

**Enhancing creative writing through comics in EFL.**

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**Abstract.**

The present research explores the use of comics to improve creative writing in English as a foreign language among 18 ninth grade students at Magdalena Ortega de Nariño IED in Bogotá, Colombia. Using a qualitative action research approach and through the collection of data by means of artifacts, field diaries, questionnaires and interviews, perceptions, processes and written productions of the students were analyzed. The results of the research depict that the creation of comics strips engaged students and produced the improvement of writing as a cognitive process and increased motivation in students for writing in English. Additionally, the use of comics in the classroom helped to reinforce the collaborative work and motivation that is important for creating an adequate environment for learning. This project highlights the importance of comics as a pedagogical teaching and learning tool for fostering creative, innovative and conscious writing in the EFL context.

**Key words:** Creative writing, comic strips, multimodal literacy, motivation.

## **Resumen.**

La presente investigación explora el uso de historietas para mejorar la escritura creativa en inglés como lengua extranjera entre 18 estudiantes de noveno grado de la IED Magdalena Ortega de Nariño de Bogotá, Colombia. Utilizando un enfoque cualitativo de investigación-acción y a través de la recolección de datos por medio de artefactos, diarios de campo, cuestionarios y entrevistas, se analizaron las percepciones, procesos y producciones escritas de los estudiantes. Los resultados de la investigación muestran que la creación de historietas involucró a los estudiantes y produjo el mejoramiento de la escritura como proceso cognitivo y aumentó la motivación en los estudiantes para escribir en inglés. Además, el uso de cómics en el aula ayudó a reforzar el trabajo colaborativo que es importante para crear un ambiente adecuado para el aprendizaje. Este proyecto destaca la importancia de los cómics como herramienta pedagógica de enseñanza y aprendizaje para fomentar la escritura creativa, innovadora y consciente en el contexto EFL.

**Palabras clave:** Escritura creativa, tiras cómicas, alfabetización multimodal, motivación.

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## **CHAPTER I**

### **CONTEXT AND STATEMENT OF THE PROBLEM**

#### **1.1 Contextualization**

In this section, the institutional context is presented as the first approach to the community and the dynamics that occur there in relation to this research. These dynamics do not only involve students and the population of the study, but also the cultural and society's realities are regarded. Thus, this characterization gives the reader an opportunity to know where the research took place and explore the conditions of the school environment.

##### **1.1.1 Institutional geographic context**

To begin with, Magdalena Ortega de Nariño is a public school for girls located in the Las Ferias neighborhood in the north-west of Bogota. As reported by an English teacher at the institution in the first week of the observation phase, this neighborhood has been transformed into an industrial zone since the end of the Covid-19 pandemic (2023). This situation impacts the school enrollment due to the low child population in the area and the transportation issues faced by current students, leading to a potential risk of school dropout.

##### **1.1.2 Institutional historical context**

The institution was established in 1963 under the name Colegio Nacional de Bachillerato de la Escuela de Enfermeras, in the East of the city, and after changing its

name to Liceo Nacional Femenino Magdalena Ortega de Nariño, in honor of Antonio Nariño's wife, the government established a new branch of the school in Las Ferias and it continues up to this day.

The history of the educational institution, as in the Institutional Educational Project (PEI), can be summarized through different key moments that have marked its pedagogical and administrative evolution. First, in 1960, the institution was created as a high school for disadvantaged girls, under the direction of Blanca Martí de David Almeida. In 1965, the Ministry of National Education assumed its administration, and in 1974, was renamed Liceo Nacional Femenino Magdalena Ortega de Nariño. The enactment of Law 115 of 1994 prompted reevaluation of pedagogy and the construction of the Institutional Educational Project (PEI) in collaboration with the rectors Álix Forero de Gómez and Marlén Martínez Muñoz.

In 2002, the institution became managed by the District's Secretary of Education, integrating the Medalla Milagrosa district school and adapting to structural changes. The transition to a new location in 2010 led to administrative, pedagogical and institutional identity changes. Under the administration of Carlos Alfonso Reyes Rico (2002-2017), the sense of belonging grew stronger and academic results improved, maintaining the female students in the daytime, and mixed groups in the evening.

Under the leadership of Lilia Matilde Calderón Mora (2017-present), efforts have focused on implementing programs in the sector's development plan and strengthening alliances between organizations, highlighting extended school days in preschool, elementary and high school, as well as integration projects. The previous alliances and plans mentioned to improve the school performance will be implemented over the

following years and are included in the institution's normative documents which will be expanded in the next section.

### **1.1.3 Institutional normative context**

According to the PEI (IED Magdalena Ortega de Nariño, 2022), the mission of the institution focuses on cultural development and the rigorous formation of competent women for the current world, which includes English knowledge as part of it. While in the vision of the school, it is important to highlight the projection for 2027 to be recognized as an institution with high levels of human, social and cognitive quality. These aspects are developed to help the community improve its lifestyle and overall quality of life.

The school is supported by external institutions that carry out institutional education projects aligned with its vision and mission. Among these programs and projects, it is possible to find agreements with Secretaría de Movilidad de Bogotá, SENA (Servicio Nacional de Aprendizaje), Orquesta Filarmónica de Bogotá and Universidad Fundación Los Libertadores. The most relevant program for this project for the project given its nature, is called Fortalecimiento Académico which is offered by SENA to enhance the critical reading, mathematics, and English of tenth and eleventh graders.

## **1.2 Characterization**

Having looked into the institution context, this research focused on a particular group of 18 teenage girls aged between 13 and 16 who are in ninth grade B at the IED Magdalena Ortega de Nariño and, who mostly live in Engativá, Suba and Barrios Unidos. The characterization of this group was carried out mainly through classroom observations, surveys, and informal conversations with the students.

As for the school's physical space, it is divided into three blocks: one for science subjects, another for humanities and the last for elementary school pupils. The classrooms in each block are equipped with a TV set for teaching purposes, including the use of ICT in the classroom. In addition, the school has a cafeteria and two main gates with parking spaces for teachers and staff members. The school has green spaces and sports facilities, including an indoor soccer pitch.

Based on classroom observations, a characterization questionnaire (see annex 1) and diagnostic test, (See annex 2) the students are participative in English class; however, they show difficulties, according to what is expected in the Estandares Básicos de Competencia and Derechos Básicos de Aprendizaje, in the different skills but highly in writing due to the limited production shown, and the frequent use of cell phones for translation in class. This allows the students to obtain good grades, but at the time of formative and summative exams their performance is much lower.

In addition to this, interpersonal relationships and their communication styles, which will be crucial for group work, are often discourteous and in a rude manner which hinders not only the proper development of classroom activities but also outside of it. In addition to the above, several situations of physical and verbal violence occur outside the classroom, such as during sports championships, which escalate into the classroom and generate discomfort both for those involved and for those who are not part of it. This is particularly relevant given that the research aims to enhance writing through group work.

### **1.3 Diagnostic**

In order to determine the students' English level, a diagnostic questionnaire was applied to the students on March 22<sup>nd</sup>, 2024 (see annex 2). It included eight questions for

evaluating reading, writing and listening based on the Derechos Básicos de Aprendizaje and Estándares Básicos de Competencias. To begin with, in reading, students should be able to identify the main ideas of texts, establish cause-and-effect relationships in texts, and differentiate between structural patterns of texts. In listening, they should be able to infer specific information from different speakers and demonstrate a respectful attitude during interactions with the teacher and their peers. Since the main objective of this research is to enhance writing skills, the Derechos Básicos de Aprendizaje (2016) for ninth grade focus on describing people, events and places in short sentences and writing short messages, writing simple documents about their life, family, friends, etc. (p. 23). Finally, in speaking, students should use a formal or informal register depending on the communicative situation and be able to participate in conversations about the past and future.

### **Reading Skills**

Students read a text followed by questions about cities in Colombia, including both literal questions and questions about the type of text they had. In the literal questions, where the answers could be found directly in the text, some students answered that they did not know or gave answers that did not make sense. For example: *Name one activity you can do in Cartagena*. Their answers were: "I don't know", "colorful building", "it's a coastal city with beautiful beaches". Regarding the identification of the type of text, 17 of the 18 students answered the question well.

### **Writing Skill**

For the writing skill, students were instructed to write about their past vacation in six lines and to describe a picture of a city. The results showed a low writing ability since,

although the six lines were not reached, they wrote verbs without any cohesion and structures. Moreover, the description of the place was not reached by most of the students presumably due to the limited vocabulary of the city. During the diagnostic activity, general discontent could be seen on the part of the students at not being able to use the translator for the task. The description of the city, which was also intended to explore the relationship between the visual elements and later written production, was not effectively developed.

### **Listening Skill**

It is worth mentioning that the listening part section was difficult to carry out as the students talked to each other even when the information and the instruction was to remain silent during the activity. Regarding the results, 14 students had 2 questions out of 3, which indicates a basic level of performance on the test.

### **Speaking skills**

The speaking test was carried out in collaboration with the teacher where each of the students was given one minute and a half to speak about any topic of their choice and, for that, they had 3 minutes preparation time. Despite the time, the students spoke for an average of 10 seconds and then began to stumble and use filler words in Spanish.

## **1.4 Problem Statement**

Based on the information gathered through the diagnosis, the field diaries depicting what was shown with the observation technique, and questionnaires that were applied to the students in grade nine B, it became evident that they face difficulties in different skills and especially in writing. According to the data and classroom observation, the lack of different and updated strategies for writing and the lack of a guided and systematized writing process

have caused the students, on the one hand, to lose their motivation for learning English, and on the other hand, to lack a basic foundation for writing in English. As a result, the diagnosis revealed a limited use of complete sentences, leaving blank spaces when writing, and a reluctant attitude towards activities that require creative writing.

According to The Derechos Básicos de Aprendizaje (2016), ninth grade students should write medium-length texts on topics related to school, personal or social situations (p. 25). In addition, students are expected to provide information that relates to their academic, school and personal environment (p. 24), which includes giving a description of places in their surroundings that was assessed during the diagnostic test and received low scores

From this information, and from the information gathered through the data collection instruments, it is evident that different methodological and didactical strategies and proposals are needed to help students achieve the level of English proficiency expected at this stage. Therefore, the main objective of this research is to explore the use of comic strips in the development of writing skills of ninth grade students at the Magdalena Ortega de Nariño School. Through this objective, the study seeks to analyze students' perspectives on the writing process when using new methodologies and strategies such as the comic strips and their ease to express sentences and ideas in short texts.

## **1.5 Rationale**

Undoubtedly, human beings write more today than ever before. People, thanks to the means of communication through social networks, write a lot of messages that, compared to those of decades ago, have no similarity. In line with Casillo (2015), today, many more of us write on a daily basis than ever before. We send messages, chat, and post

on social networks. We count how much time we have left to get home; we share whether we are bored, happy, content, or sad. Writing, then, arises as a need to express desires, requirements, requests, and finally, to communicate and exchange ideas with others.

In order to achieve accurate communication and to reach whatever the target of the message is, it is necessary to make proper use of the language. Otherwise, misunderstandings and uncomfortable situations may arise. This is why correct instruction in writing skills, taking into account the concrete situations in which the language is used, is essential.

Learning to write, especially in a foreign language, requires creativity and didactics that provide learners with an environment conducive to practice and learning. Combining observation, reflection and artistic expression through visual and written form, such as comic strips, not only improves language skills but also fosters creativity. As a matter of fact, Istiq'faroh et al. (2020) hold that “comics provide opportunities for students to solve contextual problems. As a result, these problem-solving activities encourage students’ critical thinking, elicit creative thinking, and promote writing skills” (p. 432). This is particularly important in educational settings, where the development of creative thinking is increasingly recognized as an essential component of learning. That is why many schools and institutions include projects in their PEI that promote creativity and innovation. The above is evidenced in the philosophical framework of the PEI where the research was carried out. According to the institutional document (2022), it is important to develop the “ability to generate new ideas or concepts and make an extra effort to achieve a goal or

objective, being also used to refer to the person who started a new enterprise or project<sup>1</sup>” (p.17).

From this perspective, and again considering Basic Learning Rights, comic strips can be useful materials that, first, encourage written production in different contexts, settings and situations, but at the same time allow the learner to explore creativity involving texts, images and letters, of which are part of their everyday visual experience.

Moreover, in Colombia, according to Fedesarrollo (2015), the use of English proficiency and its field is a requirement for employment, and access to better university opportunities. (p. 6). This involves learning all skills, including writing. Moreover, by 2023 English results in standardized tests such as the ICFES remained low, and it was stated that it is essential to review current English teaching practices, incorporating more methodologies that foster better understanding of the language (Pontificia Universidad Javeriana, 2023). One such methodology is the use of comics strips to improve writing skills.

In coherence with the aforementioned, this proposal, which aims to explore the influence, experience and thoughts about comics in improving writing skills, holds relevance to seek ways towards new methodologies that do not focus on conventional writing but expand its limits to other aspects such as creativity and expression

## **1.6 Research Question**

What is the role of creating comic strips in enhancing creative writing in EFL students?

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<sup>1</sup> Own translation

## **1.7 Objectives of the research**

### **1.7.1 General Objective**

- To explore the use of Comic strips in the writing skills development of Magdalena Ortega de Nariño 9th graders.

### **1.7.2 Specific Objectives**

- To analyze EFL students' and teachers' perceptions in using comic strips as a tool for enhancing creative writing.
- To identify the use of language in comics in the EFL setting.

## CHAPTER II

### LITERATURE REVIEW AND THEORETICAL FRAMEWORK

#### 2.1 Literature Review

To begin with this Literature Review, it is important to clarify that five different research studies between qualitative and mixed studies were taken as references to trace how comics have been proposed and investigated in the context of English as a foreign language learning. Of these five documents, two were conducted at the National Pedagogical University, two were taken from the Colombian national context and one was based on research carried out abroad.

This section will focus on describing the most important elements of each study such as the type of research, the objectives, the proposal for the intervention, the findings and conclusions. From these elements, we will then proceed to give our own vision on how these investigations influence the present one and what other research possibilities they leave open.

#### **Research at National Pedagogical University on comics for language learning**

The first research that is taken into account for this section is titled *Writing comic strips: a situated practice in an EFL the classroom* (2020) was conducted and completed by Tatiana Huertas. This study falls within the framework of qualitative research through a type of action research where an implementation was proposed to respond or solve problems related to writing. Its general objective was “to describe the role of the creation of comic strips in the promotion of situated writing in seventh grade students at Prado

Veraniego School” (Huertas, 2020, p 8). In order to achieve this objective, the author collected and selected information through field notes, structured interviews, questionnaires, artifacts and diagnostic tests applied at the beginning of the research process

The main categories of analysis in this study were: the supportive role of comics in promoting writing; the motivational role of comics in classroom teaching; and finally, the theme of “portraying my mind through comic strips” (p. 64). Through these categories and using the Grounded Theory for the analysis, the researcher found that comics facilitated improvement in the syntactical and grammatical sentence structures as well as expanding their vocabulary. In addition, through sessions where comics were used, students generated positive attitudes towards writing, connecting it with everyday situations that relate to personal and familiar experiences, clearly alluding to situated learning. The last category, which focused more on students' confidence and self-recognition through comics, revealed a desire among students to portray themselves and to be part of a fictional and written world. According to the author, the students' connection with the comics allowed the strategy to work better and to recognize themselves.

Despite these findings, some limitations were evident. The first one found was that the researcher did not have enough time to carry out a continuous writing process, which was essential for both to encourage and to improve it, given situations such as Covid 19. Similarly, some activities were planned to be developed through technological devices, however, the facilities and devices were not sufficient, and the aspirations of the activity fell short, which is important for the development of new technologies and multimodal literacy, and ICT in learning.

