, each line must correct the wrong sentences and organize them in a coherent way based on the book *Olivia*. Lastly, when they decide the order, they will write it down. The mistakes written on purpose are related to the conjugation of verbs in third person in the present simple tense. In this case, students are developing a sentence combining exercise, where they “combine groups of sentences so that the finished series of sentences makes up a paragraph” (Raimes, 1983, p. 108). In order to complete this activity, it is necessary for students to pay attention to grammar rules, the sequence and the order of the different sentences that make up Olivia’s routine.

Class 6. As a continuation of the previous topic, this class is related to students' routines. The worksheet proposed for this class contains a paragraph with Olivia's routine. Then students read the example and write a new paragraph with their own routine. This new paragraph has some guidelines, so they have to fill in the blank spaces with their names and other information. Also, there are three boxes with useful words that they can write on the blank spaces. In *Figure 12*, we can observe the whole activity.

Figure 12

Worksheet Cycle 1-Class6

1. Read Olivia's routine.
 Olivia's routine
 Olivia is a girl, she lives with her mother, her father, her brother, her dog, Perry, and Edwin, the cat. In the morning, after she gets up, she brushes her teeth and combs her ears. Then, she gets dressed.

2. Write your own routine. In the box you have different options to write in the three lines. Follow the example of Olivia's routine.

I am a	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="width: 50%; text-align: center;">girl</td></tr> <tr><td style="width: 50%; text-align: center;">boy</td></tr> </table>	girl	boy						
girl									
boy									
I live with	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="width: 50%; text-align: center;">my father</td></tr> <tr><td style="width: 50%; text-align: center;">my mother</td></tr> <tr><td style="width: 50%; text-align: center;">my brother</td></tr> <tr><td style="width: 50%; text-align: center;">my sister</td></tr> <tr><td style="width: 50%; text-align: center;">my grandmother</td></tr> <tr><td style="width: 50%; text-align: center;">my grandfather</td></tr> <tr><td style="width: 50%; text-align: center;">(Other, ex: cousin, uncle, dog, cat, fish)</td></tr> </table>	my father	my mother	my brother	my sister	my grandmother	my grandfather	(Other, ex: cousin, uncle, dog, cat, fish)	
my father									
my mother									
my brother									
my sister									
my grandmother									
my grandfather									
(Other, ex: cousin, uncle, dog, cat, fish)									
I	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="width: 50%; text-align: center;">eat breakfast</td></tr> <tr><td style="width: 50%; text-align: center;">take a shower</td></tr> <tr><td style="width: 50%; text-align: center;">brush my teeth</td></tr> <tr><td style="width: 50%; text-align: center;">get dressed</td></tr> <tr><td style="width: 50%; text-align: center;">watch TV</td></tr> <tr><td style="width: 50%; text-align: center;">do homework</td></tr> <tr><td style="width: 50%; text-align: center;">comb my hair</td></tr> <tr><td style="width: 50%; text-align: center;">(Other activities)</td></tr> </table>	eat breakfast	take a shower	brush my teeth	get dressed	watch TV	do homework	comb my hair	(Other activities)
eat breakfast									
take a shower									
brush my teeth									
get dressed									
watch TV									
do homework									
comb my hair									
(Other activities)									

I am a _____. My name is _____. I live with _____.
 In the morning, after I get up, I _____
 _____ Finally, I go to school.

As students are provided with the content and organization of the text, they will be developing a controlled composition activity. In *Figure 7*, there is a “structural skeleton outline so that students can construct a parallel paragraph using new information” (Raimes, 1983, p. 100). The new information they include refers to their own routine. The boxes used in this

worksheet are known as substitutions tables and their use is to provide “models for students and allows them to generate risk-free sentences” (Hyland, 2003, p. 4).

Class 7. The seventh class is centered on another basic element of language. For this class, the teacher and the students read short extracts from the books *I Wonder Why The Sahara Is Cold At Night* and *I Wonder Why The Wind Blows*. These books are excellent examples to introduce WH questions in the simple present tense. In the extracts, they authors ask and answer questions like What is and oasis? How old is the Earth? and Why are cactuses spiny? Once the extracts are read, they develop the worksheet shown in *Figure 13*.

Figure 13

Worksheet Cycle 1-Class 7

Name:

Grade:

1. Read a short passage about *What is the Earth made of?* And then write a paragraph about *What are clouds made of?* following its structure.



What are clouds made of?

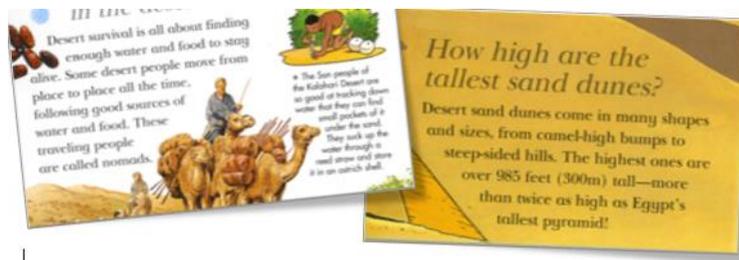
billions of water droplets - ice crystals - clouds - so tiny - light - float in the air-cotton wool.

The task here is to write a similar text to the model text, answering the question “What are clouds made of?” In the worksheet they are provided with the necessary information to solve the question. As Raimes (1983) explains, this is a *parallel writing* exercise and during this type of exercise “students read and study a passage and then write their own on a similar theme, using as a guide the vocabulary, sentence structure, cohesive devices, and organization of the model passage” (p. 109). Parallel writing exercises are the freest kind of activities within the controlled writing approach, and it is reflected on this worksheet because students decide how to link the information they find to answer the question.

Class 8. This is the last class of the first cycle. The proposed worksheet for this includes four extracts taken from the *I wonder why* books. Then, students write a new paragraph summarizing the information found about deserts in the extracts. Some linking words and sentences are already provided, so they will fill in the blank spaces with exact details about dunes, deserts and nomads. In *Figure 14*, there are two extracts and the outline for the new paragraph.

Figure 14

Worksheet Cycle 1-Class 8



2. Write a paragraph containing information from the four extracts.

Deserts have sand because _____ . Sand is made of _____ . Sand can make dunes that _____ and the highest dunes _____ . Also, there are people who live in the desert, they need to _____ . People who live in the desert are called _____ and they survive _____ .

The activity described serves to practice reading and writing skills such as finding key information and synthesize different texts about one topic. Equally, students use new vocabulary and imitate the sentence structure and organization of the model passages. When students complete the blank spaces, they are “asked to exercise a meaningful choice” (Byrne, 1993, p. 22), and not only choose between two words that produce little changes, like in the worksheet used in the first class. The difference is that students have to think if the information fits in and if it is adequate.

Cycle 2 – Get down to work!

Class 1. The first class of the second cycle introduces a new a book and the simple past tense. For this class it is planned to read *A page in the wind*. This picture book is written in the simple past tense and narrates the story of a newspaper, whose pages are blown away and go through different situations. After reading the book, students complete a worksheet in which they have to match nine sentences with nine pictures taken from the book. Then, they organize the sentences to form a paragraph putting them together in a sequence paragraph. This paragraph already has some order and sequence connectors like: *first, then, after that, and finally*.

This worksheet is considered as a sentence combining activity because after matching the sentences with the picture, students join the sentences to form a paragraph; thus, they chose the most appropriate place for the sentence, considering the sequence that is posed by the connectors. Likewise, Raimes (1983) argues that for learners “sentence combining is certainly a very good way of introducing new language structures without going into complicated explanations and employing specialized terminology” (p.107) and that is exactly what is proposed for this class, to introduce the simple past tense. To illustrate the worksheet, in *Figure 15* it is shown two of the sentences and pictures students have to match and the sequence paragraph they need to complete.

Figure 15

Worksheet Cycle2-Class 1

	<p>H -</p>	<p>8. He was a man who seemed discouraged, like me.</p>
	<p>I -</p>	<p>9. We went in search of our new home.</p>

2. Now, put the sentences in the correct order to complete the paragraph. The sequence connect you to organize them.

Firstly, _____ Soon _____
 _____ Then, _____
 _____ And, each of my pages would travel to a different place. The first page said:
 _____ The next page expressed:
 _____ And other page sang:
 _____ But the last page met a man:
 _____ Later, _____
 Finally, he exclaimed: _____

Class 2. At this point, new activities are designed with the final product of the proposal in mind. In such manner, in this class students start to think about the characters of their books. They use a worksheet with key questions to define some features of the characters, such as name and appearance. They also start to think how many characters will be involved in their story. At the end, they have some space to draw a scratch of the main character.

