

**Self-regulation towards Writing Skills: The “Unusual Animal” Sessions**

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## **NOTE OF ACCEPTANCE**

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## **ABSTRACT**

The following action research sought to identify impacts correlated to the improvement of communication, creativity and handwriting as a set of writing skills through task-based instruction sessions oriented to a small-scale writing project occurred in an EFL environments to promote 5<sup>th</sup> grade students self-regulation in the classroom at Liceo Femenino Mercedes Nariño IED. This research was supported by field notes, artifacts, questionnaires, surveys and semi-structured interviews to identify population necessities and results of the intended pedagogical intervention. The results, point out to self-motivation as the trigger that allowed students to become aware of their writing development as a meaningful process of communication, involving handwriting to signify their self-concept and acknowledging new realities through metacognition processes of creativity. Students found self-monitoring and self-evaluation as necessary as accepting collaboration when comprehending that writing is a social issue or even a collective endeavor.

Keywords: Self-regulation, Writing skills, Writing as a process, Task-based instruction.

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2. Descripción
La presente monografía en calidad de trabajo de grado presenta los impactos de promover la autorregulación en un ambiente de aprendizaje del inglés como lengua extranjera para mejorar las habilidades de escritura en un quinto grado (505) del Colegio Liceo Femenino Mercedes Nariño IED, en una investigación acción de carácter cualitativo, estos impactos comprenden desde un período de observación en el aula hasta unas prácticas asistidas y autónomas en diferentes tiempos. Este proyecto buscaba fortalecer o promover el desarrollo de estudiantes entre los nueve y once años de edad como seres auto-regulados y con miras a una autonomía. Eventualmente estas razones se vincularon con la asignatura de inglés para la mejora de las habilidades de escritura a través de un proyecto de creación a partir de animales inusuales basado principalmente en un método de enseñanza a través de la instrucción basado en tareas, asistidos por un método ecléctico, para desarrollar la creatividad, comunicación y caligrafía de las estudiantes como habilidades potenciadoras para mejorar sus producciones escritas.

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#### 4. Contenidos

El cuerpo de la presente monografía se compone de siete capítulos. El primero capítulo describe los contextos externo e internos, presenta un problema a partir de un diagnóstico de aspectos lingüísticos, socio-afectivos, cognitivos y culturales para plantear la formulación de la pregunta de investigación junto a los objetivos general y específicos.

En el segundo se revisan antecedentes y se construyen bases teóricas para la investigación al definir conceptos en torno a: la autorregulación desde la identidad individual del infante y sus implicaciones de la autorregulación en un medio social; la escritura como un hecho social teniendo en cuenta unas habilidades de escritura específicas: el mensaje en la comunicación escrita, creatividad en la escritura y caligrafía como elemento para la expresión escrita.

En el capítulo tres la revisión de la metodología de investigación-acción de naturaleza reflexiva y cíclica, del enfoque cualitativo y contextual, de los roles de investigador y docente, y de los instrumentos de recolección de datos representan la validez y veracidad del diseño metodológico de esta investigación. Adicionalmente se incluyen unas consideraciones éticas con relación a los participantes y la investigación.

La propuesta de intervención, en el capítulo cuatro, constituye los métodos, enfoques y técnicas o

estrategias pedagógicas proyectadas a llevar a la práctica pedagógica los problemas y conceptos teóricos propuestos en los capítulos anteriores. En detalle, se describen los momentos de un plan y un cronograma de intervenciones pedagógicas a través de sesiones planificadas a desarrollar proyectos individuales de escritura a pequeña escala, orientado a objetivos pedagógicos (que mantienen relación con los objetivos investigativos) alrededor de la creación de un personaje basado en un animal inusual, como tarea base, para asistir y revisar el progreso de escritura del estudiante en el laboratorio de inglés como ambiente social y sus contribuciones a través de las tareas en casa.

En el quinto capítulo se realiza el análisis de la información y se exponen los resultados. El análisis se realiza teniendo en cuenta la metodología y enfoque de investigación ya enunciadas. Después, encuestas/cuestionarios, entrevistas y artefactos (producciones escritas), recolectados a lo largo de la intervención pedagógica son revisados desde 13 casos diferentes que muestran unos factores internos y externos relacionados a la autorregulación y en qué medidas las producciones escritas y las perspectivas de los estudiantes indican el crecimiento de sus habilidades de escritura. En el capítulo seis se muestran las conclusiones de forma general de los procesos de desarrollo del conjunto de habilidades de escritura en lengua inglesa y los impactos del fomento de la autorregulación en las estudiantes del curso 505. Además de algunas conclusiones respectivas a la labor docente que abren paso al séptimo capítulo que señala algunas recomendaciones a través de sugerencias dirigidas a los lectores, académicos, el Liceo Femenino Mercedes Nariño, y la sociedad, en relación con la investigación en sí.

## 5. Metodología

El enfoque cualitativo del método investigación acción tuvo como meta una sola etapa analizando desde una noción contextual desde la *teoría fundamentada* utilizando un paradigma cíclico-cualitativo de investigación-acción: planear, accionar, observar y reflexionar. La investigación tuvo dos ciclos de investigación y recolección de datos a través de artefactos (producciones escritas de las estudiantes), encuestas/cuestionarios y entrevistas semi-estructuradas, en dos momentos pedagógicos uno de elaboración y otro de revisión de producción escrita por los mismos estudiantes.

## 6. Conclusiones

Esta investigación reveló que la construcción de la personalidad de las estudiantes del curso 505 se dio en un espacio de aprendizaje mediado por interacciones sociales, que fueron positivas tanto como negativas, desenlazando en la amplificación de actitudes negativas y positivas a lo largo del grupo, así mismo los procesos metacognitivos de aprendizaje son una fuente importante para promover la participación de los estudiantes tanto como la instrucción basada en tareas fue un potenciador del rol del profesor como facilitador y el desarrollo de la auto-regulación del estudiante en procesos de enseñanza. Estos procesos ante el uso de un material recurrente pueden dilucidarse desde el desarrollo del estudiante al ser afectado por la constante exposición al mismo.

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## **CONTEXT AND PROBLEM**

This chapter contains the description established regarding the internal and external context of the participants of this study, based on data collection procedures during observations and pedagogical interventions. Resulting from that description, a diagnosis focused on tests and students' voices indicated problems involved throughout this research.

### **EXTERNAL CONTEXT**

IED Liceo Femenino Mercedes Nariño is a public school for female students, network with three seats in the 18<sup>th</sup> locality of Rafael Uribe Uribe at the south of Bogota. This sector is recognized as a commercial and residential zone. The students live near, consequently, distance does not represent a problem. Besides, the school is situated few blocks to 'Restrepo' Transmilenio station on Avenida Caracas and Avenida 1° de Mayo, two convenient routes for effective students' transportation.

### **INTERNAL CONTEXT**

All the facilities related to the Liceo Femenino Mercedes Nariño are located in the same complex at Avenida Caracas # 23 – 24 Sur, in San Jose Labrador neighborhood. This is a feminine institution of over 1800 students in kinder garden and primary. The institution offers the formal education levels: kinder, elementary and secondary. Students attend to formal school in three academic shifts: “morning, afternoon and night”, at night, adult women have formal classes.

The school is divided into primary and secondary buildings and a central building for the administrative and executive branch. Specifically, students have over 43 classrooms and 12 bathrooms, they count with plenty of green areas, some overlay sport spots and two cafeterias (Student's have a 'refreshment' that is taken before their first break during their English class (Manual de Convivencia, 2015, p. 37) affecting Thursdays sessions). The educational staff in this branch is composed by 300 teachers, 20 of them teach English as a subject. The primary teacher headquarters is placed close to the English laboratory.

The 505 grade was composed by 40 female students; all around 9 and 11 years old. 505 English sessions had been scheduled on Thursday only one hour. Their classroom had a whiteboard, 40 desks, a T.V and a projector, meanwhile the English lab (where they usually attend for English sessions) has language tools as updated as old-fashioned, it is more spacious than their classroom; it allows 9 tables for six people each and a desk for teachers, there are 41 chairs, as well. Besides the 43 ZTE tablets (sometimes with Wi-Fi service), the flat-screen and two set of speakers, it includes a whiteboard. Additionally, it has a book store, with several textbooks including three English-Spanish dictionaries.

## **INSTITUTIONAL PEDAGOGIC PROJECT**

I.E.D Liceo Femenino Mercedes Nariño bases its *Proyecto Educativo Institucional* (PEI) on "*Liceísta, reflexiva y autónoma, transformadora de la sociedad con perspectivas*" (I.E.D Liceo Femenino Mercedes Nariño, 2016, PEI). Following their PEI, their vision is addressed to foreign languages expecting former students evidence their mission as well; this is, looking after students encouraging mutual respect, honesty, identity, solidarity and autonomy (I.E.D Liceo Femenino Mercedes Nariño, 2015, p. 13). Those aspects addressed to students' autonomy and to ensure their students' self-development in their society.

In terms of the *Sistema Institucional de Evaluación Liceísta* (SIEL), the school designed an evaluative scale that includes qualitative toward quantitative aspects in order to assess student's progress. The following table shows the scale of ranges in which the minimum passing grade is equivalent to Basic performance:

*Table 1.* SIEL's scores for hetero-evaluation.

NIVELES DE DESEMPEÑO Y PUNTOS	PUNTOS CONTEMPLADOS EN LA HETERO- EVALUACIÓN PARA CADA MOMENTO			
	1ER MOMENTO	2DO MOMENTO	3ER MOMENTO	4TO MOMENTO
	20	20	20	10
BAJO	1-13	1-13	1-13	1-6
BÁSICO	14-16	14-16	14-16	7-8
ALTO	17-18	17-18	17-18	9
SUPERIOR	19-20	19-20	19-20	10

## DIAGNOSIS

This section entails the results of data collection done during the observations of the preliminary classes that aimed to identify general aspects that carried to a clear, specific and delimited problem. In this regard, three instruments, attached to the annex section, provided information about the outcomes on linguistic, affective, cultural, social and cognitive processes of 505 learners.

The instruments were presented to the involved population as follows: first, field notes taken during preliminary English sessions. Second, a semi-structured interview addressed to the English teacher to state a relation between the context, classroom and students involved in this research, including suggestion that helped guiding the pedagogical intervention. Third, it includes samples from surveys applied to those students with the most relevant answers regarding description and argumentation towards their classroom view and/or general perception of the English subject. Furthermore, their linguistic setting

was revised at full length by checking their notebook; this aimed to extract evidences from their learning progress and clues that reveal students' needs registered there.

To begin with, according to learners' questionnaires, a key problem was found: when students were involved in decision-making, their conflicts of interest caused mainly time constraints and divergence hindering possibilities to any collective agreement. For instance, the view over foreign culture was configured by students' preferences: "if I want to talk about my country culture or my own reality probably I will not consider foreign references" (Annex 3) (Field notes, March 3<sup>rd</sup>, 2016, 34-40) (Annex 13. See "Teacher's Interview April 19<sup>th</sup>, 2016, 69-72").

Evidently, there were some cognitive aspects that played an important role for students' right of contributing with ideas and participating in decision taking; those roles were related to specific factors regarding materials and tools suggested by students (Annex 13. See "Teacher's Interview, April 19<sup>th</sup>, 2016, 75-80"). Thus, students had a concern over their class settings, but it was not clear enough to evidence a problem. Nonetheless, several confusions were presented during the reception of instructions and contents presented in the foreign language (Annex 1); in other words, it was revealed that the communication between students and teacher was obstructed by multiple barriers at English classes. The whole situation was due to several factors that involved: students' motivation, students' English learning perception, students' responses to a different or unfamiliar environment (which, to them, involved new active ways to cope at class) and methodology features to be reassessed (Field notes, February 25<sup>th</sup>, 2016, 9-14).

Moreover, as shown in the surveys, for instance, students asked for improvement in the specific language skill of speaking, when it was evident they had instabilities in the other three language skills; the situation pointed out to a conflict of interests between

responsibilities and preferences. Two outcomes appeared from this research as the concerns entailed to such conflict of interests behind their answers were identified as follows: a) students assumed that it was evident they only have to develop speaking skills to succeed at the English subject; whereas, b) student found that not reaching a native speaking level could be considered as an enormous failure and undeniable lack of progress in their language learning process involving their perceptions over language learning success at the same time (Annex 2).

Hence, such perspectives over language skills preferences implicated two immediate angles to understand and estimate students' involvement with the English subject by then. In the beginning, students presented a common concern associated to materials that could guide a process of learning successfully: tales, songs and games (Annex 4) (Field notes, 24-30). Meanwhile, in students' notebooks, there was a special activity that revealed students own writing strategies (Annex 5) and tendencies clarifying how they performed and assimilated involvement in group and individually (Field notes, March 17<sup>th</sup>, 17-18) as, eventually, they conveyed by presenting references raised from their own cultural background managed in English written or oral productions (Annex 3).

Another factor was that the interactions inside the classroom influenced learners' mood not only as individuals but as a class, thus this affects the interactions among classmates, friendships, current teams and their interaction setting preferences (Field notes, February 25<sup>th</sup>, 2016, 26-28; March 3<sup>rd</sup>, 2016, 21-23). For instance, awarding decision making to students was naive as students overlooked the class goals when they refused to focus on class key moments to discuss the them or they provide proposals that were out of the English subject context; on the contrary, some students were worried about the solely

fact of who should be the classmate sitting next to them; or the way this classmate might affect their performance at the English laboratory (Annex 7).

Furthermore, when learners worked on an activity addressed to explore their problems concerning their writing skills, they overcame several “negative” issues by assessing each other (Field notes, March 3<sup>rd</sup>, 2016, 30-32), or the opposite, because often when they “solved” their struggles it was by copying others’ tasks (even oral by repetition (Field notes, February 25<sup>th</sup>, 2016, 13-14, March 3<sup>rd</sup>, 2016, 31-33) (Annex 6), same as trusting their tasks to their entire parents’ efforts; either ways it implied students at classroom and at home doing no effort.

As a result, when the observation started focusing on identifying key problems related not only to language issues but also social features, it was found a lack of individual retrospective, or “self-reflectiveness”. For instance, at the end of the classes observed, some students had asked their nearer partners guidance to correct grammar mistakes, which guide this to consider how interactions inside the classroom affected not only participation but also the perception of the objective the class (established by the teacher) had, and the benefits it could have brought to them to outstanding perspectives regarding their own language learning perspective (Interview, April 19<sup>th</sup>, 2016, 73-82).

To conclude, student’s involvement with the English subject was the main concern here but, which might be the main skill for them to focus their efforts to explore student’s development? Working on writing was an ongoing process that had less time constraints to deal with and had shown so far a most common learners’ strength (Field notes, March 3<sup>rd</sup>, 2016, 24 - 25) to channel a process to engage students individually and as a group in a better way. This is, contemplating how students’ writing process got involved, while participants communicated, interacted and worked towards social and academic class goals.

## **PROBLEM DESCRIPTION**

According to the observations and insights presented in the diagnosis, the main problem that the population of this study faced was: how to confront class objectives in a classroom that extends at home where a learner cannot depend entirely on classmates; to such end, comprehending if submitting this problem and contemplating it when students were producing written knowledge or fulfilling written tasks, in an effort to avoid co-dependency or individualistic barriers, in an English laboratory could offered a solution. This problem relied exactly on the students' perspectives and awareness level of a social process inside the classroom that might (or might not) build a functional academic identity towards their autonomy when participating on decision taking at English subject.

Specified issues were confronted during the process to reach a delimited problem: writing as a mere act of wording disproved of meaningfulness, disproved exercises of imagination of any semantic process and English language, dominance of teacher-student interaction and assessment, lack of responsibility, homework as a personal task, factors that caused students nervousness and cognitive barriers when grading, time constrains, commitment and effort emerged from judgment to students capabilities, self-confidence, group identity, and more factors that appeared across this research that affected students in several dimensions.

As a conclusion, a possible solution to the problems mentioned before had not its immediate intervention on their antithesis (turning back straight to the opposite actions) but connecting several solutions among the benefits from what students had experienced by then, and having in sight the outcomes of the challenge of creating and discovering possible solutions if students and teachers kept concentrating their efforts to harmonize with new dynamics inside the English laboratory to generate proposals of transformation and change.



## **PROBLEM**

Fifth grade female students at I.E.D Liceo Femenino Mercedes Nariño faced negative codependence towards the English subject tasks as a result of their lack of responsibility, awareness and effort in academic and social practices; this is associated with students' unclear perceptions of concepts such as roles, tasks and relationship oriented to their language learning at the English laboratory.

## **RESEARCH QUESTION:**

What might be the impacts of promoting self-regulation to improve a set of writing skills in an EFL 5<sup>th</sup> grade at the Liceo Femenino Mercedes Nariño?

## **OBJECTIVES**

### **GENERAL OBJECTIVE**

To identify the impacts of promoting self-regulation in an EFL fifth grade to improve creative writing skills at IED Liceo Femenino Mercedes Nariño.

### **SPECIFIC OBJECTIVES**

- To analyze students' strategies used in a creative writing process resulting from students' self-development and cognitive processes throughout teacher's reading of their interests, attitudes, beliefs and motivations.
- To identify the impacts of implementing self-regulation principles in a small-scale writing project that look forward enhancement of students' performance in an EFL environment.
- To analyze the impact of self-regulation in students' involvement towards students' contributions in a social environment.

## THEORETICAL FRAMEWORK

### LITERATURE REVIEW

The objective of this section is to present relevant researches and studies, experiences, around writing production, peer-assessment and/or self-regulation. These main topics were the triangle that clarified concretely a model for this action research project by looking over main aspects such as population characteristics, a theoretical framework, methodologies, pedagogical interventions and/or findings, results and recommendations.

Considering the project Yeimy Penagos (2006) developed at the Instituto Pedagógico Nacional (IPN) with 11<sup>th</sup> graders, implementing a set of positive interdependence features result interesting as this implementation aimed to maximize the “success of the cooperative [or collaborative, there is no distinction between both terms] learning endeavor” (p, 36):

- First *positive goal interdependence* can be incorporated, which means that the instructor promotes one or mutual goals for each group, such as ensuring that every member of the group learns the assigned material.
- Positive *reward/celebration interdependence* can be implemented, whereby the teacher provides joint rewards, such as bonus points to every member of the group, if every member satisfies some specified criterion.
- *Positive role interdependence* can be promoting by assigning each group member complementary roles.

- *Positive resource interdependence* can be enforced, whereby the educator provides students with limited resources that must be shared, or presents each student with a part of the required resources that the group must fit together.

(D.W. Johnson, Johnson & Smith, in Penagos, Y, 2006, p. 37)

According to the final Penagos' reflections in the conclusions, it was reported that relationships such as teacher-student, material-student, student-group, etc., enriched small scale writing projects in EFL classroom. Thus, it was significant that focusing on the analysis of relationships that came from positive interdependence was vital on students' interactions (2006, p. 86), yet, lack of recommendations differed from the large number of findings related to mother tongue that was valuable during the process of writing and communication among participants. Withal, code switching between L1 and L2 during the pedagogical implementation remains as a vital aspect as it offered orientation for that research in students' writing process.

Subsequently, Yate's et al. (2011) AR, categorized writing production considering Spanglish as a mixture of Spanish and English, and they pointed out that this phenomenon was common among third and fifth graders when building sentences structures (p. 21). Notwithstanding, some implications related to limitations when putting on practice the usage of Spanglish when considering, firstly, the term itself defers from wider notions and implications when defining Spanglish (Crystal, 2005; García, 2012; Betances, 2006), and secondly, some gaps informed in the findings related to the category language construction (Yate's et al., 2011, p. 22). So far, code switching might be a better term to explain the processes that involve L1 (mother tongue) and LT (Language target) issues.

On the one hand, Pan & Pan revised some literature that offered weaknesses and strengths around L1 as mother tongue and LT as target language considering Foreign

Learning statements. Indeed, these authors provided a contrasting source for code switching. Villamil and de Guerrero (in Pan & Pan, 2011) found through students' peer-editing as the result of a positive interdependence observation that "L1 was an essential tool for making meaning of text, retrieving language from memory, exploring and expanding content, guiding their action through the task, and maintaining dialogue" (p. 88).

Additionally, there are large of positive issues remarked in Pan & Pan's review regarding writing and task completion by using L1 on their tasks: Students' received higher scores for organization, translation exercises became a useful tool to clarify grammar rules (even through oral manifestation in TL), meanwhile systematically L1 and TL together helped students to be aware of major differences and overcame awkwardness when translating word-by-word in writing exercises.

On the other hand, Krashen (1994, p. 21-30) explained the use of L1 may deprive students to "moving forward" with proper and intensive systems of L2 learning, even in EFL classrooms. In Pan & Pan's (2011) words, advocates of TL-only-position consider that "using L1 in the classroom deprives students of that valuable input" (p. 88). Gone beyond, Pan & Pan (2011, p. 93) reflect upon how justification towards L1 in EFL classrooms are affected by non-limited perspectives that reviewed supporters of L1 and TL positive effects had not progressed on boundaries and side effects. So, they quote (thereupon, Atkinson, 1987; Cook, 2001; Swain & Lapkin, 2000; Wells, 1999) some key facts that may draw those limitations:

- L1 should not accord the same status as TL in the classroom, but L1 can consolidate knowledge that students have learned about the foreign language (Vocabulary, sentence structures, cultural aspects, etc.), tough.

- L1 is as tool as method for teachers (if pedagogical activities are well designed)
- L1 quantities are a matter of students' proficiency level. In fact, it is recommended from false-beginners to lower-intermediate especially in explanation of grammar usage and pedagogical instructions.
- L1 is used by students to overcome insecurities caused by limited language proficiency in their process of language comprehension.

Heretofore, it has been explored certain interactional concepts, the role of language in the EFL classroom, in general, for proficiency issues and reflecting around delimitations when teaching writing to young beginner learners. Yet, there are specific loose ends which can be contemplated in a lower and higher relationship: writing being primordial for this research and reading as supplementary to based-task activities.

Chen (2006), an associate professor at National Chung Cheng University with interests addressed to assessment and writing instruction, developed a project of writing and reading stories under quantitative techniques for data collection. Underpinning reading inputs under Krashen's (1982 in Chen, 2006) Second Language Teaching Theory of Input Hypothesis. Even though, this research and Chen's research population differed in age and educative environment, and of course context, it was considered that "Narrative is one of two modes of our thinking" (Bruner, 1986 in Chen, 2006) independently of cognitive stages and ages. This principle encouraged the addition of contemplations around some written models that "should be challenging but not frustrating." (Chen, 2006, p. 213)

The writing course (instead a small writing project) counted with an extensive amount of hours in comparison to 506 class' writing project proposal, withal, that course

“was arranged to develop students’ narrative thinking, awaking their imagination and inspire their creativity” (Chen, 2006, p. 215) and it lasted only four weeks; the procedures were as follows: first week reading extensively, second, drafting stories, third, peer review and revising, and fourth, conference and revising.

At the end, students evaluated with their opinions the project having some criteria (already explored) related to some themes such as: stories selected for reading, process of writing stories, liked or not writing activities (Chen, 2006, p. 221); the reading of the data concluded with several insights, one meaningful conclusion was that “narrative genre knowledge gained through explicit instruction can promote EFL students’ narrative thinking and facilitate the task of reading and writing stories” (Chen, 2006, p. 229).