After having gone through the different stages of the research carried out by Huertas, this research provides both theoretical and practical support for the present research. For example, not only does her work address the practical impact of using comics to improve writing, but it also explores important dimensions such as motivation and identity. In addition, in her conclusions, the author argues that the use of everyday situations as material for classwork is fundamental since it is something that students live and integrate into their daily lives and that can be applied to English, therefore, for this research work a current environmental problem was used as a pretext for the use of comics. Finally, the way in which the researcher used different sessions to raise awareness of comic theory and then for its creation, is a methodological approach adopted in this research.

The second study, also retrieved from the National Pedagogical University's repository, was conducted by Juan Diego Villamizar and Lauren Gabriela Murcia under the title *Comics in efl: a visual literacy approach for very young learners* (2023). This study shares some characteristics with the one previously mentioned, among them, this research is qualitative and has an action research design. The participants of the study were children between four and five years old from the National Pedagogical Institute in Bogotá. Their main research objective was "to identify the impact of using a set of activities designed under the principles of visual literacy for the creation of comics to approach kindergarten students to EFL, considering the domains of early childhood development" (2023, p. 8). This was followed by two specific objectives related to the role of visual literacy according to children's developmental domains and their responses to the use of visual elements for early literacy.

Data collection instruments included field notes or diaries, artifacts, audio recordings of participants and interviews with the teachers. The analysis revealed that children responded positively to the visual aspects of comics. Key findings included increased motivation, improved linguistic development, and progress in various developmental domains.

As in the first study, the aspect of motivation is very present and is the subject of analysis by the researchers. Regarding motivation, the authors determined that students participated more actively in activities where visual and not just linguistic aspects were involved, this is because the use of characters to create comics aroused an interest in knowing more about the character or creating stories with them. Similarly, and continuing with visual literacy, the linguistic aspect was improved thanks to a relationship between word and image that expanded the vocabulary and allowed it to be retained.

One aspect that was especially relevant to both the reviewed study and the present one was group work. In both cases, collaborative learning significantly impacted the classroom environment and the creation of student artifacts. Regarding the collaborative way of learning, the authors showed that, in addition to the students' affective and physical-motor domain improving, the social aspect improved too. In this sense, group work helped reduce individual hesitation and encouraged shared creation of the final product—the comic.

Although these findings showed a significant improvement in the linguistic, motivational and developmental skills of children, there were some limitations that can be expanded upon in this research as well as in others. Among these limitations can be found the lack of ability to concentrate due to the age of children and their need for movement,

and also the dependence on the use of images leaving aside the linguistic aspect. This observation is particularly important for the current research since during the process of creating a comic, and more so in a foreign language, one can concentrate more on aspects such as the form of the comic, referring to the images and drawings, than on the writing, which is the main point of my research. This research also opens the opportunity for other research, such as this one that is being carried out, to use technological visual resources for the creation of comics, which were rarely used due to the age of the students.

### **National Research about Comics for language learning.**

Taking into account research that has been carried out at other universities in the national territory, two will be considered: *Improving reading comprehension through comics as a narrative text* carried out by Méndez and Castañeda (2018) and *Improving the writing practices through the creation of comics based on the students' interests* carried out by Rios (2022).

The study conducted by Méndez and Castañeda was a mixed-methods research project using an action research design. In this proposal, *Improving Reading Comprehension Through Comics As A Narrative Text* (2018), the main objective was “to examine the effects of using comics as a tool for English reading comprehension in tenth graders from Colegio Técnico Industrial Corazón de María” (p. 15). The focus was on two important categories: Comics as an educational resource that improves reading comprehension skills and Comics as a material that facilitates learning.

Exploring these two categories of analysis which were gathered through the information collected through questionnaires, pre-tests and post-tests, and field diaries, the

conclusion was reached that the students' inferential capacity to find the meaning of words in Macbeth comics was strengthened by their results in the questionnaires. In addition, the ability to follow the plot of a story was improved when images were used, even if they were few, than when they were not used. In addition, and as a recurring theme in the research already described motivation through attractive visual materials played an key role in promoting reading habits.

Now, considering the research *Improving The Writing Practices Through The Creation Of Comics Based On The Students' Interests*, it can be established that comics are not always a good tool to teach English, and that the role of motivation is decisive in the creative and learning process.

This research only uses a qualitative approach through action research to respond to the following objective: "Evaluate how the students' writing practices improve through the use of comics in an EFL seventh-grade classroom in the Centro Formativo de Antioquia" (Rios, 2020, p.20). The researcher found, through surveys, that the students were curious about working with comics but as the interventions went on, their interest waned. Some of the students in the questionnaires explained that they were used to different types of activities or that they did not know how to draw or make a comic. However, the systematization and planning activities to carry out writing through comics were valuable to improve the coherence and narrative structure in English by the students.

These two studies are relevant in order to, on the one hand, recognize that comics are not only material for production but also for comprehension, especially in fostering reading habits and developing inferential and critical thinking skills, and on the other, that

although comics are novel and striking, a methodology is necessary that continues to positively influence motivation from the beginning of the intervention to the end of it.

### **International research on comics in ELT**

The last study for this literature review was conducted by Öz and Efecioğlu and is called *Graphic novels: An alternative approach to teach English as a foreign language (2025)*. This study used a mixed research approach “to investigate the role of graphic novels in teaching English as a foreign language” (Öz & Efecioğlu, 2025, p. 76). For this study, two groups of students were used, a control group, which would read the traditional written version of Macbeth, and an experimental group in which the graphic novel of Macbeth was implemented. To investigate the role of the graphic novel, questionnaires, interviews and post-tests were used in which they wanted to gather the information about reading preferences, perceptions about Macbeth in graphic format and linguistic aspects such as vocabulary, inferences, use of signs, etc.

Based on the data collected, the researchers accounted for the difference in scores between the two groups. In this regard, the students from the control group scored lower on the questionnaire than those from the experimental group who used graphic novels. Additionally, the findings showed that the use of graphic novels not only improved text comprehension skills, but also enhanced memory retention, as a result, they remembered the text and its ideas better.

This research is relevant for this study because it shows other important points that were not addressed in the other studies reviewed. For example, vocabulary retention, which is central to language learning, was an aspect studied and analyzed through the comparison

of the control group and the experimental group. And finally, it should be noted that motivation was also a category that emerged from the analysis and that, in addition, it was transversal to all the research in this literature review.

## **2.2 Theoretical Framework**

In this segment of the research, the theoretical aspects that underpin what is understood by writing, creative writing, comics, Project Based Learning and multimodal literacy will be discussed. In this way, the views on those terms will be delimited.

### **Project-Based learning: (PBL)**

Project-based learning is an approach that focuses on students, their problem-solving skills and the interaction of students in collaborative work. This approach, in concordance with Jumaat et al. (2017), was first established by John Dewey, who believed that learning is an active and constructive process, rather than a passive absorption, and requires practice through a task. The foregoing means that, first, the student is not a passive entity who receives information constantly from another person, and second, the role of the teacher is directed to guiding the students to accomplish their steps and goals to come up with a product. Under the constructivist theory, the problems and projects given to the students must be embedded in real situations that require, for its solution, teamwork, decision making, and task delegations.

According to Jumaat et al (2017), there are features that make a PBL approach authentic and adequate: First, the projects proposed must have relevance outside of the classroom and school. Second, the project concentrates on a real problem faced by the students. Third, the project's set-up must be as realistic as possible, and finally, the students

must develop real processes for addressing the issue and creating a product. Under these conceptions, the teacher is responsible for creating realistic and authentic environments in which students can collaborate with peers and obtain more knowledge based on their previous one. Regarding the role of the teacher a bit more, it is necessary to create material for both teaching and learning. Furthermore, the projects need different stages and time to be solved, and the students are in charge of the development of the steps using any strategy they consider necessary.

For this research, PBL approach was a way for fomenting interest in English language learning given the realistic and authentic projects the students developed. Besides that, it was the means in which students could improve their writing skills, not only writing on a piece of paper but using comic strips for demonstrating their creations, feelings and material in something real, such as a book.

### **Writing.**

Writing is a creative and cognitive process associated with the transformation of something intangible into something concrete. This transformation has traditionally been carried out by means of a pen and ink into paper in its different materials. However, this material has changed as technology has advanced and now there are different means to capture the writing creations. In obedience to Garcia (2003), writing allows people to transform the temporary words into a lasting artifice, using signs to stop with oral traditions and therefore create an easier environment for learning and access to information. Thus, writing is a concretization of the mental processes carried out by human beings and, consequently, a way of transmitting those thoughts, words and knowledge that for many years were restricted to oral communication.

Hayes and Flower (1981) presented a cognitive model of writing in which there are different phases that arise from a rhetorical problem that is composed of the topic to be written about, the audience, and the author's personal goals for the written text (p. 69). This indicates that writing is not a process in which only the author's internal mental processes intervene, but that external stimuli to which the writer responds also influence it.

In order to write, according to the authors, it is necessary to extract information from long-term memory, which is a knowledge base that includes both what is known about the topic and who it is intended for, as well as strategies for organizing the writing (Hayes & Flower, 1981). Then, transfer it to long-term memory where such information is ready to be used for the writing task. Thus, through this rhetorical problem and the use of long- and short-term memory, one can begin with the three processes of writing the text, which are *Planning*, *Translating*, and *Reviewing*.

*Planning* is the process of "forming an internal representation of the knowledge that will be used in writing" (Hayes & Flower, 1981, p. 372). In other words, it is an act of abstract representation that simulates the form of the written text. Within this process there are three subprocesses: first, ideas are generated from long-term memory, then, this information is organized to give a structure of meaning to what the author wants to write and finally, the author's goals are established to be achieved through the information already obtained.

After the planning process has been carried out, the process of translating begins. According to authors (1991), *translating* refers to the "process of putting ideas into visible language" (p. 373). In other words, the process is based on transferring the information obtained in planning, stored in symbolic systems other than languages, into a system of

ordered written symbols and a complex network of relationships that reflect the mental meanings.

To conclude with the Hayes and Flower model, *reviewing*, the last process, is understood as a stage in which the author evaluates the written text and revises it to start a cycle of planning and translation again that leads to the modification of the written text (Hayes & Flower, 1981).

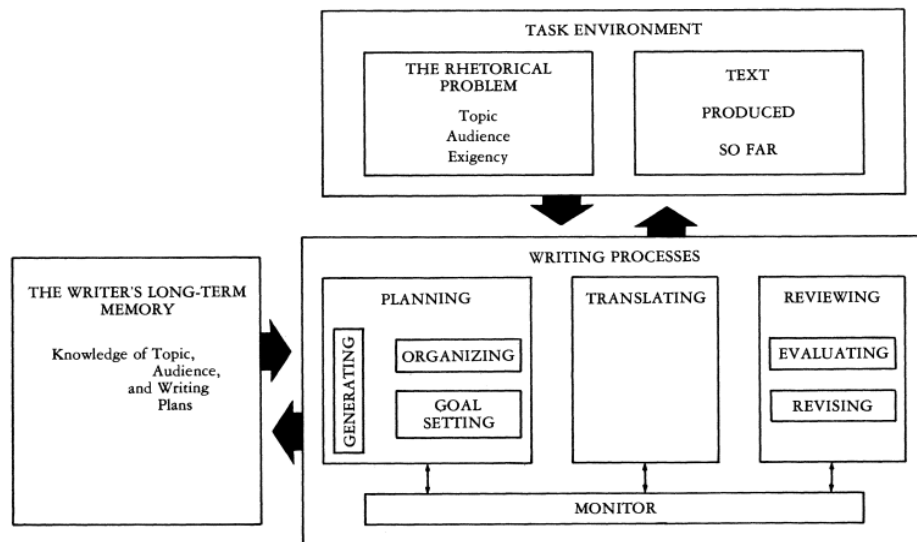


Figure 1: Model of Hayes and Flower (1981)

This last process can be carried out at any time and can intervene to give better shape to the written text. Through these processes and constant monitoring where the moment to move from one process to another is chosen, a written text is created where there are three fundamental moments, pre-writing, writing and re-writing.

Complementing the above, the writer must have a set of knowledge to use while writing. Cassany (1987) distinguishes four of them: Adequacy, Coherence, Cohesion and Grammatical Correction.

First, adequacy refers to the correct selection of various dialects or standards.

Likewise, it also relates to the use of an adequate register for the topic being discussed, but also to the relationship between interlocutors. These three points are intrinsically related to the writer's intention. For example, if it is a formal text in a forum where you want to convince someone of a position, the register will be completely different from that used when writing in an e-mail conversation.

Therefore, if the author wants to be competent, must make adequate such a knowledge. (Cassany, 1987)

The second term is coherence. It points to the selection of information, whether it is relevant or irrelevant and its organization in the text. In terms of coherence, it is necessary to write following an order that makes the text understandable. Following Cassany's words (1987) "competent writers master these types of structures and use them to construct and organize the meaning of the text." (p. 20).

The third type of knowledge that the author exposes is cohesion. It relates to the construction of networks within a text. Matching with coherence, cohesion refers to the concrete use of connectors, repetitions, semantic relationships and links that make the text easier to understand and interpret. According to Cassany:

Coherence is mainly of a semantic nature and deals with the meaning of the text, the information it contains, while of the text, of the information it contains, while

cohesion is a superficial, basically syntactic is a superficial property, basically of a syntactic nature that deals with how sentences are related to each other. sentences are related to each other. (1987, p. 21).

The previous means that coherence, cohesion, and adequacy are not separate concepts. Each one plays a fundamental role in the writing process which allows, at the first moment, to understand the context and use specific words appropriately, and based on that, semantic relationships and syntactic ones shape the form of the text. These aspects finally end with the use of grammatical correction in which the writer explores the phonetics, spelling, morphosyntactic and lexical expertise to share what is written in the most accurate and effective way possible

### **Creative Writing**

When we talk about writing, we are undoubtedly referring to a creative process that involves planning what to write, how to write it and how to improve it. However, there are two kinds of writing that vary according to the author's intention and it is worth distinguishing between them. According to Fitria (2024) these two kinds of writing are: Scientific writing and, the most relevant for this research, creative writing.

In agreement with the author (2024), scientific writing can be classified as a process that involves journals, articles, research projects, etc. and is used to test hypotheses or facts. On the contrary, creative writing is not made to test specific facts but rather focuses on fictional creations that are not necessarily linked to possible events and objects in the real world. In accordance with this distinction, we can now begin to define more deeply what creative writing is.

To begin with, creativity is defined, according to Avila (2015) as a process of converting imaginary ideas into observable realities through two strategies: thinking and then producing. Thanks to these two processes, the individual can create concrete, novel and innovative ideas on any subject. In addition, the author explains that creativity requires passion and commitment to bring something new to reality and culture. In fact, creative art modifies culture. (Avila, 2015, p. 93).

Creativity can be seen in different fields of human culture: art, drawing, painting, music, theater, architecture, mathematics. However, the focus in this study will be specifically on creative ways of composing written and multimodal texts.

Creative writing is defined as any type of writing that goes beyond a pragmatic purpose and focuses more on aesthetics. In this sense, through creative writing, thoughts, emotions, and ideas can be expressed in a spontaneous and authentic way (Fitria, 2021, p. 3). This allows for more flexible boundaries in writing, encouraging expression with critical, sensitive, imaginative, and autonomous tones.

Therefore, and as mentioned above, among the samples of creative writing you can find poems, songs, novels, and the most relevant for the research: comics.