The purpose of doing this is to avoid overwhelming students with too much work at the end. With this activity, students save time that they need when creating their books, for instance, thinking about characters can be time consuming, and it is preferable that students use their time in expressing their ideas. Hence, the suggestion is to explain at once what the final task is: students have to write a short story about a personal experience. Accordingly, when students

begin to make their picture books, they will have previously thought about a plan or preliminary ideas, so that they do not to start from scratch. The next figure shows some of the questions that guide students to design the characters, as well as useful vocabulary they can use and space for them to draw their character.

Figure 16

Worksheet Cycle 2-Class 2

3.3. Is the main character an animal, an object or a person ? _____ .

3.2. How does the main character look like ? _____
_____ .

3.3. What clothes does the main character wear? _____
_____ .

3.4. How is the main character personality? _____
_____ .

This table has useful vocabulary to describe your character

Appearance	Clothes	Personality
Body: <u>skinny</u> , <u>muscular</u> , <u>chubby</u> .	Scarf, cap, t-shirt	Intelligent, happy, sad
Height: <u>Short</u> , <u>tall</u>	Hat, tie, sweater	Friendly, rude, polite
Skin/fur: <u>dark</u> , <u>pale</u> , <u>red</u> , <u>grey</u>	Pants, jeans, jacket	Humble, obedient, generous
Hair: <u>blond</u> , <u>red</u> , <u>brown</u> , <u>black</u>	Shoes, boots, flip flops	Happy, timid, serious
Hair II: <u>curly</u> , <u>straight</u> , <u>short</u> , <u>bald</u>	Shorts, dress, skirt	Selfish, funny, lazy
General: <u>Beautiful</u> , <u>ugly</u> , <u>young</u>	Glasses, blouse, coat	Optimistic, pessimistic
General II: <u>old</u> , <u>strong</u> , <u>weak</u>	Gloves, sneakers	Responsible, brave, scared

4. Draw a scratch of the main character.

Class 3. In this class, a new book is presented. *Will and Squill* narrates the story of two friends, a child, and a squirrel. After doing the corresponding reading, students develop a worksheet that poses a situation that occurred long after the original story and they have to create a new dialogue. To complete this exercise, students consider the context of the story that takes place in the book and the past simple tense used throughout the conversation.

One reason to include this book and this activity is that it has dialogues, an element that they probably need to take into account in their future picture books. Likewise, Ada (2003) recommends that “to encourage the students to write, you might suggest that their stories be forward-looking or backward-looking extensions of the ones they already know” (p. 119). In this instance, students just have to read the book and pretend they are in a new situation, an extension of the story where the characters remember their childhood and their friendship. *Figure 17* contains most part of the activity discussed.

Figure 17

Worksheet Cycle 2-Class 3

After a long time, Will bumped into Squill in the park. Now, they are teenagers and they were talking about their childhood, remembering all that they did.

Will: Hi Squill, long time not see you!
 Squill: Hello, my friend Will, How are you?
 Will: I'm happy. What about you?
 Squill: I'm glad to see you again. Do you remember when we played football?
 Will: _____
 Squill: We really had fun; It was _____

Will: Our favorite food was _____
 Squill: It was _____
 Will: We also liked _____

Squill: We enjoyed _____
 Will: All right! We jumped for a long time.
 Squill: What happened with your little kitten?
 Will: _____






Class 4. Here again there is an activity to advance in the creation of the picture book. This time, students read some examples of short biographies that appear in the back covers of books,

normally called *about the author*. After that, the teacher explains basic elements that make up these short biographies, highlighting *birthdate, name, birthplace, academic training*. Finally, students design the back cover of their book. It includes information about the author, so they have to write a short autobiography incorporating their birthdate, name, birthplace, their school, likes, and what they want to be as adults. Additionally, they drew themselves.

In the first place, this exercise allows students to practice writing basic information about themselves. Another intention of this activity is for students to recognize that “behind every book is an author, a person who has experienced or imagined something he or she wants to share with others” (Ada, 2003, p. 116) and to make students understand that writers have the courage to think that their ideas are valuable. In line manner, promoting an environment where students feel in the role of writers is significant for the expected results, writing is not exclusively for adults, as known authors like Ada (2003) asserts “because the students experience and imagine things, they too can be authors” (p. 116). Namely, make students take ownership of their books and make them feel that they are also capable of creating.

Class 5. For this class it is planned to read the book *Are you my mother?* The story is about a baby bird who looks for his mother. Once the book is read, students composed a new ending to the book on a worksheet. The worksheet includes guiding questions such as: What happened afterwards? Why did it happen? Who did it happen to? What did they feel or think about that situation? The following figure displays the writing task.

Figure 18

Worksheet Cycle 2-Class 5

Subsequently, students design the front cover of their books. They receive a sample front cover, illustrated in *Figure 19*, with space for students to write the title of their books, to make a representative drawing, and to write their names in the role of writers and illustrators of their book. Nevertheless, students are able to decide if they want to use the sample or if they want to create their own, keeping the same elements.

Figure 19

Sample front cover

TITLE: _____

AUTHOR AND ILLUSTRATOR:

Classes 7 and 8. These are the last two classes. It is considered necessary to give students plenty of time to create their stories; thus, students have two classes to do so. In previous classes of the second cycle, some exercises related to complementary elements of the book such as the front and back cover had been carried out, so in these classes students focus only on creating content of their story. Two hours are expected to be enough time for students to finish their books.

In these classes the teacher reminds and guides students during their task: write a short story about a personal experience. They work on the creation of their picture books individually. The whole class is committed to this single activity. The instructions that students receive are: first, write a minimum of 10 pages, each one accompanied with a drawing that reflects what happens during the story; second, remember and use what you have learnt up to this point. The teacher's role is to check students' advances, encourage them to give their best, and solve possible doubts that arise during this process.

This is the culmination of the pedagogical proposal. It is intended that students give an account of how the picture books seen in the previous classes influence their written composition and changed their role from readers to writers, since one primary argument to use children's literature in the classroom is "turning students into authors of their own stories" (Ada, 2003, p. 117). Likewise, it is expected that students use the language patterns worked throughout the classes which were approached starting with reading and later practiced with various written exercises.

Finally, this chapter presented the pedagogical proposal. First, it was shown the visions of language, learning, didactic materials, and classroom adopted in the research. Then, it was described the teaching methodology and the pedagogical proposal. Lastly, there was an analysis of the main activities and materials designed.

Chapter 5

Conclusions

This research presented the design of a pedagogical proposal based on the observation and diagnosis of the English level of fifth graders from DOFASA school. It was determined that group 501' greatest difficulty was writing, while their strength was the use of drawings to understand the English language; thus, it was proposed an intervention that intended to promote students' creative writing in EFL. The proposal is divided in two cycles with a duration of eight classes each one and in which seven picture books are used. Furthermore, this process is founded on the belief that every student has a creative potential and that it is possible to transfer that potential to the EFL writing. To do so, students need a certain mastery degree of basic language structures that allow them to express what they want. It is intended to achieve this through different controlled written exercises derived from the picture books.

The final product of the proposal is picture books created by students, where they write a short story about a personal experience. To facilitate this goal, it was designed a series of worksheets and other printed resources. These didactic materials are classified in two kinds; the first refers to materials that contain controlled written exercises, mainly worksheets dealing with the simple present and the simple past tenses, routines, descriptions, dialogues, among others that arise from the picture books. There is also a mini book used in cycle 1; the second kind of materials is related to the creation of picture books, a worksheet for characters' creation and a sample front cover for students' books are included.

Additionally, this research explored three fundamental concepts. Firstly, it was found that controlled writing is a useful approach to work with low proficiency level students because of its

progression principle, in which the language structures that students learn go from simple to complex and control over their compositions is reduced as students master them. Secondly, the concept of creativity was reviewed, concluding that there are four levels of creativity, it can be promoted through rich input and rules and that creative writing can be considered as students' capacity to express their experiences, feelings, thoughts, and ideas through writing. Finally, picture books are authentic materials which serve as models for writing and motivate students to create their own books.