Pinilla & Báez (2009) look forward writing in a self-regulation process mediated by Project-Based work. Result interesting, Favel model (1981) used at Centro de Lenguas of Universidad Pedagógica Nacional, interrelated cognition and metacognition in goals, experiences, strategies and knowledge itself, resulted in metamemory acquired as a emergent autonomy performance when learners’ gather information to fulfill a task, being significant as they got involved by engaging meaningful issues they brought to class through process autonomy conduct, addressing their process beyond game rules inside of a social environment and responsibility to factual production. Exponentially, the student achieved grater results by coping with teacher’s assessment intentionally in advance to incoming sessions where they could apply new information resulting from such assessment.

After revising the preview literature, it was possible to determine suitable language teaching experiences of several and virtuous learning processes observed in diverse population. This journey allowed the introduction to some theories around writing production in social environments and self-regulation (and broader concepts of ‘Self’), and

permitting state constructs that contribute with the delimitation of key concepts and elucidate what are the limits that must be set among those three concepts to ignite this research by establishing a dialogue among them.

**The roles of self regulation in a social environment** are depended on students' self regulated learning process as suggested by Zimmerman (2008) "self-regulated learning (SRL) refers to the self-directive processes and self-beliefs that enable learners to transform their mental abilities, such as verbal aptitude, into an academic performance skill, such as writing." immediately related to cognitive development and social-constructivism in Piaget and Vygotsky According to A. Sullivan Palincsar's (1998) article on classic perspectives over social exchanges in Piaget, children were more likely to have social exchanges among them than with adults, leading to a cognitive development, as far as in correlation with Bell, Grossen and Perret-Clement in task based conversation learners cognition growth beyond lonely task development to working with peers.

Broader assimilation of Vygotsky and Piaget theories (Retha de Vries, 2000) clarified Self-Regulation as behavioral to Vygotsky as the self-regulation appears after being under others' "regulators" such as schedules, timers and others, while Piaget's physiological self-regulation meant promoting the exposition of child to extensive opportunities to make choices and decisions assuming self-regulation is not the result of other's regulator systems, allowing children to make rules that regulated themselves and games rules to interact with others.

What is more, De Vries (2000) defined Piaget Social Development through the concept of "self" as the progression from "a lack of awareness of consciousness of other's perspectives and to situating the self in a system of social relations" (p. 13). In theory, Self-

concept naturally has an involvement because this “is a general term used to refer to how someone thinks about evaluated or perceives themselves. [...] Baumeister (1991) provides the following self concept definition “The individual’s belief about himself or herself, including the person’s attributes and who and what self is” [underpinning a social psychology perspective]”; Even tough, a social scope which objective relays on common goals may send a message of unity, not every single individual in a project is obligated to get involved when the partnership (the enterprise that gather all its integrants towards a goal) do not estimate as a trouble that one of his/her partners is out of the equitation as long as they can handle the task.

Considering that “If human behavior were regulated solely by external outcomes, people would behave like weathervanes, constantly shifting direction to conform to whatever momentary social influence happened to impinge upon them. (Bandura, 1991, p. 249)” probably leading to negative interdependency of sublimating responsibilities and consequences to specific individuals. As a solution, scaffolding award interdependence to regulate weaknesses but, moreover, identifying how roles among students come into contact during writing exercises and tasks (Vernon, 2001):

As they progress through several writing activities, some students will need limited support, while others may need to continue with the maximum level of assistance. The repetition and uniformity of the scaffolding approach help to cement the writing concepts into students’ thought processes, supporting generalization of the skill across disciplines (p. 9)

Perhaps, group objectives acquire an important role to individual awareness of being social, thus it can be conceived, in words of Roschelle and Teasley, a “[...] mutual



engagement of participants in a coordinated effort to solve [a] problem together" (Dillenbourg, P., Baker, M., Blaye, A. & O'malley, C, 1996, p 2) is an advantage, because as far as students are surrounded in society they can notice that a self-regulated learner choose her/his own roles:

We posit that applying the framework of self-regulation and its four primary components – cognitive, metacognitive, motivation, behavior – provides an organizational structure around which to conceptualize and discuss factors affecting learner success. (Andrade, Bunker, 2009, p. 50)

This matters to language learning, specifically because meta-cognition envelops Andrade and Bunker (2009) framework of self-regulation previously mention as there are stages related to the age of the learner and reasons to develop metacognition defined by Shirley Larkin (2010) as the 'M' word, referring to a higher thinking and reflecting order beyond the term itself; basically thinking about the thought itself reflectively allowing "thoughts which might fire my curiosity about many subjects that I don't know about, might motivate me to learn something new or as in my case keep me concentrated on the task I'm engaged in" (p. 13)

Bandura (1991) stated towards self-regulation theories that learners 'eventually' will have a change caused by an external judge income that then becomes inertial, and finally it will affect any Lerner's personal standards (p. 253), nonetheless, it is the process what seems to matter (besides teachers, individual, in group feedback or reinforcement) and it is not disproved of others readings and assessments that can construct a solid self-image:

Students can write evaluative, encouraging notes for each member of their team emphasizing their positive contribution to team work. The role of the

teacher would be to provide guidance, to explain to the students what they have to evaluate in one another's work, and to help them identify and apply properly the evaluation criteria. (Shabaan, 2005, p. 38).

Under the scope of “Sociometer” conception of Leary and Guadagno (2011) associated to self-regulation theory learners’ need of being accepted by others is fundamental in the prerequisite of acceptance found in social affordances related to interpersonal life (friendship, social support, group membership, social influence, and pair-bonds), assured in light of supportive relationships. Undoubtedly, it is important to consider (integrally or separately) students’ interactions as a social issue in a social learning environment, in which students can improve a set of social skills to behave with other social beings: *foundation skills* that alludes basically to the function of paralanguage as an inner performance in communication, *interaction skills* to engage in a conversation only for communicative sake, *affective skills* that implicates how one responds to other’s feelings, and *cognitive skills*: negotiating, social perception, problem solving, self-monitoring (Canney and Byrne, 2006, p. 19).

Consequently, from a self-regulated perspective, a student clearly attains to assume roles towards interaction, therefore, there are some features and characteristics envelop in individual values and attributes that the student must bring within before assuming any kind of asses at class. Andrade and Bunker (2009) considered that a successful distance language learner takes responsibility, are self-managed or even use self-talk to be active and get involved in their own learning process through flexible, effective and creative means to use learning strategies as it is a personal venture. Correspondingly, distance learning is a matter of perspective if a task is unsupervised and unobserved; a teacher herein confront matters of

self-evaluation, commitment and self-motivation mainly through students' narrative or responses to gave account of their process of timing and planning at home, in Larkin words:

Theories of motivation suggest that our beliefs about ability, as either fixed or as an outcome of effort and learning, influence our approach to a task (Dweck, 1999). If these attributions are lasting they affect our motivational style or the way in which we approach and respond to tasks and whether we begin with a sense of possible success or probable failure. (2010, p. 26)

**A self-regulated writing learning perspective of social roles in the EFL** attains to a definition of writing as a product elucidated by Donald Murray who defined as writing process: “using language to discover meaning inexperience and communicate it” (in Clements, 2015). Consequently, a set of writing skills for children is needed to discuss communication and novelty in young beginners to understand possible social roles they can play in an EFL. The set enounced by Byrne (1990) is consistently accurate: developing motor skills, communicative skills and creative skills. In fact, it is specified that children usually enjoy writing as they expect to be taught; in other words, teachers must be sure that “pupils begin to see writing as means of communication” (p. 129-131) to communicate their own ideas and find joy on this exercise (Schott & Ytenberg, 1990, p. 69).

An instrumental view of language could create associations to imbalances between the use of language and the usage of language to structure, stylize and present content in a writing process as the student accept or not the role of a writer or reader, even if both are performed individually. For Neilsen (1989), a social context is a setting of rules and conventions that manage its meaning and power; “it is embedded and serves to guide our expectations and actions [inside] the context” (p. 13). Although, before students intervene

in those dynamics it is needed to examine whether students are ready for wildly activities such as building paragraphs and making card reporting as Harper (2001) suggests, or what could be more appropriate for new writers that actually constrains with language form is that “Pupils then need to be able to try out their language in a freer way. In free activities language is the pupils’ own language, no matter what their level is”. (Schott & Ytreberg, 1990, p. 74)

In point of fact, restrictions may become a problem for students when they intent to become literate individuals. Heath (cited in Nunan, 1992) says there *is a crisis of literate skills*, one that students, teachers and researchers can solve conjunctively, this is: “not each independently toward a similar goal” (p. 40). As activities become flexible or *free way*, students also have their own participation and clarity about how they would like to interact. This line of thought correspond probably to metacognitive Theory of Mind, where necessarily humans are able to reflect upon themselves and become self-conscious, then to have consciousness of the way others may see them (Larkin, 2010, p.31); such theory is usually subscribe to young children self-regulation development.

However, the teacher must be close to this process to guarantee that cognitive, affective and linguistic factors are getting involved in any arrangement, it might proceed from the individual or teacher or any other relationship; ergo, as they can achieve organizational vicissitudes the ones regarding their own English language development needs to be considered, as well. A free way writing, succinctly, looms an idea that seems to be a drawback in research, a global perspective of language perceived by students might create the necessity of a second opinion over their creation, their production, therefore — the multiplicity of cultures, experiences, ways of making meaning, and ways of thinking— can be harnessed as an asset (Cope and Kalantzis 1997a, cite in Kress, 2000, p. 13).

Consequently, the teaching approach this research was underpinned in the Eclectic language the teaching approach to develop a written project befall in an environment that contributes with a self-regulation process of creative and communicative writing in context, under various constrains. The eclectic approach solves its emergent difficulties itself thanks to a variety of theoretical principles that determines approaches, methods and/or techniques to be implemented:

“[...] there has emerged a general movement toward eclecticism of picking and choosing some procedures from one methodology, some techniques from another and some exercise formats from yet another. This approach seems to us to represent a reasonable response from the practicing teacher who is typically concern, on day-to-day basis, with whether specific procedures or exercises seem to ‘work’ well for a particular group of students, rather than whether the lesson format might fit into some theory”  
(Tarone & Yule, 1989, p. 10)

Thence, to examine how to develop mechanisms of reflection in the writing process of students, progressively, enabling other paths to communicate in a self-regulation framework, it is priority to comprehend the notion of ‘productive diversity’ as a view that accepts broader views of elements as the grammar output and consider the one produced by “writers” of several language proficiency levels and ages “including drawing by emergent writers.” (Chang, Chang, & Hsu, 2010, p. 70) The contributions of enabling not only morphologic texts but other modalities of writing could bring compelling advantages if creativity is considered as a writing skill and as means of communication in a multifaceted Eclectic framework of methods and strategies.

Nonetheless, in theory, to set writing as means of communication, The University of Kent published a guideline for Communication Skills addressed to writing production where writing is a process of structuring a text, present it in an appropriate style to an audience, and specifying essential point, main objectives, main arguments, and of course revising through edition strategy of repetition and overnight readings. Certainly, this is a learner centered process of writing which demands certain level of self-regulation and moreover creativity. However, a group enterprise coming to the surface is an important matter; it can appear through students' suggestion as a possible result of self-regulation and partnership if they are stick in the very same table or group of work.

As complicated as joining different people in a common place, it is to enhance writing group activities and, more difficult, set a goal in a writing activity to be collaboratively achieved. For instance, Murray (Nunan, 1992, p. 101) stated that collaborative writing goes in two directions i) a closer interaction with the paper ii) or a text constructed through oral discussion. A second way was to achieve "organizational arrangements which created a more personal, caring environment for teachers and students were considered important innovations [innovators] related to school improvement" (Arhar, J., Johnston, J., Markle, G., 1992, p. 15). Thus, if by any chain of causes to determine effective grouping instruction to incorporate collaborative writing in the classroom becomes imperative, it is only possible within interactional environment principles supported in Arhar, Johnston, & Markle, (1992,) perception of teaming as the opportunity to sought for less conflictive and more successful peer relationship assuming there should be a instructional effectiveness, also to consider that "students in teamed schools had higher scores on bonding to peers and teachers than students in non-teamed schools." (p. 23-31)

Subsequently, whether the impact of self-regulation could have effectiveness in writing tasks that involved creativity in the freer possible way, first it is essential to consider that, in Murray (Nunan, 1992) words: writing is a social act instead a solitary enterprise, because that process takes place in “real-world” context (p. 100). In this regard, Harmer (2001, p. 260) stated that group writing is a long process that results in students’ motivation, development of research skills, discussion, peer-evaluation and the collective pride a group can accomplish as the result of the effort of several roles students can perform, not only on behalf of a goal but a multifaceted learning process challenges.

As a final conclusion, it is important to extent students’ qualitative strategies to observe in detail and retrieve the process of supportiveness among different nature of interactions as an exercise to awake strategies from the very learner’s cognition and objectives towards language learning by understanding the individual as the construction of “self” and the social environment as the playground where students propose game rules for interaction and recognition of self-regulation in a cultural and linguistic background.

## **METHODOLOGICAL DESIGN**

In this chapter the type of study and type of research stood on ethical issues considered as main concerns; as a result, the specificity of selection of data collection instruments was accompanied in an exercise of defining features such as participants' roles and research reliability and validity. As mentioned in the chapter one, there was a process of needs analysis, but now this chapter focuses on why certain instruments were chosen to collect data during the pedagogical implementation.

### **Type of study**

A qualitative research study, according to Denzin & Lincoln (2011), offers a set of resources to interpret the world in a naturalistic way, in fact, "This means that qualitative researchers study thin[k]s in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them" (p. 3). Correspondingly, a qualitative research in a social situated practice is done for the sake of the populations; for instance, Crewell (2013) asserts that the population is empowered to diminish the "relationship powers" that limits interactions between participants and researcher: "We conduct qualitative research because we want to understand the contexts or setting in which participants in a study address a problem or issue" (p. 48). Action Research mattered to underpin roles and relationships as means to interpret the context of the population, so the teacher can have an active role of researcher to be part and get involved inside the context.



A qualitative paradigm was considered for this research regarding the reflective nature resulting from Action-Research as the basis of its methodology for its development. In fact, as Burns suggests there is a first phase for observation (even divided) (see Chapter 1); when it is completed, a proper opportunity to reflect emerges (understanding internal-external contexts and characterize population), then the research can reflect upon theory to clarify and prepare an AR to be intervene, in order to improve in teaching practice boundaries and change learning processes to overcome current problems related to a specific phenomena (2010, p. 2), to ponder reality from multiple perspective further than binaurally. As a consequence, in this research it was established only one cycle with its respective stages or phases:

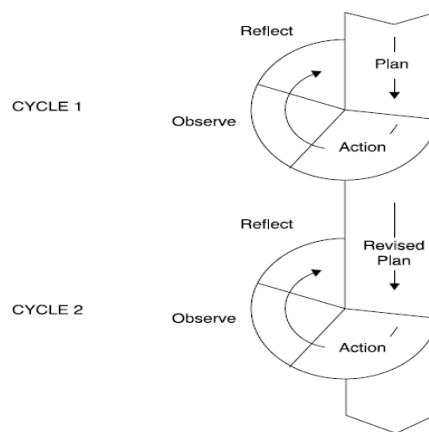


Figure 1. Cyclical AR model based on Kemmis & McTaggart in Burns (2010, p.9)

Kemmis & McTaggart (1988) recommended a cycle and reflective four-stage procedures during a research: planning a change, acting and observing the process and consequences of the change, reflecting on these processes and consequences and then *re-planning*; acting and observing, reflecting, and so on... (p.11). Reflectivity (Figure 1) might guide the teaching and learning process to possible solutions by focusing on particularities of the context problematic for its restatement, then intervening in the

classroom while being an observer and evaluating the adaptation of new teaching strategies, in order to improve students' necessities, as long as action research principles are underpinned by reflectivity and cycles. Nonetheless, a cycle can have several repetitions of the very same cycle, and turning in evaluation of this one.

### **Role of the Teacher- Researcher**

Action research means a cyclical and reflective process, where teachers face new broader experiences that need to be understood. This methodology for researching implies strategies and techniques experimentation involving teachers and students in a creative and suitable process. Thus, researcher-teacher role must convey reciprocally and question "Why Action-Research?" Hine (2013) argued in AR is participatory process of inquiry that constantly address or readdress areas of concern, also, providing technical skills and specific knowledge that bring positive effects in the classroom, at schools and communities.

Furthermore, even if teachers are participants, and fulfill several functions, they must accomplish the role of researcher that involves responsibility when observing and recording, implementing procedures, constantly analyzing data, and other specific assignments. Consequently, "for a teacher who is reflective, and committed to developing as a thinking professional, AR is an appealing way to look more closely at puzzling classroom issues or to delve into teaching dilemmas" (Burns, 2010, p. 6). A research is worth to contribute with language theories and practices: "examine the dynamics of their classrooms, ponder the actions and interactions of students, validate and challenge existing practices, and take risks in the process" (Mills, p. 46). Altogether, Teacher-Research roles help to understand how far practitioners in real time situations can get, how to prepare, design and implement an AR model under specific ethic methods.

### **Data Collection Instruments and Procedures: Validity and Reliability for AR.**

This research is as valid as the data collected is reliable, if it is reliable is partly due to the mere design of the instruments. Check & Schutt (2012) stated that triangulation and reflectivity are the most vital features when referring to validity, as “Triangulation requires the use of multiple data sources” (p. 266); such instruments demands purposes that move along with main objectives supported by grounded theory notions of fitting codes extracted from the field and being relevant to the context (Glaser, 2016), that notion was linked to Burns (2016) data collection analysis describe in chapter 5 of the present Action Research.

Burns presents one data collection instrument by asserting that “a semi-structured interview [enable] you to make some kind of comparison across your participants’ responses, but also to allow for individual diversity and flexibility.” (Burns, 2010, p. 75). Each learner’s development was analyzed through their written production as “an artifact, [as] a sample of an individual’s, small group, or entire class’ work collected over time.” (Rust & Clark, p. 10) Written productions as artifacts were collected during two stages: first one of self-regulation practice seen through surveys and questionnaires (s/q) (Annex 8); second, semi-structured (Annex 13) interviews interested in self-regulation and tasks and detect types of interactions among students in a more accompanied process.

To conclude, the s/q and interviews were of another nature of procedure because while s/q were used during and at the end of both stages to strengthen an awareness of writing skills development in process, semi-structured interviews addressed by teacher’s researcher role, looked forward to their written productions in a social environment, assigning students a reporting function to compare what was written before to what was evident in a teacher-student revision of tasks and answers recorded in the surveys.

## Ethical Considerations

This research understood the influence of the implementation of instruments under three main factors: privacy, anonymity and confidentiality (Cohen, Manion, Morrison, 2007). Taking into account parents as the legal face of the population of this project, they had an important vote regarding students' participation. Considering this, parents who allowed their children participation, signed an informed consent letter (Appendix 6), which provided them specific reasons and considerations before they signed it, such as no necessity to reveal any identity (any information or data collected from the participants was classified in numbers). Additionally, another letter stated the researcher do not use the data or information related to this research with any unauthorized commercial purpose. Thus, students only supported a project as anonymous participants at their classroom and understanding the teacher-researcher was seriously commitment with confidentiality (Cohen et al., 2007, p. 64-65).

One matter of significant importance is that there was a pendant stage of the pedagogical implementation. This situation was due to academic schedule and activities at Liceo Femenino Mercedes Nariño. In that regards, this whole research suffered significant changes as the **peer-editing** factor did not take place. Moreover, as such sessions were not applied during the month of October the nature of the writing project product changed from writing a short story in group to create a character individually causing some britches between pedagogic objectives in the pedagogical intervention and the research objectives itself. Consequently, in the data analysis and theoretical framework the scope of peer-editing changed to social interactions in a process of self-regulation.

## PEDAGOGICAL INTERVENTION

The following chapter aims to introduce a pedagogical intervention designed and underpinned by Eclectic language teaching approach (see Chapter 2). Indeed, there are several principles connected and elicit across lesson plans. Task-Based Instruction represented a main factor to structure this research, nonetheless, the eclectic method allowed to create a flexible plan for students who demanded, more than an instruction, a learning process.

To begin with, the lesson plans were introduced in a single document (with annexes 11-12 included systematically) to follow and to check the coherence among lessons, besides, it includes a timing-group column, nevertheless, there are only 2 main lesson plans included (Annex 10). Moreover, the Table 2 illustrates a chart of the pedagogical intervention with the main topic (includes each lesson plan title and its topics) and pedagogical objectives (Students, Teacher) of the lesson plans in general:

Table 2. General lesson plan chart of the pedagogical intervention.

<b>Title, Dates, Topics</b>	<b>Students objectives</b>	<b>Teachers Objectives</b>
<i>This Unusual Animal I know</i> March 31 <sup>st</sup> , April 7 <sup>th</sup> . <u>Animals</u> <u>Habitats</u>	<ul style="list-style-type: none"> <li>• Present basic information according to previous knowledge.</li> <li>• Identifying information in target language.</li> <li>• Participate individually to solve queries raised from the class contents.</li> </ul>	<ul style="list-style-type: none"> <li>• Encourage students to explain ideas.</li> <li>• Provide an environment of creativity.</li> <li>• Support students with their ideas.</li> <li>• Assess students written inputs.</li> </ul>
<i>Is it my unusual animal?</i> April 4 <sup>th</sup> , April 28 <sup>th</sup> <u>Animals</u> <u>Habitats</u>	<ul style="list-style-type: none"> <li>• Revising written models to develop new information.</li> <li>• Present basic information in structured sentences.</li> <li>• Socializing proposals of new structures to fulfil written production (if any).</li> <li>• Assess classmates' written production by working together.</li> </ul>	<ul style="list-style-type: none"> <li>• Present new ways to introduce information.</li> <li>• Help students to assess each other.</li> <li>• Build networks among groups.</li> <li>• Support groups with their ideas.</li> <li>• Reduce individual assessment.</li> </ul>
<i>Animals are like...</i> May 5 <sup>th</sup> , May 12 <sup>th</sup> <u>Animals' preferences</u>	<ul style="list-style-type: none"> <li>• Pay attention to new grammar rules.</li> <li>• Present basic information through note-taking.</li> <li>• Proposes new vocabulary to fulfill written production necessities.</li> <li>• Explore descriptions by modeling a character.</li> </ul>	<ul style="list-style-type: none"> <li>• Present models and instructions for new outcomes</li> <li>• Help students by assessing them.</li> <li>• Introducing and gather new vocabulary.</li> <li>• Build networks among groups.</li> <li>• Support the class ideas.</li> </ul>
<i>Animals feel that...</i> May 19 <sup>th</sup> , June 2 <sup>nd</sup> <u>Animals' behaviors</u>	<ul style="list-style-type: none"> <li>• Practice structured sentences to develop meaningful descriptions.</li> <li>• Present basic information through tasks.</li> <li>• Apply new vocabulary to fulfil written production necessities.</li> <li>• Build a character description regarding to previous tasks</li> </ul>	<ul style="list-style-type: none"> <li>• Reflect upon models and instructions to develop specific information.</li> <li>• Help students by assessing them.</li> <li>• Introducing and gather new vocabulary.</li> <li>• Build networks of participation among groups.</li> <li>• Support student's ideas.</li> </ul>

<i>Animals are or talk?</i> August 25 <sup>th</sup> , September 1 <sup>st</sup> & 8 <sup>th</sup> <u>Why and Talking</u> <u>Beast Stories</u>	<ul style="list-style-type: none"> <li>• Participate in decision making with arguments.</li> <li>• Tolerate others opinions.</li> <li>• Reflect on the impact of her work regarding their team goals.</li> <li>• Recognize the importance of tales taxonomy and definitions in their tasks.</li> </ul>	<ul style="list-style-type: none"> <li>• Provide exemplified definitions of the terms Talking-Beast and Why “Tales”</li> <li>• Highlight some characteristics the role of animals in tales.</li> <li>• Assess students on team decision.</li> <li>• Check student’s previous assignments.</li> </ul>
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Those lesson plans took from two to three dates or sessions and were structured in four moments correspondingly: “opening” revision of uncompleted or assigned tasks, summary of contents already seen or warming-up activities; “while-activities” understood as a set of activities or tasks to develop a topic; “closure” a moment to reflect upon activities; and finally, “homework” which at the very beginning was addressed to look for vocabulary or asking for materials for upcoming sessions. Nevertheless, home-life became a vital factor to introduce self-regulation through the main tasks proposed to students at class, necessarily tasks at class were assumed as homework, and thence the research assumed “home” as a new learning environment that came with it.