### **Comic strips**

Comics, as previously stated, are part of the multiple texts that make up creative writing and, therefore, the life of the human being. According to Lewkowich (2019), “the comic is a narrative that is used to communicate a message through sequential art of images and text” (p. 5). In fact, this combination of text and images widely differentiates comics from other texts of narrative writing.

A more specific definition is presented by the Lewkowich (2019) who explains that Heiki Jungst (2010) conceives comics as "a narrative in a sequence of panels combined into a page layout where words appear in speech balloons, captions or as onomatopoeia integrated into the picture" (p. 6). This tells us that, first, it is a multimodal creation where the visual is combined with the written to deliver an aesthetic message, and, second, it requires the two creative processes: Thinking and Procuring.

This sequential art called Comic, describes a specific function which is to share information that is relevant to the reader. For example, a comic may explain how to fasten a seatbelt in a car, or a more complex one such as storytelling like the Mafalda comics made by Quino.

### **Multimodal Literacy**

The concept of multimodal literacy is important when discussing the different ways in which we receive and create meaning. This concept, especially in relation to comics, becomes central by integrating visual, written, technological, mathematical, and other types of stimuli. According to Mills and Usworth (2017), "multimodal literacy is a term that originates in social semiotics and refers to the study of language that combines two or more modes of meaning" (p. 1.). In other words, meaning, which was previously thought to be concentrated in spoken or written acts of communication, also includes aspects such as images, paratextual elements, gestures, among many other components

In multimodal literacy, the meaning of the text or discourse is not isolated from cultural, social, and geographical practices. In fact, it is the interaction between texts and context that provides an extensive view of meaning and therefore a multimodal perspective

of communication. Furthermore, the creation of multimodal texts is now an essential part of everyday life for people of all ages, from children to the elderly, and in a variety of situations or contexts (Mills & Unsworth, 2027). A clear example of this can be seen in advertising in the media such as television or internet pages, since they mix aspects such as color, text, sound, among other elements to communicate and persuade individuals.

In education, this type of literacy plays a crucial role in forming and guiding individuals capable of belonging to a society, since what surrounds us is largely multimodal. The ability to derive meaning from various types of stimuli can, for instance, be the difference between taking a bus in one direction or another. For this reason, Mills and Unsworth (2017) call for action by stating that:

Education must keep pace with the multimodal conventions and practices of communities, professions, and society. This involves embracing new potential for reconfiguring student agency by providing opportunities for students to reshape semiotic resources in ways that are aligned with the needs and interests of the signmakers (p. 3).

Since this project focuses on the use of comics for creative writing and in turn enhancing English language learning, instruction on multimodal elements for the creation of multimodal texts is not only necessary but essential.

## **CHAPTER III**

### **METHODOLOGICAL DESIGN**

As a pertinent review of the literature and theoretical constructs has been conducted, in this section our conceptions and views taken about the qualitative approach, the type of research, the participants and the data collection instruments used in the research will be developed. This chapter is particularly relevant because it gives a theoretical construction to the research practice and the step-by-step approach that was followed.

To describe the research process through the methodology and data collection instruments, seven field diaries were recorded and analyzed to account for what was seen through the observation technique. These field diaries were completed mainly in the characterization of the population and in the implementation of the pedagogical proposal to portray, from the observer's perspective, what happened in the classroom.

In addition, three questionnaires were answered by the students; they aimed to understand the students' perception towards writing and reading; the second one had the objective of evaluating the students' English level by way of diagnosis, and the third one, was used to know the students' perception regarding the implementation carried out in the classroom (see annex 8). Likewise, semi-structured interviews were conducted in October 2024 with the two English teachers of the students to obtain their thoughts and insights about the comics in the classroom and the students' reception of the methodology.

To conclude with the data collection instruments, different artifacts were gathered during the implementation of the pedagogical proposal to provide an overview of the

classroom process through students' creations. These artifacts include the students' process with the comics and their final product.

Overall, the development of this chapter provides a path through which to trace the tools and procedures used to explore the problem addressed in this study. For the above, the research approach will be the first aspect to address in this chapter, then, the type of research will be defined, and finally, the technique used in this research and the instruments for data collection will be discussed

### **3.1 Research paradigm.**

In order to conduct the research process of this project, and especially to analyze the information gathered by different data collection instruments, the research adopted the qualitative approach. This approach, following Bogdan, and Knopp (1998) focuses on situations which are developed in real contexts and their respective understanding based on a holistic perception. In other words, the qualitative researcher is interested in the comprehension of real events and its examination, considering all the possible factors that may be involved, which includes non-quantifiable data.

Furthermore, Sampieri (2020) states that “the qualitative approach is selected when the purpose is to examine how individuals perceive and experience the phenomena that surround them, delving into their views, interpretations and meanings” (p. 390) On these grounds, describing and analyzing these events, perspectives and viewpoints was relevant in this research for understanding the situations and the phenomena faced by students regarding English skills. The foregoing guided the generation of new ideas, aiming to gain deeper perspectives of their English language problems and a potential solution for them.

### **3.2 Type of Research**

The type of research determined by the qualitative approach was action research. This type of research introduced by Kurt Lewin in the 20th century was firstly used for modifying eating habits in the United States. Lewin, instead of only interpreting and understanding the problems, guided his objective to improve the situations faced while investigating. Páramo (2011) described that action research rapidly became a research type used for education whereby a problem is identified, and an action is taken to change the situation and achieve a better understanding of both the problem and the action. In accordance with Elliot (1991), action-research can be understood as “the study of a social situation with a view to improving the quality of action within it” (p. 69), which leads us to the conclusion that action-research is considered as a social practice aimed to the improvement of a problem throughout the research process. Therefore, this type of research was used for the identification of the sample’s problem and secondly because based on the problem recognized, a proposal was formulated for its solution.

### **3.3 Data Collection Instruments**

Since this project is based on a qualitative research approach, four data collection instruments were used to implement this project: artifacts, questionnaires, field diaries and semi structured interviews.

#### **Field Diary.**

The field diary had a particular importance for the characterization of the sample and the diagnosis given the information collected. (See annex 6) It is a data collection instrument that accompanies the observation technique and is used to express in written

words what is observed including the subjective perception of the author. This allows the researcher to record information and use it as support and foundation. The field diary is defined by as a way to shape natural events that occur in a specific moment, which could have been disregarded, and take them to make analysis (Scheinvar and Nascimento, 2017). Keeping this in mind, the field diary is not only a record but the subject of analysis in the research.

### **Artifacts**

Artifacts are concrete expressions of the human being with a defined goal. In fact, Mish (2005) defines artifacts as “human creations for a practical purpose” (p. 105). In this research, the artifacts were considered as physical creation made by students which allowed an analysis of the improvement of writing productions through the use of comics. When mentioning that artifacts are “physical”, the emphasis is placed on the durability of the object, video, text, etc.

### **Questionnaire:**

The questionnaire was another data collection instrument which allowed us to gather information in a more systematized manner. As stated by García et al. (2006), “this instrument is a structured process of collecting information through the completion of a series of questions” (p. 3). In other words, this written instrument was used to obtain specific information related to the problem addressed in this project, which gives it a crucial relevance in the study.

In this research it was used twice, for the characterization of the sample and the diagnostic of the English level, and for gathering the students’ experiences with comics.

The questionnaires made it possible to collect more personal information and generate comparable data, which was useful for identifying differences

### **Semi structured interview:**

The interviews were another data collection instrument that allowed us to observe the participants' perception and interpretation of their reality with respect to the research problem. (see annex 5) The interview is a tool used to explore in depth an individual's personal perspectives, including their opinions, beliefs and ways of understanding the world through a process of dialogue where active listening and attention to paralinguistic elements is crucial. (Abero et al., 2015) In this research, a semi structured interview was conducted which allowed participants to provide specific information about concrete questions through more flexible and more and less structured questions. (Merriam, 2009)

### **Observation**

Complementing the instruments, a participant observation technique was used to collect information. Firstly, observation can be defined as a technical process which includes the use of the senses at specific moments and locations, attempting to depict, in a posterior step, the reality in a written photograph. Participant observation is a technique that allows researchers to understand what the people they are studying do by becoming directly involved in their environment and taking part in their daily activities, in addition to observing them directly (Kawulich, 2005). In other terms, observation is not an isolated act, but a process that enables comprehension of the real settings and contexts. The same author explains that participant observation requires ethical awareness, including a nonjudgmental attitude, openness and interest in other people's life and being aware of the cultural shock.

Hence, this participant observation technique guided the data collection phase and allowed the identification of the problem by means of field diaries.

### **3.4 Ethical Considerations.**

Since the research participants were minors, they were given an informed consent form, which the parents signed, stating that the information collected would be anonymous and would be used for purely research and academic purposes. In this way, the children's data would be protected and not revealed. (See annex 7)

## **CHAPTER IV**

### **PEDAGOGICAL PROPOSAL**

#### **4.1 Vision of language.**

In this project, language was taken as the means in which the students could explore their ideas, beliefs and opinions and consequently communicate them to others. In concordance with Behrens (2021), “language emerges through entrenchment in the individual mind, and conventionalization as a cooperative process in society” (p. 961). In other words, language is a cognitive process in the individuals’ mind that requires acquisition and preparation to be consolidated; however, that process is completed only when there is a cooperative and social procedure. For that reason, in this project, language is a bridge that connects the individual with society, and thus, it fosters comprehension and cooperation for developing comics and their presentation

#### **4.2 Curricular Vision**

The curricular vision for this research focuses on the depth of topics and processes rather than on coverage. Neumann (1987) proposes that curricula should be better emphasized in deep knowledge in order to develop strong problem-solving and analytical skills. Although content coverage is reduced under this curricular vision, for this project, focused on improving writing production, it is vital to strengthen foundational skills to achieve meaningful results. In this way, topics and skills were better addressed regardless of the time allocated to them.

### **4.3 Vision of learning.**

The vision of learning adopted for this project is seen as an “active meaning making process” (Glatthorn, 1994, p. 449), in which learning is used to solve problems by applying both prior and new knowledge acquired through meaningful classroom situations. Also, in concordance with Morales and Fitzgerald (2004), “learning is constructed around semantic networks that influence how new knowledge is processed and retained” (p. 148). This allows us to establish that learning is not receptive, but constructive. In addition, that process is based on natural and complex situations that allow students to communicate and interact with others. Moreover, learning requires optimal challenge according to the student’s level that is carried out through projects that allow them to represent his or her success, creating symbols, models and artifacts.

### **4.4 Vision of classroom**

The classroom for this research is defined as a place which allows students and teachers to coexist and create an environment of communication, collaboration and group work. In agreement with Shuell (2001) classroom is place where “cognitive, cultural, social, affective, emotional, motivational, and curricular issues occur simultaneously” (p. 15468) Taking this into account, the classroom is not merely a place where students sit together but is the space given for relationships and conversations toward a goal or a project. This kind of classroom allows teachers to set up group tasks and it allows students to work together inside the classroom fostering critical thinking, collaborative work, respect, listening, and leadership.

## 4.5 Instructional Design

Bearing in mind the given definitions and conceptions of language, learning, curriculum and classroom, we now introduce the instructional design of the pedagogical proposal. The following table presents the cycles in which the researcher, using action research, implemented activities to impact the learning of the ninth-grade students at Magdalena Ortega de Nariño school. The table shows the number of sessions conducted, their objectives and the most important activities related to learning in the classroom.

	Lessons	Objectives	Activities
<b>Cycle 1</b> Planning and discoverin g the comics	Lesson plan 1: What is a comic?	<ul style="list-style-type: none"> <li>To define what a comic is and list its main characteristics.</li> <li>To identify the basic elements that make up a comic, such as frames, speech bubbles, and onomatopoeia.</li> <li>To create a simple comic strip in English using the elements they have learned.</li> </ul>	Create a comic strip with two panels
	Lesson plan 2: Parts of comics	<ul style="list-style-type: none"> <li>To recognize and name the different parts that make up a comic (cover, frames, panels, etc.).</li> <li>To analyze simple comics and identify the functions of each part.</li> </ul>	Match the parts of the comics with their definition

		<ul style="list-style-type: none"> <li>To use the parts of comics by drawing and labeling the parts of a comic in English.</li> </ul>	
	<p>Lesson plan 3:</p> <p>The speech bubbles in comics</p>	<ul style="list-style-type: none"> <li>To identify and understand the different types of speech bubbles used in comics.</li> <li>To associate the different types of speech bubbles with the emotions, thoughts, and sounds they represent.</li> <li>To create their own speech bubbles in English for a given comic strip.</li> </ul>	<p>Complete the speech bubbles of an already created comic.</p>
<p><b>Cycle 2</b></p> <p>Translatin g. Rescue the Water</p>	<p>Lesson plan 4:</p> <p>Expanding our water knowledge</p>	<ul style="list-style-type: none"> <li>To research and gather information about the current water crisis in Bogotá.</li> <li>To discuss and share their findings about the water situation in English.</li> </ul>	<p>Brainstorming of ways to save water.</p> <p>Searching for water problematics</p>

		<ul style="list-style-type: none"> <li>To explore the main problems and possible solutions related to water rationing.</li> </ul>	
Lesson plan 5: The water rationing	<ul style="list-style-type: none"> <li>To create characters with different personalities and roles around the water crisis.</li> <li>To write dialogues in English for their characters that reflect concerns and actions related to saving water.</li> <li>To organize and structure a basic narrative for their comic about water rationing.</li> </ul>	<p>Create the characters of a comic giving them adjectives and features</p> <p>Create a basic narrative for the comic about saving water</p> <p>Writing the first 2 panels of the comic</p>	
Lesson plan 6: How can we save the water?	<ul style="list-style-type: none"> <li>To combine the developed characters, dialogue, and narrative to create a comic about saving water.</li> <li>To apply previously learned comic elements, such as panels, speech bubbles, and onomatopoeia, in creating their comic</li> </ul>	<p>Writing the interaction of the characters to present a problematic</p> <p>Presenting the draft of the comic to the classmates</p>	

		<ul style="list-style-type: none"> <li>To share and discuss your comics in English, giving and receiving feedback.</li> </ul>	
<b>Cycle 3</b>  Revising: What we do to save the water	Lesson plan 7:  Is this a comic? Fixing and re-writing	<ul style="list-style-type: none"> <li>To review, critically, their comics, identifying areas for improvement in narrative, dialogue, and graphic elements.</li> <li>To rewrite and edit the English texts of their comics to improve the clarity and coherence of the message.</li> <li>To concern and apply the feedback received to make creative adjustments to their comics about saving water.</li> </ul>	Present the comic to the class  Give feedback to other students  Correct the mistakes seen by the teacher and other students
	Lesson plan 8:  Presenting how to save the water	<ul style="list-style-type: none"> <li>To prepare presentations to share their final comics with the class.</li> <li>To explain the decisions and process of creating their comics about saving water.</li> </ul>	Present the final versión of the comic to the class.  Express the opinion about comics for learning and writing.

		<ul style="list-style-type: none"> <li>• To reflect on what they learned during the project and share their ideas for future improvements.</li> </ul>	
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*Table 1: Instructional Design Divided By Cycles*

To begin with, there is the first cycle of classes entitled: Planning and discovering comics. This first cycle is fundamentally based on the knowledge about the central aspects of comics and their parts and, in turn, the planning of the different characters, the different ways of expressing thought and dialogues through a visual and narrative creation.

The second cycle, Translating. Rescue the Water is based on the creation of the visual and textual narrative for the comic that the students were to create. To this end, work continued on the planning and identification of a real and close problem that the students had to address in the comic. In this case, the theme was water rationing in the city. To write and complete the comic, the students had to follow steps such as searching information, writing dialogues that portrayed the information collected in a creative and narrative way, in addition to creating drawings to reinforce the written text.