Chapter 6

Limitations and Recommendations

Limitations

This study began in the second period of 2019 and during that time, the first stage of the research consisted of observing and collecting information about the students. In this way, it was possible to determine the problem described in the first chapter and a pedagogical intervention was proposed. This intervention should have been applied during 2020; unfortunately, it could not be done due to various factors. The main and most serious of them is Covid-19 pandemic, which forced the national and local governments to take preventive measures to avoid the spread of the virus. One of those measures was to close schools and universities indefinitely, preventing any face-to-face application of the proposal.

In addition to the above, there was a gap between the academic calendars of Universidad Pedagógica Nacional and DOFASA school that made virtual interventions difficult. Likewise, many logistical problems arose when all students and teachers had to change from face-to-face to virtual education due to force majeure. This took everyone by surprise, as there was no prior notice and therefore, there was not enough preparation at a methodological, technological and infrastructural level. Accordingly, the study could not accomplish all the stages and phases corresponding to the Exploratory Action Research as explained in chapter 3. Nonetheless, for the teachers interested in putting this proposal into practice, the document contains recommendations for the application of the proposed classes, use of the material, data collection and subsequent analysis.

Recommendations

In relation to the application of this pedagogical proposal, it is recommended to carefully select the books that we present to children, to make sure its content is level and age appropriate. We must read the books before we present them to students, so we know in advance whether they are useful or not and we can also anticipate possible doubts about vocabulary and pictures shown in the books. On the other hand, it is not mandatory to use the same books displayed in this research, teachers can adapt the exercises depending on the books they have available and the content they want to work with.

In the same manner, it is suggested to read the books at least twice in class because students, like in the context of this research, may not have enough level to fully comprehend a book in English in just one reading. Additionally, picture books in English are not so accessible in the Colombian context. One alternative is to look for books in public libraries; for instance, most of the books used in this proposal were borrowed from BiblioRed, a network of public libraries in Bogotá. Finally, if it is not possible to provide each student with a printed copy of the books, one can photocopy them following the copyright regulations, although it might be expensive.

Regarding DOFASA school, considering the utility and potential of picture books in English, it is advised to contemplate the acquisition and inclusion of them in the library of branch A. Finally, to Universidad Pedagógica Nacional, especially to the Language Department, it is recommended to study the possibility to extend the practice and research spaces and the inclusion of other possibilities of monograph and types of research even after the current educational situation.

References

- Ada, A. (2003). *A Magical Encounter: Latino Children's Literature in the Classroom*. Pearson.
- Ammon, B. & Sherman, G. (1996). *Worth a Thousand Words: An Annotated Guide to Picture Books for Older Readers*. Libraries Unlimited.
- Barton, B. (2004) *My Car*. Greenwillow Books.
- Boden, M. (2004). *The Creative Mind Myths and mechanisms*. Taylor & Francis e-Library.
- Brewer, S. (2007). *Introduction to early childhood education*. 6th Ed. Boston: Pearson.
- Burns, A. (2010). *Doing action research for English language teachers. A guide for practitioners*. New York: Routledge.
- Byrne, D. (1993). *Teaching writing skills*. Longman Group UK Limited.
- Chichester, E. (2005). *Will and Squill*. Mineapolis, Carolrhoda Books, Inc.
- Colegio Técnico Domingo Faustino Sarmiento I.E.D. (2019). *Manual de convivencia*. Bogotá, Colombia.
- Decarrico, J. (2001). Vocabulary learning and teaching. In Celce-Murcia, M. (Ed.). *Teaching English as a Second or Foreign Language*. (pp. 285-299). Heinle & Heinle Publishers.
- Dr. Seuss. (1968). *The foot book*. New York, Random House.
- Eastman, P.D. (1960). *Are you my mother?* New York, Random House.
- Ellis, R. & Shintani, N. (2014). *Exploring Language Pedagogy through Second Language Acquisition Research*. Routledge.
- Falconer, I. (2001) *Olivia*. Lectorum Publications, Incorporated.
- Gaff, J. (2004) *I Wonder Why The Sahara is Cold at Night: And Other Questions About Deserts*. Demco Media.

- Ganeri, A. (2003) *I Wonder why the Wind Blows: And Other Questions about Our Planet*.
Kingfisher.
- Hanauer, D. (2014). Appreciating the beauty of second language poetry writing. In Disney, D. (Ed.) *Exploring Second Language Creative Writing: Beyond Babel*. (pp. 11-22).
Linguistic Approaches to Literature, 19.
- Harmer, J. (2004). *How to teach writing*. Pearson Education Limited.
- Helfand, M., Kaufman, J. & Beghetto, R. A. (2017). The Four C Model of Creativity: Culture and context. In V. P. Glăveanu (Ed.), *Palgrave handbook of creativity and culture research* (pp. 15-360). New York: Palgrave.
- Hopkins, D. (2008). *A teacher's guide to classroom research*. Open University Press.
- Hyland, K. (2003). *Second language writing*. Cambridge University Press.
- Kalmbach, D. & Carr, K. (2010). *Becoming a teacher through action research: process, context, and self-study*. Routledge.
- Kaufman, J. & Beghetto, J. (2009). Beyond Big and Little: The Four C Model of Creativity. *Review of General Psychology, 13*(1), 1-12.
- Kaufman, J., Plucker, J. & Baer, J. (2008). *Essentials of Creativity Assessment*. John Wiley & Sons, Inc.
- Kiefer, B. (2008). *What is a picture book, anyway? The evolution of form and substance through the postmodern era and beyond*. In L. R. Sipe & S. Panteleo (Eds.), *Postmodern picture books: Play, parody and self-referentiality* (pp. 9- 21). New York, NY: Routledge.
- Kiefer, B., Hepler, S. & Hickman, J. (2007). *Charlotte Huck's Children's Literature*. McGraw-Hill.
- Kostelnik, M., Soderman, A. & Whirem, A. (2014). *Developmentally Appropriate Curriculum Best Practices in Early Childhood Education*. Pearson Education Limited.

- Lodico, M., Spaulding, D. & Voetgle, K. (2010). *Methods in educational research: from theory to practice*. Jossey-Bass.
- Maley, A. & Kiss, T. (2018). *Creativity and English Language Teaching From Inspiration to Implementation*. Palgrave Macmillan.
- Merriam, S. (2009). *Qualitative Research. A guide to design and implementation*. San Francisco: Jossey-Bass.
- Raimes, A. (1983). *Techniques in teaching writing*. Oxford University Press.
- Rhodes, M. (1961). An analysis of creativity. *Phi Beta Kappa*, 42(7), 305–310.
- Runco, M. A. (2004). Everyone has creative potential. In R. J. Sternberg, E. L. Grigorenko, & J. L. Singer (Eds.), *Creativity: From potential to realization*. (pp. 21–30). Washington, DC: American Psychological Association.
- Sanabria, J. & Díaz, M. (2018) *A Page in the Wind*. NorthSouth Books.
- Sánchez, A. (2013). *Bilingüismo en Colombia*. Documentos de trabajo sobre economía regional. Centro de Estudios Económicos Regionales. Banco de la República. 191, Cartagena de Indias, Colombia.
- Silva, T. (1990). Second language composition instruction: developments, issues, and directions in ESL. In Kroll, B. (Ed), *Second Language Writing Research insights from the classroom*. Cambridge University Press. (pp. 11-23).
- Smith, R. & Rebolledo, P. (2018). *A Handbook for Exploratory Action Research*. British Council.
- Tomlinson, B. (2011). *Materials development in language teaching*. Cambridge: Cambridge University Press.
- Tudor, I. (2001). *The Dynamics of the English classroom*. Cambridge: Cambridge University Press.
- Van Allen, R. (1948). What is creative writing ? *Elementary English*, 25 (3), 174-176.

Annexes

Annex 1: Characterization Questionnaire



Cuestionario

El siguiente cuestionario tiene el fin de conocer más sobre ti y tu experiencia con el inglés. Por favor responde con honestidad.

1. Nombre: _____
2. Edad: _____
3. Eres: Niño Niña
4. ¿Cómo se llama el barrio en donde vives? _____
5. ¿Te gustan las siguientes actividades?