In theory and practice, the lesson plans served of an Eclectic process because as a teaching approach it allows the pedagogic objectives fluctuating among each other without advocating to an specific method and as a result had to renounce to certain and necessary goals that permits a tighten relation among them; ergo, this research cannot agree more with Kumar (2013) when she stated that “The Pedagogical approach or method of teaching and learning English is related to learning and teaching of English based on perceptions of that eclectically [alluding to “the Eclectic Method as a pluralistic approach to language learning teaching”] bridges the gap between learning and teaching models” (p. 1)

Eclectically, this research appraised lesson plans under Task-Based Instruction as the head and pillar of the “pre-teaching” practice, essentially, as Nunan (2004) clarified that Task-Based Language Teaching (TBLT) has an influence in EFL considering a policy of authentic texts, learner’s own personal experiences enhancement, learner’s awareness of the

language learning itself and language outside the classroom to develop “a pedagogical task” that allows students to produce in target language to express meaning over form through learned grammar knowledge.

The task-based approach (TBA) can help to construct functional and meaningful lessons that aim “to provide learners with natural context for language use.” (Larsen-Freeman, 2010, p. 144). A lesson design (Table 3) that allowed students to reflect upon effort and achievements supposed that “The task should also have a sense of completeness, being able to stand alone as a communicative act in its own right with a beginning, middle and an end.” (Nunan, 2004, p. 4)

Phase	Tasks
A. Pre-task	<ul style="list-style-type: none"> <li>• Brainstorming</li> <li>• Checking homework</li> <li>• Socializing progresses</li> <li>• Reviewing previous topics</li> </ul>
B. During task	<ul style="list-style-type: none"> <li>• Exploring writing models</li> <li>• Creating new outcomes</li> <li>• Sharing information</li> <li>• Analyzing written productions</li> </ul>
C. Post-Task	<ul style="list-style-type: none"> <li>• Students’ report</li> <li>• Evaluating progress – Monitoring future actions (Homework)</li> <li>• Socializing results of daily class’ tasks</li> </ul>

Table 3. Framework for designing task-based lessons.

In point of fact, there was a transition where students were exposed to a system of qualitative feedback called “Checking & Correcting” to inform students of their own process through notes and suggestions that checked content and form issues out in their tasks and a summary of corrections they had to achieve; while a quantitative grade from “C” (1 point) to “B” (2 points) and then to “A” (3 points) implied a final outcome achieved by their effort in their writing process, that could or could not be affected by teacher’s feedback. As students could fail with a 0 grade as they had not presented anything during a whole period, they were allowed to refine and improve their tasks; in other words, what yesterday was a C tomorrow could be an A.

This pedagogical implementation is divided into two stages to develop Donald Murray's model of writing process, the first one: Prevision, and the second vision-revision (Clements, 2015). During the first four lesson plans developed was developed the prevision stage, regarding self-regulation development through individual tasks and teacher centered feedback; each lesson plan was developed during 2 sessions one hour each. The second stage was similar to the first in design, but differed in the number of session available according to topics and pedagogic objectives; they vary from 3 to 4 sessions, or just two.

During the first stage of the project, theories of L1 and L2 and the Eclectic method enabled code switching in writing so students could get familiar with challenging grammar structures and unfamiliar content. Henceforth, Community Language Learning (CLL) principles of native language helped students focusing on positive L1 exposure when it is understood that "Students' security is initially enhanced by using their native language. [For example] literal native language equivalents are given to the target language words that have been transcribed" (Larsen-Freeman, 2010, p. 98). Also, as student faced a writing project planned across a simple task as creating a character for all their fifth grade it was considered the process approach as Harmer (2000, p. 260) remarked that through it, generating ideas between classmates is often a more *lively*, thus, throughout the whole pedagogic intervention, students had allowed support each other, if and when, the result remained different in content and necessarily in form.

As a result, learners had the possibility to engage with a free way of composition and their creativity might be not limited, nonetheless, some cultural perceptions of language models might be provided through TL materials for learner's construction of meaning and not necessarily children must have to "invent all ideas anew" (DeVries, 2000, p. 40).



Consequently, creating materials in the target language plays a role in student learning processes depending on their capabilities and own objectives to communicate their ideas:

“Nunan (1991) clearly states that the process approach focuses on the steps involved in creating a piece of work and the process writing allows for the fact that no text can be perfect, but that a writer will get closer to perfection by producing, reflecting on, discussing and reworking successive drafts of a text” (Sun & Feng, 2009, 150).

The designing for the first lesson plan (Annex 10) considers that students had to solve problems themselves inside and outside the classroom as they have to regulate their free time to engage English, but eventually they might be asked or felt rejoice in sharing their ideas. For instance, “When knowledge is jointly constructed, it becomes a tool to help students find voice and by finding their voices, students can act in the world. Students learn to see themselves as social and political beings.” (Larsen-Freeman, 2010, p. 154).

As a consequence, there were some changes between the first and the second lesson plans in relation with the tasks and activities emerged from corrections of the first one, so thereupon, lesson plans were designed only after the previous one was completed. For instance, their feedback from tasks were supposed to be revised during English sessions at the lyceum according to the first lesson plan but time constraints made of it an impossible goal, so provide a self-regulation on free time at home use vital.

Thereupon, written feedback as “checking and correcting” was endured through suggestions made before class. Another important aspect was related to the first set of homework as it was implicit (Annex 10, “Homework” Section of the 1<sup>st</sup> Lesson Plan), because the teacher was actually the only one able for checking and correcting through

suggestions, besides, learners could decide what to change or what to preserve according to their judgment and as an opportunity to enhance self-regulation.

In the second lesson plan, students pursued the objective of self-correction guided by an external assessment to identify correction through suggestion and at the same time learn grammar issues from their own grammar mistakes as, “Being an ability, writing can be improved by learning through repetition. If the teachers would be aware of the writing process, this would help in teaching appropriate strategies and that would also improve the writing abilities of students in education environment” (Oberman and Kapka, 2001 cited in Nasir et al., 2013). Of course, the repetition was understood as correction to enhance grammar rules implicitly at class and explicitly at home.

Subsequently, the first two lesson plan provided enough elements to introduce the main task to begin the main project from lesson plan three to lesson plan six. In fact, secondary activities purposely looked after strength pupil’s confidence about the mechanics of writing (Schott & Ytreberg, 1990). The main activity consisted on developing a character based on an unknown or fictional (but not conventional) animal or beast. Additionally, it was included as teacher’s objectives building group networks by, firstly, promoting participation, and then raising their class identity as one of participation by proposing new vocabulary and help students to find their voice.

In the fourth lesson plan students were asked to practice structured forms in order to improve what they already had in terms of the character they were molding. In this sense, processes of drafting and editing were brought into play through self-regulation. Notwithstanding, during the closure students had a socialization of their works, to share positive or negative feedback, heavy or strong advices on grammar, and others; in that

regards, a sort of assessment was done by highlighting achievements during the exhibition of others' works, it involved a matter of do and practice exemplified by the teacher.

Finally, the fifth lesson plan looks forward to giving a more extended purpose of students writing enterprise by clarifying the image of their characters as an entity that reflect about students' identity and can be identified with the narrative features of a *Talking-Beast* story or that exists to express an idea as in *Why* Stories. These two paths in certain are expected to join in a social environment where students need voluntarily to share their written productions and stand for it by recognizing the elements of each narrative from tales literature taxonomy.

To conclude, it is important to highlight that this methodological intervention is addressed to identify the processes that emerged from the practice of teaching and researching. So far, this research serves of the eclectic method to explore self-regulation and writing development in an EFL environment that implicates contextualized vision of language where the mother language plays an activity role to ponder in the ways to promote self regulation and improve writing. Additionally, acknowledge that the plan set across this chapter beholds some pedagogical objectives that if are compared with the research objectives it is plausible to say that those convey in a reflective procedure of planning and acting.

## DATA ANALYSIS AND FINDINGS

This chapter was developed through Anne Burns (2010) five-steps of data analysis, first *Assembling the data*, this process was as simple as documenting all the original data taking pictures of written activities in students' notebooks and their surveys and questionnaires, also the interviews audios were transcribed; second, such data were *codified* by making separate folders with the most meaningful cases (students' written processes and data resulted from instruments implemented) and (thirdly) *refined* the data, this is, editing and modifying photos, selecting fragments from the instruments they completed and visualizing, at the same time, the fourth step of *revision* and "scrutiny" that consisted in using such selection of data by focusing on the facts resulting from the relations between indicators (Table. 3) of a specific subcategory from a "*big picture*" that involved thoughts and the interpretation from the researcher's view, and fifth *to organize* "the story of [this] research" as seen through this chapter (p. 105)

Table 3. Categories

Research Question	Categories	Subcategories	Indicators
What might be the impacts of promoting self-regulation to improve a set of writing skills in an EFL 5 <sup>th</sup> grade at the Liceo Femenino Mercedes Nariño?	Students' Inner and social factors related to self-regulation.	Self-development and self-regulation towards the English Subject.	The student implemented self-monitoring to complete a task. The student applied strategies of self-correction in the writing process. The student accomplished self-evaluation to improve written productions.
		Student's self-regulation towards self-concept.	The student was aware of her attributes towards writing. The student played roles at class voluntarily. The student explored individual beliefs of herself.
		Student's awareness towards differences about tasks completion at home and school.	The student managed interdependency to express her own ideas. The student distinguished home as a learning environment. The student was aware of supportive affordances to develop her own ideas.
	Student's writing skills improvements seen through their thoughts and written productions.	Responses towards L1 to L2 code switching	The student had a meta-cognitive process to increase the use of TL over L1.
		Roles resulting from writing as an interpersonal endeavor.	The student provided support to other students. The student found support with other students. The students comprehend the importance of others self-regulation processes.
		Linguistic task complexity as a factor that emerged progressively in students' written production.	The student was aware of her own errors and mistakes resulting from unknown aspects of the foreign language. The student overcame emergent barriers to improve the message and the content of her writing production. The student dimensioned the task complexity to achieve the task as much as she can.

### **Students' inner and social factors related to self-regulation.**

This category blossomed several aspects to consider, mainly because it gathered the most abstract data around self-regulation and self-development whereas writing described and evidenced itself through artifacts (Some correspondingly attached in the Annex or explicitly illustrated across this chapter). It is imperative to state the teacher/researcher's voice was provided during some period of observation in the classroom as far as meetings between students and teacher were regular. Afterwards, the sessions became unstable and more emphasis was made to home learning process of self-regulation to identify students' awareness towards differences between tasks completion at home and school, this experience that students lived meant a passive stage for the teacher voice and then the one of the students were protagonists.

In this sense, the researcher voice came gradually passive to reach the inner factors related to self-regulation and listening two active voices: firstly, students' voices through the questionnaires and surveys they completed as an individual exercise (Annex 8, see paraphrased samples in Annex 14) and, during the interviews (Annex 13) that were addressed to consider the social factors related to self-regulation through the dialogue between teacher and students to explore, secondly, their voices through their written productions extracted from their English notebooks; all in all, to analyze possible manifestations that might hold relations between self-regulation and students' self-concept.

Throughout the revision of data collected, a couple of student achieved the total tasks completion towards the core task "creating a character" (Annex 12) and some of them clearly tried and invested efforts that allowed them to create a habit around creativity, specifically, thirteen learners' writing learning processes are deepened described.

Regardless of students' process in terms of perception towards the subject during the project, those had revealed peculiar perception mostly of improvement, others of recognition and commitment (these perceptions are better explained in the next category). It is important to clarify that participants are anonymous mentioned throughout this section with the letter "S" and a specific number.

Hereof, indicators emerged from specific subcategories by achieving correlations that point out the process of analysis was affected beyond of isolation and limitation within each category and its subcategories and became inter-categorical. Thus, indicators served as independent factors that move along categories.

A revision across self-regulation impacts on students' language learning towards reactions in front of the classroom as a social environment provided different sources of interactions that enabled diverse anecdotes addressed to co-evaluation and self-evaluation from mainly individual positions that were reflected in a common way of thinking and perception of the students as a whole. Consequently, the first aspect to consider is the student-student interaction and roles encounter in such revision.

S40 conceived the student-student interactions as a "comfort zone" as long as her group was "nice" or "cool" to her, because: "mis compañeras [at her table] son agradables conmigo" as long as "les he explicado [tasks and subject features] y prestado materiales [index cards]" (Questionnaire, June 2<sup>nd</sup>, 2016; questions 6 and 8). Rothman, Baldwin, Hertel & Fuglestad, (2011) "Any favorable outcomes elicited by the behavior (e.g., compliments from others) should help sustain people's motivation to change their behavior." (p. 111). After S40 manifested an unequal workload it was imperative to deepen in how exactly such exchange was taking place, as expected she affirmed "S40: Yo las

ayudo digamos cuando dicen ehmm digamos, *Oiga, me deja copiar* entonces yo le digo *bueno tenga*” (Interview 7, October 7<sup>th</sup>, 2016; lines 35-37).

Needless to say, in general, students did not find self-monitoring but instead they depended on others results to complete their tasks affirming that there was not enough awareness of others as a supportive affordance to develop their own ideas. Notwithstanding, S40 did provide support in positive scales but could not attempt to restrict others’ weaknesses to integrate her partners in a self-regulation process, even when she had noticed lack of compromise and responsibility.

However, S17 answered something totally different when she was asked about how others’ completion or presenting their assignments affected her throughout the process of her characters creation establishing she had a different position towards the role she could offer when her partners need her:

S17: No. O sea yo pensaba ustedes no lo hacen pues es lo que ustedes hacen, no es lo que yo hago, entonces si ellas no lo hacen y me piden a mi entonces yo les digo más o menos una pista no les digo la tarea.

(Interview 4, October 6th, 2016)

In this regard, codependency as a factor revealed multiple impacts, for instance, Okac & YamaÇ (2013) asserted that any academic task completion has emotional outcomes as students react to failure or success in more complicated emotions: anger, shame, pride or guilt; it seemed reasonable that S17 found relief in contemplating failure as a group than individually as the collective effort reduced the impact over her responsibility towards tasks fulfillment in group-assessment, she could share the “blame”, this is, negative impact of grading improved through codependency:

I: ¿Cómo te sientes trabajando individualmente en clase en comparación a trabajar con tus compañeras?

S17. En clase sola (I: Obviamente estamos hablando de la clase de inglés) [risas] obvio. A veces cuando, si entiendo bien el tema me siento más segura pero cuando no entonces empiezo a preguntar más y cuando es

con compañeras entonces ya me siento más tranquila porque sé que si lo hago mal a mi no me queda solamente mal le queda a todos mal y si lo hago bien a todos bien.

(Interview 4, October 6<sup>th</sup>, 2016)

Another factor that impacted on codependency was enlightened by S26 when she recognized she had been helping during the process as S7 and S28 were valuable sources of knowledge at her table. In fact, S26 believed working with peers was an advantage, recognized she had contributed when it was on her, even tough, she stated a lonely process could fit her, as well. Moreover, S26 comprehended that her participation in group work could have a negative impact if she led her team to mistakes with her contributions (Interview 5, October 6<sup>th</sup>, 2016, Lines 40-44).

Meanwhile S17 was aware of her capacities and was willing to help others and finding moral support on team values, she remarked that what she would like to improve in her table are “her classmates” (Questionnaire, June 2<sup>nd</sup>, 2016; questions 6); then when she was asked if they had tried to collaborate in the given tasks at class, S17 answered that no one had ever asked help to her (Questionnaire, June 2<sup>nd</sup>, 2016; questions 10), although, she recalled as a distant memory having helped a partner at classmate looking for a word at the dictionary (Questionnaire, June 2<sup>nd</sup>, 2016; questions 8). This revealed cooperation also was meaningful to S17 in an intrapersonal measure.

On the very opposite case, S9 rejected the role of supporter entirely because she felt disappointed and overwhelmed by other classmates, and moreover, they did not cooperate with formal aspects of language, causing a negative impact of S9 vision of a befitting social environment. Consequently S9 recognized she provided support among her table partners frequently, “always” (Questionnaire, June 2<sup>nd</sup>, 2016; question 9); and constantly participated and proved responsibility with her homework:

I: ¿Cómo te sientes trabajando individualmente en clase en comparación a trabajar con tus compañeras?



S9: Pues cuando estoy trabajando sola para mi es más fácil porque cuando trabajo en compañía las demás me cogen como traductor o si no me dicen que prácticamente les haga todo el trabajo.

I: ¿Te gusta asumir esos roles si las demás también ponen responsabilidad en ello? (S9. Si.)

(Interview 9, October 7<sup>th</sup>, 2016)

Likewise, S9 argued there was a symptom that caused misunderstanding in instruction, yet, she emphasized it was a problem that occurred in native language so it did not had a direct relation with the TL itself but it has to be related to another factor (Interview 9, October 7<sup>th</sup>, 2016, Lines 25-27). As far as the events allowed it, her learning process was satisfactory to her, nonetheless, when S9 was asked about her feelings towards her classmates she admitted that sometimes her partners disrupted at their tables but, be as it may, she felt comfortable. On the contrary, what she would like to change at her table was her discomfort in relation with indiscipline caused when classmates from other tables arrived at hers:

Q: ¿Cómo te sientes en tu mesa de trabajo?

S9: Bien, mis compañeras a veces molestan pero no me hacen sentir incomoda ni nada.

Q: ¿Quisieras mejorar algo en tu mesa de trabajo?

S9: Si, muchas niñas de otras mesas a veces van y no se quitan de allí.

(Questionnaire, June 2<sup>nd</sup>, 2016)

As examined, the previous students' cases did not find support on their writing processes because (1) they assumed the role of supporters, but the difference was that S17 did not engage with her table partners while S40 preferred assuming this role as she sympathized with her own table partners; (2) Bauer & Baumesister (2011) revised several research that suggested "that prosocial [helping society without condition] behaviors require a great deal of self-control. For example, depleted participants were less willing to help"(p, 70); in opposition S9 in role of *depleted participant* engaged negatively knowledge transactions as others could not retrieve any information she could remotely use or were unknown to her. The authors also stated that "Each act of self-control draws from this

limited supply, leaving less available for subsequent acts that require self-regulation or the self's active intervention.” (p. 65)

Students, although, seemed unfamiliar with the very issues that involved student-student interactions towards writing production, in fact, being as it may, another table case involved three students at table number 5 around such unfamiliarity:

I: Muy bien, ¿Te han ayudado tus compañeras de mesa en el proceso de creación de personaje?

S29: Ehm, algunas. (21 I: ¿Cómo lo han hecho?) Cuando a veces yo no entiendo algún ejercicio o algo yo le pregunto a alguna de ellas y ellas 23 me van ayudando.

(Interview 2, September 22<sup>nd</sup>, 2016)

In point of fact, S11 considered she was able to share ideas and contribute with more elements for her table necessities. At this length, three students that share a friendship bond were interviewed; as a result, S4 and S29 answers revealed that they were not clearly aware of what exactly those elements or ideas that S11 claimed to have involvement in their interactions as classmates were:

I: Entonces, tú acá dices en tu entrevista que has logrado compartir más tus ideas con tus compañeras para demostrar que eres más buena aportando más cosas en el momento que se necesite, ¿cómo exactamente ha pasado eso? ¿Cómo las has ayudado?

S11: Pues... no sé cómo decirte, uhmmm

I: Tú dime solo exactamente en qué cositas las has ayudado (S11: No me acuerdo profe...)

(Interview 1, September 22<sup>nd</sup>, 2016)

In light of this answers that enclosure an event of uncertainty, the interview showed that as S11 could not stand firm for her own perceptions, 505 students, as S11 who considered it was veracity in their survey answers and could not verify them, had lack of awareness of their own learning process; for instance, S4 could not achieve neither:

I: Muy bien, ahora, ¿sabes cuál es el personaje que está creando tu compañera S11? (S4: No señor.)

I: ¿Tienes alguna noción alguna idea de ella qué es lo que está haciendo? (S4: No.)

I: ¿Te han ayudado tus compañeras de mesa a la creación de tu personaje? (S4: Pues sí, solo S11.)

I: ¿Cómo te ha ayudado?

S4: Ella me explica si no entiendo el punto, de pronto cuando es el nombre, sino entiendo un punto, ella me explica, ella no me ayuda a hacerlo totalmente, ella me explica cómo hacer el punto.

(Interview 3, September 22<sup>nd</sup>, 2016)

... not only did students lacked awareness but faced a significant incomprehension degree in relation with the writing process among them, even so, S11 recognized having played a supportive role on others language learning process, howbeit, she barely knew little of S4 changes over her task and she was not updated to what her classmates had been doing, she had “ni idea de eso” (Interview 1, September 22<sup>nd</sup>, 2016; Lines 14 - 24)

On the opposite side, when learners found themselves alone and ready to overcome barriers with their own language skills and individual attributes, they may adequate such attributes to monitor content, organization, and form in their written productions judging through self-reflection as possible as learners engaged in further revision and future writing activities (Pahlavani & Maftoon, 2015); as requirement of such process, introspective process of self-concept should have taken place before self-reflection, so students evidenced their own achievements and drawbacks (frequently, exposing students' commitment to improve certain aspects) through their responses of what they saw in their “character creation” writing project:

Q: ¿What must I improve?

S18: I must improve my tasks and homework and, furthermore, I don't want to improve at this [and then] stop doing it.

Q: What have I accomplish with all above in my character creation project?

S16: I have improved a lot to who I was before, I have exert myself quiet more, and that has helped me much [in] this [English] subject.

S4: I have improved in my animal project and in writing, although I'm a little bit lazy with the ABC in English, but in my house they reproach me with that.

(Survey, September 15<sup>th</sup>, 2016)

I: Además de que las actividades sean interesantes para ti ¿hay algo más que te motiva a hacerlas?