Finally, the cycle called: Revising: What we do to save the water, focused on revising and carrying out actions to improve what had been written in order to better deliver the message that the students wanted to share through the comic. For this cycle, students presented their finished comics to their peers and other classmates, receiving feedback on both the final product and the process.

## **CHAPTER V**

### **DATA ANALYSIS AND FINDINGS**

In this chapter, the analysis of the information collected during the research process is presented. For this analysis, categories and subcategories will be defined and analyzed through evidence that relates to the research objectives.

Grounded Theory is the approach used for the analysis of the information through triangulations between interviews, artifacts, questionnaires and field diaries. According to Mills et al. (2006), “grounded theory is a methodology that seeks to construct theory about issues of importance in peoples’ lives”. (p. 26). This means that this methodology of analysis does not seek to prove any existing theory but, as it deals with social and behavioral phenomena, it seeks to create and construct theory from events and particularities. In other words, inductively.

Corbin and Strauss (1990) define categories as the foundation of a developing theory. That is, they are units of analysis that provide the opportunity and the means to establish relationships and comparisons that will create theory. These categories are made up of concepts, which are the conceptualization of the information obtained through the collection instruments; Thus, these concepts allow us to respond to the research objectives established at the beginning of the study.

Once the categories have been defined, the coding process begins. In this stage, the researcher reviews the information related to each category and starts to establish relationships in order to analyze the data. These relationships can be identified by

contrasting similarities and differences in events, actions and interactions (Corbin & Strauss, 1990, p. 13). After these similarities and contrasts are examined, subcategories can be derived, showing the different dimensions and properties of a larger category. This allows then to explore the category from different points of view in order to give a more complete picture of the phenomena.

## **5.1 Data Analysis Procedures**

To begin with, the information presented in the analysis followed three different phases to achieve the research objectives: data collection, coding and analysis. It should be noted that for the first phase, data collection, four different instruments were used at various points during the research and are defined in Chapter Three of this document: artifacts, field diaries, interviews and questionnaires.

For the second phase, coding, the information collected was organized in different folders according to the data collection instrument. In this way, there are four folders on the cloud storage in a platform so that the information is safeguarded. The information contained in the folders has the date on which it was collected to have better control over which phase of the research and in which cycle of the pedagogical proposal it was applied. Regarding the artifacts that were collected, there are two folders that allow us to distinguish the activities in class that were exclusively about writing and another about a final activity which consisted of creating a comic page.

Likewise, the interviews, conducted with the two English teachers in charge of the students, were focused on their perceptions regarding the use of comics in the classroom. These were recorded, transcribed and stored in folders for safekeeping. Like the interviews, the questionnaires, which were applied at the beginning and at the end of the research

process, were photographed and stored in a folder where the date of collection is marked to organize them according to their stage.

Finally, the field diaries, which served to characterize the group and document key classroom moments through observation, provided essential context for providing the artifacts, interviews and questionnaires with the unavoidable context of the school and the classroom. Once this information was collected, a moment of reading and selection of the information was crucial to responding to the objectives set at the beginning of the research and the research question proposed

With these two steps completed, the analysis was carried out by using categories emerged from the information that was previously organized, and, in turn, subcategories were established to analyze the information in a more precise way. These pieces of information were related, compared and differentiated to explain the results, hypotheses and limitations that the pedagogical proposal had in relation to the research question and the objectives.

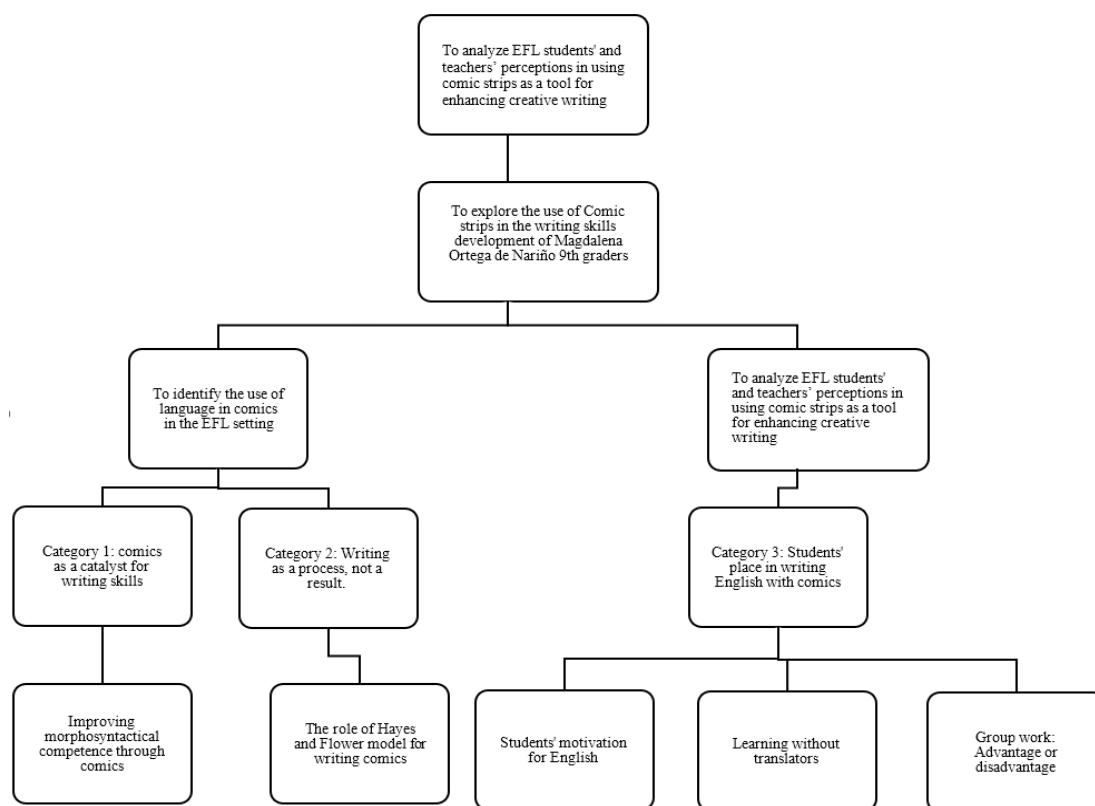
## **5.2 Categories and subcategories of analysis**

Since this project is aimed at exploring the use of comic strips in the development of writing skills of ninth graders at Magdalena Ortega de Nariño, the following categories and their respective subcategories were defined for analysis.

The first category that responds to this objective is Comics as a catalyst for writing skills. This category addresses topics such as the morphosyntax in the sentences that students make when producing comics in the classroom. The second category that responds to this objective is Writing as a process, not a result. This focuses on exploring how

students approached the narrative not as an isolated task, but as a systematized process with multiple steps in it. For this category, the cognitive model of writing proposed by Hayes and Flower is used as a framework for analyzing the data.

To address the second objective, analyzing EFL students' and teachers' perceptions of using comic strips as a tool for enhancing creative writing, one additional category was defined: Students' place in writing with comics. In this second category, the analysis centers on both the students' and teachers' perceptions of the motivation when engaging with English. This category also includes a discussion on how students feel when writing without translators based on perspectives gathered from both students and teachers. And lastly, the group work will be analyzed using the perceptions of teachers and students as well as classroom observations recorded by the researcher.



*Figure 2: Categories and subcategories*

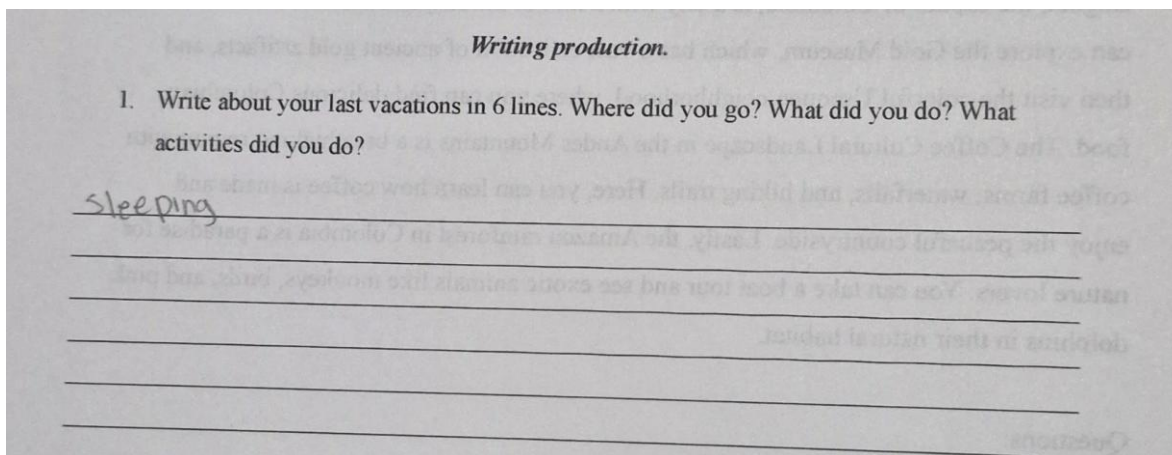
### **5.3 Category 1: Comics as a catalyst for writing skills**

This category describes the different skills that can be learned, practiced, and improved through the creation of comics as a narrative tool. Through the data collected from artifacts, questionnaires, interviews and field diaries, it was evident that students began to create sentences that were coherent with the narrative and that they also followed a syntactically functional structure. In addition, by using comics as both visual and textual narratives, students were able to learn and apply vocabulary not only to write the comic but also to understand it.

#### **5.3.1 Subcategory 1: Improving morphosyntactic competence through comics**

In this subcategory, we will discuss the morphosyntax of the sentences that the students wrote at different times during the intervention. First, morphosyntax is the combination of morphology, which focuses on the formation of words, and syntax, which is responsible for the rules that govern how words are combined to form phrases or clauses, including their different arguments. Thus, according to Mukarromah et al. (2019), morphosyntactics is the ability to "arrange word into phrase and clause" (p. 141). Taking this into account, good morphosyntactic structure is essential when writing, as it ensures that sentences are grammatically correct and able to convey the intended message.

According to the information obtained in the diagnostic, the students initially wrote verbs without any argument, that is, subject, direct or indirect object, and through them they wanted to express a complete sentence. In contrast, and as a result of the lessons carried out during the intervention, in the final comics the students produced morphosyntactically correct sentences.



[First questionnaire, Student 6, Diagnostic, March 22<sup>nd</sup>, 2024]

In the first questionnaire for evaluating writing production, students were asked to write six lines about their last vacation and the Student 6 did not use a functional structure to both answer the question in the past and build a sentence. In this case, the verb “sleeping”, used by the student, lacks a subject, which is the only argument for the verb. This constitutes a syntactical error. In the same way, the question, when answered with a gerund, does not answer the question in the past tense that was asked in the diagnosis task.

In an interview with one of the two teachers in the English subject, it was stated that one of the biggest problems was the use of the rules of the simple present, such as the conjugation of verbs, which is a morphological aspect, or the use of auxiliary verbs such as do or does. This reinforces the hypothesis that the students initially did not possess mastery in that aspect, at least in the use of the present and the past tenses.

*Interviewer: ¿Qué desafíos han experimentado las estudiantes, pero ahora sí en la escritura?*

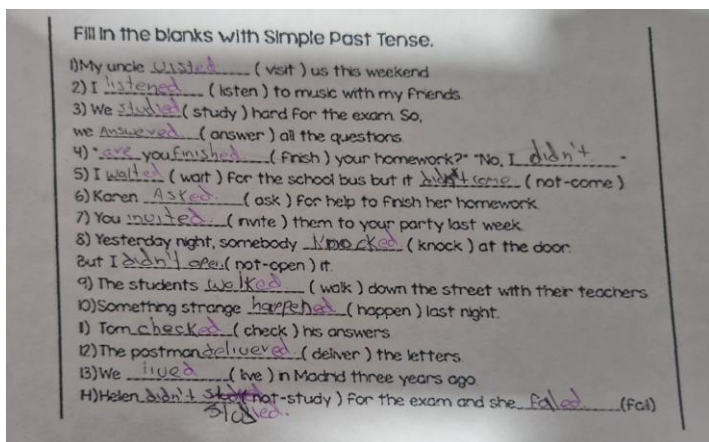
*Teacher 1: En la escritura yo es que con ellas tengo muy poquito, no tengo sino una hora de clase. Y es muy poco. Yo las pongo a escribir, pero es muy poco lo que escribo.*

*Interviewer: Y ¿cuáles son, los errores más frecuentes que usted ha podido ver?*

*Teacher 1: Dependiendo de los temas que estemos viendo, ellas... creo que les falta mucho vocabulario, aplicar las normas, las reglas del presente simple. No saben cuándo es el do y cuándo es el does, por más de que yo se las he hecho de mil maneras. El año pasado lo trabajamos con... nos fuimos con pictures, con videos, con lecturas, pero tal vez es la misma atención, el mismo amor que presten ellas por el aprendizaje del idioma.*

*[interview #1, October 24<sup>th</sup>, 2023]*

Shortly before the students started the final comic, in lesson 6 of cycle 2, they completed exercises in the simple past where they had to change the verb to the past. In this exercise, student 6 did it correctly by making use of a morphological change such as the addition of the inflectional morpheme "ed" to regular verbs in the past.



*[Artifact 1, Student 6, October 21<sup>st</sup>, 2024]*

The data shows that in the final comic about water caring, student 6 used sentences that are both morphologically and syntactically correct and that demonstrate at least some mastery at least with the simple past. For example, in artifact 2, the sentence "I think I forgot something" shows that her syntax has improved and that she can now construct sentences with multiple arguments and a structure that delivers a clear message.

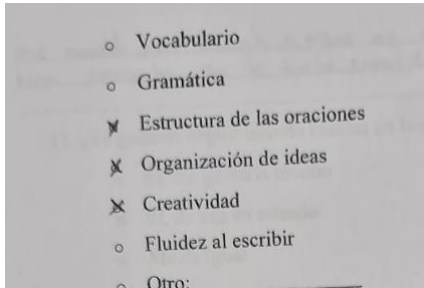
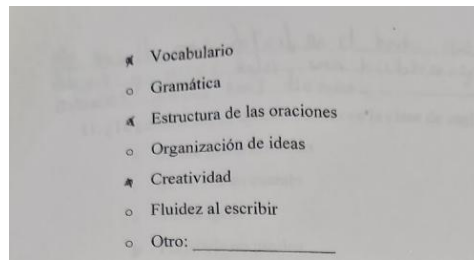
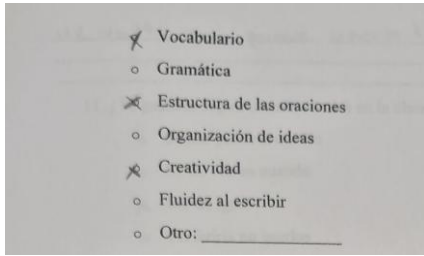


[Artifact 2, Student 6, October 30<sup>th</sup>, 2024]

In this case, this subcategory, improving morphosyntactic competence through comics, only focused on student number 6, but the data also shows that several students felt that their sentence structure improved as well as other aspects such as vocabulary, creativity, and organization of ideas.