	Mucho	Poco	Nada	
Practicar algún deporte				¿Cuál(es) deporte(s) practicas? _____ _____
Leer				¿Qué lees? _____ _____
Dibujar				¿Qué dibujas? _____ _____
Cantar				¿Qué tipo de canciones? _____ _____
Ver televisión				¿Qué programas ves? _____ _____
Jugar videojuegos				¿Cuáles videojuegos? _____ _____
Escuchar música				¿Qué tipo de música? _____ _____
Ver videos en internet				¿Qué tipos de videos? _____ _____
Otra, ¿cuál?				

6. El inglés:

Me gusta ____ No me gusta

¿Por qué?

7. La clase de inglés:

Me gusta ____ No me gusta

¿Por qué?

8. ¿Cuáles de las siguientes actividades te gustaría tener en la clase de inglés? Puedes elegir varias opciones:

- Canciones
- Juegos
- vídeos
- Cuentos
- Talleres (fotocopias)
- Libros de inglés
- Otra, ¿cuál: _____

9. ¿Cuál de las siguientes habilidades consideras que es tu fortaleza en inglés?

- Escribir
- Hablar
- Leer
- Escuchar

¿Por qué?

10. ¿Cuál de las siguientes habilidades consideras que es tu debilidad en inglés?

- Escribir
- Hablar
- Leer
- Escuchar

¿Por qué?

11. ¿Cuántas horas semanales dedicas al aprendizaje y práctica del inglés fuera del colegio?

- De 0 a 1 hora semanal.
- De 1 a 3 horas semanales.
- De 3 a 5 horas semanales.
- Más de 5 horas semanales. ¿Cuántas? _____

12. ¿Alguien te ayuda a hacer las tareas del colegio?

- Sí ¿Quién? _____
- No

13. ¿Cuáles herramientas usas al hacer tareas? Puedes elegir varias opciones:

- Diccionario
- Libro
- Páginas de internet
- Enciclopedia
- Vídeos
- Otro, ¿cuál? _____

Annex 2 : Fieldnotes

Institution: IED Domingo Faustino Sarmiento – Branch A Shift: Afternoon		Observer: Elkin Estiv Patiño Valderrama	
Cycle: 4th period Course: 401		Date: 06-09-2019 Place: Classroom 401	
Hour: 3:10- 4:15 pm	Subject: English Topic: Means of transportation		
DESCRIPTIVE LEVEL	INTERPRETATIVE – REFLEXIVE LEVEL	CATEGORIES OF ANALYSIS	
Once they enter to the classroom, students take a while to be silent. To call their attention, the teacher tells them “ <i>arriba, abajo, a los lados</i> ” and they respond putting their hands in the air, alongside or down, according to her instructions.	After break the students are not in the mood for the class, so the teacher uses short physical commands to call their attention and let them know that they are in a different moment now.	Students’ behavior	
The teacher hands a printed workshop about means of transportation. It contains 22 words, organized in three columns: the words in Spanish, the words in English, and its pronunciation in English.	English is limited to the learning of vocabulary and translation of sentences.	Worksheets Using L1 Using L2	
The teacher begins reading a word first in Spanish and then in English, and the students repeat after her. They do that process with the 22 words. Afterwards, the teacher indicates them that they must cut the words from the worksheet and then paste them on their notebooks. Then, they must draw every means of transportation that appears on the worksheet and write its name in English.	As communication in the L2 is limited, the drawings play a central role when understanding concepts and words.	Using L1 Using L2 Repetition of words Worksheets Drawings made by the students Individual work	
Two students don’t understand the instruction, so the teacher asks one student to explain to his classmates what they must do.	L1 is used for explanations and instructions.	Using L1	
The teacher requests one student to write the date in English on the board.	Writing the date is part of their routine in the English class.	Using L2	

<p>The teacher walks around the classroom supervising students' progress. She tells the students that they are being too noisy and slow developing the activity. She asks them to be quiet and rush doing their work, otherwise they will have to finish at home and bring it next Friday.</p> <p>When doing the activity most of them stay in their seats and work, casually talk to others asking for help or materials. Four students sand up occasionally.</p>	<p>This workshop is long and monotonous, that is why students are slow and begin to talk to other students.</p> <p>Even when it is an individual activity, students need help of others when they don't have materials or when they need help.</p>	<p>Individual work</p> <p>Students' behavior</p> <p>Individual work</p>
<p>Also, when students don't know a means of transportation looks or how it is like, they ask the teacher for help, and she requests other students to explain or to describe it.</p>	<p>There is no communication in English, instructions, explanations are given in Spanish.</p>	<p>Using L1</p>
<p>Students don't finish the activity and they must complete it at home.</p>	<p>They had 50 minutes to draw and color 22 means of transportation, so they would not finish in class doing all that work</p>	<p>Individual work</p>

<p>Institution: IED Domingo Faustino Sarmiento – Branch A Shift: Afternoon</p>		<p>Observer: Elkin Estiv Patiño Valderrama</p>	
<p>Cycle: 4th period Course: 401</p>		<p>Date: 13-09-2019 Place: Classroom 401</p>	
<p>Hour: 3:50 – 4:30 pm</p>	<p>Subject: English Topic: Song</p>		
<p>DESCRIPTIVE LEVEL</p>	<p>INTERPRETATIVE – REFLEXIVE LEVEL</p>	<p>CATEGORIES OF ANALYSIS</p>	
<p>The practitioner presents the Itsy-Bitsy spider song. The lyrics of the song are accompanied by a movement representing the actions that occur in the song, for example, when the spider climbs up, the students join the thumb of their right hand</p>	<p>In another class it was observed that students are familiar with songs and tongue twisters in Spanish, so it would be a good idea to teach them songs in English that can be used to</p>	<p>Using L2</p>	

<p>with the forefinger of the left hand and vice versa, so that it seems as the spider going up.</p> <p>Students repeat the movements and the lyrics after the practitioner. After singing the song five times, the practitioner decides to write the song on the board. Students copy the lyrics on their notebooks. Then, the practitioner explains the meaning of the song using Spanish.</p>	<p>change from one class to the English class and as a warm-up.</p> <p>It is also helpful that they learn songs that they could have previously heard in Spanish like Itsy-Bitsy spider.</p>	<p>Repetition of words</p> <p>Using L2</p> <p>Using L1</p>
<p>The homeroom teacher asks the students to make a drawing about the song. As the practitioner explained the song, they knew the meaning of waterspout, but they did not know how it looked, so some of them found a picture of it in a textbook that they all have.</p> <p>Finally, the teacher tells them that they must memorize the song for next class. All the instructions given by the teacher and the practitioner were in Spanish. The only English content itself was the song.</p>	<p>From the song children could learn the meaning of waterspout. The children's construction of the concept was reinforced by the drawing and the image they found on the text notebook.</p> <p>Again, Spanish is the main language used during English class.</p>	<p>Drawings made by the students</p> <p>Using L1</p> <p>Using L2</p>

<p>Institution: IED Domingo Faustino Sarmiento – Branch A Shift: Afternoon</p>	<p>Observer: Elkin Estiv Patiño Valderrama</p>		
<p>Cycle: 4th period Course: 401</p>	<p>Date: 20-09-2019 Place: Classroom 401</p>		
<p>Hour: 3:35-4:15 pm</p>	<p>Subject: English Topic: Fruits and articles a-an</p>		
<p>DESCRIPTIVE LEVEL</p>	<p>INTERPRETATIVE – REFLEXIVE LEVEL</p>	<p>CATEGORIES OF ANALYSIS</p>	
<p>To start the English class, the students try to sing the Itsy-Bitsy spider song that the practitioner taught them last class. They have four opportunities to sing it. They could remember half of the song.</p>	<p>It is seen that the students learned half of the song. This happens probably because they do not know some of the words in the song, they only used them last class. Probably they could sing the whole song if</p>	<p>Using L2</p> <p>Repetition of words</p>	