S40: Qué me gustaría aprender a hablar en inglés porque cuando yo sea grande quiero ser una abogada entonces tengo que aprender los idiomas.

(Interview 7, October 6th, 2016)

I: antes de ese suceso, ¿había algo que te motivará hacer las tareas en esta clase de inglés?

S21: Pues, lo que me motivaba era, sacar buenas notas y aprender más sobre el idioma ya que tengo muchos familiares allá y muy pronto voy a viajar allí.

(Interview 10, October 7<sup>th</sup>, 2016)

Manifestly, students had short and long-term goals and motivations that coped with an affective dimension of their own minds. Rothman et al. (2011) stated behavioral initiation through decisions depended on an individual identifying favorable expectations regarding benefits that a new pattern of behavior had. Proportionately, S18 wanted to commit to the English subject, S16 evaluated herself and the English subject positively, S4 identified her weaknesses and strengths through the character creation main task and, finally S40 and S21 externalized her expectations in relation with their own goals at the English class.

Needless to say, there was the presence of this sociometer called parents, this adult figure was seen at length in S40, S9 and S4 as these pupils' answers revealed that similar roles have an opposite reaction with very similar impacts, those facts were faced out of a choice of finding supportiveness at home. By comparing S16 and S4 answers a process of self-evaluation can be analyzed deeply than the other pointing out different interactions, specifically when, for instance, S4 and S9 found others' figures in different procedures that matters to self-regulation in language learning as it was through advice and conceptions towards responsibilities that S4 as learner internalized; or the maternal figure as facilitator of a process of task completion as S9 acknowledged:

I: ¿Cómo ha sido el trabajo en casa con relación al desarrollo de esa ficha de personaje?

S4: Pues en mi caso a veces es duro por mi mamá porque ella me dice que no me puedo dejar en las materias que el inglés sirve mucho en la vida y que tengo que poner mucha atención al profesor y que, tengo que, ser mejor en el inglés y ser cuidadosa en el inglés...

(Interview 3, September 22th, 2016)

S9: Pues a veces más difícil hacerlas sola porque como mi mamá es la que a veces me enseña inglés en la casa entonces ella sabe un poco más que yo, y entonces ella me ayuda pero cuando yo lo hago sola hay cosas que se me complican porque no entiendo bien.

(Interview 9, October 7<sup>th</sup>, 2016)

I: ¿Cómo te sientes haciendo tareas sola en casa (si las haces sola) a comparación con ayuda de alguien más en casa?

S40: Mejor sola porque mi mama no me tienes paciencia y no me gusta porque me regaña.

(Interview 7, October 6<sup>th</sup>, 2016)

Furthermore, S40 affirmed a reality that was seen as difficult to face as parents are a natural and inner figure at home as a learning environment in S4 and S9; even so, S40 established her own goals and defended them to state a language mission in her learning process:

S40: I have learned to write in English, speak in English and that has been really useful to my learning and it's going to be useful in my future.

(Questionnaire, June 2<sup>nd</sup> 2016)

Through the scope of the social interactionist perspective over parent-student interaction, socio constructivism contributed with S40 needs and preferences by understanding her learning styles as those were informed by her, while S4 accepted learning was an un-transferable responsibility as she sensed and internalized relatives' advice and suggestions in her language vision. In summary, each previous student's anecdotes and insights revealed that a process of self-concept entailed language perception, self-development, foreign language awareness and self-talk (Andrade & Bunker, 2009); basically exploring individual beliefs of "herself" and in this case how people saw "her". Such external rules helped the class environment to become flexible as some attitudes towards student-teacher betided only through strategies of correction and suggestion:

Q: What do you think about corrections and suggestions made by the English teacher to improve the work done at class?

S18: Very good, he always corrects me so I can have better grades and those corrections never make me feel bad instead one feels comfortable; and about suggestions, [are] the same, very formal and are comforting, too.

S17: Because that way we learn the spelling we [already] have in English and the [teacher's] suggestions are not just a sentence or a word because we can challenge ourselves and learn English.

(Questionnaire, June 2<sup>nd</sup>, 2016)

Above all, students' interactions developed self-concept in students at some levels of cognition that contemplated an inner view of themselves through their own characters. Learners' implicated several relations across their reading of their own creations, some of them clarifying a connection among certain factors and others contemplating themselves through it. What is more, students claimed that having completed most of the tasks and received feedback represented the improvement of better paths to assimilate new tasks that demanded certain abstraction from the reality and still they had to deal with the fact that they should stand in their positions and somehow be coherent with their speech, an inner speech that was in their texts but that became explicit through acute consciousness of what they were trying to accomplish; consequently, there were several answers throughout students' learning process that enveloped from cognition, a profoundly metacognitive reflection between content and imagination as part of creativity:

S9: [...] I have catch and learn more information about hedgehogs [S9 chosen character]

S18: We have to feel like the animal and to say how we would like them [animal characters] to talk about us [students as humans being] that they speak the truth of what we are, what we want and what we do not want.

(Questionnaire, June 2<sup>nd</sup>, 2016)

S34: I have learned a bit more of English and pronunciation; and to analyze a little bit more animals' life and be able to learn of their habits.

S18: I have achieved to learn and beyond of that to feel like my creation, I have accomplished to know how my characters feels, and I know how they act, what they like and what they do not like.

S17: I have learned that I can change the reality of that [referring to the "character creation" project] and I can use what I imagine.

(Survey, September 15<sup>th</sup>, 2016)

It is interesting how they are aware of those new creative writing skills and the role it played to address previous barriers to step out the way. Thereupon, it could be observed how building structured sentences successfully or this exercise as an ongoing process

caused an improvement in writing skills through learners' imagination, self-awareness of challenges the task demanded itself, a reality which belong to "unusual animals" as main theme and their interpretations of feedback towards self-evaluation to accomplish the correction by themselves.

### **Students' writing skills improvements seen through their thoughts and writing productions**

This category involves written production itself and testimony as means to analyze what was improved or what rose up from a linguistic and social reading of facts. Needless to say, the previous category held a relation with Self-regulation factors described before, and stating this subtitle to analyze students' voice reliability surely concrete the main objective of these categories

First of all, the data related to written production showed several hints depending on how much the target language increased in the student learning process of writing skills improvement or represented a challenge or a reason for lack of motivation, and how much the interaction with other individuals impacted on her process. Several students' answers to questions related to achievements in comparison to what they presented as written production revealed that there were impacts that contributed with writing skills improvement in several dimensions of learner cognition and the target language.

S40 had provided a factor of important significance that triggered her creativity as in the drawing in the side B (Figure3), in agreement with Butler-Pascoe & Wiburg, "As students draw pictures, [...] or find images to connect to vocabulary words, information is more likely to be remembered" (2003, p. 170) moreover, share semantic relations (Larkin, 2010):

S40: ¿Qué aprendí? Aprendí a cómo escribir en inglés, como a saber más colores porque para describirlo entonces yo ponía y ya sabía cómo escribir el color y aprendí un poquito a dibujar.

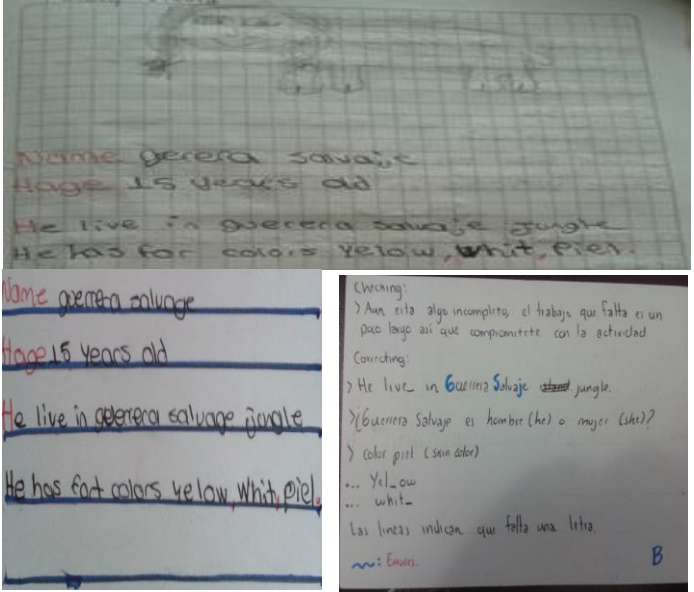
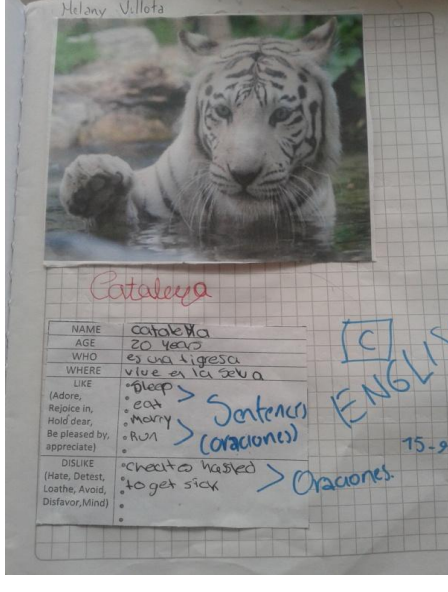
I: ¿Por qué te imaginabas esos colores?

S40: Pues porque mi combinación eran las patas de un tigre, un león algo así, y el cuerpo era de un pájaro y la cabeza era de un animal, ¡de una persona! Entonces pues yo use naranja, amarillo y piel...

(Interview 7, October 7th, 2016)

Pointedly, the images she had chosen inspired her on new imaginary characters development indicating she accepted the challenge by feeling interested in visual aids as, for instance, the picture of the white tiger affected her standards to make choices in terms of quality on her own terms (Interview 7, October 6<sup>th</sup>, 2016; Lines 56 - 66) As far as this meant working at home “In distance language courses, input can be provided relatively easily through print and aural materials. Written forms of output are also feasible.” (Andrade & Bunker, 2009, p. 49)

Table 4. S40 Written Development (A left, B right)

<p>S40: I have learned to write in English, speak in English and that has been really useful to my learning and it's going to be useful in my future.</p> <p>(Questionnaire, June 2<sup>nd</sup> 2016)</p>	<p>S40: I have been able to learn to pronounce words and write a little bit in English.</p> <p>(Survey, September 15<sup>th</sup>, 2016)</p>
	



Doubtless, S40 held deep affection of the second character as it was livelier in her thoughts. In the second attempt to create “Cataleya” (Figure 3. B), she found more inventiveness on the exercise by virtue of technology in role of facilitator of visual information: “Everything students learn must first come through the senses. The initial stage of cognitive processing requires perception.” (Butler-Pascoe & Wiburg, 2003 p. 167) In a sense, she highlighted that materials were an important piece of motivation as far as they brought something else to the learning process she had already experienced in other subjects, causing a positive response regarding student-material interaction provided at class, as well:

S40: Qué me parecen chéveres es que hay algunas clases que otros profesores le ponen algo aburrido algo largo, que no tiene dibujitos ni nada.

(Interview 7, October 6<sup>th</sup>, 2016)

Considering the nature of the main task assessed here is tight connected to Butler-Pascoe & Wiburg’s (2003) objective of procedural knowledge that occurs after manipulating concepts, principles and vocabulary, resolvedly explained this is “Students must struggle with puzzling problems and construct satisfying solutions for themselves in order to gain procedural knowledge” (p. 171), instead of reading memorizing and reporting back information.

In relation with S40 learning progress, it was possible to highlight metacognition towards description, as in B the request for “Where” and “Who” explained quite more a relation with a goal she had visualized, nonetheless, in side A she tried linguistic forms and took advantage of the character itself “He live in guerrera salvaje island” which brought more material to work with: “He live\_ in Guerrera Salvaje Island” “¿Guerrera Salvaje es hombre (he) o mujer (She)?” (Figure 3, A), likewise, she came up with distinctions around

verbal syntax for description such as “to be” and “have” grammar units in third person. In Vygotsky (1986) words:

One may also add to this class [a general class of speech development] the acquisition of written language, which has many idiosyncratic features [...] the acquisition of a foreign language differs from the acquisition of the native one precisely because it uses the semantics of the native language as its foundation. (p. 159-160)

In point of fact, the achievement of learning to write stated by S40 and identifying the learner believed she was growing up at English writing, was a result of S40 performance monitoring phase (Zumbrunn, Tadlock, Roberts, 2011) as she thought having proved through her writing process that in side B the learner showed awareness of her endeavor with the second character “cataleya” by expressing “I have been able to learn to [...] write a little bit in English”, when mostly of her written production was developed in her mother tongue and her ideas were not transformed into TL sentences.

Due to her own strategies, S40 enveloped a conscious dependency with translators, as she recognized that the income and the outcome had a logic that concern her and demanded a complete revision of TL, resulting from the very exercise of inserting and retrieving output, resulted in less effective completeness of the goals that came with the task (Zumbrunn, et al., 2011). This revealed that the translator as a technological aid meant a negative impact on her strategies to build the character index card:

S40: O sea pues digamos a mi me aparece “investiga que es una flor” y escríbelo en inglés. Entonces yo pongo lo que investigue de una flor y para escribirlo pongo el traductor, y escribo lo que dice en español y que me lo traduzca en inglés y lo copeo en el cuaderno.

I: Alguna vez has considerado que el traductor de alguna manera...

S40: ¿Se equivoca? (I: Si. ¿Cómo haces para lidiar con eso?) Le pregunto a alguien o a veces las palabras que se equivoca yo sé cuáles son entonces las corrijo o a veces le pregunto a alguien.

(Interview 7, October 6<sup>th</sup>, 2016)

Even though the lack of fluency in writing was one of the consequences of using technology carelessly, S40 withdraw from that strategy by changing sources of information that influenced in content and composition: “Ellos [referring to family] digamos si yo voy les muestro ellos me dicen “Ay! Esto te quedo mal, esta palabra no es o... sería mejor así” y así.” (Interview 7, October 6<sup>th</sup>, 2016). Per contra, this was not a general abstraction to make, differently to S40; S17 linked her procedures to engage information in a way the other exercises she was practiced on through a couple of characters get involved. Such procedures entailed in the process and strategies developed to fulfill the task were reflected in her final character (Interview 4, October 6<sup>th</sup>, 2016; Lines 164 - 182):

S17: Pues como ya había más palabras yo pensé en agregar más cuando hice de nuevo el otro animal el “Cerdileon” entonces ya sabía, (I: Ya era mucho más fácil) Si.

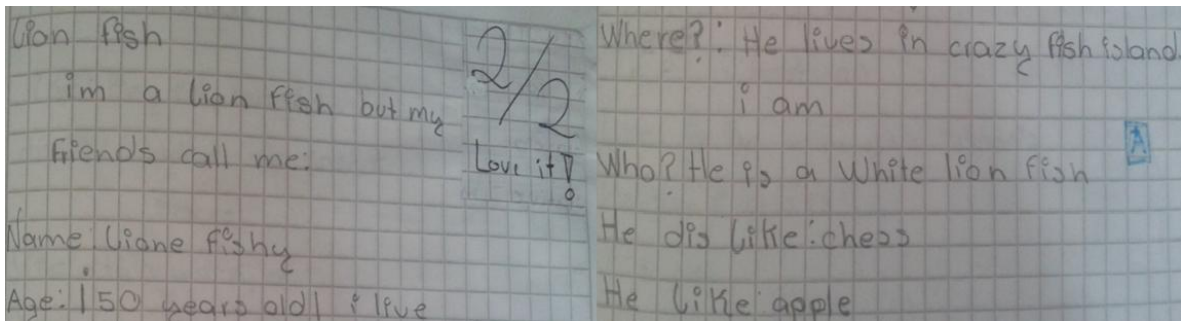
Irrespective of the issues related to translation the problem in S40 task completion was not a lack of creativity or lack of interest, but time; de facto, “some sequences of action have a self-contained quality, in that they run off fairly autonomously once triggered” (Carver & Scheier, 2011, p. 3). Comprehending a series of post factum activities after the first character S40 developed a sense of self-initiated creative writing supported on sub-tasks she just created. Students had to build several sentences using specific verbs in order to acquire a verbal lexicon for a reading they were exposed to, it was breakthrough S40 provided evidences of creativity and sentence coherence assuming a process far beyond of the one asked through the task. Instead of writing individual sentences, S40 created a whole sequence of facts in a continuum chain of sentences that lacked form but reveal a story somehow.

Retrieve: to my friend why  
 Leave: to dance Come: with me  
 Sleep: in my house today  
 Rattle: with my friend on the street  
 Due to: we did not have money  
 Kill: not good  
 Maybe: to question but not kill  
 Hold on: a long hours Hesitate: today's  
 Lengthen: \_\_\_\_\_  
 Stand: quiet Cram in: my bed  
 Want: eat Can: and me  
 Smile: Arto Laugh: ugly Cry: ugly Grieve: yes  
 Run away: of the class

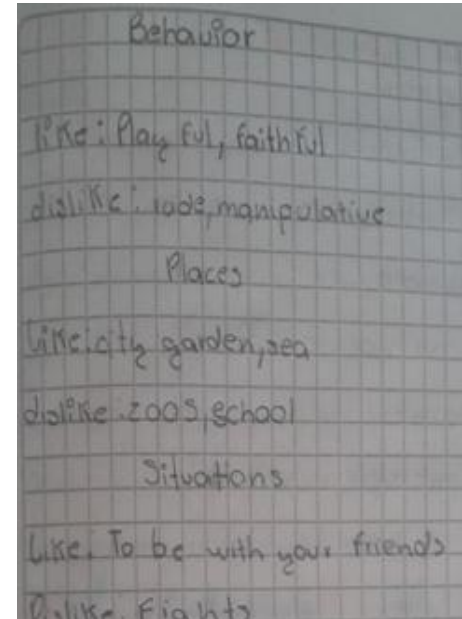
The impact on the very writing process, however, fell short as the improvements in S40 index card could not be assumed in the attempt of completing the character format, because she found out her ideal character to work with belatedly. Factually, having developed a similar task before did not grant alike reproduction of a written piece; the results enlightened specifically language barriers as S40 did not applied what she had supposedly learnt before and TL carelessly loose importance in the creation process.

Moving backwards to Teacher-Student interactions, at certain instance, teacher's limitations demand a change of perspective, especially when learners were alone. For instance, Manuela Keller-Schneider (2014) found that Time Management could limit in a negative sense lowered students' values concerning the outcomes they could achieve under time pressure; instead the expecting outcomes can accomplish high goals if students engaged in the experience patiently.

In S26 first "final handle" she used narrative structures proposed by the teacher in an average presentation of details, except in sections "Like" and "Dislike". She reduced her answers to configure her character psyche punctually to diet features. Truly, this research could not agree more with Zumbrum (et al., 2011) when they stated that self-motivation help to distinguish self-regulated learners as they had proactive qualities:



In point of fact, S26 thought that teacher's correction and suggestions were good as they served as means of achieving further activities, and subsequently get a higher grade. Additionally, S26 learnt from activities as they were developed through the materials (basically, examples brought through PowerPoint slides (Butler-Pascoe & Wiburg, 2003)) as such resources granted higher comprehension to develop the activities around their character creation writing project.



In consequence, eventually, they were asked to handle with higher level of abstraction by enouncing preferences and rejections towards a characterization of their habits, attitudes, environments and possible situations they might face. In S26 process of modeling, some of those facts were conscientiously addressed to natural conditions of the “lion fish” according to her inner and external conceptions of the vey animal and her world view: “faithful, rude” “Lion Fish like the place Sea”, still S26 present disparities such as or “Lions dislike School” allowing some personification to Lione Fishy.

Additionally, this procedural knowledge was implicated in S26 allowing self-concept as a mirror of her personality in certain aspects, for instance, S26 considered Lione Fishy was not boring at all, instead people around him might live in a state of joy and

amusement (Interview 5, October 6<sup>th</sup>, 2016; Lines 73-75). Certainly, students had developed a sense of social values statements through their own characters, this clarified quite more the endeavor of struggling in character creation in a significant path of abstractions from reality and communicating satisfyingly their ideas, still this argument will be developed thorough with other cases.

Finally, both tasks help to upstanding results as S26 completed significantly her character by means of her own efforts to comprehend what was not only missing but, constructing as much as possible her own creation. Nevertheless, there remained complex issues of linguistic form hence she could not attain to clarify resolvedly her message.

NAME	im a lion fish but my friends call me white lion
AGE	20 years old
WHO	He is a white lion fish
WHERE	He lives in a fish island
LIKE (Adore, Rejoice in, Hold dear, Be pleased by, appreciate)	<ul style="list-style-type: none"> <li>• im love the water</li> <li>• to be with your friends</li> <li>• eat M</li> <li>• to play M</li> <li>• play football M</li> <li>• swim and swim?</li> </ul>
DISLIKE (Hate, Detest, Loathe, Avoid, Disfavor, Mind)	<ul style="list-style-type: none"> <li>• he detest the sun</li> <li>• fish boring M</li> <li>• not to talk M</li> <li>• i don't not understand his jokes</li> <li>• freedom?</li> </ul>

*Handwritten notes on the left:* M, Stamp, Ponds, my best, 2/20/16, 2/20/16

*Handwritten notes on the right:* C, Derricks, (mamp), 26-2-16, A, 28-10-16, # 32 m, Ponds, can be, end up?

*Handwritten note at the bottom:* i Que after no entrance was bromas?

In addition, in S17 linguistic awareness of concepts and grammar rules could be appreciated according to the elements boxed in blue such as teacher feedback and suggestions, content and linguistics forms that incidentally helped out the process of further written productions, and visual aids to consolidate ideas previously exposed, additionally S17 response of the process she went through to improve the message and the content of her writing product, as well:

Table 5. S17 Progress captured collage.

S17: A veces, es que yo hice tres personajes, primero era... el pez payaso, luego el cocodrilo, y tu primero, cuando yo primero puse lo del pez payaso dijistes que era muy común y aparte de eso que era /clor/ [clown] /fish/ o /oranch/ /fish/ pero no era /fish/ /oranch/

(Interview 4, October 6<sup>th</sup>, 2016)

<p>NAME: Fish clown → Nemo.</p> <p>AGE: 8 Years old.</p> <p>WHERE: live in sea</p> <p>WHO: A orange fish.</p> <p>Check</p> <p>Primero, va el adjetivo (que habla de algo perteneciente a algo o alguien) y después pones el sustantivo (ese alguien o algo del que se habla). Ejemplo:</p> <p>&gt; Clown fish</p> <p>&gt; Orange fish</p> <p>Animar, debes escribir los datos en ordenes no solo palabras.</p> <p>Animar esto hasta ahora comienza</p>	<p>NAME: Needle cocodrilo → Is the NELSON</p> <p>AGE: He is 30 years old</p> <p>WHERE: Nelson lives in a pond</p> <p>WHO: Nelson is green</p> <p>LIKE: He likes to eat fish</p> <p>BEHAVIORS: Faithful</p> <p>PLACES: The water</p> <p>Ponds</p> <p>Mode: She taught to swim</p> <p>They share food with their young</p> <p>Situations: to eat swim</p>	<p>NAME: This is Nelson</p> <p>AGE: He is 26 years old</p> <p>WHO: This is Nelson</p> <p>WHERE: He comes from Cardiganlandia</p> <p>LIKE: He likes to eat meat</p> <p>He loves to eat fruit</p> <p>He is a combination of a pig and a lion, color is brown</p> <p>DISLIKE: He hates to eat fish</p> <p>The detest hogs</p>
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One of the most thought-provoking written samples belonged to S15 as proving self-awareness, she highlighted her communicative and writing skill of handwriting was her difficulty and weakness as some words she wrote were erratic because “I put my pencil [in the paper] in a wrong way” (Questionnaire, July 2<sup>nd</sup>, 2016). Larkin (2010) explained writing “includes the difficult motor skills of being able to hold a pencil; [...] to be able to stay on the lines or to produce text with some semblance of a straight line; to be able to judge space and how much text will fit on a line.” (p. 74). Evidently, her final outcome proved enrichment in form but it was not clear in content as her sentences complements in section “Like” and “Dislike” were illegible.

Dweck (1999) has interpreted these findings in terms of a developmental model that differentiates students into those who believe that ability is fixed and that there is a limit to what they can achieve (the ‘entity view’) and those that believe that their ability is malleable and depends on the effort that is input into a task (the ‘incremental view’). (Nicol, 2005, p. 12)



Hi, I'm Spike the Hedgehog, but everybody tell me Spike.  
 I am 13 years old. I live in Australia but I have a house in Japan. I with  
 I'm a white hedgehog (cinnabar) with red eyes.  
 I'm like the fruits, I love the food, I adored the tree of santal, the eucalyptus and the mangrove, I like the apples and citron.  
 I Hate, Detest, dislike the Hunters.  
 I dislike the stronger sound or the light

S9 Character Index Card

NAME	Hi im wolfy
AGE	im 24 year old
WHO	im a wolfer
WHERE	im live in e live in Japan
LIKE (Adore, Rejoice in, Hold dear, Be pleased by, appreciate)	<ul style="list-style-type: none"> <li>• I like the meat</li> <li>• I adore the yard</li> <li>• I adore sleep</li> </ul>
DISLIKE (Hate, Detest, Loathe, Avoid, Disfavor, Mind)	<ul style="list-style-type: none"> <li>• I dont like the gear</li> <li>• I hate the water</li> <li>• I Detest the rambu</li> </ul>

S15 Final Task

In comparison to the previous examples, one of the students accomplished in lower time tasks goals; retrospectively, S9 participated actively with accuracy and frequency in homework socialization. As a researcher and teacher resulted evident S9 gather most of the indicator from written and self-regulation categories and subcategories. Analyzing the core of her “improvement” addressed to data related to self-confidence and responsibility.

Indeed, S9 had concluded a stage in which she claimed had improved writing and learn relations among words (deductively, semantic of simple tenses), besides, consulting and learn information of hedgehogs (her chosen animal) (Interview 9, October 7<sup>th</sup>, 2016; Lines 50 -59) and increase satisfactory organization of ideas according to the nature of grammar units [in parts of speech: noun, adjective, pronoun, verb, etc.] (Interview 9, October 7<sup>th</sup>, 2016; Lines 95 - 97).

Furthermore, during a process of refinement S9 assured new words and their meanings, use of those new language incomes in phrases [sentences] and texts [paragraphs] (Questionnaire, June 2<sup>nd</sup>, 2016) (Survey, September 15<sup>th</sup>, 2016). Possibly such achievements had to do with the fact that she did not depend on translator but it was a tool that serves in specific occasions, “Additionally, a systematic contrastive analysis between L1 and TL can help raise students’ awareness of the major differences between the two



languages and eliminate awkward instances of literal word-by-word translation in students' writing." (Pan & Pan, 2010) Thereupon, their creativity triggered the very foundations of their animals' features, more specifically, S9 and S40 (Table 4) shared an affective bound with their characters none of them superficial but profound:

I: ¿Qué cosas te gustan de tu personaje? El que tú estás creando como tal, tu personaje. "Spike" ¿verdad?

S9: Algo así. Es un animal más o menos diferente a los que son de verdad, por ejemplo es... albino, que tiene los ojos muy parecidos a los míos.

(Interview 9, October 7<sup>th</sup>, 2016)

It can be appreciated that "[...] procedural knowledge, involves processes of learning. [...] Procedural knowledge ranges from cognitive strategies for solving types of problems to metacognition, or the ability to think about one's own thinking" (Butler-Pascoe & Wiburg, 2003, p. 171). Moreover, S9 affirmed that she had been seriously into hedgehogs, and when she was asked if what she wrote had communicated something, the very behavior of the animal and the character itself referred to a dialogue among her and "him":

S9: Pues si se basa... mi personaje se basa más o menos en las ideas de él y las ideas mías.

I: Quieres decir que tú has creado o más bien, tu personaje por si mismo ha adquirido una identidad. (S9: Si)

(Interview 9, October 7<sup>th</sup>, 2016)

There is, as a premise, a full Theory of Mind (Larkin, 2010) beneath young children's descriptions of the world that entails certain abstraction and identification of what surrounds an enterprise such as writing, a retold narration of elements perceived in organized thinking. Factually, S21 connected real bound of friendship meaningfully to concrete and complete her task avoiding mistakes to state clearly her message towards the task proposed by the teacher:

I: ¿Te ves reflejada a través de tu personaje? (S21: Si, un poco) ¿en qué sentido?

S21: Por ejemplo, en el "like" y en el "dislike", por ejemplo, en el "like" es pasar tiempo con mi mejor amiga y en el "dislike" odio los cazadores y esas cosas.

(Interview 10, October 7<sup>th</sup>, 2016)

Considering the role of the teacher was diminished when S21 was handling by herself “decision-making” out of any pedagogical goal, it meant a step forward to self-regulation, procedural knowledge construction and writing creativity because in content she expressed a correlation with her character; it would seem that S21 spending time with her friend meant more to her as it was based in a real fact where S21 as Willy was friend of S9 as Spike, while “hunters” and “wallaby” relation was barely informative. However, the following S21 answer deemed her concerns in two orders of thinking, herself and “Willy”:

I: ¿Qué cosas te gustan de tu personaje?

S21: Me gusta que él solo se pueda transmitir a las personas como que tiene sus propias opiniones por así decirlo y no sé nada más.

(Interview 10, October 7th, 2016)

Thus, a more complex process S21 had created a certain sense of objectiveness around the character as a known person, little by little becoming an existence that must not depend on her: “student’s use of various cognitive and metacognitive strategies to regulate on their own cognition, behaviour and motivation in self-regulated learning might be appropriate for the nature of mathematical [logic thinking and puzzling] insights and sense-making.” (Okac & YamaÇ, 2013, p. 381)

Muth’im (2011) conception of writing as means of communication in expository texts conferred more clarity around S21 when the author explained that the expository text is intended to persuade the receptor “by presenting one side of an argument” (p. 83). This shift from narrative to explanatory written text could have been the result of S21 large proficiency level of language by reaching profound cognitive notions of communication and creativity because, as a fact, she was able to use metacognition to support her ideas: “more experienced writers plan a text with a particular communicative goal in mind and with some understanding of both purpose and audience.” (Larkin, 2010, p. 77)

## CONCLUSIONS

The present study pursued identifying impacts of self-regulation promotion in a set of writing skills, as seen, from communicative approach through task-based approach and creative writing, involving students' handwriting as evidences of both skills. Relaying on the previous analysis and findings in relation with the main objective and specific objectives of this action research the conclusions emerged.

Several impacts of promoting self-evaluation and self-monitoring as part of a self-regulation process remarked adjacent fractions of the very terminology in practice such as self-concept, self-motivation and awareness of a cognitive process that had grade impact on students' writing perception and the English subject, besides of the expected income of writing skills improvement at any level of language proficiency. Withal, there were broader impacts that through a novice vision were out of range such as shifting the type of text or chaining sentences to build global meaning, students' self-motivation in selecting information procedures through visual asset they acquired themselves; even having found drawing was an actual form of language proficiency "by emergent writers" (Chang, Chang, & Hsu, p. 70)

As a matter of fact, students mainly accounted of translating their exercise for coping with sentences building and interaction through teachers' feedback, adults' advices and student-student peer-evaluation. Ergo, they granted profound contribution to the EFL classroom and home as social learning environments. Besides teacher-students and student-students interaction, several factors such as materials, technology, parents, the task itself

represented a source of awareness and maintenance that contributed with self-development from a social interactionist construction of pupils self-regulated character-building.

On the subject of grammar and linguistic factors, speaking as teacher, was more reinforcement of previous knowledge than acquisition or learning of new grammar units or vocabulary inside the English laboratory. Through the scope of researchers' role, the few grammar rules that were required to fulfill the main task and came up with sense of communication and involving inner creativity in narrative content, grammar as a factor to influence learners' writing production had an active role through enduring in the task goals and teachers' role of facilitator.

Furthermore, a task based instruction that establishes limits can improve project-based learning if the constant planning and reflection results of day-to-day context where students' presented incomes. The previous small project proved that home learning is a magnificent asset which teachers cannot dispose of or ignore. Nevertheless, it was proved that exploring veracity in students testimony is a hard task that something is deviated from the very student reality and become more subjective than personal. To this conclusion, action research methods contributed with sense of validity and reliability. Thus, as a measure to deal with biased thoughts, triangulating, reflecting and cycling served as means of assessment in pedagogical and research procedures.

The materials' usage, in addition, was charged with several challenges as seen in the lesson plans (Annex 10) and students' process of the main task development. It result intriguing, through the scope of teachers' self-regulation as practitioner, how students' self-development committed a role of autonomy to handle vicissitudes and somehow inspired and motivate. Probably, students' noticed it not only as presented in the findings but they could unconsciously being affected by the teacher attitudes towards the class in general.

Another important conclusion was related with roles and game rules in the EFL classroom. In retrospective, the variables towards roles in a social environment and the involvement of the students danced before the eyes in intense contrastive tones, e.g. students who desired to help but could not, learners that rejected being a source of supportiveness or students that believe they were supported while they obstruct the very learning process. As a researcher the feeling that there could be more deep down in roles and social game of learning suggest that there is too much to look after students involvement and abstraction of hidden rules that only they know. Reaching profound insights can be a major concern to language metacognition of the learning language environment.

Students' metacognition thinking through procedural knowledge and its impact on theirs writing production, moreover, show how students conveyed with rational thinking of physiology development through their characters, it was remarkable they could distinguish, discriminate or identify what bound them to their own creation in a process of active consciousness of their own creative writing skills to stand up in their own position in a simple foreign language cognitive exercise as name, describe and narrate.

Of course, one drawback was the quantitative first reading of the task completion in general; still, as this was a qualitative AR study it was possible to deepen closely towards core problems. Thus, findings around metacognition gained a plurality of diversity because it was possible to “skim” and “scan” in a contextual reading of the facts that joined together this research.

## **RECOMMENDATIONS**

This research considered important clarify certain factors that may result troubling or challenging in writing as means of creativity, communication and motor skill of handwriting, and aspects of researching self-regulation with primary school students. This section concedes some advice to deal with vicissitudes and drawbacks in writing and self-regulation action research.

In diversity students may find options but they can turn into comfort zone with one activity or procedure, be sure students are dealing with all the procedures, and try to create relations between goals and performance to increase students' attention. To this regard it is vital to keep encouraging students through objectives and smart reasons of why they should fulfill that activity. For instance, relate other language skills to second order procedures and then address it to writing production, hopefully, students will show the way they would like learn, of course, if they are aware of the main task goal.

It might seem research paperwork is not students' enterprise or they can feel overwhelmed with complex issues around methodology. Nevertheless, it is important to share information of what is going on with the research, at least it is allowed in AR while students can relate research with purposes and procedures in academic and social life at school. It can bring to field notes pretty large insights that can guide to new concerns and enrich the process itself. Remember that at the end it is fair to share the research that was accompanied by them; one or two thinks might result more familiar to learners.

Needless to say, written products as artifacts are an inevitable thought but assume that you will have to provide feedback, help students to understand it and convey with everything they need in order to construct meaning; students want to be read when they

know they invested effort (if not, be ready to have a conversation with students that are not engage with the process). Additionally, such feedback must contemplate not only “writing” but paralinguistic and semiotic features around the production itself.

## **Limitations**

Basically, in the Colombian context institutions have agendas, schedules and special events (even routine activities as snacking). Nonetheless, they are limited by uncertainty in relation with Ministerio de Educación Nacional (MEN). This research was affected by that reality, so assuming this limitation is not easy task when there is only one hour at disposal, neither depending on home as an environment was a reasonable decision; nonetheless, such limitations brought language learning to a context.

Furthermore, considering this research could not find balance between a project proposal in 2015, which varied in institution as in population, and this action research in which was not much left of autonomous practicum to fulfill but hopefully the regular requirements that the Universidad Pedagógica Nacional in quality of pedagogical research promoter is used to receive, as a researcher it is possible to consider this research was develop in the edge of deadlines and handling every single time constrain and inconvenient as much as it was humanly possible. Take as an example the last interviews were recently in comparison to the agreed deadline concrete with the assessor of this research. Probably the number of students attained also to the public educational context, represented a limitation to develop a research with this nature, but it is possible that engaging 40 or 45 students will be always a limitation to pre-service teachers and novice researchers.

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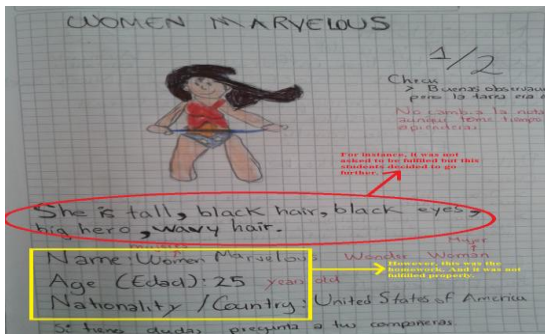
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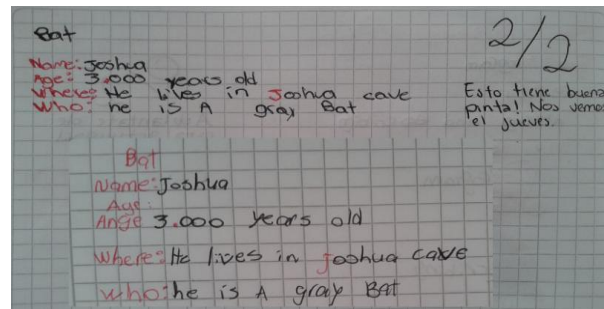
## ANNEXES

Annex 1	Annex 2	Annex 3	Annex 4

Annex 5



Annex 6



It is possible to appreciate that the handwriting is different but it is the same text.

Annex 7

Samples revealing data in favor of working in groups	Extracts pointing out problems related with team-working

## Annex 8

a.	b.
	<div style="text-align: center;"> <p>Universidad Pedagógica Nacional Departamento de Lenguas Licenciatura en Español e Inglés</p> <p>Nombre y Apellido: _____ Mesa: _____ Fecha: ____/____/____</p> <p>A continuación en este cuestionario, encontraras las siguientes preguntas en relación con las actividades realizadas las últimas tres sesiones. Piensa en las preguntas teniendo en cuenta el contenido visto, las actividades y el desempeño individual y colectivo en clase.</p> </div> <ol style="list-style-type: none"> <li>En términos generales, ¿Qué has aprendido durante las actividades relacionadas con las diapositivas de creación de personajes basados en animales? _____</li> <li>¿Qué piensas de las correcciones y sugerencias realizadas por el profesor de inglés para mejorar el trabajo realizado en clase? _____</li> <li>¿Qué piensas de los materiales presentados en clase para el desarrollo de las actividades? _____</li> </ol> <p>De acuerdo a lo que has trabajado en clase ¿Cuál es tu mayor dificultad al escribir? _____</p> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p>5. De acuerdo a lo que has trabajado en clase ¿Cuál es tu mayor debilidad al escribir? _____</p> <p>6. ¿Cómo te sientes en tu mesa de trabajo? _____</p> <p>7. ¿Quisieras mejorar algo en tu mesa de trabajo? _____</p> <p>8. ¿Has ayudado a tus compañeras de clase con algún problema relacionado con las actividades realizadas en clase? Si ha sido así, explica cómo. _____</p> <p>9. Describe tu proceso de participación y responsabilidad con los deberes de la clase. _____</p> <p>Con tus compañeras</p> <p>10. ¿Han intentado colaborar en las tareas asignadas en clase? ¿Cómo? _____</p> <p>11. Como equipo ¿Cuáles son sus fortalezas y debilidades? _____</p> <p>¿QUISIERAS AGREGAR ALGO MÁS A ESTA ENCUESTA? _____</p> </div>

## Annex 9

### Field Notes #1

Signature: English

School: Liceo Femenino Mercedes Nariño # of students: 40 # of attendants: 39

Subject handled / Topic: Senses

Name of the Teacher taking the class: Camilo Andrés García Rojas Date of Lecture: February 25<sup>th</sup>, 2016

#	Observations	Comments
1.	I was introduced by teacher Sandra into the classroom as the new English teacher.	It was nice to found those girls that interested when issues related to the English class emerged.
2.	Students greeted me in choral and then lost any attention over this fact. I walk along the classroom and presented myself properly. Mostly of the students seemed not to understand English.	
3.		

4. 5. 6. 7.	I proposed girls to sit down in the floor looking at the whiteboard. Some ran into the activity others hesitated and other just did not want to get involved. So, I just raised my voice and there were no varieties. All the class was sitting on the ground, I sit there too.	I hated to use that triumph card on the girls but I understood by then how the English class was managed. I think they do not need anyone to beg or command them when to do anything, I want to rise their will to go along with activities.
8. 9. 10. 11. 12. 13.	Sitting there, I asked some students to introduce themselves: Who is she? How old is she? But girls did not understand at all. Then I asked with pauses and a little bit of kinder garden rhythm and some students shoot words as edad, su nombre, ¿Ella, teacher?, yo no entiendo nada, chito, etc., then I asked to one of those student that seemed to get the idea, she said: my name is Ester, I'm ten. I kept asking but several students with 9 or 11 years old, said they have ten just to repeat the same.	It take a long time, surely it did, at least 30 minutes. So I do not give nor advises or corrections because it would take the whole class and I needed to know if they could follow instructions successfully when you gave them vocabulary in a direct way.
14. 15. 16. 17. 18. 19.	Suddenly, I changed the activity. Some students asked if they had done it right, I did not answer but smiled. So I said: you wanna (make emphasis on this word) PLAY? And the response was pretty obvious so I asked them to rise and put down their hands over and over again until they calm down. There were five columns drawn along the classroom with 16 lines. Sadly, they have to take their meal "refrigerio", to do so they had 10 minutes that I turn into 5.	Girls are looking for teacher's approval they did not ask but for grades. I think it could be great if they can find out themselves learning to get better on their process. Another issue is, students always want to have fun, but they do not want to learn on the process or they are not able to sacrifice physical activity by mental. Also, take long to calm them down! And the break to eat, god! One hour is nothing it flies!
20. 21. 22. 23. 24. 25.	To teach vocabulary I went with mimics: first: monkey, so I scratch and curve my legs as the popular monkey representations, they knew and get it. Then, I stood in one of the lines and said blind monkey: I cover my eyes with my hands. I peek and see almost everyone right on it but sure there is always the girls in the back so I asked them to come ahead to me. I said again blind monkey and they did it (shamefully), they asked me why them and then I asked other girls to move backwards and they sit in the first line.	I like them! They like TPR. Somehow it was better than expected when I hear the little laughs even so there were these girls that prefer another serious activities I know that. Nevertheless, I wonder if they are just lazy and hate the class or every single class and just come to have a sit and attendance.
26. 27. 28. 29. 30. 31.	I asked again without mimics, obviously they follow immediately the instruction. Then I introduce: mute monkey and deaf monkey. Only the third column had the deaf monkey but they have to blindfold their partners next to them. The second column, the deaf ones, just needed to mute with one hand the girls on the boarders of the lines. But they take ten minutes to understand and it took me forty minutes to give up on explanations using English. They just did not had the vocabulary and listening skills to keep on the activity.	The class with more time would be more fruitful but I knew one hour was a challenge. What to do? Well I just asked them something confusing to see if they had the skills to fix it. They couldn't. However, I see effort, how can I grade them wrong or good? I think these questions are related with effort, doing what they are told without pushing but they have also to understand their responsibility on this.
32. 33. 34. 35. 36. 37.	I asked students as a homework to bring the following information about a heroe or superheroe: Name, Age, Nationality or (current) Country. Each item was explained in Spanish and I gave an example none of them must repeat: Superman, 34 years old, Smallville, Kansas, USA., or, Metropolis, USA.	They asked me over and over again about the meaning of age, I think their vocabulary is not the poorest but that is a big concern to me. Obviously the pronunciation, even of words as nationality that is little bit connected to our mother tongue, well, it makes me think they lack listening and speaking skills. Let's see next class how is their writing and reading.

Field Notes #2

Signature: English

School: Liceo Femenino Mercedes Nariño

# of students: 40 # of attendants: 39



Subject handled / Topic: (Super) Heroes Name of the Teacher taking the class: Camilo Andrés García Rojas Date of Lecture: March 3<sup>rd</sup>, 2016

#	Observations	Comments
1. 2. 3. 4. 5. 6.	I arrive just on time but not everyone was in the classroom. Students great me as they might did usually until these days. I said good morning and they correcting me with “good ¿como se dice tarde?” And I said: thanks girl! It is good AFTERNOON. Some of them just said good afternoon. I took sit but they did not. We talk a little bit about their daily lives until there were a decent amount of students to start the class, and being observed.	Some students get at the classroom 10 minutes late, the previous it was took time of the English class and those students get compromised. So I always gave the first five minutes to ask how they are, or how they have been doing. But I’m not comfortable with that.
7. 8. 9. 10. 11. 12. 13.	I asked the girls if they had done the homework, 35 girls has done it, other 4 have not. I propose to come in front of the class and tell us. This student has the Wonder Woman, she had not look for the information but copy and paste information from Wikipedia (it has the link on it) So I asked her: What is her name? She did not answer, How old is she? No answer. Where does she come from? Nothing. Where is she from? Silence. I asked in Spanish the very same questions, like 15 students offered voluntaries to answer it. I said but you need to do it in English and only three said: Ok.	It was a big surprise but there was not commitment. I felt bad because the activity was too easy and probably it had not challenged them to work on it. But no, it was just I found the most incomplete bunch of homework. I find there is a problem on writing and reading as students are used to reproduce superficially this information, and of course to write it down in their notebook and not checking’ it again.
14. 15. 16. 17. 18.	I number the tables and take a deck of poker cards. There were 8 tables (some students did not know where was their table or who was their partner, they were only with their friends), two for hearts, two for spades, two for diamonds and two for clovers. So I teach them this vocabulary by writing it and make them repeat it. Two minutes take this exercise.	There were some problems as shifting from tables, so I could not have the tools to tell them: go back to your table, or that is not your place, common on. So I let it pass, but some students started surrounding me and I was like please sit down, but of course they have complains about this is my sit and she just overtaken it.
19. 20. 21.	I asked girls to go back to their tables gently. I asked again but with a more serious tone and look, and they just did it. So I said I wish you can avoid this inconvenient because this is only one hour.	At the end I intervene on this, I think they need to have a specific table at least by now! Then I think I can change that if I find a purpose to do so.
22. 23. 24. 25. 26. 27. 28. 29. 30. 31.	So I explain the activity that aimed one card first, the owner of the figure, and other one for the interpreter. So we started the charades game, so the first couple actress has the wonder woman again. She moves his arms as using the whip of truth and cross her arms as if she were using Princess Diana bracelets. Everyone knew it. I asked the owner of the character to tell us her name, age and country. She did it in Spanish and then I said why not in English. And she tried but she did not know what structures to use and her vocabulary was not enough. I thank her both for participating. Some students correct her information or establish conversations about where they found that information. I build a character index in the whiteboard. Then I gave Flash example and they more or less knew.	Oral interventions are (by time cost) expensive. I can’t imagine if I granted them to work on speaking though this activity. Now, a recreational activity without didactics is a missed battle, I knew there was not enough time and I choose only two samples of homework, but I did not contemplate common thinking and popularity of some superheroes, I mean how many female heroes one can find. Of course there are some students that are involve or now better this pop culture, but the issue was that mostly of the girls has the Wonder Woman and if not, they had copy the homework. I wish they consider changing that.
32. 33. 34. 35. 36. 37.	The second exercise was about a hero, a students’ father who is a police officer. So it was pretty much to find out the profession. It took long time because it was an unknown but I left them guess superheroes and well there come batman, green lantern, and so on. One of them hit the work police. I stop the performance and ask the owner of the character to tell us the information. She did it in Spanish, she could not in English. I asked her why not a common superhero and she said it was not	I felt intrigued during the whole performance about how it would be developed. I think it was successful I confirm knowledge around their cultural perception on foreign pop culture but I find that with time they could leave a pattern to start thinking beyond. The case of this girl was fascinating because she has her particular construction over what is worth to be called a hero.