*¿En qué aspectos de tu escritura en inglés has notado mejoría gracias al uso de cómics?*

*Puedes seleccionar hasta tres opciones) Marca con una x*



*[Questionnaire 3, Student 5, 6, 8. October 30<sup>th</sup>, 2024]*

This improvement in students' grammar has also been demonstrated in other studies. In a research study about comics for EFL, Anggraeni et al. (2015) stated that most of their population students managed to write sentences with a proper grammatical structure when working with comics, and they also began to pay more attention to the correct use of verb tenses, no longer overlooking them as before. Based on this finding, and in line with the analysis conducted in the current research, it can be concluded that teaching grammatical aspects through comic creation contributes to the improvement of students' grammatical competence, particularly in terms of morphosyntactic structures.

#### **5.4 Category 2: Writing as a process, not as a result.**

The second category of analysis focuses on the conception of writing as a process rather than an end. This category arises from the practices carried out by the students' English teachers in the classroom. These practices, from the researcher's perspective supported by interviews, field diaries and artifacts, are based on writing as an act of putting

onto paper what the students have in their minds, without considering essential phases such as planning, text production, and revision.

Therefore, after the intervention in the classroom through the pedagogical proposal, it was possible to observe that the students improved writing by engaging in a sequence of lessons that emphasized in a process. In addition to this, it was possible to show that, despite the fact that a journey was made through writing using different phases, in the end the students recognize that they have problems with writing when planning what to write and how to write it.

#### **5.4.1 Subcategory 1: The role of Hayes and Flower model for writing comics**

As it was explained in the theoretical framework, writing is not simply an act of expressing ideas through words on a page. This view is merely simplistic and does not go into the multiple cognitive processes that the writer performs when writing. One of the most important cognitive models of writing is the Hayes and Flower model proposed in 1981. According to De Caso-Fuertes and García (2006), Hayes and Flower emphasized that writing is a mental process that includes several important stages, such as planning what to say, writing it down, and then revising it. They also noted that long-term memory plays a key role, as it stores both information about the topic and ideas about how to organize the text. Following with the proposal of Hayes and Flower, writing, and more so in a foreign language, must be taught and practiced through a succession of steps that finally meet the expectations of the author, the context and the text itself.

According to the information gathered through the field diaries and the interviews with the two English teachers, it is clear that writing was not a process for the students but

rather an end. In the interviews, the teachers mentioned that they did exercises to describe the family, ask questions to get to know someone or talk about experiences. However, at no point did they mention planning beforehand for the exercise.

*Interviewer: ¿Y cuáles actividades usted ha propuesto o ha implementado para la escritura?*

*Teacher 2: Para la escritura, digamos descripción de personas, describir a alguien, hacer y responder preguntas como para conocer a alguien y contar digamos experiencias.*

*[Interview 2. Teacher 2. October 24, 2024]*

*Interviewer: Continuando con lo de la escritura, ¿cuáles actividades se han propuesto e implementado para el aprendizaje de la escritura en inglés?*

*Teacher 1: Hacemos mucho ejercicio de... ¿cómo se llama? de comprensión lectora, hacer preguntas escritas, responderlas. Por ejemplo, llegamos de vacaciones, cuéntenme qué hicieron. Y aquí, hablando del tiempo pasado, o de describir a personas de su familia o a sus amigos de su círculo más cercano.*

*[Interview 1. Teacher 1. October 24, 2024]*

In addition to the information gathered in the interviews, the field diaries recorded that there are writing activities that the teacher proposes spontaneously without any prior introduction. In these cases, the teacher would only be using the translating phase, which is defined as, among other aspects, transferring what is in the writer's mind to paper by means of signs (Hayes & Flower. 1981). As a result, the planning and revising phases proposed in the cognitive model would be omitted by the teacher, causing discomfort and confusion among students.

In addition to the interview, a text entry in field diary number 3 reflects on the use of an exercise that reflects the teacher's purely memoristic use of writing in the classroom. The writing assignment was designed to replicate something that the students had previously written without even having been reviewed.

The writing task was designed to replicate something the students had already written before without even having been reviewed. This, again, is missing from a phase of the Hayes and Flower cognitive model, which is revision. More importantly, it puts students on the spot by trying to memorize the text in order to respond to an unannounced evaluation. The following section of the field diary reveals the above.

“After that, the teacher asks them to return to their respective stations and asks them to take out a sheet of paper to make an evaluation. The students react to this by showing their dissatisfaction because they do not know what the evaluation is about. The teacher explains the evaluation. The students have to write again the description of the famous person about whom they did the task. During the evaluation, the students are seen complaining and telling the teacher that they don't know what to write. Some leave their papers blank “

[Field diary 3, Characterization of the population, March 15<sup>th</sup> 2024]

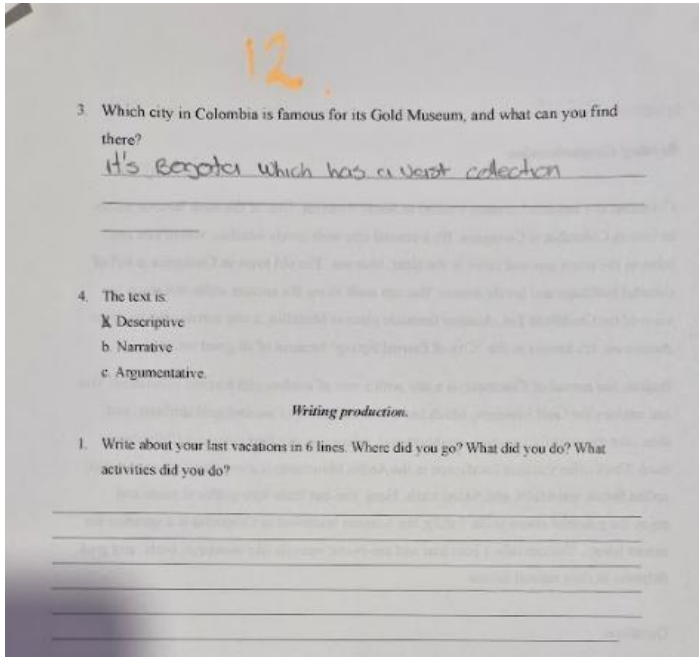
The researcher's reflection was the following:

It is significant how students react with discontent upon learning that they must rewrite the description, which could indicate that the first writing was possibly memorized or copied, without a true understanding or appropriation of the necessary vocabulary and structures. This situation becomes more evident when some students complain of not knowing what to write or leave their sheets blank, despite having done the same task previously.

[Field diary 3, Characterization of the population, Reflection, March 15<sup>th</sup> 2024]

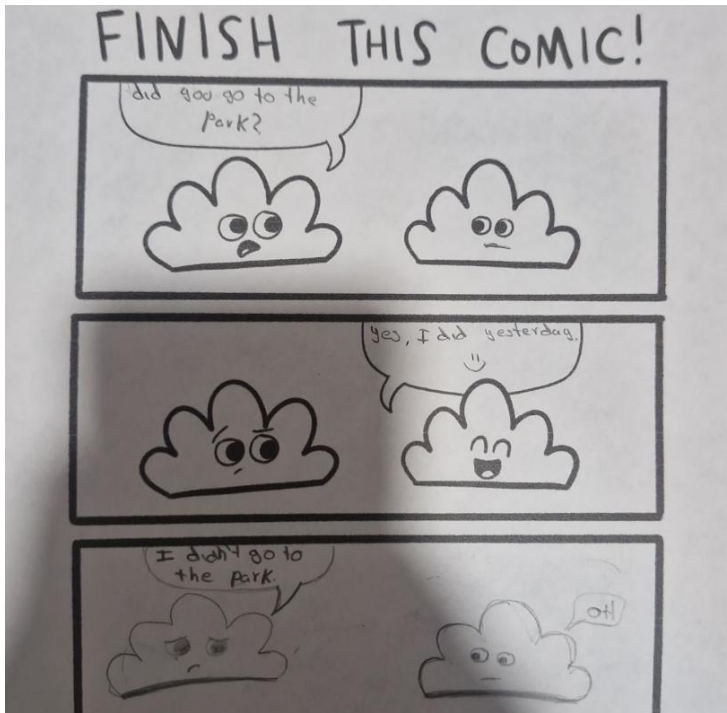
Regarding reflection and continuing with the limited preparation that students normally have for the writing process, this last perception that students did not know how or what to write in English is reinforced in the initial diagnosis applied on March 22, 2024. In this task students were asked to describe what activities they did during vacations, to which many of them left their answers blank. Even though their experiences were in their long-term memory, which is a fundamental part of the cognitive model, access to the

foreign language was restricted and, in addition to making grammatical errors which were analyzed before, the students did not write anything.



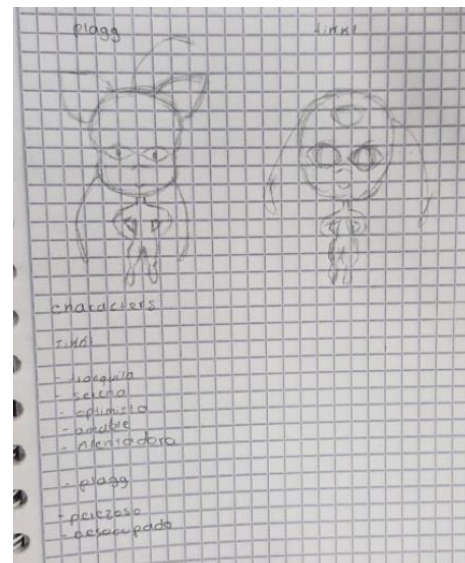
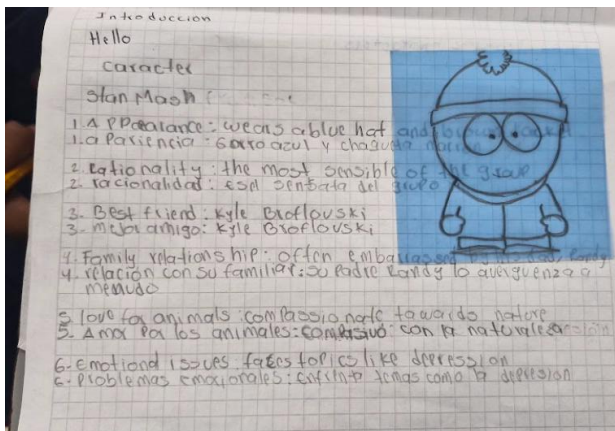
[Artifact 3, Diagnostic, March 22<sup>nd</sup>]

Upon discovering that students lacked both preparation and opportunities for revision of the text they write, an intervention was seen as necessary to prepare them for what to write and how to do it. To do this, the process began with instruction on comics and exercises that prepared the student for writing in comics so that they could then begin to make their own. In this initial activity, the students demonstrated that they could relate visuals, such as expressions and gestures, and that through them they could write something related to their contexts. The following artifacts illustrate this.



[Artifact 4, Complete de comic, Lesson plan, September 26<sup>th</sup>, 2024]

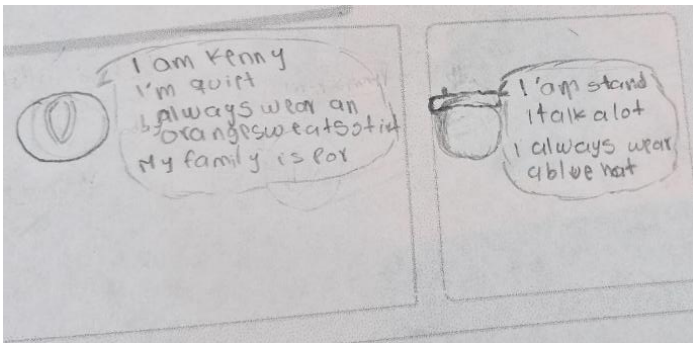
During the pedagogical intervention, a final comic was created following the three main phases of the Hayes and Flower model. Thus, in cycle 2 and in lessons 4 and 5, the planning phase began on what to write the comic about and on the creation of characters. To do this, students used Google and made a description of their characters. In this way, students began to plan their comics.



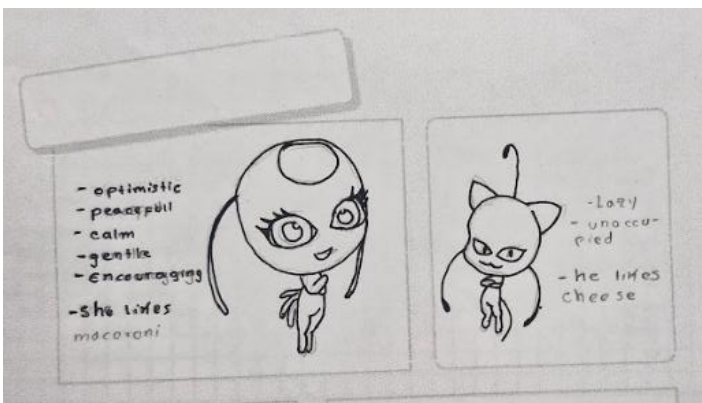
[Artifact 5, Comic 1, September 26<sup>th</sup>, 2024]

[Artifact 6, Comic 2, September 26<sup>th</sup>, 2024]

The students then began to create a comic about water protection and developing a narrative line in which they added different grammatical tenses such as present and past. For the first part of the comic, which consisted of two panels, students had to introduce their characters using the simple present and adding descriptions of them. As seen in artifact 4, which refers to comic 1, the task began in the notebook with several character descriptions. Then, through a review process led by the researcher, the comic began to take shape by shortening the descriptions and forming sentences such as the use of the verb to introduce a person.



[Artifact 7, Comic 1, September 27<sup>th</sup>]

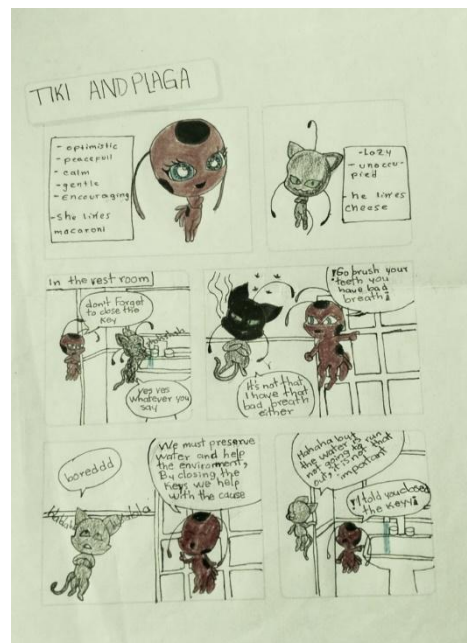


[Artifact 8, Comic 2, September 27<sup>th</sup>]

In the end, the students were able to create a comic that used complete sentences and followed coherent narratives. During the writing process, the students wrote and revised information taking into account grammar, the intention of the comic, and the way it was presented. By analyzing the artifacts from comics 1 and 2, we can clearly observe a process that includes planning, translation, and revision in order to achieve the final product's intention.



[Artifact 9, Comic 1, September 30<sup>th</sup>]



[Artifact 10, Comic 2, September 30<sup>th</sup>]

To complement what was seen in the artifacts. In the questionnaire applied on October 23, 2024, the students reflected that one of the biggest problems or challenges when working with comics is the planning of writing. What the students revealed exposes a need for writing activities to be developed over a long period of time, across several sessions, giving more importance to planning, translating (writing) and revising

6. ¿Qué parte del proceso de crear historias con cómics ha sido más desafiante para ti y por qué?

En la organización de ideas de como va a hacer nuestro comic, que va tener, los personajes nos costo un poco al comienzo por que teniamos muchas ideas

[Questionnaire #3, Comics in the classroom. October 23<sup>rd</sup> 2024]

6. ¿Qué parte del proceso de crear historias con cómics ha sido más desafiante para ti y por qué?

al principio, ya que no sabia como comenzar

[Questionnaire #3, Comics in the classroom. October 23<sup>rd</sup> 2024]

Finally, recognizing writing as a process in education is a goal that includes all the educational community. As Barnett stated (1989) “both teacher and students profit from treating writing as a mental process and a means of communication. When students realize that teachers read their writing to understand what they are trying to say rather than to judge their grammar and usage, they write more interesting compositions” (p. 51). The above gives the importance of writing in school, not only for students but also for teachers, who in many cases focus solely on the product and fail to look beyond the signs conveyed in the writing.

### **5.5 Category 3: Students' place in writing English with comics.**

Having reviewed the formal aspects of language and writing in the two previous categories, this category will focus on the reception that students and teachers had with the implementation of the pedagogical proposal for writing through comics. In order to discern the perceptions of teachers and students, the analysis will focus on the motivation that students have with English, and specifically, with writing in English. In addition, it will

address how students feel more motivated when they are not using simultaneous online translators.

### 5.5.1 Subcategory 1: Students' motivation for English writing.

In order to develop a relevant analysis of students' motivation, it is necessary to make a clear definition of what motivation is. Beyond that, it is necessary to define what motivation is for learning a foreign language. According to Alizadeh (2016), motivation in language learning refers to "the extent to which the individual works or tries to learn the language because of a desire to do so and the contentment experienced in this task." (p. 11) Based on this, motivation makes students try, develop and work towards achieving the desired goals with the language they are learning intrinsically, that is, because of their own desires and expectations.

During the research, and as reflected in the questionnaires, interviews and field diaries, most students had personal difficulties with English and writing in both their native and foreign languages. According to the characterization questionnaire applied on March 11<sup>th</sup>, 2024, students expressed that writing was boring and that they did not do it very frequently.

10. ¿Le gusta escribir? ¿Por qué? Rellene el círculo y justifique su respuesta.

Sí

No

porque me aburre.

11. ¿Cuáles son sus temas preferidos de escritura?

NO tengo un tema

12. ¿Con qué frecuencia escribe? Rellene el círculo.

Nunca

Rara vez

A veces

Frecuentemente

10. ¿Le gusta escribir? ¿Por qué? Rellene el círculo y justifique su respuesta.

Sí  
 No  
Me aburre demasiado.

11. ¿Cuáles son sus temas preferidos de escritura?

Alguna vez tuve un diario, se podría decir que mi vida personal.

12. ¿Con qué frecuencia escribe? Rellene el círculo.

Nunca  
 Rara vez  
 A veces  
 Frecuentemente

[Questionnaire 1. March 11<sup>th</sup>, 2024]

In fact, the problem of not writing, and of considering writing as something boring, is not a problem specifically related to English; it is a problem of school and education in general. Therefore, it is also the school's responsibility to seek out methodologies and didactic strategies that promote writing through different forms. Regarding English, English teachers in grade 9 B also have their perspectives and experiences that, although a little different in terms of some conceptions, suggest that there is a bigger problem when it comes to motivation for learning and writing in English.

In the interviews conducted with ninth-grade English teachers, the teachers tried to define the students' motivation in the following ways:

Interviewer: ¿Usted cómo describiría la motivación de las estudiantes hacia el aprendizaje del inglés?

Teacher 1: No, a ellas no les interesa, aunque nosotros nos esforcemos. A ellas creo que no les interesa.

Yo les he hablado de la importancia del inglés, de para qué les sirve para su futuro. Pero yo no sé, tal vez cuando ya terminen el bachillerato y se vean enfrentadas a la realidad, van a reconocer la importancia. Porque si a ellas les interesara, pues atenderían, trabajarían en su casa, deben hacer retroalimentación, deben estudiar.

Yo les digo, por favor, busquen tutoriales. Hoy en día hay muchos medios, muchos recursos para que ellas estudien. Los deberían aprovechar. Pero poco a poco tiempo le sacan al inglés.

[Interview 1, teacher 1, October 24th, 2024]

In the interview with teacher 1, it is evident that she conceives the motivation toward English as low or even nonexistent, noting that students are not using of online tools such as videos, tutorials, etc. This rather pessimistic view of teacher number 1 contrasts with the perception of teacher 2 regarding the same issue:

Interviewer: ¿Cómo describiría esa motivación, ¿cómo la ve en clase?

Teacher 2: Bueno, las que están motivadas se ve que les gusta, están aprendiendo, de hecho, creo que hay dos o tres que están tomando cursos de inglés, una que se benefició del programa que nos dio el British Council y dos, hay dos que se beneficiaron y están tomándolo activamente y a ellas les gusta, pero tengo otras niñas que están, es decir, ellas lo intentan, pero tienen como una autoimagen negativa y sienten que no pueden aprender, eso las bloquea mucho.

[Interview 2, teacher 2, October 24th, 2024]

From the second perspective, teacher 2 believes that there is motivation and that there are students who even take courses outside of school to improve their level of English. Despite this, the teacher recognizes that there are students who are demotivated by two interrelated issues: not understanding English and the negative image they have of themselves.

That students feel unmotivated or "blocked", as mentioned by teacher 2, determines their behavior toward English, and even more so toward writing. Filgona et al (2020) state that, on the one hand: "Motivation is a complex part of human psychology and behavior that influences how individuals choose to invest their time, how much energy they exert in

any given task” (p. 17). This means that, if there is no motivation, whether internal or external, setting aside time for learning will be hard. On the other hand, the same authors (2020) establish that " motivating students to learn in school is a topic of great concern for educationist today " (p. 17). The above means that the activities that the teacher proposes and his attitude and relationship with the students largely determine students’ motivations toward learning English.

In an entry in field diary 4, it is stated that teacher 1 sets activities that are not very motivating, because they refer to filling out guides without a purpose beyond giving an evaluation on a topic already covered. The teacher's motivational role is also a central point in field diary 4 since it is established that the students have not learned what the teacher expects, and that it has been like this for a long time. In this way, and at least in the field diary session, the teacher does not act as a motivating entity for learning but rather deteriorates the relationship that the students have with English.

Event in the classroom	Researcher reflection
<p>After having said that they were working with the past simple, the teacher gives the students a guide with different exercises on the past simple. The teacher mentions that, since the topic has already been seen, a workshop is going to be held where they must complete the required information.</p>	<p>The teacher's decision to deliver an exercise guide on the simple past, assuming that the topic “has already been seen,” reflects a traditional conception of learning where it is assumed that once a topic is “covered,” students should master it. However, students' complaints about not understanding the material suggest that prior learning was not effective or was not adequately consolidated.</p>
<p>Some students while doing the exercise complain that they do not understand anything and that they do not know how to do it. The teacher constantly complains about the noise in the classroom and that,</p>	<p>The description of the class suggests a session focused on mechanical practice without contextualization or effective activation of prior knowledge. The absence of an attempt to connect the simple past</p>

despite having seen the topic repeatedly during the school year, the students do not understand.	with meaningful situations for students reveals practices that are not very motivating for learning.
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[Field Diary, October 2<sup>nd</sup>, 2024]

Finally, taking into account the information suggesting that the teacher, through his activities and relationship with the students, can serve as a source of motivation for them, a proposal was developed that incorporated comics as part of the learning process and development of some writing activities in the classroom. In the questionnaire about the students' perception of the comic, they expressed that they felt motivated and that creating comics was a challenge. In this sense, the fact that it represented a challenge helped engage them more deeply in the learning activity.

1. ¿Te ha parecido interesante el uso de cómics en clase para desarrollar tus habilidades de escritura en inglés? Marca con una x

- Muy interesante
- Interesante
- Neutral
- Poco interesante
- Nada interesante

2. ¿Qué tan motivada te sientes al escribir en inglés cuando usamos cómics en clase? Marca con una x

- Muy motivada
- Algo motivada
- Neutral
- Poco motivada
- Nada motivada

1. ¿Te ha parecido interesante el uso de cómics en clase para desarrollar tus habilidades de escritura en inglés? Marca con una x

- Muy interesante
- Interesante
- Neutral
- Poco interesante
- Nada interesante

2. ¿Qué tan motivada te sientes al escribir en inglés cuando usamos cómics en clase? Marca con una x

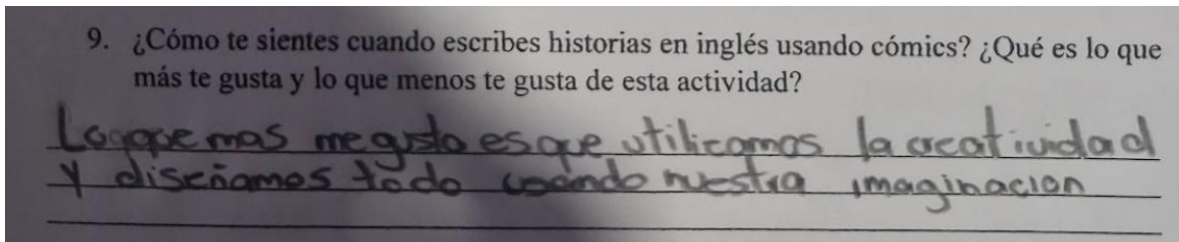
- Muy motivada
- Algo motivada
- Neutral
- Poco motivada
- Nada motivada

[Questionnaire 3, student: Yiyi and Integrante x (aka), October 23<sup>rd</sup>, 2024]

9. ¿Cómo te sientes cuando escribes historias en inglés usando cómics? ¿Qué es lo que más te gusta y lo que menos te gusta de esta actividad?

Que sea por la creatividad y imaginación al trabajo  
y que son lindos para hacer

[Questionnaire 3, student: Pelo Lindo (aka), October 23<sup>rd</sup>, 2024)



[Questionnaire 3, student: Cuchi Cuchi (aka), October 23<sup>rd</sup>, 2024)

Considering these responses given by the students, one factor that increases the motivation in the students is that, in addition to language usage, they also engage in other artistic expressions such as drawing. This can be explained thanks to the visual multimodal competence to which the students are exposed every day. Thus, it becomes evident that motivation arises from both internal and external factors, and regarding the latter, activities such as comic creation serve as a catalyst for learners' creativity in English.

### **5.5.2 Subcategory 2: Learning without translators**

Online automatic translators are tools that help users quickly and effectively switch from one language to another. Therefore, they support and facilitate communication between people who speak different languages and face language barriers. For education and language learning, this tool can play both beneficial and detrimental roles.

According to O'Neill (2013), the translator can be beneficial to “understand concepts such as polysemy and structural ambiguity” (p. 76). And at other times it can be detrimental since through the use of translators, students are encouraged to write first in their mother language and the student is prevented from doing autonomous and reflective work on the language.

In the group where the research was carried out, the use of translators is common and that represented a problem for learning English. In field diary 1, it is evident that after completing a writing assignment, students were questioned about some of the vocabulary they used in their writings in English, and several could not explain what they had written, remaining silent. In the entry of field diary 1 the following is described:

With the task done, the teacher plays Duck Duck Goose to give participation and read what they wrote. The students, when asked about a specific word, do not respond and it is their classmates who resolve the doubt. The classroom is talkative. At many times the teacher has to stop to ask for silence. Given that the students do not answer the questions asked by the teacher, various adjectives are written in English on the board and the teacher emphasizes them. The teacher asks questions such as: Who is shy in the classroom? And the students who did not answer before, now answer

[Field Diary 1, March 4<sup>th</sup> , 2024)

Regarding this note, a reflection on this situation and its possible origin is written in the field diary:

The observation that students are unable to answer about the vocabulary they used in their own writing reveals a significant problem in the learning process. This phenomenon suggests that students are engaging in mechanical writing, possibly copying or using words without really understanding their meaning and use.

[Field Diary 1, Reflection. March 4<sup>th</sup> , 2024)

The students' detrimental use of the simultaneous translator offers insight into how the teachers worked on writing. When assigning homework, students presumably only wrote in the translator and transcribed it in their notebook. Once in class, the teacher did not check the quality of the writing, but only that the student had completed it.

From the above, it is possible to see that the teacher did not encourage their own creation because he did not sufficiently monitor the students' writing abilities. Otherwise,

some comments would have been made about the vocabulary use, grammatical structures and even the cohesion of the text, especially in relation to the overuse of the translator.

In the interviews with the teachers mentioned above in other categories, there are also perspectives on the use of translators. Generally, teachers state that they do not allow the translator to be used in class, despite this, students tend to use it, harming their learning. However, classroom observation revealed that most writing assignments are done at home, which makes it impossible to control the use of translation tools, contradicting the teachers' stated policies.

*Interviewer: Con respecto al uso de traductores simultáneos o bueno pues no sé, traductores en el celular, ¿cómo percibe el uso de ese recurso?*

*Teacher 2: Pues es el camino fácil, muchas veces ellas lo hacen y no entienden lo que dice la traducción, entonces yo procuro que no lo hagan, pero es muy difícil.*

*[Interview 2. Teacher 2. October 24, 2024]*

*Interviewer: ¿Usted cómo percibe el uso de traductores simultáneos por parte de las estudiantes durante el aprendizaje del inglés? Por el celular.*

*Teacher 1: No me gusta, yo trato de no dejarles el celular. En mi clase guardan el celular y yo tengo los diccionarios que yo prefiero que usen el diccionario porque pues es que no me parece, ellas simplemente sacan su celular y le ponen a la lectura y ya con todo ahí, entonces ellas no están aprendiendo mucho. Más si buscamos en el diccionario, yo les digo, busquemos las palabras desconocidas.*

*[Interview 1. Teacher 1. October 24, 2024]*

In the pedagogical proposal, we tried to do most of the activities that were linked to the comic in person in the classroom. This allowed both the teacher and the researcher to monitor and control the use of online translators during class. Several challenges emerged when the use of translators was restricted: students struggled with vocabulary, left tasks incomplete, and became frustrated. However, as time went by, students began to make their own creations that, despite having grammar and spelling errors, were created from

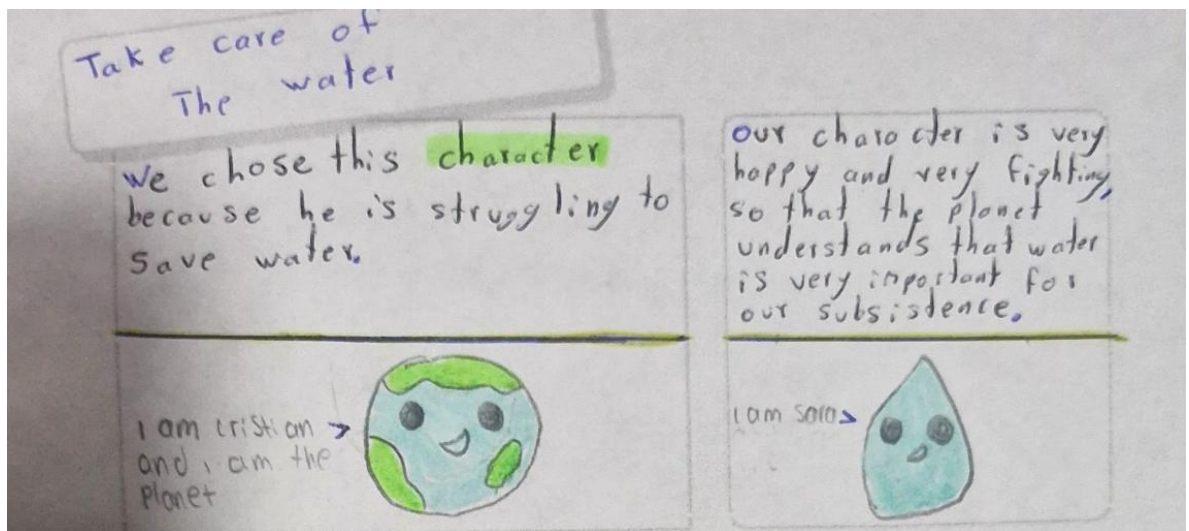
conscious processes in the classroom. A reflection of this is the final comic 3 created by a group of students in the classroom.



[Artifact 11, Final Comic 3, October 30<sup>th</sup>]

Errors such as "she like", "Beautiful" and "You are contaminated the river" show that the production was done by the students themselves without the need for a translator, since otherwise the errors would have been corrected by means of the tool. This autonomy strengthened their learning and, as will be seen later, their commitment to the comic project.

However, there are also cases where the use of the translator in comics is evident. For example, in artifact 12, students use sentences that, when compared to the diagnostic questionnaire, show a significantly higher level than expected with respect to their results. This reinforces what teacher 2 said in the interview where he mentioned that, even if we try to regulate the use of translators, it is difficult to do it for the whole group.



*[Artifact 12, Final Comic 3, October 30<sup>th</sup>]*

Continuing with the students' opinions and creation, in the questionnaire on the use of comics, the students established the following:

3. Describe tu experiencia al escribir sin usar traductores automáticos durante las actividades con cómics.

Pues la verdad se me dificulta porque casi no entiendo el inglés pero hago un esfuerzo por entender la clase y las actividades.

*[Questionnaire 3, Student Dayis (aka). October 23<sup>rd</sup>)*

3. Describe tu experiencia al escribir sin usar traductores automáticos durante las actividades con cómics.

Se me complica la mayoría de veces, pero esto me ayuda a mejorar y ampliar mi vocabulario.

*[Questionnaire 3, Student Titi (aka). October 23<sup>rd</sup>)*

What these two students have said is proof that through a guided and controlled writing process, without the use of a translator, it is not only possible to obtain authentic student writing in the classroom, but it also allows for the development of key aspects such as autonomy, dedication, and, above all, the effort required to learn a foreign language. Most importantly, with the help of comics as a pedagogical tool, a didactic approach is fostered that truly supports critical and meaningful learning in a world where the Internet, and now artificial intelligence, are powerful yet potentially harmful tools for education.

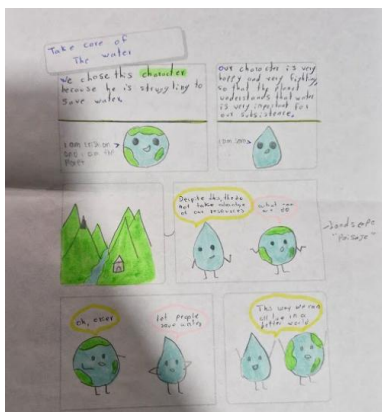
### **5.5.3 Subcategory 3: Is group work an advantage or disadvantage?**

This last subcategory focuses on the perception that both teachers and students have about the group work developed through comics in the classroom. The comics developed by the students were designed for group work with emphasis on the development of the different phases to create the comic. On the one hand, the comic requires a visual artistic development and, on the other hand, a narrative development through language; These two

elements came together in the final product, which was collaboratively developed and delivered by student groups.

Through the students' group interaction, students were able to delegate roles and maintain a relationship where they exchanged meaning and points of view. According to Pyun (2004) “group interaction also allows second language learners to develop cognitive skills. In order to obtain or share information, learners pay close attention to the partner” (p. 170). In other words, students were able to learn, solve problems, understand, and process information. It should be clarified that these skills mentioned above are part of the cognitive skills mentioned by the author.

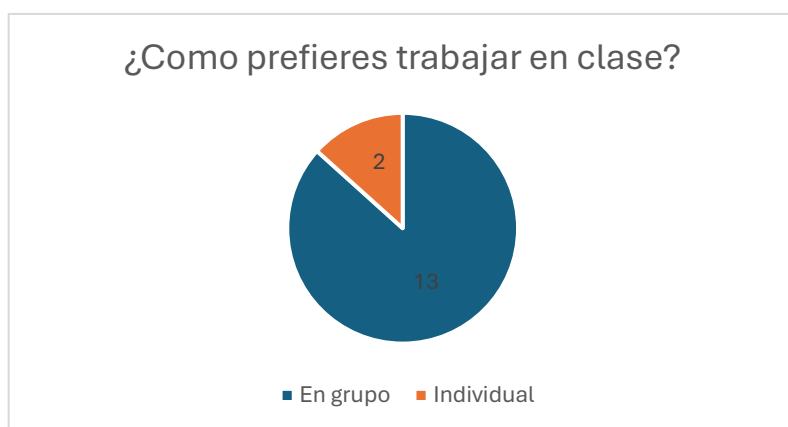
The very fact that the students presented and developed the final comics shown in the following artifacts demonstrates that there was a group work where their expectations, their ways of understanding the world and learning were united. From these aspects mentioned, the students were able to develop comics that satisfied their internal and external needs, such as the requested task.



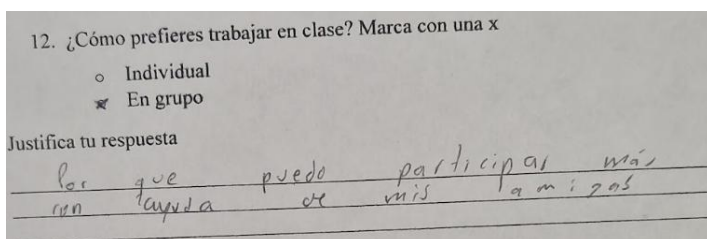
[Artifact 13, 14, 15, Final Comic, October 30<sup>th</sup>]

There is also a motivational aspect that working in a group brings with it. Pyun (2004) states that “cooperative learning enhances a learner's social skills, motivation, and self-esteem” (p. 170). Therefore, working in groups has double scope. First, taking into account the previous subcategory that talked about motivation and, above all, the teacher's view of the students' self-image and their mental block in learning English, working in groups can open the possibility of establishing trusting and confident learning dynamics.

In the third questionnaire, administered on October 23, 2024, students were asked about their preference for group or individual work. The results showed that, of the 15 students surveyed, 13 preferred to work in groups and only 2 preferred to work individually.



Among the reasons why the students preferred to work in groups were feelings of increased confidence, more creativity and generation of ideas, and more participation with the help of their peers. This is illustrated in the following responses:



[Questionnaire 3, Student Mati (aka). October 23<sup>rd</sup>]

12. ¿Cómo prefieres trabajar en clase? Marca con una x

Individual

En grupo

Justifica tu respuesta

Porque nos ayudamos mutuamente y nos  
sentimos más seguros

[Questionnaire 3, Student Cuchi Cuchi (aka). October 23<sup>rd</sup>]

This view of the students and of the theory exposed above contrasts with what was seen with teacher 1. She is closed to the idea of working in groups since, according to her experiences, students do not work properly and let only one student do the work. Teacher 2, on the other hand, comments that it is a good strategy; however, he thinks that it is a double-edged sword because it can be difficult to monitor individual progress, as some students may fall behind while others advance.

*Interviewer: ¿Cómo ha sido el comportamiento de las estudiantes con trabajos individuales con respecto a trabajos grupales?*

*Teacher 1: Desafortunadamente veo mejor resultado en trabajo individual. En trabajo grupal, ¿qué pasa? Ellos no hacen nada, ellas no tienen conciencia del trabajo en grupo.*

*Interviewer: ¿Qué ha observado sobre la capacidad de las estudiantes para trabajar en grupo en actividades como la que yo propongo el cómic?*

*Teacher 1: Por lo menos lo que veíamos, inclusive con la profe, veíamos que se desordenan y lo que yo te acabo de decir, dejan que la otra haga y ellas copien. Entonces, eso es lo triste, que no saben trabajar en grupo. Eso es...*

[Interview 1. Teacher 1. October 24, 2024]

*Interviewer: ¿Cómo sigue el comportamiento de las estudiantes en las sesiones con trabajos individuales con respecto a las grupales? ¿Cuáles cree que les gusta más o que funcionan más también?*

*Teacher 2: A ellas les gustan más las grupales, pero es de doble filo, si están motivadas pueden avanzar un montón, pero si están distraídas con algo se ponen a hablar de eso que las distrae.*

[Interview 2. Teacher 2. October 24, 2024]

From these perspectives, it is evident that through the creation of comic, the students were able to deliver successful projects, in this case the final comic as a group. This group-based strategy helped expand creativity and allowed roles to be delegated among team members. However, and according to what the teachers commented in the interviews, it is necessary that, in addition to the comic, there is an effective control of the participation of all students in the group work process. In general, one thing is clear: students are entertained and feel more comfortable with group work and this, in relation to the theory stated at the beginning, can allow them to have a better relationship with English, and in this case, allow the students to feel motivated and interested in the development of the comic.

## CHAPTER VI

### CONCLUSIONS AND IMPLICATIONS

#### 6.1 Conclusions

The research described in this document aimed to answer the following question: What is the role of creating comic strips in enhancing creative writing in EFL students? In order to do so, the main objective was to explore the use of Comic strips in the writing skills development of Magdalena Ortega de Nariño 9th graders. This main objective could be achieved through two specific objectives, the first, to identify the use of language in comics in the EFL setting, and the second: to analyze EFL students' and teachers' perceptions in using comic strips as a tool for enhancing creative writing.

According to the first objective, the first category proposed was comics as a catalyst for writing skills. In it, it was possible to see that the students, through activities designed on different topics to make the comic, had an improvement in their grammatical skills. In the analysis of the artifacts, it was seen how the students began to use sentences that were mostly morphologically and syntactically correct. Moreover, through the short dialogues required by the comic format, students were able to use complete, meaningful sentences, showing a better grasp of argument structure. Many students also expressed that they noticed improvement in their sentence structure compared to the diagnostic results from the beginning of the study.

For the second category of the first objective, writing as a process, not a result, a dialogue was established between what the teachers developed in the classroom and what was proposed in the pedagogical proposal. It became evident that the activities related to

writing were focused on the product, that is, writing on paper, and that, from this perspective, the students were not enjoying a systematized writing process. However, during the intervention, students engaged with writing as a process that included planning, drafting, and revising, resulting in a more coherent and communicative comic.

The process of planning, executing and then revising the writing proved to be beneficial as demonstrated in the final comic. In it, the students were clear about the message they wanted to convey, both visually and in writing. Despite this, in the final questionnaire the students expressed that the most challenging thing for them was organizing the ideas, which is a phase of the Hayes and Flower model for writing (1981). In accordance with the above, students clearly need spaces where they can reflect on what they write, how they write it and make a pertinent revision or evaluation. In this way, writing in English will not be perceived and understood by students as something tedious but as a means to improve two aspects: their English and their creative writing.

Regarding the second research objective, the perspectives of teachers and students were focused on three different themes: The students' motivation with the comic to write in English, the use of translators in class for writing, and group work.

About the motivation of the students, they expressed that they felt much more motivated by activities that, first, were carried out in groups and when the tasks appealed to their creativity, beyond mere language rules. In addition, the use of proposals that allude to significant learning in the classroom was fundamental for the realization of the comic. From there, the opportunity to motivate the students with activities that are close to their contexts and their possibility of expression is opened.

The use of the translator was also something that was problematized during the research. The students, seeing themselves unable to use the translator in class, tried to do their best, which was motivating and challenging for them. Although some comics clearly use a translator, most of students make an effort not to use it even if mistakes are made. Given the above, the students recognize that it is a great opportunity to learn in a better way.

Finally, group or collaborative work to make the comics brought great advantages and challenges for the teachers. First, it was evident that the generation of ideas from different people was welcomed by the students in a good way to make the comic. In addition, the students felt more comfortable and committed to doing the tasks, since their work was a part of the entire comic they had to make. This is particularly important given that to learn another language, you need to work in a community and establish a complementary relationship to be able to communicate something.

## **6.2 Implications**

The results obtained reveal several implications for teaching a foreign language through the use of comics, with the aim of fostering and ensuring the success of future pedagogical practices. These implications serve as a roadmap for promoting spaces both in the field of education within institutions and also at the level of teachers and students.

In the field of education, it is suggested that EFL programs include the use of multimodal media, such as comics, to develop both students' linguistic and creative skills. Integrating creative writing projects based on real-life situations would allow students to deepen their written expression while strengthening their intrinsic motivation.

It is recommended to encourage the use of visual and digital resources in language courses. This entails investing in appropriate tools (cartoon creation software, audiovisual material), as well as creating spaces dedicated to multimodal production, facilitating a more authentic and engaging approach to language learning.

For teachers, the role shifts to that of guide and facilitator of creative processes. It is important to train teachers in methodologies that value self-expression, visual storytelling, and multi-phase writing (planning, drafting, and revising), following cognitive models such as those of Hayes and Flower.

Finally, the students were interested in using comics even though they didn't have any grades for the course. This demonstrates the need for students to find motivation for the learning process, which in turn requires them to take an active role in their learning.

### **6.3 Limitations**

The limitations in the present research were of a different nature and will be described below. To begin with, the school's dynamics in terms of time available to conduct the sessions and the pedagogical proposal was short due to the extracurricular activities and the need to cover all the contents by the head teachers. In addition, the constantly changing schedules of the students for English classes was a factor that limited the amount of time to carry out the research. If, on the other hand, the proposed activities had been carried out without these constraints, more specific results would probably have been obtained which would have enriched the research to a greater extent.

## **6.4 Further Research**

This study was conducted with the aim of improving English writing through the use of comic strips considering that writing is not directly a product but a structured and circular process. The data showed that students performed better in the writing process and, at the same time, developed vocabulary learning competencies. The above is relevant for future research since it could, through reading comics, improve students' foreign language lexical competence. In the same sense, research that includes comics using technological media to improve English would be interesting because, although the students in this research made comics using technology, there was not much emphasis on such competence.

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## ANNEXES

### Annex 1: Characterization Questionnaire

Universidad Pedagógica Nacional

Cuestionario para estudiantes de grado 10B

La presente encuesta hace parte de la primera etapa del trabajo de grado para la licenciatura en español y lenguas extranjeras de la Universidad pedagógica. Las presentes preguntas tienen como propósito el reconocimiento y la recolección de datos necesarios para poder desarrollar la investigación de una manera verídica y confiable, por ello, se solicita la total veracidad de los datos suministrados.

1. ¿Cuántos años tiene?

---

2. ¿En cuál barrio vive?

---

3. ¿Con quién vive?

---

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4. ¿Con cuál de las siguientes habilidades en inglés se siente más cómoda? Rellene el círculo.

- Speaking (Hablar)
- Listening (Escuchar)
- Writing (Escribir)
- Reading (Leer)

5. ¿Le gusta leer? ¿Por qué? Rellene el círculo y justifique su respuesta.

- Sí
- No

---

---

6. Cuáles son sus temas preferidos de lectura?

---

---

7. ¿Con qué frecuencia lee? Rellene el círculo.

- Nunca
- Rara vez
- A veces
- Frecuentemente

8. ¿En qué momentos lee?

---

---

9. ¿Considera que tiene dificultades al leer en inglés? ¿Cuáles?

---

10. ¿Le gusta escribir? ¿Por qué? Rellene el círculo y justifique su respuesta.

- Sí
  - No
- 

11. ¿Cuáles son sus temas preferidos de escritura?

---

12. ¿Con qué frecuencia escribe? Rellene el círculo

- Nunca
- Rara vez
- A veces
- Frecuentemente

13. ¿En qué momento escribe?

---

14. ¿Considera que tiene dificultades al escribir en inglés? ¿Cuáles?

---

## Annex 2: Diagnostic Test

### Diagnostic test

#### **Reading Comprehension.**

Colombia is a beautiful country located in South America. One of the most famous places to visit in Colombia is Cartagena. It's a coastal city with lovely beaches, where you can relax in the warm sun and swim in the clear, blue sea. The old town in Cartagena is full of colorful buildings and lovely streets. You can walk along the ancient walls and enjoy the view of the Caribbean Sea. Another fantastic place is Medellin, a city surrounded by green mountains known as the City of Eternal Spring because of its good weather. Bogota, the capital of Colombia, is a city with a mix of modern and historic attractions. You can explore the Gold Museum, which has a vast collection of ancient gold artifacts, and then visit the colorful Usaquen neighborhood, where you can find delicious Colombian food. The Coffee Cultural Landscape in the Andes Mountains is a breathtaking region with coffee farms, waterfalls, and hiking trails. Here, you can learn how coffee is made and enjoy the peaceful countryside. Lastly, the Amazon rainforest in Colombia is a paradise for nature

lovers. You can take a boat tour and see exotic animals like monkeys, birds, and pink dolphins in their natural habitat.

What is the nickname of Medellin, and why is it called like that?

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---

---

Name one activity you can do in Cartagena.

---

---

---

Which city in Colombia is famous for its Gold Museum, and what can you find there?

---

---

---

The text is:

- a. Descriptive
- b. Narrative
- c. Argumentative

**Writing production**

1. Write about your last vacation in 6 lines. Where did you go? What did you do? What activities did you do?

---

---

2. What is there in the picture? Describe it.

---

---

**Listening comprehension:**

(Link: <https://www.esl-lab.com/easy/family-activities/> )

Besides paper books, what did the little girl make with paper at school?

- a. a person
- b. an animal

c. a building

The girl used crayons, paper, and \_\_\_\_\_.

a. pencils

b. glue

c. tape

Where does this conversation most probably take place?

a. at a house

b. at school

c. at a park

### Annex 3: Lesson plan

**INSTITUTION:** Magdalena Ortega De Nariño IED.

<b>Pre-service name:</b> Cristian Moreno Firigua	<b>Grade:</b> 9B	<b>Date:</b> ---	<b>Allocated time:</b> 1 hour
<b>Topic of the lesson:</b>	<b>Developing Characters and Simple Storylines for Water Conservation Comics</b>		
<b>Goals:</b> By the end of the course, students will be able to create simple characters and basic storylines for their water conservation comic strips using present simple tense in English.	<b>Terminal objectives:</b>  <i>Students will be able to create simple character descriptions using present simple tense.</i>  <i>Students will be able to develop a basic storyline for a 7-panel comic strip about water conservation.</i>  <i>Students will demonstrate understanding of simple adjectives to describe characters and actions.</i>	<b>Enabling objectives:</b>  <i>Students will describe at least one character using 3-4 simple sentences in present simple.</i>  <i>Students will outline a basic 4-panel story about a water conservation action.</i>  <i>Students will use at least 5 simple adjectives correctly in their character descriptions and storylines.</i>	
<b>Key words:</b> Character development, storyline, present simple, adjectives			
<b>Materials/equipment:</b> Whiteboard, markers, character development worksheets, story outline templates, simple adjective list			

Lesson stages	Interaction	Skills	Time
<p><b>INTRODUCTION</b></p> <p>Teacher introduces the concept of creating characters for comics.</p> <p>Students review the topic of the parts of a comic using a guide.</p> <p>In pairs, students brainstorm ideas for a simple character who cares about water conservation, using present simple sentences (e.g., "He likes plants", "She saves water").</p>	<p>Students-Students.</p> <p>Teacher - Students</p>	<p>Listening</p> <p>Vocabulary building</p>	10 min
<p><b>PRESENTATION:</b></p> <p>Teacher presents examples of simple panel comic strips about daily actions.</p> <p>Class discusses the basic structure of a story (beginning, middle, end) in simple terms.</p>	Teacher-Students	<i>Visual comprehension.</i>	20 min
<p><b>PRODUCTION:</b></p> <p>Students practice using simple adjectives to describe their characters and water conservation actions.</p> <p>Teacher provides a list of basic adjectives (e.g., tall, short, happy, sad, careful).</p> <p>Students write 3-4 sentences describing their character using present simple and these adjectives.</p> <p>In their pairs, students start developing a simple storyline about water conservation using the characters</p>	<p><i>Teacher-Students</i></p> <p><i>Students-Students</i></p>	<p><i>Sentence Making</i></p> <p><i>Appropriacy</i></p>	25 min
<p><b>WRAP UP:</b></p> <p>A few pairs share their character descriptions and story outlines with the class.</p> <p>Teacher provides gentle feedback, focusing on correct use of present simple and appropriate vocabulary.</p>	<i>Teacher - Students</i>	<i>Listening</i>	5 min

## Annex 5:

Fecha: \_\_\_\_\_

De antemano agradecemos participar en esta entrevista.

El principal objetivo de esta entrevista es conocer su impresión sobre el uso de cómics en el proceso de escritura en inglés como lengua extranjera. Sus respuestas nos brindarán perspectivas e información sobre la incidencia de la propuesta en el salón de clase.

Sus respuestas serán anónimas y tratadas de manera responsable y con fines educativos

- ¿Cómo describiría el comportamiento general de las estudiantes en clase durante las actividades en las clases de inglés?
- ¿Considera que el comportamiento de las estudiantes afecta en gran medida su proceso de aprendizaje del inglés como segunda lengua? ¿Cuáles comportamientos afectan más al grupo?
- ¿Cómo describiría la motivación de las estudiantes hacia el aprendizaje del inglés?
- En su experiencia, ¿cuáles son los desafíos que enfrentan las estudiantes no solo en la escritura, sino también en otras habilidades del inglés como la comprensión auditiva o el habla?

- ¿Qué desafíos han experimentado las estudiantes al momento de escribir en inglés?
- ¿Cuáles actividades ha propuesto e implementado para mejorar la escritura del inglés de las estudiantes dentro del aula?
- Con respecto al uso de cómics, ¿cómo ha influido la planificación y creación de comics en el proceso de escritura del inglés de las estudiantes?
- ¿Cómo percibe el uso de traductores simultáneos por parte de las estudiantes durante el aprendizaje del inglés? ¿Esto ha afectado su desarrollo de habilidades lingüísticas, tanto positiva como negativamente?
- ¿Cómo ha sido el comportamiento de las estudiantes en las sesiones con trabajos individuales en comparación con actividades más dinámicas o colaborativas?
- ¿Qué ha observado sobre la capacidad de las estudiantes para trabajar en grupo en actividades como la creación de cómics?
- ¿Cómo ha observado que las estudiantes trabajan en equipo cuando realizan actividades colaborativas como la creación de cómics?
- Desde su perspectiva como docente, ¿cuáles son las principales ventajas y desventajas de usar cómics para enseñar escritura en inglés?
- Basado en su experiencia con este grupo, ¿qué cree que les motiva en su aprendizaje de inglés en general, y particularmente en la escritura?

¿Le gustaría compartir sobre su experiencia con este grupo en cuanto a su desarrollo en la escritura en inglés?

Annex 6: Field Diary template.

<b>(Institution) Magdalena Ortega de Nariño IED</b>		<b>Field Diary 3</b>
<b>(Teacher) Mauricio Gomez</b>		<b>(Grade) 9B</b>
<b>(Date) March 15<sup>th</sup> 2024</b>	<b>(Observer) Cristian Moreno</b>	
<b>(Classroom description)</b>	<b>(Important events)</b>	<b>(Reflections mostly about writing)</b>
The group is organized in rows	As usual, the teacher says the prayer at the beginning of every class.	The dynamic of reviewing a descriptive assignment about a famous person and then asking them to rewrite it as an assessment

<p>There are 18 students in the class</p>	<p>The teacher reviews the homework left from the previous class where they had to write a description of some famous person by putting the usual Bj or B grade on their computer.</p> <p>After doing so, the teacher asks the students to review the text and try to share it with a classmate. The students get into pairs and share the text.</p> <p>After that, the teacher asks them to return to their respective stations and asks them to take out a sheet of paper to make an evaluation. The students react to this by showing their dissatisfaction because they do not know what the evaluation is about. The teacher explains the evaluation. The students have to write again the description of the famous person about whom they did the task.</p> <p>During the evaluation, the students are seen complaining and telling the teacher that they don't know what to write. Some leave their papers blank.</p> <p>At the end, the teacher tells them that if they tried to write they will get at least a B (basic) and that getting an A (acceptable) depends on the quality of the students' production of the developed text.</p> <p>At the end, the students who did not write anything on the paper ask the teacher to let them resubmit the evaluation, to which the teacher responds negatively.</p>	<p>shows an attempt to measure students' true appropriation of the writing exercise.</p> <p>It is significant how students react with discontent upon learning that they must rewrite the description, which could indicate that the first writing was possibly memorized or copied, without a true understanding or appropriation of the necessary vocabulary and structures. This situation becomes more evident when some students complain of not knowing what to write or leave their sheets blank, despite having done the same task previously.</p> <p>The teacher's strategy of grading with B to those who at least attempted to write shows an approach that values the effort in the writing process, beyond the final result. However, the fact that some students request to redo the evaluation at the end and receive a refusal reflects how the lack of adequate preparation or commitment to the initial task has consequences on their academic performance.</p> <p>This situation makes me reflect on the need to develop strategies that ensure a more meaningful learning in writing assignments, where students not only comply with delivering a text, but also really internalize and can reproduce the vocabulary and structures worked on.</p>
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## Annex 7: Informed Consent.

	<b>FOMATO</b>		
	<b>AUTORIZACIÓN TRATAMIENTO DE DATOS PERSONALES MAYORES DE EDAD</b> <small>Resolución 767 de 18 de junio 2018</small>		
FOR009GSI	Fecha de Aprobación: 18-06-2018	Versión: 01	Página 1 de 2

### AUTORIZACIÓN TRATAMIENTO DE DATOS PERSONALES

Ciudad y fecha: \_\_\_\_\_  
Yo, \_\_\_\_\_, identificado con C.C.  C.E.  No.

expedida en \_\_\_\_\_, declaro que he sido informado por **LA UNIVERSIDAD PEDAGÓGICA NACIONAL** (en adelante la **UPN**), identificada con NIT. 899.999.124-4, con domicilio en la ciudad de Bogotá y sede principal en la calle 72 No. 11 – 86 de Bogotá, que, de conformidad con los procedimientos establecidos en la Ley 1581 de 2012, Decreto Reglamentario 1377 de 2013 y el *Manual de política interna y procedimientos para el tratamiento y protección de datos personales de la Universidad* disponible en la página web [www.pedagogica.edu.co](http://www.pedagogica.edu.co), actuará como Responsable del tratamiento de mis datos personales<sup>1</sup>, necesarios para el cumplimiento de la misión de la **UPN**, obtenidos a través de canales y dependencias institucionales y que podrá recolectar, almacenar, usar, actualizar, transmitir, transferir y poner en circulación o suprimirlos, mediante el uso de las medidas necesarias para otorgar seguridad a los registros, evitando su adulteración, pérdida, consulta, uso o acceso no autorizado o fraudulento incluso por terceros.

Que tratándose de datos sensibles<sup>2</sup> y de menores de edad no está obligado a autorizar su tratamiento, salvo las excepciones consagradas en la ley o que medie su consentimiento expreso. Que es de carácter facultativo responder a las preguntas que traten de datos sensibles o menores de edad.

Mis derechos como titular del dato son los consagrados en la Constitución y la Ley, especialmente el derecho a conocer, actualizar, rectificar y suprimir mi información personal, así como el derecho a revocar el consentimiento otorgado para el tratamiento de datos personales en los casos en que sea procedente. Las inquietudes o solicitudes relacionadas con el tratamiento de mis datos personales, pueden ser tramitadas a través del e-mail: [quejasyreclamos@pedagogica.edu.co](mailto:quejasyreclamos@pedagogica.edu.co)

Teniendo en cuenta lo anterior, autorizo de manera voluntaria, previa, explícita, informada e inequívoca a la **UPN** para tratar mis datos personales de acuerdo con el *Manual de política interna y procedimientos para el tratamiento y protección de datos personales de la Universidad* y para los fines relacionados con su Misión.

Leído lo anterior, manifiesto que la información para el Tratamiento de mis datos personales la he suministrado de forma voluntaria y es veraz, completa, exacta, actualizada, comprobable y comprensible.

\_\_\_\_\_  
**FIRMA**

**Nombre:** \_\_\_\_\_

**Identificación:** \_\_\_\_\_

<sup>1</sup> La UPN garantiza la confidencialidad, libertad, seguridad, veracidad, transparencia, acceso y circulación restringida de mis datos y se reserva el derecho de modificar su Política de Tratamiento de datos personales en cualquier momento. Cualquier cambio será informado y publicado oportunamente en la página web.

## Annex 8: Questionnaire: Students' perception of the comic

Sobrenombre: \_\_\_\_\_

Hola. Nos gustaría conocer tu opinión sobre el uso de cómics como herramienta para mejorar tu escritura en inglés. Por favor, responde a las siguientes preguntas con honestidad. Tus respuestas son anónimas y nos ayudarán a mejorar nuestras y estrategias de enseñanza.

- ¿Te ha parecido interesante el uso de cómics en clase para desarrollar tus habilidades de escritura en inglés? Marca con una X
  - Muy interesante
  - Interesante
  - Neutral
  - Poco interesante
  - Nada interesante
- ¿Qué tan motivada te sientes al escribir en inglés cuando usamos cómics en clase? Marca con una X
  - Muy motivada
  - Algo motivada
  - Neutral
  - Poco motivada

- Nada motivada
3. Describe tu experiencia al escribir sin usar traductores automáticos durante las actividades con cómics.

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4. Cuando escribes con cómics, ¿Cómo te sientes al no usar el traductor? Marca con una X.
- Me siento seguro/a, puedo hacerlo sin traductor
  - Me cuesta un poco, pero lo intento
  - Me siento perdido/a sin el traductor
  - Uso el traductor de todos modos
5. ¿En qué aspectos de tu escritura en inglés has notado mejoría gracias al uso de cómics? (Puedes seleccionar hasta 3 opciones) marca con una x
- Vocabulario
  - Gramática
  - Estructura de las oraciones
  - Organización de ideas
  - Creatividad
  - Fluidez al escribir
  - Otro: \_\_\_\_\_
6. ¿Qué parte del proceso de crear historias con cómics ha sido más desafiante para ti y por qué?

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7. En comparación con otros métodos de enseñanza de escritura en inglés, ¿Cómo calificarías la efectividad del uso de cómics? Marca con una x.
- Mucho más efectivo
  - Algo más efectivo
  - Menos efectivo
  - Mucho menos efectivo
8. ¿Crees que has mejorado tu inglés usando cómics en clase marca una x
- Sí, he mejorado mucho
  - Sí, he mejorado un poco
  - No estoy seguro/a
  - No, creo que no he mejorado
9. ¿Cómo te sientes cuando escribes historias en inglés usando cómics? ¿Qué es lo que más te gusta y lo que menos te gusta de esta actividad?

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10. ¿Te resulta más fácil o más difícil escribir en inglés con cómics que sin ellos? ¿Por qué?

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11. ¿Te gustaría seguir usando cómics en la clase de inglés? marca con una x.

- Sí, me gustaría mucho
- Sí, de vez en cuando
- Me da igual
- Preferiría no usarlos

12. ¿Cómo prefieres trabajar en clase? Marca con una x.

- Individual
- En grupo

Justifica tu respuesta

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