	they get familiar with the words first.	
<p>Later, the teacher hands a sheet that contains the drawings and the names of seven fruits. The worksheet is entitled "what is it?", below it, there is an instruction that says "look, listen and write". Also, there are three rows, the first row are the images of the fruits, the second row says "this is a/an" using the corresponding article, and the third row has blank squares to re-write the name of the fruit, letter by letter.</p>	<p>This worksheet contains vocabulary, but vocabulary without context or real use in the classroom makes no sense and is more difficult to remember.</p>	<p>Worksheets</p> <p>Using L2</p>
<p>The teacher reads the worksheet and students repeat what she says.</p> <p>Three students are scolded because they were writing instead of repeating the words. They continue repeating and reading the words.</p> <p>After that, they translate the words and the short phrases like "this is a banana" into Spanish.</p>	<p>This is basically all the listening input they get throughout the English classroom. I would say it is a very poor input.</p> <p>Translation can help students to understand, but that should not be the purpose of an English class.</p>	<p>Using L2</p> <p>Repetition of words</p> <p>Using L1</p>
<p>Afterwards, students must color the fruit pictures and complete the blank squares with the letter of the corresponding word.</p> <p>The students ask questions in Spanish to the teacher as: ¿cuál es el color de un melocotón?"</p> <p>When they have colored and filled the worksheet, they paste it on their notebooks.</p>	<p>Coloring the fruits help to recognize the fruits. Neither the teacher nor the students ask questions or answer in English, they only speak in Spanish.</p> <p>English is only used when they read the worksheet and when they completed it.</p>	<p>Worksheet</p> <p>Using L1</p>
<p>Later, the teacher says that they are going to review the numbers. So, students look in their notebooks of the section in which they wrote or pasted the numbers in letters or in digits.</p> <p>They start to read in unison the numbers from one to one hundred twenty.</p>	<p>Here, the teacher changes the topic of the class and they come back to a topic they have seen before</p>	<p>Repetition of words</p>
<p>So, the teacher writes on the board the numbers in digits and in letters the sequence of numbers in hundreds, from one hundred until one thousand.</p>	<p>Students repeat and "read" the numbers in English. The teacher introduces new numbers that will be evaluated next class.</p>	<p>Repetition of words</p>

<p>Again, the teacher and the students read the numbers. This time they read the numbers that the teacher just wrote. The teacher asks them to repeat the numbers by themselves.</p> <p>Finally, she says that for next English class, they will have an exam in which she dictates any number and they must write it correctly.</p>	<p>The listening input was provided when the teacher read the numbers.</p>	<p>Using L2</p>
--	--	-----------------

<p>Institution: IED Domingo Faustino Sarmiento – Branch A Shift: Afternoon</p>	<p>Observer: Elkin Estiv Patiño Valderrama</p>	
<p>Cycle: 4th period Course: 401</p>	<p>Date: 27-09-2019 Place: Classroom 401</p>	
<p>Hour: 4:00-4:50 pm</p>	<p>Subject: English Topic: Numbers and demonstrative determiners</p>	
<p>DESCRIPTIVE LEVEL</p>	<p>INTERPRETATIVE – REFLEXIVE LEVEL</p>	<p>CATEGORIES OF ANALYSIS</p>
<p>The teacher gives a blank sheet to every student and she tells them to write the date in English. She indicates them to write their names. This quiz is a dictation of numbers, the teacher says the number in Spanish and the students must write them in digits, and later in English. In total, the teacher dictates ten numbers that could be between 1 or 120 or hundreds from 100 to 1000, the numbers they have seen in class.</p> <p>The quiz lasted 15 minutes.</p>	<p>This quiz is based on one of the topics that they have seen before, but it is too rote. Anyways, numbers are something that must be learn by heart.</p>	<p>Using L2 Using L1</p>
<p>When the students finish the quiz, they receive a worksheet about the use of demonstrative determiners (this is, these are). The workshop has two spots, one for the name and the other for the date. It is intitled “what animals are these” and has a short instruction: “read and match the sentences with the images”. It also has 10 images of dogs wearing customs divided in two rows,</p>	<p>This activity uses images and sentences to contextualize the use of demonstrative determiners (there is, these are). But there is not an explanation of how or when to use them, so I think that this workshop is not enough</p>	<p>Worksheets Using L2</p>

<p>one at the right side and the other at the left side. In the middle of the images there are 10 short phrases arranged by two. The phrases say that the dog is not the animal that it is disguised as.</p> <p>The students must match the images with the phrases, for example: the phrase “this is not a panda, this is a dog” is matched with the picture of the dog disguised as a panda.</p>	<p>to understand the concept nor the use of it.</p> <p>The images used are funny and eye-catching for kids.</p>	
<p>The students could work in pairs or in groups if they wanted, they try to figure out what they had to do by themselves, because the teacher did not give instructions, the only instruction was written in English on the worksheet.</p> <p>After 15 minutes, the teacher tells one student to write the date on the board and the other students write it on the worksheet. The teacher asks students to read the worksheet with her, they first read it in English and then translate it. At the same time, they correct the workshop. After correcting the worksheet, students color the pictures and paste the sheet on their notebooks.</p>	<p>The images help to understand the task, because they can relate the word panda with the costume of a panda. Vocabulary related to animals is not unknown for the students.</p> <p>English is present in the written sentences and when they read those sentences. There is no communication in English. Instead, Spanish is used to give instructions, to explain, to ask and answer questions.</p> <p>Images, drawings and coloring are important for this group.</p>	<p>Using L2</p> <p>Using L1</p> <p>Using L2</p> <p>Worksheets</p>

Annex 3: Results of Characterization Questionnaire

Table 1

Activities

Do they like these activities?	Practice sport	Read	Draw	Sing	Watch TV	Play videogames	Listen to music	Watch internet videos
A lot	71%	32%	79%	39%	54%	64%	71%	54%
A little	25%	61%	11%	39%	39%	11%	11%	36%
Not at all	4%	7%	11%	21%	7%	25%	18%	11%

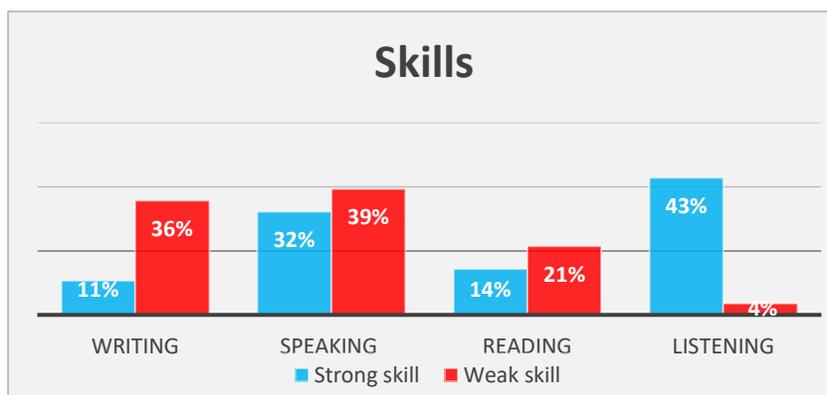
Table 2

Students' attitudes towards English and English class

Do they like it?	English	English class
Very much	64%	64%
Like	4%	11%
Neutral	25%	18%
Dislike	4%	7%
Not at all	4%	0%
	100%	100%

Figure 1

Students' self-perception about their performance using EFL



Annex 4: Diagnostic Test



Test diagnóstico



Nombre:

Fecha:

Curso:

Reading (0,8 puntos)

1. Mira el siguiente menú y luego elige si la oración es verdadera (True) o falsa (False).

Main Courses

Cheese burger	£4.39
Double cheese burger	£4.99
Chicken curry with rice	£3.99
Macaroni cheese	£4.19
Seafood salad	£4.49
Egg salad	£3.99
Fish and mushroom pie	£4.69

Pizza

Chicken pizza	£4.55
Mushroom pizza	£4.60
Four cheeses pizza	£4.10
Meat pizza	£4.75
Seafood pizza	£4.75

Desserts

Ice cream (vanilla, chocolate, strawberry)	£1.99
Banana cake	£2.39
Fruit cake	£2.29

Fruit

Apple	£0.59
Orange	£0.59
Banana	£0.69
Pear	£0.69
Mixed fruits (3 fruits)	£1.29

Drinks

Orange juice	£0.99
Apple juice	£0.99
Tea	£0.59
Coffee	£0.59
Water	£0.49

MENU

☺ = vegetarian

- A. You can eat salad in this restaurant. True False
- B. The restaurant does not sell desserts. True False
- C. This restaurant sells seafood. True False
- D. The restaurant does not sell vegetarian food. True False

Vocabulary (2,4 puntos)

2. Escribe el nombre de los medios de transporte en inglés.

A.

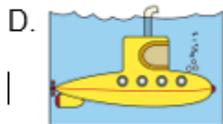


B.



C.