38.	necessary because her father was real.	
39.	I end the activity only with those examples, there were 15 minutes left, so I asked	I sweat, it is impossible to cover everything you want. When you miss 5 minutes at the beginning and other five at the end with the break. Every second was a treasure, but today class was amazing, this class is not the most settle down but I think they will accept any proposal if that one is fun.
40.	walked around checking notebooks, and I grade with a C the ones who had not bring	
41.	organized or correct information, with a B the ones who have some mistakes, and A	
42.	the ones who did a perfect job. So, I found 4 or 5 students who deserve an A. I gave	
43.	little advices to the others or I write one or two comments. Not to everyone. So well,	
44.	after the marathon of checking the homework I take one card from the deck and that	
45.	table will perform a famous character and the others must find out who was it. They	
46.	could not talk but they could make discrete sounds so first was Chavo del 8, Homer	
47.	(The Simpsons), Goku, and finally I perform Jake, the Dog.	
48.	The snack basket get just on time, I asked girls to line up and there was an incident,	I was not being that civilized, these team has no integrity and when they have... then they just don't have it anymore! They need to understand the others, a little bit of order... I think if they have a transformation on their group identity there would be another environment and atmosphere.
49.	it was not serious, it was the adrenaline of living first, having the snack first, and	
50.	other attitudes that made me furious so I yell to them to organize to clean up the	
51.	classroom and to behave like civilized people.	
52.		

### Field Notes #3

Signature: English

School: Liceo Femenino Mercedes Nariño # of students: 40 # of attendants: 39

Subject handled / Topic: (Super)Heroes Name of the Teacher taking the class: Camilo Andrés García Rojas Date of Lecture: March 17<sup>th</sup>, 2016

#	Observations	Comments
1.	I arrive a little bit late, 7 or 10 minutes and everyone was outside the classroom. I	They have suggested how nice would be go outside but I had been telling them "only if it is related to the class, one hour remember"
2.	asked them to get in so we should start the class but they started asking me where	
3.	I've been and what was today class about. I said nothing but get to my desk.	
4.	I was on my desk, when suddenly one of the students show me how she has correct	This was not the only case, but there were variables in the grading because some had a different homework or they just did not bring the homework, but the notebook told me everything. They could not lie so easy. I guess they are used to bring anything and call that homework. So I stood. These girls won't have this grade, but they will learn. I let them come here and work on corrections and they corrected even better than the ones who made the homework before the deadline.
5.	the superhero activity and I see something peculiar... was it the same mistake I	
6.	have seen in other student homework, the draws of the superhero was different that	
7.	was the way I knew it was not the same student. What was more I had taken the	
8.	names of the ones who had not presented that task the last class. And I said, well, I	
9.	consider you are wasting time because you copy this from another classmate,	
10.	actually she has a C. And of course you know you have not brought this the last	
11.	class. Did you come the past class? She said yes, so I did not bother asking her a	
12.	medic excuse. I just told her to keep working.	
13.	I ask them to work the entire class on the correction of that task. I set again an	They can solve too many things if they put attention during the first explanations, sadly when they see the end coming then they start asking. This just point out their lack of responsibility. When students realized that was not a hard task they went for more, now some of them tried to build full sentences, that was my joy because I only wanted them to understand what they read and write simple words or expressions "years old" and "my name is", but they started looking for more. "I life USA" "Wonder woman live
14.	example of index card with Batman. It was really organized. Well, there where the	
15.	students working on it, some come extremely often to me and with minimal	
16.	changes so I stop attending them and start looking students who had not come to	
17.	me. Some were working and solving doubts with girls who always come to me:	
18.	"Ya me dijo como era", I checked and it was true, she was going successful on her	
19.	correction, in fact, this girl had an unusual heroine, Raven, and she tried to write	
20.	full sentences to explain those items. Some students had intended, too, but they	

21. 22. 23.	look for birthdays and the date of the dead of the actors than played those heroes in the big screen. So I played with that sense... how many years s/he was a superhero. And they found out by doing the math.	Italy". Then, it appeared some students that used the verb to be. And well, I think that they need time and motivation to show their potential.
24. 25. 26. 27. 28. 29. 30.	The snacks arrive and we all went outside. Some students boarding me with lots of activities and suggestions to do in that very spot, I said it seems nice for the next term, right? Then some of them started mentioning the tablets and the flat screen in the classroom, they had this dream of watching a movie someday. There was a group that mentioned comic books their parents had at home others tell me to work on oral activities to challenge their vocabulary capacity, and there were more about karaoke and festivals at the Lyceum, plays and puppets.	They had plenty of ideas but they did not see that all of this they wanted to do in Spanish or involving subtitles there were no relation to linguistic affairs but minimum, actually I highlight the ones I consider can represent something meaningful to their learning process more than their distraction.
31. 32. 33.	Mostly of the girls were just finishing the corrections. Some was still copying or doing nothing. Actually, there were two tables playing soccer, I realize it because a reflex... and I yell hardly. I ask them to leave the room and stay outside in silence.	I should not do that but this crew promises me not to fail again to the class, I apologize for being rude and they did it for disrespect the classroom.
34. 35. 36. 37.	I asked students to leave their notebooks on the desk because I need to extract grades for the first term report. Some students asked me what they hadn't in the whole class, I speak to everyone: this was an easy activity, you have no excuses. See you next week. And then mostly of the students left the notebook as I could not grade other students.	This was a shame. I wanted everyone to have good grades and I pushed them for it but well they need to fall to rise stronger, I think.

## Annex 10

<p><b><u>Name of the lesson:</u></b> This unusual animal I know.</p> <p><b><u>School:</u></b> Liceo Femenino Mercedes Nariño    <b><u>Lesson#:</u></b> 1    <b><u>Number of students:</u></b> 39 students    <b><u>Grade:</u></b> 505    <b><u>Subject:</u></b> English</p> <p><b><u>Dates:</u></b> March 31<sup>st</sup>, April 7<sup>th</sup>    <b><u>Duration:</u></b> 2 sessions (55 min/unit)    <b><u>Grammar:</u></b> Who and Where, Adjectives, Places    <b><u>Topic:</u></b> Animals, habitats.</p>	
<p><b>Research Question:</b> What might be the impact of promoting cooperative assessment to develop 5<sup>th</sup> graders' writing skills at the Liceo Femenino Mercedes Nariño?</p>	
<p><b>Students Objectives</b></p> <ul style="list-style-type: none"> <li>• Present basic information according to previous knowledge.</li> <li>• Identifying information in target language.</li> <li>• Participate individually to solve queries raised from the class contents.</li> </ul> <p><b>Teacher Objectives</b></p> <ul style="list-style-type: none"> <li>• Encourage students to explain ideas.</li> <li>• Provide an environment of creativity.</li> <li>• Support students with their ideas.</li> <li>• Assess students written inputs.</li> </ul>	
<p><b>Material and equipment:</b> PowerPoint Slides (P.P Slides), projector, whiteboard.</p>	

<b>Setting categories:</b> Tables, individual, group (varies to table working when one table works with another), whole classroom. <b>Participants acronym:</b> T (teacher) S (Student) Ss (Students)	
PROCEDURE (DETAILED DESCRIPTION)	SETTING
<b>Opening (20')</b>	
<ul style="list-style-type: none"> <li>The teacher greets the class and asks to Ss to think about an unusual animal.</li> <li>T opens the P.P Slides and gave suggestions through a brainstorming related to some animal categories and characteristics. (Annex 11)</li> <li>T explains each animal category/characteristic by mentioning an example of a real (Komodo dragon), fictional (Pikachu), robotic (Avispanator), marine (Dragonfish), winged (Toucan), hybrid (Chimera) and alien (Wampa) animal that people barely know.</li> <li>T asks Ss to write those categories down on their notebooks leaving a whole page empty and continuing in the next page. T rules, under any circumstance, they have to draw or paint nothing.</li> <li>T recommends doing this activity in 'solo' by explaining that they are going to develop this character according to their preferences instead being limited by others and avoiding animal repetitions.</li> <li>(Optional) As this animal is unusual, T suggests they can use dictionaries if they have, and as the animal can be found or not in the dictionary, finding its name can be homework, too.</li> <li>T moves around the classroom checking they are following the instruction properly.</li> </ul>	Individual
<b>During (30')</b>	
<ul style="list-style-type: none"> <li>T says time up and ask for Ss attention as he shows a second P.P Slide (Annex 12)</li> <li>T presents a chart to develop a character from videogame culture "Yoshi". He presents relevant information and characteristics such as name, age, where he lives and who he is.</li> <li>T asks Ss to develop those four items individually, so they can introduce like and dislikes next class.</li> <li>T explains they can fulfill this activity by following the given example. However, if they have another way to develop their ideas in sentences, it is welcomed.</li> <li>T moves around the classroom helping out with some vocabulary and sharing it, at the same time, by making Ss ask unknown vocabulary to her classmates that already know it.</li> </ul>	Whole class
<b>Closure (5')</b>	
<ul style="list-style-type: none"> <li>T asks Ss to close their notebooks.</li> <li>T asks Ss to think what might like or dislike according to their animals' information.</li> <li>T asks Ss to open their books and only write words downs related to that.</li> <li>T explains rather than writing those words in Spanish try it in English, so they will not have any homework. However, they can look for vocabulary as homework.</li> </ul>	Individual

<b>Homework:</b> Look for the unknown vocabulary for like and dislike items.	
<b>Name of the lesson:</b> Is it my unusual animal? <b>School:</b> Liceo Femenino Mercedes Nariño <b>Lesson#:</b> 2 <b>Number of students:</b> 39 students <b>Grade:</b> 505 <b>Subject:</b> English <b>Dates:</b> April 14 <sup>th</sup> , April 28 <sup>th</sup> <b>Duration:</b> 2 sessions (55 min/unit) <b>Grammar:</b> Who and Where, Adjectives, Places <b>Topic:</b> Animals, habitats.	
<b>RQ:</b> What might be the impact of promoting cooperative assessment to develop 5 <sup>th</sup> graders' writing skills at the Liceo Femenino Mercedes Nariño?	
<b>Student Objectives</b> <ul style="list-style-type: none"> <li>• Revising written models to develop new information.</li> <li>• Present basic information in structured sentences.</li> <li>• Socializing proposals of new structures to fulfil written production (if any).</li> <li>• Assess classmates' written production by working together.</li> </ul> <b>Teacher Objectives</b> <ul style="list-style-type: none"> <li>• Present new ways to introduce information.</li> <li>• Help students to assess each other.</li> <li>• Build networks among groups.</li> <li>• Support groups with their ideas.</li> <li>• Reduce individual assessment.</li> </ul>	
<b>Material and equipment:</b> PowerPoint Slides (P.P Slides), projector, whiteboard.	
<b>Setting categories:</b> Tables, individual, group (varies to table working when one table works with another), whole classroom.	
PROCEDURE (DETAILED DESCRIPTION)	SETTING
<b>Opening (20')</b>	
<ul style="list-style-type: none"> <li>• The teacher greets the class and asks them to sit in front of the smart board.</li> <li>• T tells Ss they are going to leave their notebooks today with him. On the one hand, they must prepare their activities and themselves during this class. On the other hand, those notebooks must be returned to them with homework.</li> <li>• T opens the P.P Slides and re-checks animal categories. (Annex 11)</li> <li>• T explains each animal category/characteristic by mentioning an example of a real (Komodo dragon), fictional (Pikachu), robotic (Avispanator), marine (Dragonfish), winged (Toucan), hybrid (Chimera) and alien (Wampa) animal that people barely know.</li> <li>• T asks Ss to tell the class which animal had they chosen.</li> <li>• (Optional) T asks the class if that animal is unusual to them, if not S or Ss suggest keeping it or looking for some similar animal.</li> <li>• T tells the ones who has to change it to develop their ideas again and working it during the class and after it at home.</li> </ul>	Individual
<b>During (30')</b>	

<ul style="list-style-type: none"> <li>• T moves to the next P.P Slide (Annex 12) and start asking information to the ones who will not have to correct it.</li> <li>• T asks Ss to introduce their character by saying his/its name.</li> <li>• T gives several ways to introduce a name to guide them, and ask them to use the one they like the most but taking care of those sentence forms they are not using now.</li> <li>• T explains verbal tenses deductively by explaining who is talking or giving information in the section who and where.</li> <li>• T ask three students to tell who is its/her/his character and where does s/he come from.</li> </ul>	Whole class
<b>Closure (5')</b>	
<ul style="list-style-type: none"> <li>• T asks Ss to pay attention over some clue queries to develop their like/dislike vocabulary. In each category they must write only words not sentences of things related to every single query that may like or dislike to their characters in their notebooks. They can develop this in English if they can or Spanish if not, either ways they cannot ask the teacher for vocabulary. They can list it as follow: Food: Apples, Carrots; or Places: pools, mountains.</li> <li>• T asks Ss to handle their notebooks to him.</li> </ul>	Individual
<b>Homework:</b> 1. Correct their mistakes underlined and highlighted by the teacher. 2. Look for the unknown vocabulary for like and dislike items.	

Annex 11	Annex 12

## Annex 13

Interview 1, September 22<sup>th</sup>, 2016.

Interviewed: Helen Corrales Interviewer: Camilo García.

#	Transcription
1.	I: Buenos días.
2.	S11: Buenos días
3.	I: ¿Cómo has estado? ¿Qué tal el estudio?
4.	S11: Bien, haciendo tareas y normal.
5.	I: Muy bien. Helen la siguiente es una entrevista con relación a tu proceso de creación de personaje, tareas y actividades en casa y en clase, y principalmente tu respuesta a uno de los cuestionarios realizado hace 2 semanas.
6.	Esta entrevista se grabara para su pronta transcripción, solo yo el profesor Camilo García en calidad de investigador y un par de personas que monitorean la investigación a la que pertenece esta entrevista podrán tener acceso a lo que se documento. Por favor, lee la respuesta a la encuesta mentalmente.
7.	
8.	[S11 leyendo]
9.	I: ¿Lista? ¿Terminaste de leer?
10.	S11: Si.
11.	I: Primera pregunta, entonces ¿Helen cuales son los personajes en los que tus compañeras han estado trabajando?
12.	S11: Uhhh no... sé...
13.	I: No reconoces el personaje de Valentina Fuen- Puentes o de ¿Monica Beltran? ¿Tienes alguna noción de que animales ellas han escogido o algo así?
14.	S11: Pues... primero Mónica había escogido alguno antes y tú dijiste que estaba muy...
15.	I: Que era demasiado común para lo que yo pedía, ¿verdad?
16.	S11: Si
17.	I: Entonces, ¿Qué otro animal tiene ella ahora mismo? ¿No lo sabes? Y tu otra compañera ¿Valentina Puentes...?
18.	S11: No ni idea de eso
19.	I: ¿Cómo las has ayudado o que ideas has aportado para la construcción de los personajes que ellas han estado haciendo?
20.	S11: Uhhmm, no...
21.	I: Entonces, tu acá dices en tu entrevista que has logrado compartir más tus ideas con tus compañeras para demostrar que eres más buena aportando más cosas en el momento que se necesite, ¿cómo exactamente ha pasado eso? ¿Cómo las has ayudado?
22.	S11: Pues... no sé cómo decirte, uhmmm
23.	I: Tu dime solo exactamente en que cositas las has ayudado
24.	S11: No me acuerdo profe...
25.	I: ¿No lo recuerdas?
26.	S11: No, nada...
27.	I: ¿Hay alguna posibilidad de que la próxima semana te pregunte esta misma pregunta y hagas memoria de cómo has ayudado?
28.	S11: Bueno.
29.	I: Muy bien ¡muchas gracias!

Interview 7, October 6<sup>th</sup>, 2016.

Interviewed: Melany Villota

Interviewer: Camilo García.

#	Transcription
1.	I: La presente entrevista es dirigida con relación a tu proceso de creación de personaje, tareas y actividades en casa y en clase, y cuestionarios o encuestas hechas con anterioridad. Esta entrevista se grabara para su pronta transcripción, solo yo el profesor Camilo García en calidad de investigador y otros actores que monitorean la investigación a la que pertenece esta entrevista podrán tener acceso a lo que se documento.
2.	
3.	
4.	

5.	I: Buenas tardes.
6.	S40: Buenas tardes.
7.	I: S40 ¿Cómo organizas tu tiempo en casa para hacer tareas?
8.	S40: Por la noche yo me acuesto temprano, y por la mañana yo le hago el desayuno a mi hermano y cuando mi
9.	mamá se va a llevar a mi hermano para irse a trabajar, yo hago oficio y cuando acabo de hacer oficio entonces me
10.	pongo a hacer las tareas.
11.	I: En ese momento en que te pones a hacer las tareas ¿Tienes algún procedimiento específico, un paso a paso?
12.	(S40: Sí.) ¿Cómo sería eso?
13.	S40: O sea pues digamos a mi me aparece “investiga que es una flor” y escríbelo en inglés. Entonces yo pongo lo
14.	que investigue de una flor y para escribirlo pongo el traductor, y escribo lo que dice en español y que me lo
15.	traduzca en inglés y lo copeo en el cuaderno.
16.	I: alguna vez has considerado que el traductor de alguna manera...
17.	S40: ¿Se equivoca? (I: Si. ¿Cómo haces para lidiar con eso?) Le pregunto a alguien o a veces las palabras que se
18.	equivoca yo sé cuáles son entonces las corrijo o a veces le pregunto a alguien.
19.	I: ¿Cómo te sientes haciendo tareas sola en casa (si las haces sola) a comparación con ayuda de alguien más en
20.	casa?
21.	S40: Mejor sola porque mi mamá no me tienes paciencia y no me gusta porque me regaña.
22.	I: ¿Hay alguna otra persona que te pueda ayudar en casa?
23.	S40: Si (I: ¿Quién?) El esposo de mi abuela y el papá de mi hermano, o sea el papá de mi hermano es el esposo
24.	de mi abuela, porque él le puso el apellido a mi hermanito. Mi tío, mi abuela.
25.	I: ¿Qué tanto te pueden ayudar ellos con la tarea de inglés exactamente?
26.	S40: Ellos digamos si yo voy les muestro ellos me dicen “Ay! Esto te quedo mal, esta palabra no es o... sería
27.	mejor así” y así.
28.	I: Muy bien, ¿Cómo te sientes trabajando individualmente en clase en comparación a trabajar con tus
29.	compañeras?
30.	S40: A veces me parece mejor sola porque digamos ahí en ese grupo no ponen a veces atención o no traen las
31.	cosas como... un ejemplo, en mi mesa S37 nunca llevo el animal y pues ellas nos dijo que iba a hacer ese perro
32.	amarillo pues yo lo puse ahí en el cuento pero es mejor sola porque no me estreso tanto.
33.	I: ¿Cómo te ayudan tus compañeras en clase?
34.	S40: Pues solo me ayudan, pues a nada, no me ayudan a nada.
35.	I: ¿Cómo las ayudas tú?
36.	S40: Yo las ayudo digamos cuando dicen ehmm digamos, “Oiga, me deja copiar” entonces yo le digo “bueno
37.	tenga” (I: Es interesante que lo reconozcas)
38.	I: ¿Qué factores te motiva a cumplir con las tareas y actividades en esta clase?
39.	S40: Qué me parecen chéveres es que hay algunas clases que otros profesores le ponen algo aburrido algo largo,
40.	que no tiene dibujitos ni nada.
41.	I: Hablando de algo largo sabemos que esto ha sido básicamente un proceso de todo el año, en algún momento la
42.	actividad de crear un personaje ¿se ha vuelto tediosa? (S40: No.)
43.	I: Además de que las actividades sean interesantes para ti ¿hay algo más que te motiva a hacerlas?
44.	S40: Qué me gustaría aprender a hablar en inglés porque cuando yo sea grande quiero ser una abogada entonces
45.	tengo que aprender los idiomas.
46.	I: En ese sentido ¿Cómo crees que la escritura te ayuda a ese objetivo que tú tienes de aprender a hablar en
47.	inglés?
48.	S40: Pues porque yo digamos escribo una palabra y yo miro como es que se puede pronunciar y la trato de
49.	pronunciar y luego la digo y ellas me corrigen a ver si está bien, mal.
50.	I: ¿Eso tiene que ver con algo de la clase?
51.	S40: Si porque yo a veces digo una palabra y tú me dices es esta.
52.	I: Es decir que tu tomas la ventaja dentro de la clase para preguntar por la pronunciación de las palabras de las
53.	cuales tú tienes la duda...
54.	S40: Si porque digamos tú dices como se llama esto, entonces yo digo así y digo la palabra en inglés y tú me
55.	dices “ES así” entonces yo ya sé y ya la corrijo (I: No sabía eso)
56.	I: ¿Por qué tu personaje se basa en el animal con el que estás trabajando? Aquí hay que hacer dos análisis primero
57.	el de Guerrero Salvaje, entonces lo primero es preguntarte ¿por qué tu personaje en una primera instancia se
58.	basaba en Guerrero Salvaje?
59.	S40: Pues porque podía ser inventado, por eso yo dije, “bueno, pues animales que no sean comunes pues yo no sé
60.	entonces yo dije bueno me voy a inventar uno, y bueno me lo invente y luego me empezó quedando como errores



61.	y a mí ya no me empezó a gustar ese animal. Entonces cuando yo ya me puse a organizar el cuaderno a ponerlo
62.	bonito... entonces yo hice el otro animal.
63.	I: ¿Por qué tu personaje se basa en el tigre blanco con el que estás trabajando ahora?
64.	S40: porque me parece que es muy bonito y porque además ninguna niña en el salón creo que lo haya hecho
65.	(escogido) o sea pues parece un animal común pero ninguna de las niñas creo que lo haya hecho y no sé, porque
66.	me gusto porque es bonito, las rayas son bonitas y eso. Es más chévere describirlo.
67.	I: En ese sentido ¿Qué relación tiene el nombre que le otorgaste a ese personaje?
68.	S40: Pues es que yo había escuchado ese nombre en una película que se llama así, entonces pues a mí me había
69.	gustado ese y yo se lo quise poner.
70.	I: ¿Qué has aprendido del personaje que elegiste al principio y que has aprendido del animal que elegiste
71.	después?
72.	S40: ¿Qué aprendí? Aprendí a cómo escribir en inglés, como a saber más colores porque para describirlo
73.	entonces yo ponía y ya sabía cómo escribir el color y aprendí un poquito a dibujar.
74.	I: ¿Por qué te imaginabas esos colores?
75.	S40: Pues porque mi combinación eran las patas de un tigre, un león algo así, y el cuerpo era de un pájaro y la
76.	cabeza era de un animal, ¡de una persona! Entonces pues yo use naranja, amarillo y piel...
77.	I: Ya veo, ¿Por qué no pudiste expresar eso a la hora de escribir?
78.	S40: Porque yo sentía que lo estaba haciendo mal ahí cuando lo estaba escribiendo, entonces yo dije “no me
79.	arriesgo”
80.	I: ¿No sentiste la confianza (S40: No) como de decir voy a intentarlo?
81.	I: ¿Qué has aprendido del tigre blanco?
82.	S40: Hasta el momento nada porque como lo hice la clase pasada esa clase fue el mismo día que hice todo estas
83.	todo y que lo pegue y lo organice.
84.	I: ¿Cómo encontraste la imagen que pegaste?
85.	S40: Yo puse animales no comunes y entonces ahí me aparecieron unos feos que es como una babosa que está en
86.	el fondo del mar que es así [mueve las manos] [risas] entonces no me gusto, y entonces habían como unos
87.	tigrecitos y yo puse ahí y ahí me apareció y entonces me gusto.
88.	I: ¿Qué cosas te gustan de tu personaje?
89.	S40: Que es suavecito que es lindo, los colores son bonitos, los ojos.
90.	I: Te gustaba algo del personaje que tenías antes.
91.	S40: La comida [risas] (I. ¿Qué comida le gustaba?) Arroz con carne, con semillas de pollito.
92.	I: ¿Cómo te afectan, QUE SIENTES sobre, las producciones escritas que traen tus compañeras como tareas?
93.	S40: Pues que a veces yo pienso que la mía están mal y yo digo “Ah, no, lo hice mal, le voy a decir al profe que
94.	no traje el cuaderno, que no la hice” y cuando tu revisas esa tarea está mal. Entonces yo cojo y digo “Ah, ve! Y
95.	ahora yo que hago ahora si tengo la tarea, y el profe me va a decir que no la tenía y así.”
96.	I: ¿Sientes que has superado barreras? barreras se refiere a limitaciones, digamos, tu quieres hacer algo pero hay
97.	algo más que esta en frente tuyo y tú dices no lo puedo hacer...
98.	I: ¿Sientes que has superado barreras que tenías a principio de año respecto a la escritura? (S40: Si, pero poquitas,
99.	pero si) ¿Cuáles serían esas barreras?
100.	S40: Pues que yo al principio casi no sabía escribir inglés no sabía donde llevaba la H la tilde [apostrofe] así
101.	entonces después ya acá empecé a saber de eso. Además por la pronunciación también se puede. (I: ¿Tomabas
102.	ventaja de la pronunciación?) Si porque te acuerdas que a principio de año tú nos mostraste unos animales que
103.	eran bravos, cariñosos, así, entonces ahí decía, entonces yo dije “Ay esto se podía escribir así” y entonces yo lo
104.	escribí.
105.	I: Muy bien, ¿Piensas que lo que escribes comunica algo?
106.	S40: No (I. ¿por qué crees que no comunica?) porque es que cuando yo hago algo yo siento que me está
107.	quedando mal que no entendía si, entonces por eso.
108.	I: Ahora, exactamente, ¿Qué dificultades tienes para transmitir tus ideas de manera escrita? En inglés por
109.	supuesto.
110.	S40: Pues que yo solo escribir él, ella y otras palabras que tu pronunciabas pero así cuando voy a escribir una, ahí
111.	en el salón, y no sé cómo es, entonces yo la escribo en español por eso tengo así.
112.	I: Esta pregunta es una que resume básicamente todo, entonces tienes que pensar desde la primera hasta la última
113.	entrega que diste respecto a la ficha de personaje, y su puedes piensa también con la actividad de hora de
114.	aventura, todo eso fue ejercicio de escritura, la última que era básicamente crear o proponer ideas para una
115.	historia, si puede ser esa por ejemplo, había una última que ustedes hicieron que era algo así como una historia
116.	(S40: ¿La historia? Yo la tengo por acá). Piensa en el momento en que las estabas escribiendo ¿Qué tan difícil ha

117.	sido escribir en inglés?
118.	S40: Yo a veces no se si comienza por H si va intermedia donde va la tilde [apostrofe], que significa esa palabra o
119.	que es. Digamos a veces yo escribo la palabra que es pero no se entiende.
120.	I: Además de letras como tal a la hora de hacer oraciones ¿Qué tan difícil es?
121.	S40: Pues que a veces yo pongo el traductor y yo escribo ahí en español y me sale en inglés y yo paso de eso en
122.	inglés para este lado, y lo traduzco de nuevo en español y ahí me aparece algo muy diferente o traduzco cuando tu
123.	nos mandas las tareas en inglés, y lo traduzco para español y me aparece diferente entonces digamos como que yo
124.	no entiendo, pues yo digo pero como es esto y por eso hay unas tareas que no las he hecho, que ahí dice que yo no
125.	entiendo el ese de las “A” y no entiendo qué es eso.
126.	I: ¿Alguna vez has intentado usar otras estrategias para hacer esos ejercicios de traducción? Ya que se usa tanto el
127.	español en la clase.
128.	S40: No.
129.	I: ¿Quisieras adicionar algún comentario a esta entrevista?
130.	S40: No sé, no.
131.	I: Muchas gracias.

Interview 9, October 7<sup>th</sup>, 2016.

Interviewed: Emily Casas Interviewer: Camilo García.

#	Transcription
1.	I: La presente entrevista es dirigida con relación a tu proceso de creación de personaje, tareas y actividades en
2.	casa y en clase, y cuestionarios o encuestas hechas con anterioridad. Esta entrevista se grabara para su pronta
3.	transcripción, solo yo el profesor Camilo García en calidad de investigador y otros actores que monitorean la
4.	investigación a la que pertenece esta entrevista podrán tener acceso a lo que se documente.
5.	I: Buenas tardes.
6.	I: Primera pregunta ¿Cómo organizas tu tiempo en casa para hacer tareas? ¿Tienes algún procedimiento
7.	específico, un paso a paso?
8.	S9: Pues no, yo la verdad no más saco los cuadernos y empiezo a hacer las tareas. Y ya.
9.	I: ¿Cómo es cuando tienes tareas de inglés hay alguna diferencia con las otras materias? (S9: No.)
10.	I: ¿Cómo te sientes haciendo tareas sola en casa (si las haces sola) a comparación con ayuda de alguien más en
11.	casa?
12.	S9: Pues a veces más difícil hacerlas sola porque como mi mamá es la que a veces me enseña inglés en la casa
13.	entonces ella sabe un poco más que yo, y entonces ella me ayuda pero cuando yo lo hago sola hay cosas que se
14.	me complican porque no entiendo bien.
15.	I: ¿Cuándo la haces sola que ventajas encuentras? (S9: Pues no muchas.)
16.	I: ¿Preferirías siempre hacer tareas acompañada? (S9: Si es como... No sé.)
17.	I: ¿Cómo te sientes trabajando individualmente en clase en comparación a trabajar con tus compañeras?
18.	S9: Pues cuando estoy trabajando sola para mi es más fácil porque cuando trabajo en compañía las demás me
19.	cogen como traductor o si no me dicen que prácticamente les haga todo el trabajo.
20.	I: ¿Te gusta asumir esos roles si las demás también ponen responsabilidad en ello? (S9: Si.)
21.	I: ¿Qué otros roles además de digamos ayudar a traducir tienes en tu mesa de trabajo?
22.	S9: Pues cuando no entienden una pregunta, este en español o no este en español, normalmente no lo entienden,
23.	sea lo que sea, y entonces siempre me preguntan a mí.
24.	[Lectura preguntas 6 y 7 del cuestionario del 2 de de junio de 2016]
25.	I: ¿Por qué cuando vienen compañeras de otras mesas te incomoda?
26.	S9: Pues, porque empiezan a ser más bruscas y la verdad no me hablo con ellas. Soy más diferente.
27.	[Lectura pregunta 10 del cuestionario del 2 de junio de 2016]
28.	I: ¿Quién te ayuda a ti si tu las ayudas a ellas?
29.	S9: Bueno a mi no me ayuda nadie yo normalmente hasta que no las ayude no me dejan de molestar para que las
30.	ayude.
31.	I: ¿Nadie nunca intenta ayudarte? ¿No tienes dudas que alguien pueda ayudarte a resolver en el salón de clases?
32.	(S9: Ambas)
33.	I: ¿Qué factores te motiva a cumplir con las tareas y actividades escritas (en escritura) en esta clase?
34.	S9: Pues la verdad a mi me gusta escribir en inglés porque así aprendo más, me es divertido escribir.

35.	I: ¿De qué manera aprendes más a través de la escritura? Piensa detenidamente cuando tu escribes ¿Qué parte de
36.	escribir te hace aprender?
37.	S9: Pues cuando no salgo, busco nuevas palabras y ahí aprendo más significados y como orden en el que deberían
38.	ir las palabras. (I: ¿Qué hay de las oraciones?) Pues eso iría también con el orden de las palabras porque si una
39.	oración está mal formada es por el orden)
40.	I: Pensemos en el orden interno de cada palabra, letras de cada palabra ¿se te dificulta esa parte?
41.	S9: Pues rara vez me equivoco y eso pero... no.
42.	I: ¿Por qué tu personaje se basa en el animal con el que estás trabajando?
43.	S9: Pues desde hace mucho tiempo me gustan los erizos y se que es un animal extraño. Entonces por eso.
44.	I: ¿Qué te llama particularmente la atención de los erizos?
45.	S9: Es que es un animal, totalmente extraños, porque es que ellos no es que sean tan domésticos. Pues de hecho
46.	me parecen que son muy tiernos.
47.	I: ¿Qué has aprendido de ese animal?
48.	S9: Varias cosas, como que comen y como son. (I: ¿Cómo son en que sentido?) En el sentido de comportamiento,
49.	por ejemplo a ellos les gusta más estar solos y ellos siempre tienen que estar calientitos.
50.	I: ¿De alguna manera crees que haber elegido un erizo tiene que ver con tu forma de ser?
51.	S9: Tal vez, porque igual yo soy diferente, a las demás, entonces si yo creo que si.
52.	I: ¿Qué cosas te gustan de tu personaje? El que tu estas creando como tal, tu personaje. “Spike” ¿verdad?
53.	S9: Algo así. Es un animal más o menos diferente a los que son de verdad, por ejemplo es... albino, que tiene los
54.	ojos muy parecidos a los míos.
55.	I: ¿Qué tanto usas el español en clase de inglés?
56.	S9: No lo utilizo normalmente,
57.	I: ¿Alguna vez te has visto obligada a usarlo en la clase de inglés? (S9: No)
58.	I: ¿Cómo te afectan las producciones escritas que traen tus compañeras como tareas?
59.	S9: Pues a veces me fastidia, por decirlo un poco, cuando alguna trae una frase que era fácil de escribir pero igual
60.	la trae mal escrita.
61.	I: ¿Te afectan de manera positiva alguna vez? (S9: No)
62.	I: ¿Tú crees que tienes barreras a la hora de escribir?
63.	S9: No, o bueno, pues cuando no conozco alguna palabra bueno eso me impide expresarme bien.
64.	I: ¿Tú crees que hay algo más allá del orden de las palabras y de la composición de las ideas cuando tienes que
65.	escribir? (S9: No)
66.	I: ¿Piensas que lo que escribes comunica algo?
67.	S9: Pues si se basa... mi personaje se basa más o menos en las ideas de él y las ideas mías.
68.	I: Eso quiere decir que tu ya has creado... o más bien, tu personaje por si mismo ha adquirido una identidad. (S9:
69.	Si)
70.	I: ¿Tienes alguna dificultad para transmitir tus ideas de manera escrita? ¿Alguien alguna vez te ha sugerido eso?
71.	(S9: No) ¿El profesor de pronto?
72.	S9: Ah, pues si, cuando no escribo las palabras que debían ser o bueno escribo con las palabras diferentes.
73.	I: ¿Qué piensas de esos comentarios como tal?
74.	S9: Pues me ayudan para escribir mejor.
75.	I: ¿Qué tan difícil ha sido escribir en inglés? Piensa desde el inicio de este año hasta lo que llevas ahora.
76.	S9: Pues no ha hecho mucha diferencia porque igual lo que he aprendido durante el transcurso de este año han
77.	sido un poco de palabras y la relación en la que deberían estar.
78.	I: Por ejemplo, de esas relaciones entre palabras, ¿Cuáles son las que más se te han dificultado poner en práctica?
79.	Puedes usar cualquier ejemplo con tal de que se ilustre, no tiene que ser algo muy detallado, pero si intenta
80.	comunicarlo.
81.	S9: Pues la verdad no me acuerdo muy bien en este momento de alguna palabra... Ah! Por ejemplo cuando va
82.	primero el sustantivo y luego va el adjetivo, y yo los pongo al contrario entonces.
83.	I: ¿He visto que te has adelantado un poco a las nociones de la clase? Tu usas el verbo to be, que es el “is” de la
84.	tercera persona y hoy en día también usas el verbo “has” ¿Tu reconoces la diferencia entre el uno y el otro a la
85.	hora de describir personajes?
86.	S9: Si, algo así, pues es como cuando “has” es más o menos cuando alguien representa a otra cosa que
87.	básicamente no es o es. Y “to be” es (I: I am, she is, he is, we are, you are) es para decir lo que pues uno es
88.	verdaderamente.
89.	I: ¿Quisieras adicionar algún comentario a esta entrevista? (S9: Mmmm, no.)
90.	I: Muchas gracias, S9.

Teacher's Interview, April 19<sup>th</sup>, 2016.

Interviewed: Sandra Cardenas

Interviewer: Camilo García.

#	Transcription
1.	La presente entrevista está dirigida a la docente a cargo de las aéreas de español e inglés específicamente del
2.	curso 505 en el Liceo Femenino Mercedes Nariño. El presente instrumento de recolección de datos es de carácter
3.	confidencial. Debo resaltar que esta entrevista será grabada para la pronta transcripción del archivo. Ambos
4.	procesos serán conocidos exclusivamente por los docentes involucrados, el encuestador (Camilo Andrés García
5.	Rojas) y los docentes de la universidad que monitorean el proyecto investigativo al que esta entrevista rinde
6.	cuenta.
7.	¿Cómo es tu nombre profesora?
8.	Sandra Cárdenas
9.	¿Qué áreas trabajas? ¿Qué área?
10.	Inglés
11.	¿De qué curso?
12.	Bueno, de todo, de tercero, de cuarto y quinto. Pero en este caso vamos a hablar del proceso del 505
13.	¿Cuánto tiempo ha ejercido como docente en el Liceo Femenino Mercedes Nariño como profesora de primaria?
14.	Nueve años
15.	¿Qué sabe del barrio o barrios donde este colegio se encuentras ubicado?
16.	Pues que se, que está en la localidad 18, Rafael Uribe Uribe, pensábamos que esto era el Restrepo: no; el
17.	Restrepo es abajo es la zona comercial. Donde queda ubicado el colegio se llama San José Labrador
18.	¿Cómo ve la comunidad de este barrio al Colegio Femenino Mercedes Nariño?
19.	Para la comunidad que este colegio haga parte de esta es importante ya que les da mucha credibilidad así mismo
20.	tiene bastante... podemos decir prestancia por ser un colegio de Cundinamarca que no solo es un colegio distrital.
21.	Y es importante porque sus niñas pueden venir acá.
22.	¿El colegio tiene proyectos vinculados con agentes fuera de la institución como la comunidad del barrio u otras
23.	instituciones?
24.	Tengo entendido que sí, pero eso es a nivel de bachillerato. ¿Cuáles específicamente? No sabría informarte.
25.	¿Alguna vez ha considerado necesario tener en cuenta alguna medida de seguridad por problemas recurrentes
26.	asociados con las estudiantes de primaria y los alrededores del colegio?
27.	De pronto si, por lo de la reja, ya que exteriormente la reja permite pues que haya vendedores ambulantes y pues
28.	las niñas acceden a ellos para comprar cosas y eso a veces interfiere un poquito con la seguridad y con las demás
29.	niñas.
30.	¿Ha habido incidentes relacionados con las estudiantes de este curso y el entorno externo de la institución?
31.	No que yo sepa.
32.	¿Alguna vez ha comentado su visión del laboratorio de inglés como salón de clases con las estudiantes?
33.	No. No, porque para mí el laboratorio no es un salón de clases normal, ósea si hay unas reglas establecidas en
34.	cuanto a organización, en cuanto a hacer, pero que sea como la normatividad de un salón de clases no.
35.	¿Cómo cree que las estudiantes del curso 505 ven el laboratorio de inglés como espacio de aprendizaje?
36.	Como eso lo ven como espacio de aprendizaje, lo ven como algo que hace parte de su quehacer académico y es
37.	donde ellas van a aprender.
38.	¿Cuáles son los aspectos más relevantes que le permiten caracterizar de
39.	manera general al curso 505 dentro de este espacio? (Específicamente sus estudiantes como conjunto)
40.	Pues son unas niñas buenas, hay muchas que tiene bastante conocimiento aunque... son un tris conflictivas, pero
41.	son unas niñas que tiene potencial. Lo que pasa es que ahí a veces el no querer hacer no les permite demostrar el
42.	potencial eso es un gran obstáculo no solo para ellas sino para uno.
43.	Bueno ¿A qué se debe por ejemplo todas esas conflictividades? específicamente entre las estudiantes.
44.	Pues pienso que es más por el querer ser centro de atención que por la misma realidad que esté pasando algo y de
45.	pronto es también por llamar la atención ósea como de pronto en su casa no la tiene. Están viviendo un proceso
46.	de crecimiento pues necesitan hablar con alguien de una forma de eso es llamar la atención, interrumpir clase, no
47.	traer sus tareas. De una u otra forma querer que alguien se haga cargo. Y este pendiente de él.
48.	¿Qué habilidad o habilidades cree que se debería hacer más énfasis para mejorar el proceso de aprendizaje de la
49.	lengua inglesa? a) Lectura, b) Escritura, c) Escucha, d) Habla

50.	A mí me gusta mucho la parte de educar el oído eso es escucha y lectura y pienso que con los saberes que tiene
51.	ellas pueden realizar ese proceso de una forma exitosa.
52.	¿Qué es lo que más le apasiona de trabajar con el curso 506?
53.	El director de grupo será que lo tengo aquí para al frente. ¡Véalo! No, que son niñas que pueden y que si pides
54.	algún insumo para trabajar ellos lo van a traer. No en su totalidad, pero por lo menos se les ve el interés por hacer
55.	una cosa diferente y de tratar de hacerlo de una buena forma.
56.	¿Qué le motiva para desempeñar su labor docente en este curso? ¿Cree que de alguna manera sus estudiantes han
57.	dado cuenta de ser conscientes de ello?
58.	No en su totalidad, que es lo que uno quisieras, que ellas estuvieran conscientes de su proceso académico pero
59.	muchas de ellas se sienten muy motivadas y les gusta. Les gusta llegar al salón, les gusta aprender, les gusta de
60.	pronto decir o hacer cosas que les ha permitido crecer un poquito en nivel intelectual.
61.	La pregunta está más dirigida hacia tu labor docente y ellas como la perciben.
62.	Mi labor docente y ellas como lo perciben... pues ellas saben que al llegar al laboratorio de inglés es a trabajar,
63.	es organización, es el aseo, es el estar pendientes y que se les trata de que todo lo que saben y todo lo que han
64.	aprendido aprovecharlo para nuevo conocimiento entonces tiene que haber un producto entonces la idea es
65.	trabajar.
66.	En su clase, ¿Le parece importante incluir contenidos que se reflejen con la realidad social de sus estudiantes?
67.	¿Alguna experiencia que quiera compartir?
68.	No sé por intensidad horaria eso se complica porque nosotros solo tenemos una hora semanal, pero se les trata de
69.	socializar teniendo en cuenta el tema de la familia, de pronto los miembros de la familia porque muchas de ellas
70.	no viven con el papá o son de familias disfuncionales pues entonces quieren saber otro vocabulario, por ejemplo
71.	que madrina, padrastro, hermanastro, cosas así, para poderlo adaptar para usarlo mediante la actividad...
72.	entonces sí, se podría decir que sí.
73.	¿Qué le gustaría cambiar o mejorar con relación a: el salón de clases y/o el desempeño académico de sus
74.	estudiantes?
75.	En cuanto al salón de clases por ahora nada, me gustaría es implementarles muchas cosas, no sé <i>pictionaries</i> , que
76.	hubiera una red de Wi-Fi más allá del espacio pienso más es en la actitud. La actitud de ellas hacia la asignatura,
77.	hacia que ellas tiene muchas habilidades que pueden ayudarles a ser muy excelentes y más en la actitud de
78.	respuesta en cuanto traiga un recorte para que podamos trabajar, sino lo trajo entonces dibuje, pero trabaje
79.	entonces y pues demostrarles que de una u otra forma toca trabajar.
80.	Bueno, muchas gracias por su colaboración profe.

Interview 4, October 6<sup>th</sup>, 2016.

Interviewed: Angie Gomez Jota      Interviewer: Camilo García.

#	Transcription
1.	I: La presente entrevista es dirigida con relación a tu proceso de creación de personaje, tareas y actividades en
2.	casa y en clase, y cuestionarios o encuestas hechas con anterioridad. Esta entrevista se grabara para su pronta
3.	transcripción, solo yo el profesor Camilo García en calidad de investigador y otros actores que monitorean la
4.	investigación a la que pertenece esta entrevista podrán tener acceso a lo que se documento.
5.	I: Buenas tardes, Angie Gómez Jota
6.	I: Primera pregunta ¿Cómo organizas tu tiempo en casa para hacer tareas? ¿Tienes algún procedimiento
7.	específico, un paso a paso?
8.	S17: Primero lo que hago es preguntarles a mis familiares como mi mamá o mi papá, sino encuentro la respuesta
9.	entonces prendo el computador o la tablet o el celular de mi mamá y... busco en el internet.
10.	I: ¿Osea que de cierta manera...?
11.	S17: Sino encuentro en un lugar busco en otro
12.	I: Pero de cierta manera ¿tú prefieres preguntar a tus papás que utilizar el computador para hacer tareas?
13.	S17: Algo así
14.	I: Te siente más cómoda si alguien te da la respuesta de una vez... esa pregunta va de hecho muy relacionada con
15.	la otra pero ¿en si tú no tienes un paso a paso verdad? O sea que tu digas por ejemplo, para yo hacer esta tareas
16.	tengo que revisar esto primero y esto y esto, ¿no? ¿Nada de eso?
17.	S17: A veces cuando no lo entiendo bien y pienso que no estoy en la clase entonces busco.
18.	I: Casi siempre haces es consulta y escribes lo que encuentras ¿verdad? Muy bien. ¿Y eso te es suficiente para
19.	expresar y completar ideas?

20.	S17: Si, a veces.
21.	Esta pregunta va respecto a eso otra vez ¿Cómo te sientes haciendo tareas sola en casa (si las haces sola) a
22.	comparación con ayuda de alguien más en casa? Por un lado las puedes hacer sola por otro lado alguien te puede
23.	acompañar a hacer las tareas, ¿Cómo te sientes a cuando las haces sola en comparación a cuando alguien te
24.	acompaña haciendo las tareas?
25.	S17: Como se que yo aun no había estudiado tanto y my má más bien ya paso a bachillerato entonces yo se que
26.	ella sabe más cuando las hago sola y pienso que ella no lo va a aprobar pues me queda mal. O cuando no las
27.	encuentro.
28.	I: ¿Cómo te sientes trabajando individualmente en clase en comparación a trabajar con tus compañeras?
29.	S17. En clase sola (I: Obviamente estamos hablando de la clase de inglés) [risas] obvio. A veces cuando, si
30.	entiendo bien el tema me siento más segura pero cuando no entonces empiezo a preguntar más y cuando es con
31.	compañeras entonces ya me siento más tranquila porque sé que si lo hago mal a mi no me queda solamente mal le
32.	queda a todos mal y si lo hago bien a todos bien.
33.	I: ¿Tus compañeras dependen mucho de las actividades o más bien de lo que tú hagas de esas actividades para
34.	hacer las de ellas? (S17: A veces) ¿Y tu dependes de ellas?
35.	S17: No, ellas casi nunca hacen las tareas, excepto la que está enfrente mío (I: ¿Cómo se llama la que está en
36.	frente tuyo?) Al frente al frente (¿Quien? Ah, Saray...) Viviana (Ah, Laura Viviana) Si. (¿Laura Viviana es de tu
37.	mesa?) Si.
38.	I: Bien ¿Cómo te ayudan tus compañeras en clase?
39.	S17: A veces ella traen el diccionario y busco palabras o ellas también ¡O también! Por ejemplo, como Viviana
40.	me ayuda más entonces, yo la ayudo a ella (I: entonces es como una ayuda reciproca entre las dos) Si.
41.	I: ¿Cómo las ayudas tú a ella por ejemplo?
42.	S17: Ejemplo, si ella no entiende algo yo le explico simplemente.
43.	I: ¿Ha pasado algo así en específico? Un ejemplo de la vida cotidiana en la clase de inglés ¿Cuándo ha pasado
44.	eso? Que digamos tu no entiendes algo, ella no entiende algo, ¿que se han explicado?
45.	S17: Por ejemplo, no entendía que era /uo/ (Who) y que era /uere/ (Where) ella entendía que eran los dos, y yo le
46.	explique que eran por separado.
47.	I: ¿Qué factores te motivan a cumplir con las tareas y actividades en esta clase? Piensa en que la mayoría de
48.	tareas y tareas han sido de consulta y han sido de escritura. No hemos trabajado habilidad oral entonces... (S17:
49.	No entendí.) La pregunta es ¿Qué factores (que elementos que cosas) te motivan a cumplir con las tareas y
50.	actividades en esta clase?
51.	S17: Pues a ver que... no quiero perder el año, o sea me motiva ganar inglés porque siempre he sido mala en
52.	idiomas entonces... (I: ¿En serio?) Si (I: Pero a ti te ha ido muy bien en mi clase ¿Por qué es eso?) No sé...
53.	I: ¿No hay ninguna otra motivación de por medio?
54.	S17: O sea en aprender otra cosa, o sea yo sé como se dice Hola y Gracias, o sea aprender más o sea como se dice
55.	“¿Qué tal?” o algo así. (I: Ya veo, listo enton-) Es que siempre son las mismas cosas pero con más (¿Tú crees que
56.	en mi clase de alguna manera te ha ayudado a eso? ¿Te ha motivado por ese lado?) Si. Por qué en verdad me
57.	siento a gusto.
58.	I: ¿Qué es lo que más te hace sentir a gusto en clase por ejemplo?
59.	S17: Que, como hay dos niñas más a menos del salón en mi mesa y tengo casi al lado una que si me ayuda
60.	entonces me motiva que no esté sola, que no soy la única que hago el trabajo.
61.	I: ¿Por qué tu personaje se basa en el animal con el que estás trabajando?
62.	S17: Es que el proyecto de vida de la clase de la profesora Jenny nos pidieron que inventáramos un personaje
63.	entonces como el cocodrilo ya se conoce, el cocodrilo, entonces yo me imagine juntar los dos así, o sea de
64.	proyecto de vida saque la idea para hacerlo en inglés y de inglés tomar los datos para escribirlo en proyecto de
65.	vida.
66.	I: ¿Qué te motivo a cambiar de un cocodrilo a un animal que de por si es [son] dos es un cerdo y es un león? ¿Qué
67.	te motivo a hacer ese cambio? Es más ¿Qué causo ese cambio?
68.	S17: Que me parecía que era muy común, o sea, común y común me imagine nadie se va a meter en mi mente
69.	para conocer lo que yo conozco así que nadie sabe qué es lo que estoy pensando entonces eso no sería común.
70.	I: ¿Tiene que ver que en algún punto de ese proceso yo les allá preguntado a ustedes que tenían que cambiar el
71.	animal si era muy común? ¿Te sentiste obligada o como tomaste eso?
72.	S17: o sea como es una clase cocodrilo entonces yo siento que estaba bien pero a la vez quería cambiarlo quería y
73.	pensaba cambiarlo.
74.	I: Básicamente es una coincidencia que yo les pidiera a ustedes que lo pusieran más inusual. (S17: Si [Risas])
75.	I: ¿Qué has aprendido de ese animal? Pensemos en ambos en el cocodrilo y en el “lionpig” (S17: [risas])

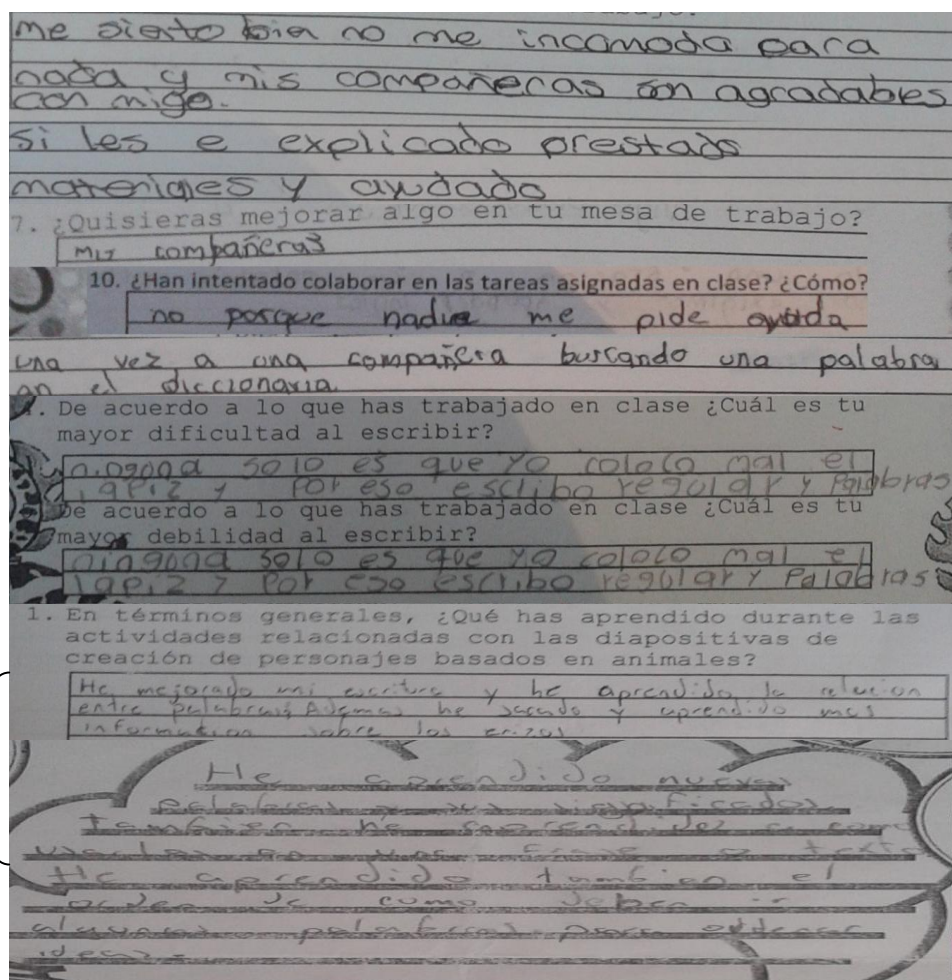
76.	cerdileon) ¿Qué has aprendido respecto a esos dos animales en especial? ¿Alguna vez investigaste por separado lo que hacía un león y lo que hacía un cerdito?
77.	
78.	S17: No, solo pensaba. (O sea, eras solo con lo que tu reconocías y sabías, ¿sí?) Si.
79.	I: Ok, ¿Qué cosas te gustan de tu personaje? (S17: ¿Qué es algo nuevo?) ¿Osea que cosas te gustan de Needle el cocodrilo y de Nelson el cerdileon?
80.	
81.	S17: El león es muy fuerte y cuida mucho, mientras que los cerditos se relajan en el lodo. O sea convine a los dos tranquilo y agresivo.
82.	
83.	I: Por ejemplo ¿Qué esperabas encontrar cuando hiciste esa combinación?
84.	S17: Cómo el cerdito era pequeño, y el león era más o menos grande entonces pensé en hacerlo mediano.
85.	I: ¿Qué tanto usas el español en clase de inglés? Y nos referimos en esta parte a lo escrito porque básicamente todo lo hablamos en español en la clase de inglés. Entonces ¿Qué tanto usas el español en la clase de inglés en las actividades escritas?
86.	
87.	S17: Es que un tu día nos dijiste de algo sobre el sujeto y la descripción, bueno algo así, entonces, que tu dijiste que tocaba hacerlo al revés, entonces como yo ya sé hablar el español, yo sé cuál es el sujeto y cual es lo otro y como lo de inglés es al revés ya sé como toca hacerlo al revés.
88.	
89.	I: ¿Tuviste mucho conflicto con esa regla?
90.	S17: A veces, es que yo hice tres personajes, primero era... el pez payaso, luego el cocodrilo, y tu primero, cuando yo primero puse lo del pez payaso dijistes que era muy común y aparte de eso que era /clor/ [clown] /fish/ o /oranch/ /fish/ pero no era /fish/ /oranch/
91.	
92.	I: Ah sí, tu habías escrito /fish oranch/ entonces la idea era que cambiaras a la regla en inglés que vendría siendo /oranch fish/, tenias que cambiarlo porque era una regla en inglés.
93.	
94.	I: ¿Cómo te afectan las producciones escritas que traen tus compañeras como tareas? Por ejemplo tu compañera Laura, ella es muy juiciosa con las tareas, de alguna manera ¿Qué ella haga tareas te afecta a ti también?
95.	
96.	S17: O sea hay cuatro niñas en la mesa, las dos desjuiciadas (por ejemplo, ¿Cómo te ha afectado que ellas no hagan tarea?) pienso que como a veces hay actividades en grupo pienso que como ella son hacen nada, que no echan abajo (¿Cómo así no echan abajo?) O sea cómo ella son hicieron la tarea por ejemplo un cuento con todos los personajes como ellas no hicieron esa tarea, creo que ya la han hecho, si, entonces eso afectaría el cuento.
97.	
98.	I: Digamos ¿antes de esa actividad cuando tú estabas haciendo la ficha de personaje eso te afectaba de alguna manera?
99.	
100.	S17: No. O sea yo pensaba ustedes no lo hacen pues es lo que ustedes hacen, no es lo que yo hago, entonces si ellas no lo hacen y me piden a mi entonces yo les digo más o menos una pista no les digo la tarea.
101.	
102.	I: Tu... ¿te preocupa que ellas hagan la tarea y no seas tú quien haga la tarea por ellas? O sea tu te preocupas de que ellas han sus propias tareas y no tu haciéndole la tarea a ellas, ¿sí? De todos maneras ¿a ti te gustaría que ellas hicieran la tarea? (S17: Si, y mucho)
103.	
104.	I [murmurando] por ejemplo, ¿tuviste barreras para escribir en inglés? barreras no son solo dificultades sino cosas que te impiden escribir, que por ejemplo tú dices “Esto otra vez, no lo puedo hacer”.
105.	
106.	S17: Pues es como hay veces confundo algunas palabras que se parecen mucho, por ejemplo yo escribo algo y es lo otro.
107.	
108.	I: Bueno ¿tienes algún ejemplo entre dos palabras que digas esta y esta? O por ejemplo ¿tú lo puedes localizar en tu cuaderno para ver si alguna vez tuviste ese problema?
109.	
110.	S17: En las fichas bibliográficas que ya se me perdieron. (I: Oh dios mío) Yo las tenía pero compraron un juego de alcoba y se me perdieron... (I. Bueno no hay problema)
111.	
112.	I: ¿Sientes que has superado barreras que tenias a principio de año respecto a las actividades escritas? Aquí por ejemplo te quiero mostrar algo que es muy importante, fue lo primero que me escribiste cuando me dijiste si tenias problemas o no respecto a cualquier cosa de la clase de inglés, y es muy interesante porque básicamente tu problema de cierta manera me llevo a mí a pensar en lo que íbamos a aplicar dentro de la clase de inglés.
113.	
114.	Entonces tu me... la pregunta era ¿qué es lo que siempre se te ha dificultado más en clase de inglés? tu me dijiste que era escribir sin ayuda de alguien un párrafo u oración, se te dificultaba escribir de alguien o escribir sobre alguien en un párrafo u oración, esa era por ejemplo una barrera que tenias a principio de año entonces ¿cómo la has superado? ¿Has sentido que la has superado?
115.	
116.	S17: A veces como a mis papás no les enseñaron inglés entonces yo a veces uso traductor y aprendo las palabras mientras las voy escribiendo, entonces por ejemplo, “y” “and”, esas cosas. Me gusta, me gustaba /fish/ and y otra cosa. O sea aprendí que era “y”.
117.	
118.	I: ¿Y lo aprendiste por ti misma? ¿O sea solo buscando y consultando y ahí es cuando tu decías ya entiendo que significa eso? ¿y... no se te borra de la cabeza?
119.	
120.	S17: A veces sí, pero lo empiezo a escribir y lo escribo para luego ver y acordarme pero cuando lo escribo ya se
121.	
122.	
123.	
124.	
125.	
126.	
127.	
128.	
129.	
130.	
131.	

132.	me pega.
133.	I: Es como la “copialina”, tu sabes que si lo escribes se te queda, (S17: [risas] Sí.) solamente el afán de tomar esa
134.	estrategia para escribir esas cosas para que se te queden las cosas en la cabeza. Y digamos cuando tu estas
135.	escribes ni siquiera te das cuenta que te está quedando bien y ya lo haces. Entonces ¿por qué lo sabes?, ¿Te pasa
136.	eso? (S17: A veces si) por ejemplo tienes alguna anécdota, alguna vez que te haya pasado (S17: Ehmmm, No.) Es
137.	interesante porque en ti ha habido todo un proceso, en una entrevista que se hizo el 2 de Junio, una encuesta que
138.	se hizo al puro final [de segundo periodo] entonces en esa encuesta decías que en términos generales habías
139.	aprendido durante las actividades relacionadas con las diapositivas de creación de personajes basados en
140.	animales, tu habías aprendido a hacer descripciones de los animales, aprender a decir “yo soy” o “él es” en inglés,
141.	también a decir más cosas en inglés. Con lo que tú me acabas de responder, ¿esas son las otras cosas que habías
142.	aprendido? (S17: Si) O sea tu me dijiste que tu aprendiste a decir “y” en inglés que es una conjunción, por
143.	ejemplo, un objeto y otro objeto, ¿sí? (S17: SI!) [Risas]
144.	I: Por ejemplo, otra cosa que me quedo sonando bastante, como ya te había comentado es un proceso en el que tú
145.	profundizas en lo que piensas. Tú dices “he aprendido que puedo cambiar la realidad de eso”, no sé si en “eso” te
146.	refieres al proyecto (S17: En lo del animal) “y en lo que me imagino puedo poner eso que ya cambie a mi
147.	personaje”, entonces cuando tú dices eso te refieres solo a las descripciones del animal como tal o a escribir
148.	oraciones porque ya aprendiste a cómo escribirlas antes con otros personajes que ya dejaste atrás pero como ya
149.	aprendiste a escribir con esos personajes, ya lo puedes hacer con otro. ¿Es básicamente eso?
150.	S17: Algo así, (I: ¿Cómo sería una respuesta de tu parte a eso?) [silence]
151.	I: Toma el caso por ejemplo, ¿Cómo crees que mejoraste de “Clown Fish” el pez payaso a “Needle Cocodrile”?
152.	¿Cómo crees que mejoraste del uno al otro?
153.	S17: O sea, Clown Fish porque a penas como no lo pusiste en la clase, yo lo estaba pensando en la clase, y yo lo
154.	puse; y como era hacer una ficha bibliográfica entonces, tu no lo dejaste como más o menos tarea, y yo comencé
155.	a investigar, o sea ya sabía cómo era así que... y aplique lo de regla, que no es cocodrilo aguja sino aguja
156.	cocodrilo.
157.	I: Ah, ya veo ¿pero eso ya lo habías visto con Clown Fish? (S17: Si.) Ah muy bien, y bueno ya tenias eso,
158.	entonces cuando pasas del cocodrilo al “cerdileon” ¿qué fue lo que hiciste durante esa etapa pensando en el
159.	cocodrilo que te haya ayudado después con el “cerdileon”?
160.	S17: Pues como ya había más palabras yo pensé en agregar más cuando hice de nuevo el otro animal el
161.	“cerdileon” entonces ya sabía, (I: Ya era mucho más fácil) Si.
162.	I: ¿Piensas qué lo que escribes comunica algo?
163.	S17: Cómo lo de la ficha el último animal comunica que se pueden hacer las combinaciones de un animal
164.	herbívoro que es el cerdito y un no carnívoro que es el león, o sea el cerdo y ano es carnívoro es también
165.	herbívoro. (I: Cuidado, el cerdo es omnívoro no herbívoro) Bueno, yo me lo imagines así. Convierto los dos
166.	gustos en uno solo.
167.	I: Ahora ¿Tienes alguna dificultad para transmitir tus ideas de manera escrita?
168.	S17: Como yo se que tu <b>nos</b> las calificas a mi me preocupa que no nos queda bien. (I: O sea ¿tú dices que yo no
169.	las califico? [confusión por <b>nos</b> con “no”]) O sea tú las calificas, así que me preocupa que no me quede bien
170.	entonces por eso le hago tantos cambios.
171.	I: ¿Tú piensas que te siente obligada por ejemplo con eso? ¿Te sientes con mucha presión tanto que te deja de
172.	gustar la clase de inglés por eso?
173.	S17: No, a mi me gusta, sino que es que la presión que me quede mal es como que... en la primera ficha que hice
174.	del cocodrilo yo no lo repase tanto y me apareció por detrás la mitad de la ficha bibliográfica escrita, (I: te ayudo
175.	eso) Pues pensé en mejorar más lo que escribía.
176.	I: ¿Recuerdas algo de lo que te haya escrito en esa ficha? (S17: Que tocaba hacerle más descripción.) Con base a
177.	eso ¿tu le hiciste más descripciones a “cerdileon”? (S17: Si [risas]) pude notar eso. En los cuatro primeros
178.	espacios encontré que habías hecho una muy buena descripción en los cuatro primeros espacios, nombre edad de
179.	donde viene y quien es, pero en “like” y “dislike” tu tenias algo y es que solamente habías puesto dos cosas y que
180.	eran muy vagas, y yo pensé esa vez y dije “¡pero si esto esta perfecto!” Entonces yo dije de pronto lo único que le
181.	hace falta es pensar exactamente que le gusta y que no le gusta, como a cualquier persona por ejemplo.
182.	S17: Lo que pasa es que a veces nos tocaba acá en el jueves, nos tocaba 40x40, sociales y música, a veces como
183.	solo nos toca, en música nos dejan nada solo practicar, en sociales no nos dejan tarea y en inglés como que me
184.	pierdo, entonces a veces se me olvidan.
185.	I: Es como que pierdes la costumbre de hacer tareas para los jueves, ¿algo así?
186.	S17: Algo así, porque es que pienso... (I: ¿ha sido muy duro ese cambio que ya no tengas miércoles libre y ahora
187.	utilizar el miércoles para las cosas del jueves?) Al principio (¿o tú haces tareas los fines de semana?) Si a veces



188. cuando no las alcanzo a hacer por las noches, que me queda tiempo. Un día me acosté a las 1 por hacer una tarea  
 189. (I: ¿De inglés?) No de inglés no. (I: ¡Menos mal!) de matemáticas, era una recuperación (pero igual tu puedes  
 190. decir que ¿las tareas de inglés le ponen más carga a lo que ya tienes?) No, es que como a mí me gusta entonces yo  
 191. pienso que es muy fácil pero en unas si se me hace un poco difícil.  
 192. I: ¿Qué tan difícil ha sido escribir en inglés?  
 193. S17: Yo pensaba que al principio nunca lo podría lograr (I: ¿Nunca te habían presentado el reto de escribir  
 194. oraciones en inglés?) No, y además como yo nunca había superado la tarea “superior bien”  
 195. I: ¿El hecho de que las actividades de hayan sido difíciles pero que también las hayas podido hacer te cambian  
 196. algo las perspectivas de lo que es la clase de inglés o lo que debería ser? ¿Esa perspectiva a cambiado con por  
 197. ejemplo actividades que tu puedes hacer pero que aun así son actividades que te ponen un reto?  
 198. S17: Si, o sea a fines de primer corte yo pensaba que no iba a pasar la materia como pase en 16 ¡o sea en básico!  
 199. Entonces me preocupe, como nunca he podido superar idiomas, yo pensaba que seguía siendo mala. Entonces  
 200. cuando me fue mejor en segundo corte yo dije “yo si puedo” y seguí.  
 201. I: ¿Eso te motivo a hacer tareas en la casa de Inglés? (S17: Si)  
 202. ¿Quisieras adicionar algún comentario a esta entrevista? Algo que tú quieras decir respecto a esto. (S17: No.)  
 203. I: Muchas gracias.

## Annex 14<sup>1</sup>



S40

S17

S15

S9

<sup>1</sup> See formats in Annex 8 (a, b)