3. Escribe los números en inglés.

A. 100: _____

B. 77: _____

C. 300: _____

D. 45: _____

E. 16: _____

F. 800: _____

Writing (0,8 puntos)

4. Mira la imagen y describe al personaje en la derecha como en el ejemplo.

He is tall.

He has short hair.

He wears a basketball uniform.

He does not have a beard.



Listening (1,0 puntos)

5. Escucha al profesor leer la historia y escribe la palabra que oíste en los espacios en blanco.

Once when a Lion was asleep (still/asleep) a little Mouse began running up and _____ (down/brown) upon him; this soon wakened the Lion, who placed his _____ (age/huge) paw upon him and opened his big jaws to swallow him.

"Pardon, O King," cried the little Mouse: " _____ (forgive/leave) me this time, I shall never forget it: who knows but what I may be able to do you a turn some of these days?"

The Lion was so tickled at the idea of the Mouse being able to _____ (help/yell) him, that he lifted up his paw and let him go.

Some time after the Lion was caught in a trap, and the hunters who desired to carry him alive to the King, tied him to a tree while they went in search of a wagon to carry him on.

Just then the little Mouse happened to pass by and seeing the sad plight in which the Lion was, went up to him and soon gnawed away the ropes that bound the King of the Beasts.

"Was I not _____ (night/right)?" said the little Mouse

Annex 5: Results of Diagnostic Test

Figure 2

Results of reading section

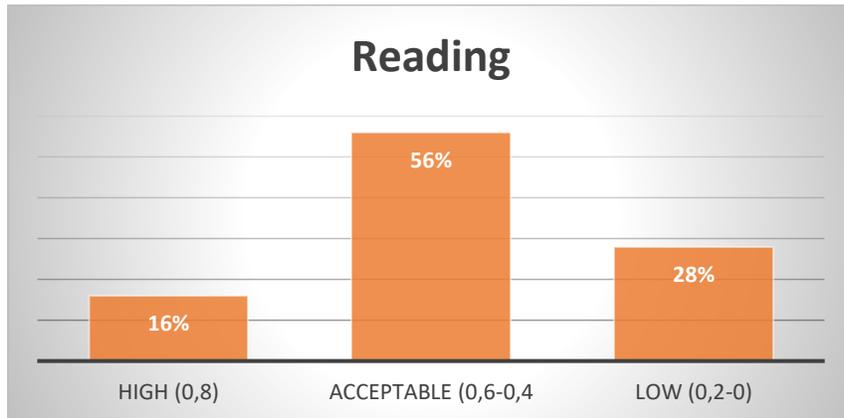


Figure 3

Results of vocabulary section

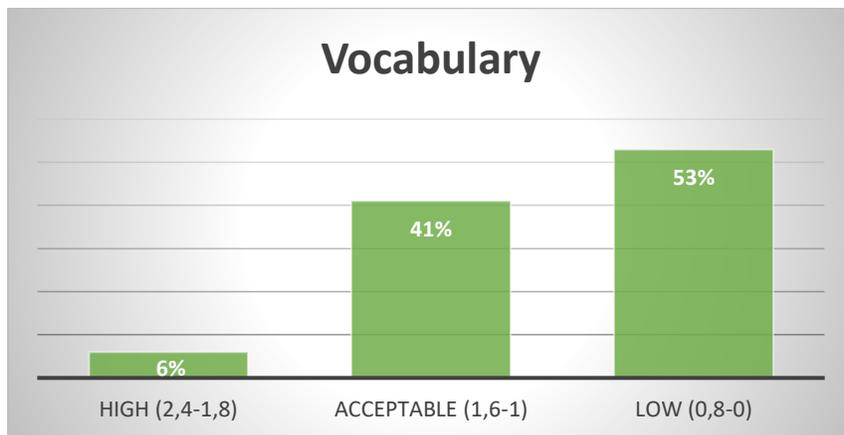


Figure 4

Results of writing section

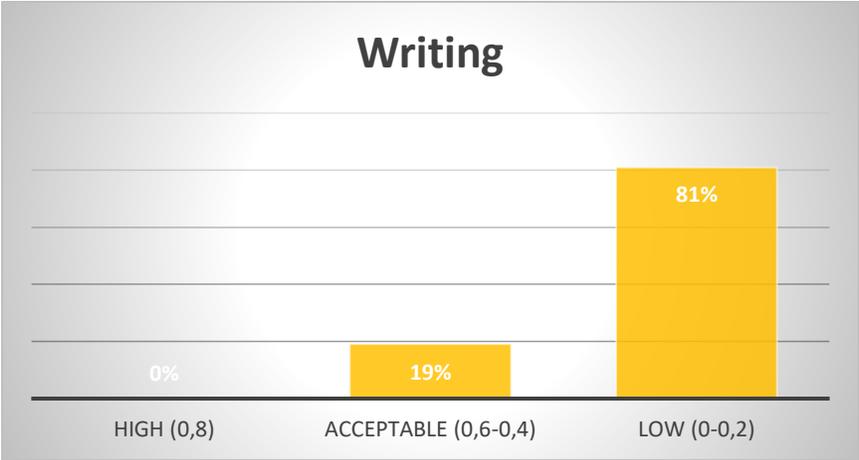
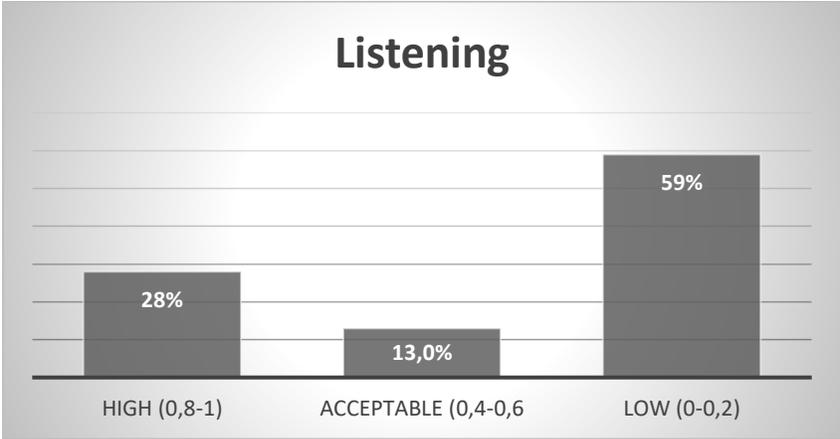


Figure 5

Results of listening section



Annex 6: Consent Forms



Bogotá, octubre 17 de 2019

Apreciados padres de familia, por medio de la presente me dirijo a ustedes con el fin de extender la invitación y solicitar su debida autorización para que su hijo (a) haga parte de las actividades que serán programadas para la intervención del proyecto de investigación en el aula que desarrollaré yo, Elkin Estiv Patiño Valderrama, estudiante de licenciatura en español y lenguas extranjeras de la Universidad Pedagógica Nacional. El objetivo es establecer las problemáticas de aprendizaje que se presentan en la clase de inglés, dentro del curso al cual su hijo(a) pertenece. Consecuentemente, se planeará una intervención y propuesta de posible solución al problema hallado. Dicho proyecto será elaborado en un periodo de tiempo concerniente a un año y medio, por lo tanto, su hijo(a) participará en el proyecto durante lo que queda del año en curso, así como en la totalidad del próximo año académico.

A continuación, relaciono las características del proyecto en mención:

- Para llevar a cabo este proyecto se harán observaciones, acompañamientos, entrevistas, cuestionarios o evaluaciones, y sólo si usted autoriza, su hijo será fotografiado en caso de requerirlo.
- La información adquirida será utilizada únicamente para propósitos académicos y en ninguna circunstancia los datos obtenidos serán comercializados ni popularizados.
- Este trabajo estará enfocado en el mejoramiento de su hijo desde los ámbitos académico, personal, social y humano.
- Una vez finalizado el proyecto, los resultados podrán ser compartidos con la institución para la verificación de los alcances obtenidos.

Recuerde que la participación de su hijo(a) en el proyecto es completamente voluntaria, y en caso de querer retirarse antes de su culminación, usted podrá hacerlo sin que esto lo perjudique en ninguna medida. De este modo:

Yo _____, mayor de edad, identificado con cédula de ciudadanía _____ de _____, con domicilio en la ciudad de _____.

Dirección _____ y teléfono _____.

Autorizo la participación del estudiante _____ del curso _____ en este proyecto, y en las actividades que sean programadas para su elaboración.

Firma _____

Agradezco su atención y colaboración.

Annex 7: Lesson Plans

LESSON PLAN Cycle I			
Group: 501	Date: Class 1	No. of students: 32	Time: 60 minutes
Practitioner: Elkin Patiño		Room teacher: Pedro Perilla	
Objective: To visually recognize pair of opposite words.		Assessment: Students pay attention to the reading, they create pairs with the corresponding opposites, they rewrite the worksheet paragraph.	
		Materials: Book <i>The foot book</i> , worksheet.	
Timing	Procedures		Grouping
10 min	Warm-up: The teacher presents the book, ask the ss to predict what the book is about. After that, he asks them to brainstorm about the word opposite.		Whole group – orderly rows
20 min	The teacher reads aloud the book, showing the pictures in it. He gives them photocopies of the book. Teacher and ss read the book together and mimic some actions from the book. The book is read two times.		Whole group – horseshoe
10 min	Ss receive a piece of paper with a picture of the book, for example, Feet at night. Then, they must look for their opposite in the classroom, so they create couples. The teacher asks each couple to tell their opposites.		In pairs
10 min	The teacher writes a set of words taken from the book and some others related to the book's pictures on the board. Ss write them down and try to write their opposite. After that, the teacher writes their opposites and ss compare their words with teacher's.		Individually – orderly rows
10 min	Ss develop a worksheet where they have to choose between two words to complete a paragraph and rewrite it. Regardless the option they choose, the text will be coherent.		Individually – orderly rows

LESSON PLAN Cycle II			
Group: 501	Date: Class 1	No. of students: 32	Time: 60 minutes
Practitioner: Elkin Patiño		Room teacher: Pedro Perilla	
Objective: To organize sentences in a sequential order.		Assessment: Students give a logical order to the sentences. They make their hypothesis about the end of the book.,	
		Materials: Photocopies of the book <i>A page in the wind</i> and worksheets	
Timing	Procedures		Grouping
10 min	Warm-up: The teacher explains how to play Simon says. The teacher stands in front of the class and says Simon says sleep. Ss copy the teacher's actions. This process can be repeated with at least five more actions and every round, the teacher increases the speed to make it more difficult and fun.		Whole group – orderly rows
20 min	Ss receive photocopies of the book <i>A page in the wind</i> . The teacher and ss read the book together twice. The teacher makes explicit the verb tense used in the book. The teacher explains vocabulary when necessary.		Whole group - horseshoe
20 min	Ss receive a worksheet in which they must match some sentences with their corresponding picture taken from the book. Then, they organize the sentences to form a paragraph putting them together in a sequence paragraph. This paragraph already has order and sequence connectors like first, then, after that, and, finally.		Individually – orderly rows
10 min	The teacher asks about the ending of the book. Ss discuss what was the news that made the last man so happy in the book.		Whole group – orderly rows

Worksheets and Materials



Worksheet Cycle1- Class 1 – Opposites

Name:

Grade:

Rewrite this paragraph choosing between two possible options for each number. For example, the first sentence can be: It is late in the morning or It is late in the night.

Teleport candy

It 9 o'clock 1). Kevin walks through the shopping center, he turns 2). There, he finds a 3) candy. He buys the candy and 4) eats it. When he finishes eating, his mouth is 5). He feels strange, he realizes that the candy gives him powers. Now he can teleport where he wants, he goes 6), he teleports to the shopping center's 7). He starts to play with his power, you never know where he is, he can be 8) in the shopping center or in your 9).

- 1) in the Morning – at night
- 2) Left – right
- 3) Small – big
- 4) Slowly – quickly
- 5) Wet – dry
- 6) Up – down
- 7) Front – back
- 8) High – low
- 9) House – street



Worksheet Cycle 1-Class 2 – Adjectives

Name:

Grade:

Look at the example, then write the description of the other three pictures following the questions.



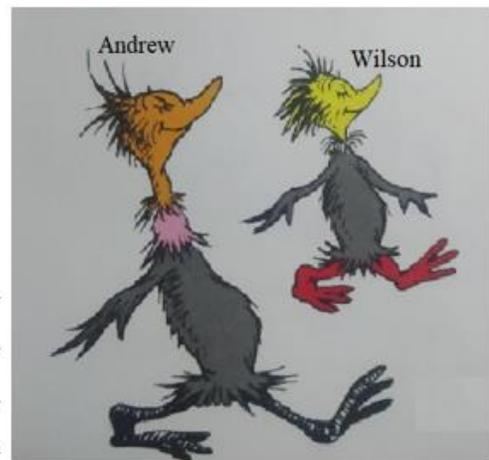
What is her color ? Is she fat or thin? Is she big or small? How many feet does she have? What is the color her feet?

She is yellow, she is thin and small. She has four pink feet.



What color is he? How many feet does he have? How many arms does he have? Are his eyes close or open? Is he fat or thin? Is he happy or sad? Is he furry or bald?

What color is Wilson? What color is Andrew? Who is tall? Who is small? What color is Andrew's face? What color is Wilson's face? How many feet do they have? What color are Andrew's feet? What color are Wilson's feet? How many arms do they have?





Worksheet Cycle 1-Class 3 – Simple Present Tense

The following material is a mini book. It can be printed and photocopied. The idea is that every student creates a mini book following *My car* model. The lines blank spaces are to be filled with words and the blank squares are for drawings.

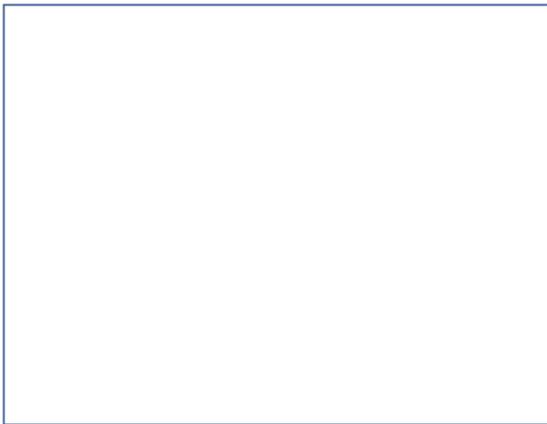
In order to put the book together, it has to be printed on one side and only and every page must be cut in half to divide the pages. Finally, the book can be joined with a stapler or as preferred.

My _____

I am _____

By: _____

This is my



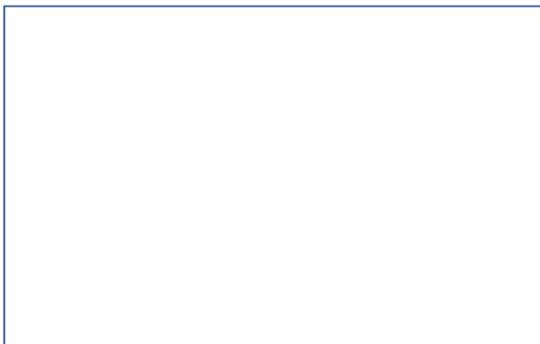
I love my



My



has many
parts



A D'OLFA
SCHOOL
BOOK™

Cycle 1-Class 5

Sheet A	Sheet B
She gets up.	On rainy days, Olivia like to go to the museum.
She haves to try on everything.	She have a nice dinner and goes to bed.
She moves the cat	Olivia takes a nice bath after painting
Olivia combes her ears.	She getes home. She imitates a painting.
She brushes her teeth.	She heads straight for her favorite picture.
Olivia getes dressed.	Olivia looks at the picture for a long time.



Worksheet Cycle 1-Class 6 - Routines

Name:

Grade:

1. Read Olivia's routine.

Olivia's routine

Olivia is a girl, she lives with her mother, her father, her brother, her dog, Perry, and Edwin, the cat. In the morning, after she gets up, she brushes her teeth and combs her ears. Then, she gets dressed.

2. Write your own routine. In the box you have different options to write in the three lines. Follow the example of Olivia's routine.

I am a	girl
	boy

I live with	my father
	my mother
	my brother
	my sister
	my grandmother
	my grandfather
	(Other, ex: cousin, uncle, dog, cat, fish)

I	eat breakfast
	take a shower
	brush my teeth
	get dressed
	watch TV
	do homework
	comb my hair
	(Other activities)

I am a _____. My name is _____. I live with _____.

In the morning, after I get up, I _____

_____. Finally, I go to school.

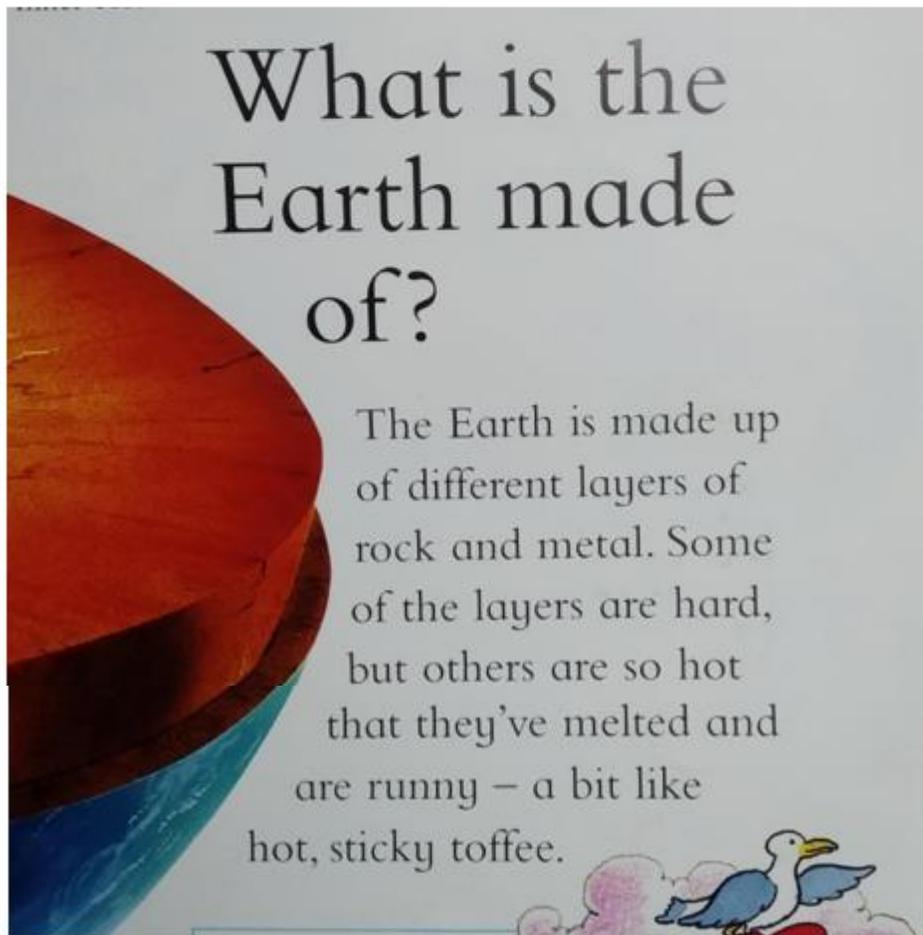


Worksheet Cycle 1-Class 7 – WH Questions

Name:

Grade:

1. Read a short passage about *What is the Earth made of?* And then write a paragraph about *What are clouds made of?* following its structure.



What are clouds made of?

billions of water droplets - ice crystals - clouds - so tiny – light - float in the air - cotton wool.



Worksheet Cycle 1-Class 8



Name: _____

Grade: _____

1. Read the following extracts.

Why are deserts sandy?

Sandy deserts are formed mainly by the wind. As it howls across the land the wind blasts at the rock, wearing it down. Slowly the rock cracks into stones and pebbles, which crumble into tiny grains of sand over time.

• Strong desert winds sometimes stir up huge clouds of sand. Wind-blown sand is powerful enough to strip the paint off a car.

What do nomadic people find to eat?

Few desert nomads hunt for wild food these days. Instead most keep their own herds so they can drink the animals' milk or make it into cheese.

How do people live in the desert?

Desert survival is all about finding enough water and food to stay alive. Some desert people move from place to place all the time, following good sources of water and food. These traveling people are called nomads.

• The San people of the Kalahari Desert are so good at tracking down water that they can find small pockets of it under the sand. They suck up the water through a reed straw and store it in an ostrich shell.

How high are the tallest sand dunes?

Desert sand dunes come in many shapes and sizes, from camel-high bumps to steep-sided hills. The highest ones are over 985 feet (300m) tall—more than twice as high as Egypt's tallest pyramid!

2. Write a paragraph containing information from the four extracts.

Deserts have sand because _____ . Sand is made of _____ . Sand can make dunes that _____ and the highest dunes _____ . Also, there are people who live in the desert, they need to _____ . People who live in the desert are called _____ and they survive _____ .



Worksheet Cycle 2- Class 1

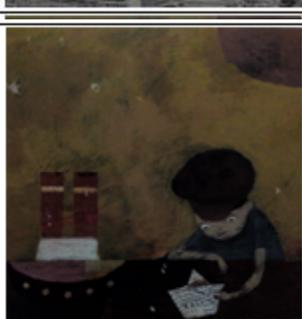


Name:

Grade:

1. Column A has pictures with a letter. Column B has sentences with a number. Match the letters from column A with the numbers in column B. Use the column in the middle to write the letter with its corresponding number.

Column A	Match	Column B
 A	A -	1. One by one, everyone's life story began.
 B	B -	2. I came into the world early one morning, in a large, cold place.
 C	C -	3. It was the most glorious news in the world.
 D	D -	4. That was also how I ended up as a ship with a boy as my captain.
 E	E -	5. A hard-working woman lived there.

	F	F -	6. He looked at me, I looked at him.
	G	G -	7. I found love.
	H	H -	8. He was a man who seemed discouraged, like me.
	I	I -	9. We went in search of our new home.



2. Now, put the sentences in the correct order to complete the paragraph. The sequence connectors help you to organize them.

Firstly, _____ Soon _____

_____ Then, _____

_____. And, each of my pages would travel to a different place. The first page said:

_____. The next page expressed:

_____. And other page sang:

_____. But the last page met a man:

_____. Later, _____

Finally, he exclaimed: _____



Worksheet Cycle 2-Class 2 – Characters

Name:

Grade:

You are going to write a short story about a personal experience. But first, you need to think about the characters of your book. Answer the following questions that can help you to create the characters.

1. How many characters are in the story? _____
2. What are their names? _____

3. Who is the main character of the story? _____
- 3.1. How old is the main character ? _____
- 3.3. Is the main character an animal, an object or a person ? _____
- 3.2. How does the main character look like ? _____

- 3.3. What clothes does the main character wear? _____
- 3.4. How is the main character personality? _____

This table has useful vocabulary to describe your character

Appearance	Clothes	Personality
Body: skinny, muscular, chubby.	Scarf, cap, t-shirt	Intelligent, happy, sad
Height: Short, tall	Hat, tie, sweater	Friendly, rude, polite
Skin/fur: dark, pale, red, grey	Pants, jeans, jacket	Humble, obedient, generous
Hair: blond, red, brown, black	Shoes, boots, flip flops	Happy, timid, serious
Hair II: curly, straight, short, bald	Shorts, dress, skirt	Selfish, funny, lazy
General: Beautiful, ugly, young	Glasses, blouse, coat	Optimistic, pessimistic
General II: old, strong, weak	Gloves, sneakers	Responsible, brave, scared

4. Draw a scratch of the main character.



Worksheet Cycle 2- Class 3

Name:

Grade:

- Imagine that Will and Squill met surprisingly in the park, they talked about what they used to do as children. Now, write sentences to complete a new dialogue considering the context of the story.

After a long time, Will bumped into Squill in the park. Now, they are teenagers and they were talking about their childhood, remembering all that they did.



Will: Hi Squill, long time not see you!

Squill: Hello, my friend Will, How are you?

Will: I'm happy. What about you?

Squill: I'm glad to see you again. Do you remember when we played football?



Will: _____

Squill: We really had fun; It was _____

Will: Our favorite food was _____

Squill: It was _____

Will: We also liked _____



Squill: We enjoyed _____

Will: All right! We jumped for a long time.

Squill: What happened with your little kitten?

Will: _____

Squill: Nice to see you again!

Will: See you later, friend. Take care!



Worksheet Cycle 2-Class 6

This is a sample front cover for students. There is space for students to write the title of their books, to make a representative drawing and to write their names.

It can be printed and photocopied.

TITLE: _____

AUTHOR AND ILLUSTRATOR:
