

**FOSTERING WRITING SKILLS IN STUDENTS FROM TENTH GRADE
AT A PUBLIC SCHOOL THROUGH CREATIVE WRITING STRATEGIES AND
THE PROCESS WRITING APPROACH**

CAROLINA NAVARRETE GARZÓN

Thesis Director

Esperanza Vera Rodríguez M.Sc.

**UNIVERSIDAD PEDAGÓGICA NACIONAL
FACULTAD DE HUMANIDADES
MAESTRÍA EN ENSEÑANZA DE LENGUAS EXTRANJERAS
ANÁLISIS Y PROGRAMACIÓN DE LA COMUNICACIÓN DIDÁCTICA
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A thesis submitted as a requirement to obtain the degree of Magister en

Enseñanza de Lenguas Extranjeras

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2020**

Note of acceptance

Esperanza Vera M. Sc

Thesis Director

Juror

Juror

Derechos de autor

“Para todos los efectos, declaro que el presente trabajo es original y de mi total autoría; en aquellos casos en los cuales he requerido del trabajo de otros autores o investigadores, he dado los respectivos créditos”. (Artículo 42, parágrafo 2, del Acuerdo 031 del 4 de diciembre de 2007 del Consejo Superior de la Universidad Pedagógica Nacional).

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1. Descripción
<p>El objetivo de esta tesis de Maestría en Enseñanza de Lenguas Extranjeras fue identificar la influencia de las estrategias de escritura creativa y el enfoque de la escritura como proceso en las competencias escriturales de 12 estudiantes de grado décimo, de una institución educativa pública. Los resultados presentados corresponden a una investigación de orden cualitativo en la que se desarrolló una fase de diagnóstico para caracterizar la población e identificar la problemática relativa al aprendizaje del inglés como lengua extranjera. Posterior al reconocimiento de la escritura como principal problemática, se llevó a cabo la exploración bajo los preceptos de investigación acción siguiendo los pasos con el fin de implementar una propuesta pedagógica para mejorar las habilidades escriturales de los estudiantes, mediante estrategias de escritura creativa en sinergia con el desarrollo de procesos de escritura desde el enfoque de la escritura como proceso. Los datos se recolectaron a partir de entrevistas semi</p>

estructuradas, diario de campo del profesor y artefactos producidos por los estudiantes, el paradigma bajo el cual se trabajó fue la investigación-acción, también se empleó la técnica de análisis de contenido para desarrollar el análisis de datos, obteniendo como resultados principales de la investigación el fortalecimiento de las habilidades escriturales en Lengua Extranjera mediante las estrategias trabajadas y la validación del trabajo con literatura en el aula de idiomas y la escritura como proceso.

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3. Contenidos

Este documento consta de 6 capítulos que refieren los siguientes contenidos:

En el capítulo 1 Introducción: se presenta la contextualización del proyecto, la descripción del problema, la justificación, la pregunta y los objetivos de investigación.

En el capítulo 2 Marco Teórico: se describen las bases teóricas del proyecto, se definen los constructos del proyecto y se discuten investigaciones previas.

En el capítulo 3 Metodología de la investigación: se desarrolla el marco metodológico de la investigación. Se relaciona el paradigma y enfoque de investigación, el contexto de los participantes, el rol del investigador y los instrumentos utilizados y procedimientos efectuados.

En el capítulo 4 Intervención e implementación pedagógica: se describe la teoría del enfoque pedagógico en que se basa la propuesta, los ciclos de intervención que incluye y la descripción de cada uno de ellos.

En el capítulo 5 Análisis de datos y hallazgos: se evidencia el análisis de los datos y se discuten las categorías resultado de la investigación.

En el capítulo 6 se muestran las conclusiones, implicaciones, limitaciones, recomendaciones, comparación con otros estudios similares y posibles rumbos investigativos asociados con este proyecto.

4. Metodología

Este proyecto de orden cualitativo empleo la investigación-acción implementando una propuesta pedagógica que buscaba indagar por la influencia de las estrategias de escritura creativa y el enfoque de la escritura como proceso en las habilidades de escritura en lengua extranjera de un grupo de 12 estudiantes de grado décimo. La recolección de datos se llevó a cabo mediante entrevistas semi estructuradas, diario de campo del profesor y artefactos elaborados por los estudiantes; dichos datos fueron analizados siguiendo la técnica de análisis de contenido permitiendo la categorización de los textos transcritos y los artefactos recogidos a través del análisis para la posterior triangulación de los datos obtenidos de los tres instrumentos concluyendo en las categorías y subcategorías expuestas en las conclusiones del presente documento.

5. Conclusiones

En las conclusiones se determinó que los estudiantes desarrollaron un proceso significativo de acercamiento a la escritura en inglés como lengua extranjera marcado por la influencia que ejerció el desarrollo de estrategias de escritura creativa en conjunto con el enfoque de la escritura como proceso.

Los hallazgos evidencian que la implementación de las mencionadas estrategias mediante la intervención pedagógica facilitaron y motivaron la creación de textos creativos por parte de los estudiantes en lengua extranjera, dicho proceso estuvo marcado por el uso consciente de una rejilla de pre- escritura y se logró validar el uso de la literatura como input en el aula de inglés como herramienta que permitió el desarrollo de la imaginación, el disfrute de las ilustraciones, además de la autonomía y reflexión de los participantes acerca de sus propios procesos de escritura en Lengua Extranjera , aunado a todo lo anterior la creación de textos en LE más complejos en términos de número de frases, del cuidado acerca de la correspondencia del texto a las características del género trabajado además de que los estudiantes fortalecieron su proceso de autorreflexión acerca del sistema gramatical del inglés y del proceso de escritura en sí mismo todo con el fin de crear sus propios textos creativos en LE de la manera más correcta posible .

Elaborado por:	Carolina Navarrete Garzón
Revisado por:	Esperanza Vera Rodriguez

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Abstract

The present qualitative action research study reveals the influence of the creative writing strategies and process writing approach on the EFL writing of a group of 12 tenth graders at a public school in Bogotá. This type of research implied 3 cycles through 9 interventions; during these interventions three instruments were implemented to gather data, two semi structured interviews, teacher's field notes and written student's productions (artefacts).

The data gathered were analyzed as follows: artefacts produced by the students were analyzed with a grid developed by the researcher, while semi-structured interviews and the field notes were analyzed following the steps proposed in content analysis, triangulating all the three instruments. The main findings are those related to the guided writing and imagination as valuable resources to develop writing skills on the students, the literary input as a motivational element for students to produce their own texts, the significant role of images in the enjoyment of the texts and also images as inspirational elements for the imagination when writing and finally the process writing approach as a practical tool for students to follow a process and get a final refined text.

Key words: creative writing strategies, writing process approach, EFL writing.

Resumen

El presente estudio de investigación acción cualitativa, revela la influencia de las estrategias de escritura creativa y el enfoque de la escritura como proceso en la escritura en lengua extranjera de un grupo de 12 estudiantes de grado décimo, en una escuela pública en Bogotá. Los resultados encontrados se presentan aquí gracias al análisis de todo el ciclo de investigación acción, además del análisis de contenido aplicado a los instrumentos implementados en este estudio. Los datos recopilados durante las sesiones en las que se utilizaron las estrategias creativas de escritura y el enfoque de la escritura como proceso mediante una intervención pedagógica, se analizaron de la siguiente manera: los artefactos producidos por los estudiantes se analizaron con una cuadrícula desarrollada por el investigador, mientras que las entrevistas semiestructuradas y el diario de campo se analizaron siguiendo los pasos propuestos en el análisis de contenido, triangulando los tres instrumentos. Los principales hallazgos son aquellos relacionados con la escritura guiada y la imaginación como recursos valiosos para desarrollar habilidades de escritura en los estudiantes, el input literario como elemento motivador para que los estudiantes produzcan sus propios textos, el papel significativo de las imágenes en el disfrute de los textos y también las imágenes como elementos inspiradores para la imaginación al escribir y, finalmente, el enfoque del proceso de escritura como una herramienta práctica para que los estudiantes sigan un proceso y obtengan un texto final refinado.

Palabras clave: estrategias de escritura creativa, enfoque de la escritura como proceso, escritura EFL, influencia, investigación de acción, análisis de contenido.

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I want to dedicate this thesis to all the peasant women in our country that face day by day difficulties to reach a professional study, and that finally could in a similar way as me finish a postgraduate study, and demonstrate that education is a key to develop and improve not only our lives but our students 'and communities' lives.

In a more personal way, I want to thank my daughters Sofia and Valentina for their patience and support along all this academic challenge and for teaching me to be mother and student at the same time.

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Chapter 1. Introduction

This chapter focuses on exposing the general aspects of this research, the context, the statement of the problem, the research question, the objectives and the rationale of the study.

For many years, writing skills were treated as the ugly stepsister of reading skills. Tests of “verbal aptitude” and “verbal ability” comprised assessments of vocabulary, reading comprehension, and verbal reasoning. Writing was nowhere to be found. (Kaufman, S & Kaufman, J. 2009, p.15)

Language teaching and learning have become a central issue for governments and citizens nowadays. The globalization process demands interactions, exchanges and a better connection among countries, that is why citizens are required to have the domain of a foreign language. With the aim of improving foreign language teaching and learning, some countries have developed policies, which have established some guidelines to regulate the foreign language teaching and learning processes. The Common European Framework of Reference for Languages (CEFR) is one of the most widespread frameworks that has had an impact on the way the Colombian government develops policies in language teaching and learning.

The Colombian government is also interested in strengthening the citizens' command of a foreign language, being English the privileged language for this purpose. This can be evidenced when Ministry of Education (MEN) (2006) stated that:

El Gobierno Nacional tiene el compromiso fundamental de crear las condiciones para que los colombianos desarrollen competencias comunicativas en otra lengua. Tener un buen nivel de inglés facilita el acceso a oportunidades laborales y educativas que ayudan a mejorar la calidad de vida. (p.3).

The previous quote shows the commitment that the Colombian Government has regarding the creation of the needed conditions for Colombians to develop communicative skills in the English language, which facilitates the access to job and educational opportunities that help to improve the quality of life.

Following the CEFR, the Colombian government is inclined to the development of communicative competence in English in the citizens by guiding the teaching and learning processes with the leadership of the Ministry of Education, through the program Colombia Bilingüe and some specific strategies developed in the different regions of the country including the provision of a series of books, and teacher's trainings led by the British Council in association with the educational authorities. The attainment of such communicative competence is framed in the development of the four macro skills (reading, writing, listening and speaking).

Remarkably, in the Colombian public EFL education, the macro skills related to production (speaking and writing) are not the most practiced ones for many reasons among which are the following. For example, the final test for secondary students, Prueba Saber 11, only assesses the English competence through reading, but it does not assess speaking or writing skills. In my experience as a teacher, it is visible that the production skills are left behind and this situation is aggravated by the fact that creative and autonomous writing have not been considered in this kind of exam, there are not many recent studies about this

specific situation with this standardized exam but it would be necessary an adjustment in this sense for this exam .

In my experience it is not strange to find Colombian students that are not able to maintain a conversation, to fill a form or to interact when they travel to an English-speaking country besides the recent CEFR (2018) presents a new reference to creative writing as the personal response to creative texts, but this guiding principle is named but has not been really implemented in the school curricula although there are not recent reports on the implementation of creative writing at a big scale the fact that the population of students in this particular context comes from different schools as it is explained in the contextualization, then as product of the diagnosis implemented with this group of students specifically it was visible that only a few students mentioned that they have the opportunity to write in english classroom in a creative way. .

The tenth graders from Jorge Mario Bergoglio School are not an exception to this phenomenon, as they lack proper usage of writing and speaking skills. One possible reason for this situation is that in the EFL classes these pupils have received, they have not been exposed to activities in which the production skills have been developed; instead, the core point seems to be most of the time reading and grammar. Therefore, the students do not produce proper oral and written texts with a certain degree of autonomy and creativity, as it is demanded by the new CEFR (2018).

That is an institutional concern, according to the results obtained in a diagnostic test implemented in the school for this group of students. The mentioned test (Appendix A) consisted of three sections divided into five listening questions, two images reading, seven grammar focused questions, 7 reading comprehension questions and 3 short writing tasks

about their immediate environment. It is important to mention that the speaking skill was also tested by means of a short personal interview with each student.

The test implemented was intended to know the students' English level, these results were not the expected ones at the stage of the schooling process they are in. It is essential to say here that this school opened in 2018 and as a result, all the students came from different schools; therefore, their EFL knowledge was not homogeneous.

In view of the current conditions of the writing level of the tenth graders, the present work was addressed to foster the development of the writing skills of this group of students, for this purpose 9 pedagogical interventions were carried out.

The research was focused on tackling the problem through an action research project, in which the development of writing skills with tenth graders at Jorge Mario Bergoglio School was worked with the help of creative writing strategies and process writing approach.

Characterization

International Context.

From a global perspective, the historical moment we are living in demands the domain of a foreign language. The European community has been trying to standardize English language teaching and learning through specific guidelines and descriptors of the skills a citizen must develop to become an active member in the global society through the command of a foreign language. This guidance has been defined in the CEFR (2018).

In coherence with the world's bilingual needs, the document mentioned previously has as the main axe the communication macro skills of reading, speaking, writing and listening. The best way to learn a new language is by integrating these four areas in balance

because they are interconnected in the communication process and, however, in the institution where this study took place the writing macro skill had not been practiced as it should have been practiced, and it had been forgotten in everyday practice as it was declared by the participants of the study in a survey as part of the diagnosis.

Another important aspect that guides the path to follow in languages teaching, derived from the international policies for languages learning, is the language common reference levels, which are given in the CEFR (2018), six reference levels from A1, A2, B1, B2, C1 and C2. Each one of these categories establishes the expected competencies and skills that a learner should demonstrate in performance to reach an optimal communicative competence.

The European Council is concerned with improving the quality of communication among Europeans of different language and cultural backgrounds. This is because better communication leads to freer mobility and more direct contact, which in turn leads to better understanding and closer cooperation (CEFR, 2006, p.4).

This European Framework became relevant to build local bilingual policies in different countries. This document has been taken as reference, because it provides a clear, descriptive and useful scheme for foreign language learning, teaching and assessment. As it is declared in the CEFR (2006), “By providing a common basis for the explicit description of objectives, content and methods, the Framework will enhance the transparency of courses, syllabuses and qualifications, thus promoting international co-operation in the field of modern languages” (p. 1).

National context.

The Colombian Government has not been indifferent to the world's requirement of learning a foreign language. In this endeavor this Government has undertaken some specific actions and plans to prepare the Colombian citizens to achieve the command of a foreign language, specifically the English language.

To begin with, the Colombian government adopted the Common European Framework of Reference for Languages (CEFR), and it was taken as the academic model to structure all the strategies conducted by the Ministry of Education (MEN). The strategies have been developed through documents that provide guidelines to Institutions in charge of the English teaching processes; these documents are addressed especially to schools.

In this process of shaping bilingual citizens, the Government has designed the following plans to be implemented. In a chronological order, the Guide 22: Basic Competence Standards for English as a Foreign Language (2006), Bilingualism Law (Ley 1651 de 2013), Bilingual Colombia Program 2014-2018 (2014), and the National English Program: Colombia Very Well 2015-2025 (2014).

Local context.

At a local level in Bogota, the National Policies have been having an important impact through the creation of action plans to reach the goal of a Bilingual Bogota. As a starting point, the capital city through the Secretaría de Educación Distrital (SED) has begun to implement the National policies. The policies are reflected in the acquisition of educational materials, the implementation of the suggested curriculum (Proposed by the Ministry of Education MEN), the creation of the "Plan Distrital de Segunda Lengua"

elaborated with an important support and guidance from the British Council. In this Plan there are different strategies created with the purpose of enhancing the English language learning in the city learners.

The local government SED developed three different strategies into a plan called Plan Distrital de Segunda Lengua; the first action carried out was an English level exam offered only to some students that belonged to focused schools, as second strategy the immersion rooms which the local government made public because this involved the presence of native speakers in a co-teaching process with the Colombian teachers in specialized rooms with more resources than a normal classroom has.

In a third place, the trainings offered to the English teachers to prepare them to present the International standardized test IELTS and receive this international certification, unfortunately the training can not cover all the teachers and not all the English teachers are interested in taking this kind of exams.

Despite all the efforts from the National and Local Government, the results in English language learning of the students continue to be not the expected ones, according to a report from the Local Newspaper “El Espectador” from 5th July 2018 the English level of students from public schools is as shown in the following report (Redacción Bogotá - bogota@elespectador.com, 2018):

For the second semester 2017, the results show that more than half of the students from the capital city have a low English knowledge ‘A-’ corresponding to the students that could not pass the English test in Pruebas Saber 11 which is the 29%, in the A1 level 32% which is the corresponding to those students that have some command of certain words. Finally, the 40% resting of the evaluated students is in the intermediate and advanced level.

Institutional Context.

Having established the International, National and Local context it is necessary to say that in the School Jorge Mario Bergoglio there are many different conditions that typify the Institution.

This establishment opened in February 2018, for this reason the Educational project is being formulated in the current moment. Nevertheless, the main lines of the Proyecto Educativo Institucional (PEI) were already defined; music, reading, writing and oral ability are the core points. These elements benefit the learning processes because they strengthen the emotional, intellectual and physical processes, it is relevant here to mention that the EFL teaching has been considered in the PEI in general terms as an element that can contribute to the development of the communicative ability, but as it was already mentioned the PEI is under development when this research was carried out and in this sense it has not deepened in the conception of EFL and its importance to the educational project of this institution.

One of the most important features to analyze in Jorge Mario Bergoglio School is the diversity of students, given the fact that it is a new school, all the students come from other schools belonging to the same geographical area. In every classroom of the secondary school there is a wide diversity in terms of the previous EFL educational experiences they had in 2017, because all of them had different teachers and different EFL learning experiences that is why it was necessary to implement an English diagnostic test.

Learners from the ninth grade at that moment participated in the diagnostic phase in this research report, this showed a considerable weakness to write texts in English language, as it will be described further in the statement of the problem. This research

intended to tackle this difficulty in the writing skill with this group by means of an action research that was implemented with creative writing strategies and process writing approach to foster writing skills in the foreign language.

Statement of the Problem

This research began in 2018 with the students from ninth grade at Jorge Mario Bergoglio School and continued in 2019 with the same students who were in 10th grade in 2019. The students had not developed the writing skill in English language. From the beginning of the school year, February 2018, it was noticeable that the learners did not write texts in English language, and not even factual texts when asked and guided by the teacher.

It was a touching concern, because these students did not have the ability to write short compositions on familiar topics for them, such as descriptions of their closer environment in which the text length asked was only a paragraph and the knowledge of the English language required was the simple present tense. Sadly, although the writing skill seemed to be the most difficult and marginalized for them, they did not practice in general the English language.

It was observed that the perception of the students about the real use of English in daily life was almost 0% of use, In Colombia English is not used in everyday life so contact with real communicative situations is insufficient.

The daily situations students lived were not associated with the use of English, in an informal chat with the students on February 2018 they mentioned that the only ones studying English at their houses are them and their siblings who were at a school age, so

there was not any dialogue in English language in the family, and not even in the neighborhood that was the frequent space where students spent their time, although this situation is usual in our Colombian context it is necessary to evidence it here because the students showed awareness of this situation which implies that they see necessary to learn English in their daily life context.

Students' comments about the use of English for practical purposes, were mainly referred to video games instructions in which they could interpret words such as: Play, fight, next, game over according to what they mentioned. To establish what the specific problem was, it was necessary to do a diagnosis phase, composed of a language diagnosis test, a student's perception test about their insights of their EFL learning process and some observations and informal chats with the researcher with the students.

Then it was necessary to tackle the writing as this was the weakest skill evidenced in the diagnosis phase, if we did not face this problematic the opportunities for this group of students to express in the written form would be less fruitful given the fact that they would not have the possibility to interact by means of the written language and, to express feelings, points of view, topics of personal relevance and texts related to the field of their interests as The Common European Framework of Reference for Languages (CEFR) expresses they will be able to do in the expected level the students should have by the end of the secondary school, also from the point of view of citizenship and globalization if the population of students do not write in EFL, it will be less probable for them to participate in a democratic way in decisions if they imply to write in English which is a nowadays need.

the specific results and conclusions from these initial instruments implemented in the diagnosis phase are explained in the methodology chapter.

Research Question.

- How do creative writing strategies and process writing approach shape EFL writing skills in a group of tenth graders at a Colombian public school?

Research Objectives.

General:

- To analyze how the usage of creative writing strategies and the writing approach process shape on the EFL writing skills.

Specific:

- To identify what procedures tenth graders, perform when writing a creative text in an EFL class.
- To describe how process writing approach shape on their EFL writing skills when using creative writing strategies

Rationale

It becomes necessary to analyze the consequences that ignoring this issue can have, the lack of writing skills in foreign language in this group of students has become a problem this year, and if a solution is not found, they will not be able to meet even the basic requirements of writing skills planned by the Ministry of Education (MEN) in the National Standards, and there will not be enough progress in the remaining years at school until they graduate.

It is obvious that when a writing process is developed, the students' knowledge of language structures and vocabulary can be potentially improved, and the thought and

creativity processes can be activated, then if they do not write there will not be any significant growth in the writing skill and in what it implies. If they do not write there will not be any challenge for them because writing implies an important contribution from oneself and a personal effort.

The process of learning to write is a continuous growth, it is important to consider the epistemological function of writing, the notions of knowledge telling and knowledge transforming through writing according to Scardarmalia, M & Bereiter, K. (1992) imply a process in which the writing learner is immerse into a gradual process where the first stage is known as immature writer who needs the guidance with certain processes that allow them to reach a mature writing, evidencing a structural progress in the texts developed, all this evolution as a result of the comprehension reached by the pupils through the way and sequence in the educational practice.

Learning to write in an EFL context allow students to improve gradually because from the epistemological point of view, there is a need to help the students to transform the knowledge and to express it by giving them instruction on their compositions strengthening their confidence to write, influencing in this way the creativity and the personal challenge to develop their knowledge.

In coherence with all the aspects previously mentioned, the proposal of this study is to foster writing skills in the students using creative writing strategies and process writing approach; these strategies will be used and analyzed in an exercise of intervention of these students, the expected result is the subsequent improvement of writing skills in these tenth graders. The adoption of the two strategies aforementioned was done balancing the

elements found in the diagnosis phase, such as the little freedom the students mention they had to create their own texts, in this vein the creative writing could offer this group of students a space to think, imagine, reflect and develop their own texts with literature as the input that could provide them with examples on how to write a text, with ideas derived from the images that could inspire them to predict, develop and write a story based on an image giving them the opportunity to be empowered of their own process creating imaginary events. The creative writing could open the possibility to look for more elements from the English language in a self-motivated manner such as vocabulary which was a complete contrast with the filling gaps from the traditional practices they mentioned where the only element they could provide into a text was the simple conjugation or a verb already provided in the text.

Finally, Guidance and creativity are two elements that emerged in the analysis of the diagnosis step determining the way this research followed.

Chapter 2. Literature Review

The present chapter deals with the theories, concepts and notions of the key foundations that support this study and the exposition of the four main constructs of this document: Creative writing, creative writing strategies, process writing approach and EFL writing.

*Writing remains, of course, a central topic in applied linguistics
and continues to be an area of lively intellectual research and debate in a range*

of disciplines. It's complex, multifaceted nature constantly evades adequate description and explanation, and many forms of enquiry have been summoned to help clarify both how writing works and how it should best be taught. Hyland (2009, p.1).

In the field of Foreign Language Teaching there have been different studies related to the four macro skills because it is evident that in the language learning process all the four capabilities present in the macro skills are necessary to be an efficient user of a Foreign Language. In this study the relevance has been given to the written skill, because as it was explained in the introduction of this document, the writing skill is the most noticeable weakness of the target group of 12 students from tenth grade.

This study considers writing from Lerner's stance (2014), it is a long and complex process constituted by resourceful cognitive processes planning, textualising and reviewing all this involving writing as an instrument that allows us to rethink the world and to organize our own thought, abandoning the idea of writing as a simply mechanical activity deprived of sense.

Hyland (2009), one of the important theorists of writing, offers a wide theory on why researching in the writing field is necessary, in his own words "Writing research aims to help us understand writing more clearly or to teach writing more effectively and this is an enormous field with many unresolved issues and potential areas of enquiry" (p.141).

In the diagnosis phase the pupils described their writing experiences only related to filling gaps and they themselves recognized they would like to write in a more freely way, then it is necessary to explore new creative strategies in writing where freedom helps to reach the goal of improving their abilities in the written production.

It is relevant to this study to research deeper into the concepts of creativity, creative writing, creative writing strategies and EFL writing. This will be developed considering the international context of theory in this field as well as the national context.

Creative Writing

Creativity to this study is considered since the stance of Sternberg (1996). The concept of creativity inserted here has been put with the consciousness that is related to an educational context: creativity is a potential, an ability to generate new ideas, establish connections between them being a creative thinker able to generate innovative practices, all these abilities that can be natural on children might need to be fostered in the case of high school students.

Sternberg (1996) sets creativity in educational contexts and gives three practical abilities that constitute creativity taken as the major ability. A synthetic ability which is in brief to generate novel and interesting ideas, an analytic ability that is the skill to analyze and evaluate ideas and a practical ability which means to translate theory into practice and following the previous stated ideas the role of the teacher to develop those abilities must be to help students to balance the three abilities mentioned to be creative.

To continue the development of the concept of creativity and its implementation to this specific project according to Sternberg (1996) there are two main ways to develop creativity: modeling creativity and building self-efficacy in students.

Modeling creativity is a concept based on the example, it means the teacher is a role model for the students, not by asking them to be creative but by implementing actions that can serve as examples and tools for them to develop creativity, encouraging them and

spreading the teachings with enthusiasm, building self-efficacy is understood here as the guidance given by the teacher to help the student to gain confidence highlighting their capabilities to solve difficulties, apply the concepts and examples to their own works in a critical way being aware of the process and making the necessary adjustments to their works to refine their ideas, projects, productions where the teacher's feedback plays an important role in the awareness of the students .

The two previously mentioned processes are reflected here with the use of the process writing approach in which the teacher gives the students a model to help them to produce new ideas in the prewriting step joined with the literature stimulus given as genre and language input, and to have the ability of self-efficacy by providing them the possibility of correct, analyze and evaluate their ideas in their own written productions also taking into account the teacher's feedback given before the last stage of the writing process to have a final written product in which the students put the writing model into practice, offering the students in this sense and from this stance of creativity in the educational context the possibility to expand their creativity.

The vision of Creative writing, it is taken here initially from Ken Hyland who has done an extensive work about teaching and researching writing. Hyland (2009) states:

Creative writing attempts on students 'self-expression. Input normally involves critical appraisal of literature and the development of writing techniques such as editing, idea generation and overcoming writer's block. Courses normally follow a workshop format where students develop skills through process techniques of drafting and rewriting and submitting their original work for peer critique. (Hyland,2009, p.229).

It should be also mentioned that creative writing helps to express feelings and ideas in an imaginative way, as part of the footprint of this research emerges the possibility for the pupils to play with the language to create fiction, using writing techniques, literature input and the presentation of a final product.

It is relevant to mention that the English teacher has not implemented yet the creative writing in this specific EFL context, taking into account the definition aforementioned in which the students create new language and express themselves appealing not only to their creativity but also as Hyland (2009) mentions to a format aimed to develop writing skills using techniques, then it is relevant to explicit the connection between creative writing and writing techniques.

It is necessary as part of the theoretical framework to see other perspective of the creative writing as a technique used for screen or literature writers and has been taught in the undergraduate and postgraduate levels as it is evidenced in Harper.& Kroll, J.(2008), Earnshaw, S. (2007) , Dawson. (2005) authors that devoted complete editions to explain and argue the teaching of creative writing in the contexts previously mentioned. In the international context, in the United States of America the creative writing has also been considered from Hyland's perspective (2009) in which creative writing is taken as an academic discipline taught in undergraduate and postgraduate studies, such discipline is immerse in literary studies where English is taught as mother tongue, it becomes necessary here to make explicit that this is not the only conception of creative writing, this theoretical framework attempts to show the different perspectives of creative writing .

Creative Writing has also been defined as a list of advice for people wishing to become writers, Earnshaw, S. (2007) in his book *the handbook of creative writing* describes creative writing for young writers as the techniques on how to become a writer, publishing, writing in the different genres and some other topics that could result interesting for those writers in development. However, in this document the vision of Creative Writing considers Grendel Brand's (1980) overview of this topic from a historical and educational perspective, defining Creative Writing as a concept that emerged after the II World War because it was necessary by then that students produced homogenized texts with utilitarian aims, but after the war, it was seen that Creative writing was a challenge to traditional teaching of writing:

“Creative writing activities thus would foster feelings of self- confidence, respect for personal experience and language competence” (Grandel, 1980, p.67) because one of the main features of this kind of production of texts is the freedom and the aesthetic function which is more relevant than the pure pragmatic produced text, in this vein of thought, the written production allows students to express more creatively and use some resources taken from literature.

There are contributions in the field of creative writing implemented in the EFL classroom, in recent studies for example Nasir, L. & Meenoo, S. (2013) at an international level undertook a project about creative writing worked in school contexts, in this vein what they found in their study was an improvement of the written expression skills thanks to the creative strategies carried out in the pedagogical intervention. At the national level there are also contributions Pérez, F. & Vargas, C. (2019). whose study revealed that when

students narrated simple stories supported in the creation of picture books there was a meaningful effect on the student's writing process.

Creative Writing Strategies

Rodari (1973), an Italian writer, journalist and pedagogue who did an extensive work aimed to renew the education and more specifically addressed to the creation of stories proposes strategies that can invigorate the writing processes and try to stimulate the imagination, helping the students to produce texts with more confidence. Rodari's strategies have been worked in EFL teaching, Clavijo, A. & Quintana, A. (2003) conducted a study in which they implemented creative writing strategies and the remarked that those strategies in the EFL class are the starting point of a writing process that is not the usual, and this study showed effectiveness because the students did creative contributions when they wrote and weaved their own stories.

The use of Rodari's writing strategies to promote writing is a key element of this research, given the fact that it provided data on how its implementation can open a new possibility to work writing in the classroom in a fun and more effective manner. Rodari (1973) referred to those strategies as follows:

[...] The third and most substantial reason for my happiness was due to the fact that I was being given the opportunity to have long and detailed discussions about the function of the imagination and about techniques to stimulate it. There would be constant questions, demonstrations of my work, and conversations with the participants. In addition, I could discuss how the techniques could be disseminated so that everyone could use

them, for example, as instruments for the linguistic education of children, but not just for this purpose alone. (Rodari, 1973, p.3).

As a result of reflection and after examining the answers of the participants in a diagnosis test mentioned in the introduction of this document, in which the lack of freedom to write in the English subject tasks and the desire to express themselves, brought the need to adapt some of the strategies designed by Rodari to EFL teaching of writing. The adaptation of them in this school EFL context was aimed to foster written production in tenth graders and here is where the innovation took a place in lesson planning and in teacher's practices.

From this point of view, writing as freedom of expression is essential to describe what a Creative Writing Strategy is, bearing in mind Gianni Rodari the author who designed different activities for children to motivate the process of writing, strategies that arose from his own experiences and that are presented in the book "The Grammar of Fantasy" (1973) all of which are techniques that propitiate the use of imagination, also potentiate the creative thinking. Rodari's Creative Writing Strategies are basically games where the words and the imagination converge in the creation of a text.

The aforementioned techniques are procedures that help teachers to foster creativity and imagination in the classroom tending to create enriched environments to ease writing, such techniques comprehend:

As a first technique, tales backwards which means to imagine what would happen in a story if things would happen in a different way they are presented in the original story or image to give the opportunity to the pupils to create their own story, it can include

images to nourish the imagination on what would happen if an element is changed in the image, to originate a new story.

The second strategy is the fantastic hypothesis, this is to develop a story based on a very well known fact when a complete new foreign element is introduced in the story or it can begin with a fantastic hypothetical question such as “What would happen if the human race could live 200 years old?” in this case it is the starting point for students to begin creating their own stories.

As a third strategy, the fantastic plot which consists of presenting the image of a character to the students and to ask them questions such as who is this?, where do you imagine he lives? and so on aiming to weave stories with the answers and imaginary situations students express, in this case this strategy can be applied in a collective or individual way.

The fourth strategy is called the creative analysis, it consists of analysing a word and saying all the possible words, terms and situations that can be associated to that word or that such word inspires, this strategy needs more guidance because it implies teaching the students to produce metaphors based on the associations they did with the word.

The fifth strategy is the fantastic binomial that consists in mixing two completely different elements interwoven in a story, in this strategy the elements proposed are a the plot of a classical folk tale for example Cinderella and a completely different element for example from the modern world as a car race and mix them to create a new story.

Process Writing Approach

From the cognitive models emerged an important theory about the writing process by Flower and Hayes (1981); their model was cognitive and consisted of three stages: *Planning* that had subdivisions as generating ideas, organizing ideas, as a second stage: *Translating* which means the writer articulates and writes the thoughts originated in the first stage. As third stage reviewing, which is the evaluation and revision of the text by the writer, the strong point here is the conception of writing as a process.

The writing techniques: Prewriting, drafting, reviewing, editing and publishing established by Flower and Hayes (1981) in the process writing approach are here essential for the students to express following specific steps in a way that helps them to organize ideas and ensures the production of a structured text.

The conception of process writing approach is taken here as Flower and Hayes (1981) expressed, is the writing composition as a series of stages that allow the writer to make the compositions, and this concept is also conceived as cyclical taking into account that the writer begins with the prewriting stage, then the drafting, the editing and publishing processes, all these processes have implicit a continuous reflection on what is being written and then the subsequent correction of the produced text. However, Hayes, J.(1996) shows a framework to the study of writing which establishes the evolution of the conception of writing offered in 1981, presenting the main changes related to the framing of writing from a more integral vision considering aspects such as cognitive, affective, social and physical conditions essential for the development of writing and also taking into account the motivation, the working memory, the inclusion of visual spatial and linguistic

representations, the author also proposes that the processes such as : text production, text processing (critical reading) are not in a specific sequence they can happen in a cyclical, interactive but not necessarily as separated stages.

Then for this study the writing process is taken from the point of view of Hayes, J.(1996) whose stance opened a wider vision of the process writing approach taking into account motivation as a key factor that connects this approach with the creative writing strategies aiming to gain a progress in the EFL writing in this specific research.

EFL writing teaching

Another important concept to review was EFL writing, it was taken here based on the work of Usó-Juan, (2006). EFL teaching has changed over time, at the beginning of the 1960's due to the behaviorist psychology presented the language learning as a mechanical process where the speech was more important, and then writing had a secondary role as it was seen only in terms of orthographic representation and its main emphasis was in the correctness of the written task by means of imitation and the writing was completely controlled by the teacher, with no possibility for the pupils to develop a free and autonomous writing.

In this research, the vision of writing will be crossed by creative writing, which was previously defined and also by the theory of writing as a process suggested by Flower and Hayes (1981); to be more specific this conception of writing comes from a cognitivist approach and implies three main stages and some sub-stages whose aim is to guarantee the production of a well-structured text involving more elements and processes, such as some preliminaries to be considered before beginning to plan : the topic, the audience and the

need in the moment the writer is required to have some knowledge of writing plans, after the planning which is organizing the ideas and establishing the goal subsequently the writing of those ideas that includes a monitoring of the ongoing text to finally review the text such revision crossed by monitoring the text, evaluating and revising it to have the final product.

In the proposed path of this research, it was already clarified its EFL writing conception, but now is a must to define under the light of language teaching which are the micro skills referred of writing macro skill that were pursued here. Following Brown (2000), the micro skills the pedagogical intervention addressed were: use acceptable grammatical systems (e.g., tense, agreement, pluralization), patterns and rules, produce an acceptable core of words and use appropriate word order patterns, use prewriting devices, solicit peer instruction and feedback, and use feedback for revising and editing.

The creative writing has a direct relationship with the genre of the texts in literature, in this study the texts that are going to be produced are mainly based on literary stimulus, the genre classification is due to be worked with the target group so that they can have clear structures to build their texts. With this purpose the teaching the features of the different genres to be worked Knap & Watkins (2005) offers a complete descriptive definition of the genres and the structure of each one which are of course a theoretical resource that can help to the guidance of the production of the creative texts and in this way give more confidence to the students when writing.

This study considers cooperative learning as a necessary tool to develop writing in the classroom, recognizing the usefulness of the peer learning when developing collective stories for example. Here the cooperative learning is considered from the vision of it as a

method to engage students in participating collectively in tasks and it is seen here according to Jacobs (2002) “Cooperative learning principles and techniques are tools which teachers use to encourage mutual helpfulness in the group and the active participation of all the members” (p.52).

As part of the implementation of the creative writing strategies in this research the need to organize cooperative teams arose from the diversity presented in this tenth graders classroom. As it was explained in the first chapter, the students taking part in this study came from different institutions and the English level was too low with some exceptions, in this case the most advanced pupils could offer support to the weak ones through the implementation of collaborative work.

Writing macro/ micro skills.

Taking into account that the research presented here is focused on writing, the stance to make a structured review of the writing macro skills is the one proposed by Brown (2000), this author introduces a specific review based on the use of acceptable grammatical systems such as tense agreement, patterns and simple rules also the production of an acceptable core of words, the items mentioned were taken into account in the revision of the artefacts to ensure an adequate writing.

The produced text was assessed also under the criteria given by Costas Gabrielatos (2002) who gave some concepts about teaching writing which is seen as a learning cycle where the feedback plays an important role in the awareness of the students because the teacher gives support to clarify or consolidate points that arise while participants do the effort of producing the text, also points out the role of the teacher and the peers in the

correction exercise. This author proposes specific categories to be examined in the written texts such as: spelling grammar (accuracy and appropriacy), vocabulary (accuracy and appropriacy), linking expressions, clarity of expression and task achievement, these elements were reviewed for the purpose of this study in the artefacts produced by the students.

Finally, this chapter dealt with all the concepts under which this research was conducted, showing the different terms, definitions selected by the researcher according to the aims of the study, highlighting the main constructs : Creative writing , writing process approach and EFL writing to establish a clear connection between the theory and the development of this action research project.

Chapter 3. Research Methodology

This chapter focuses on presenting the design, Paradigm and the approach under which the research was carried out. Then it is the type of study, the setting, the participants and sampling, the data collection instruments and its procedure.

Research Design

Research is not just the domain of scientists; it is the domain of craftspersons and artists as well, all who would study and interpret, because it stimulates curiosity, validates classroom observations, and helps develop a critical perspective on practice, research is at the heart of professional development Hyland (2009,p.139).

The purpose of this study was to determine to what extent the usage of creative writing strategies and the process writing approach shaped the EFL writing process of a group of tenth graders at a Public School in Bogotá. In coherence with all the facts mentioned about this research, the epistemological perspective from which this study took place was critical according to Merriam (2016) because it was intended to generate a change and it is situated into a specific reality that could be modified through participatory action.

Research paradigm

This study followed the qualitative paradigm described by Merriam and Tisdell (2016) who characterized qualitative research as a manner of enquiring in the people's everyday lives, and to understand their experiences. These authors express the meaning of qualitative paradigm as follows: “Is an effort to understand situations, in their uniqueness as part of a particular context and the interactions there” (p.15).

In agreement with the concepts previously mentioned, this investigation focused on developing writing in an EFL class and the study is intended to show in a descriptive way the writing process under the use of writing techniques and strategies designed for this specific population. The Qualitative Paradigm is also taken here to develop the opportunity to study a phenomenon in its natural context as expressed by Seliger (2008): “The ultimate goal of qualitative research is to discover phenomena such as patterns of second language behavior not previously described and to understand those phenomena from the perspective of the participants in the activity” (p. 120).

Research approach

Bearing in mind research objectives, the most suitable method was action research. It involved the observant participation of the teacher and facilitated the work with a new idea, the practice and assessment of it to renewed something specific in education with innovative projection. As stated by Koshy (2005): *“The main role of action research is to facilitate practitioners to study aspects of practice -Whether it is in the context of introducing an innovative idea or in assessing and reflecting on the effectiveness of existing practice” (p. 12).*

Another reason to choose action research is the cyclical structure of this methodology, and its usefulness to the purpose of reviewing the writing effectiveness of the creative writing and process writing approach strategies schemed to this project and the opportunities offered to plan, review, and edit in a reflective manner. As it shows multidimensional benefits, among which it can be found the students' improvement, the teacher's reflection on the pedagogical practice developed on a daily work aiming to reach a progress in language teaching and learning as Koshy (2005) states:

My own belief is that carrying out action research is all about the act of developing the act of knowing through observation, listening, analyzing, questioning and being involved in one's own knowledge. The new knowledge and experiences inform the researcher's future direction and influences action. (p.14).

It is as a process that involves problem solving and the reflection, critical analysis that seeks transformation, this investigation provides opportunities of professional growth for the teacher-researcher immersed in the context where the study is carried out because it allows to evaluate himself or herself during their teaching practices in a cyclical manner,

so each intervention is thought and modified through the process giving educational keys to develop in a better and proven way the writing in EFL.

Action Research phases.

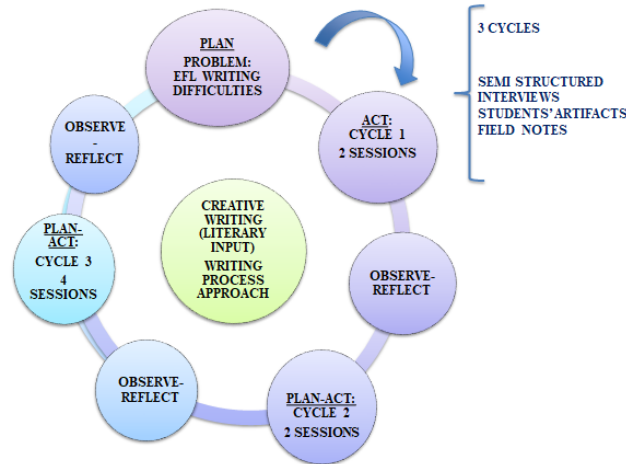


Figure 1. Action Research Cycles, 2020 (Personal Collection).

Figure 1 evidences the four phases to be developed according to Burns (2010), the first phase, planning is the identification of a problem. The diagnosis stage allows the researcher to uncover the difficulties regarding writing in EFL, this recognition was possible through the instruments of diagnosis implemented, and it was also concluded what kind of investigation could possibly be executed and what kind of improvement of the situation could be done.

The second phase is defined by Burns (2010) as the action. The plan designed to this investigation was initially established with nine pedagogical interventions developed to answer the research question and provide learning scenarios where writing practices could be improved, those interventions suffered modifications along all the three cycles.

The third phase observation, proposed by Burns (2010), was put into practice and the assumptions of the teacher-researcher and the actions developed were analyzed by means of the careful review of the information collected in the field notes, the observation of the process observed in the student's written artefacts and the voices of the participants in the semi structured interviews.

The fourth phase is called by Burns (2010) as reflection, it was developed at the end of each one of the three cycles through the field notes information allowing the researcher to evaluate the effects of the action and to decide the application of changes thanks to the previous observation.

Context.

The specific population was tenth graders; this group was chosen under the consideration that these students had lack of writing skills evidenced in the diagnosis phase, which was done initially chatting with the students. As part of the first observation, at the beginning of the year 2018, on February 27th the pupils commented in an informal chat about their habits in relation to their English skills practices; there they gave some explicit arguments supporting the difficulties they had in the writing process.

In this first dialogue, some key factors were described by themselves; when they were asked which of the four language skills was the most difficult for them, the most recurrent answer was the production skills, that is, speaking and writing. Regarding specifically the writing skill, the ninth graders (now tenth graders) said that in their previous educational experiences in 2017, the writing activities were mostly completing

lines, writing short dialogues, filling gaps in textbooks, and completing questions and answers.

Most writing tasks mentioned by students were operational, understood as the use of just structures they were required to memorize but were not asked to write open texts; almost none of them expressed that writing experience was related to their own produced texts. These students did not describe any writing activity in which the freedom of expression was present; then writings were mainly utilized as a tool to learn only formal aspects of the target language.

As shown in the previous paragraphs, the writing skill of this specific group is an issue that must be faced, after the reflection on what the factors influencing this problem could be, there was the necessity to design and apply three instruments that could evidence in an accurate manner the causes of this problem. The three instruments designed to delimit the problem, were an English perception survey for the students, an English language diagnostic test for the pupils and a survey applied to six teachers of other subjects to see how some habits about the writing process in the mother tongue, such as self-correction, could shape in some way habits when writing in the EFL classroom.

The three instruments previously announced were analyzed in the following lines to document and argue the problem stated. As a first step, from the results obtained in the English perception survey (Appendix B), the question # 5 was intended to examine if in their previous schools the students had practiced all the four language skills, their answers ratified that the writing skill was the least practiced in 2017, given the fact that the 25 students of the group out of 40 students said that they did not practice writing at their previous educational institutions.

The lack of practice and production of creative writing texts, understood as written production based on imagination and narrative, was evident when it was asked if they developed creative writing activities in their classrooms in 2017. The answers to this item were, the 55 % said they did not do any creative writing activity and the rest, 45 % answered they did creative writing activities.

It called my attention that when they were asked to specify those kinds of creative activities, they alluded to activities such as filling gaps in a book, writing about the family and themselves, however, none of them highlighted texts in which the imagination and narrative were implemented. All this information reinforced the need of implementing plans to develop activities that privilege creative writing and give students the opportunity to express their creativity in their writing production.

Another aspect that grabbed the researcher's attention is that only few students mentioned the usage of novels, tales and literature in general in the English class. They said the main type of texts were letters, dialogues and descriptions but with a very instructional purpose. This lack of literary resources could be considered as a weakness, if we think of literature as a useful tool to foster writing skills and creativity.

To complement the information, it was also inquired about the degree of difficulty for them when writing texts as product of their own creation and their answers reinforced the presence of the problem because the majority of them considered that writing this kind of texts was difficult, some of them declared "yo no se escribir en ingles" ("I do not know how to write in English"), "Me confundo con las palabras" ("I get confused with the words"), "nunca me han enseñado" ("I have never been taught").

There were some other questions in the survey whose answers could reveal how students perceived their own difficulties to write in English one of the questions was aimed to see how they ranked certain elements such as vocabulary, creativity, English language structures, textual typology, cohesion and coherence and according to the rank students designated the most difficult for the majority of them were the English structure, punctuation, cohesion and coherence.

Remarkably, from the first survey, it can be concluded that students at Jorge Mario Bergoglio School had difficulties writing in English language. As a second step, to find more evidence, the English language diagnostic test (appendix A) was another tool that helped to reveal more information about the English level of the students. This test was designed to review the four English skills; the results showed different aspects among which the weakest was the written production, besides some other factors that influenced writing.

To begin with, the test contained 24 questions, 4 to evaluate listening, 8 to review the grammar knowledge, 7 to evaluate reading comprehension and 5 to review the writing skill. According to the answers, the lowest scores obtained by the students were grammar knowledge and writing. In grammar, from the 8 questions the vast majority of the students answered the average of 4 right answers; it is necessary to say that these questions were mainly addressed to ask for the English language syntactic structure; those questions had the intention to review if the students knew the correct order of the grammar elements into the sentences and also the knowledge of the verbal tenses, these 2 factors presented weaknesses.

The poor command students have of the English Language Structures such as the syntax and verbal tenses misuse, affected their English writing composition. Specifically, in this English test, the items aimed to review the writing skill were divided in two kinds of questions: two of them were referred to a given text and the students should write the answers about the general idea of the text and about its conclusion; the other three questions were addressed to describe himself/herself and their closer environment.

For the first two numerals, only the 40 % answered. There were some findings to analyze in this 40%. As they deduced the questions were related to the text many of them just copied textually from the text to answer the questions so, they did not use their own language, and many answers were not correct; some others wrote incomplete sentences without subject or without verbs in many of the answers. Some of them wrote texts without any coherence it is noticeable that they only took some relevant words from the text to fill the lines, but they did not connect the words to write clear ideas.

The other three questions, referred to familiar topics for them, were only answered by 50 % of the students, and the remaining 50% did not answer even a word to basic requests such as *-Describe yourself, -Describe your school – Write your plans for the next year.* From the 50 % that answered, it can be highlighted that the responses were very short, in many of them there was not any verb; for example; to the request describe yourself the response was “me, ugly, intelligent, large” and there was not a variety of verbs and vocabulary.

As a third step to characterize the problem, a survey (Appendix C) was applied to 4 teachers of other subjects in the school. In this survey there were 7 questions whose main aim was to see aspects such as ability, motivation, self-correction referred all of them to the

writing process in the mother tongue, as to establish a contrastive comparison with the writing in the English Language.

In the first question, about the facility to write in the mother tongue, the six teachers interviewed said that it was not easy for this group of students to write. There was also agreement in the fact that students do not know the structure of texts and they do not write texts originated from their own initiative. In the last question when inquiring about self-correction, there was also a generalized answer saying that there is not a process of self-correction in the students' texts. Finally, from the three instruments designed and implemented the teacher-researcher concluded that there is a critical problem in the writing process of this group of students and it must be studied and solved.

Participants and sample

The group was a tenth graders class, initially 40 students, but to develop the analysis of this action research the sample taken was 12 students (6 girls, 6 boys), whose ages are between 15 and 18 years old, they showed difficulties to write in EFL and to create texts from their own inspiration, as it was evidenced in the diagnosis phase. The sample was done at random, as it is described by Cohen (2007), drawing the names out of a container, until the number of participants required 12 was reached.

All the students from the sample came from different schools (the public school where the research was done opened its doors just in 2018) and for this condition they had different writing levels and the difficulties shown in the diagnosis phase. It is relevant here to show the codification done with the participants to identify each one of them and following the ethical principles they also signed in a consent form (Appendix F) before

taking part of this investigation, the conventions were done taking into account that for the semi structured interviews the group of 12 students was divided into 2 sub-groups of 6 students each one, those conventions were also used in the artefacts and were the following:

Table 1.

Participants conventions Group 1 Tenth grade

	STUDENT	CODIFICATION
GROUP 1	Student 1	ST1GR1
	Student 2	ST2GR1
	Student 3	ST3GR1
	Student 4	ST4GR1
	Student 5	ST5GR1
	Student 6	ST6GR1

Table 2.

Participants conventions Group 2 Tenth grade

	STUDENT	CODIFICATION
GROUP 2	Student 1	ST1GR2
	Student 2	ST2GR2
	Student 3	ST3GR2
	Student 4	ST4GR2
	Student 5	ST5GR2

Student 6

ST6GR2

For the effects of the codification in the interviews **T: teacher.**

Role of the researcher

In action research the role of the researcher is participant observant, understood as the teacher who finds a teaching dilemma, as it would be named by Burns (2010), where the teacher develops a closed observation on what he does and what the students do and also the possible meaning it can have for the researcher and for the participants; then the researcher decides to make a reflective research aimed to lead to a positive change, as Burns (2010) expressed.

The role of the researcher here can also be defined as cyclical, given the nature of the study since the researcher is involved into the action and reflection throughout the whole cycle, then the interventions were related to the specific cycles the teacher researcher was in cyclical way modifying from the teaching perspective and analysing from the researcher perspective.

Data collection instruments and procedures

The instruments designed to gather data consistent with the research questions were Semi structured interviews, artifacts and field notes.

Semi structured Interviews.

Aiming to collect data related to the topic studied, the interviews were a resource that gave the opportunity to participants to talk in a free manner from the students´

perspective, as it is expressed by Richards (cited by Heigham & Croker, 2009). Following the qualitative research method, interviews have been described by Burgess (cited by Heigham & Croker, 2009) as a conversation with a purpose; the data obtained here allowed the researcher to delve into the writing experiences of the students with the writing grid and the creative writing strategies.

Specifically, the semi structured interviews (Appendix E) offered a wide perspective of the topic being worked and also Richards (cited by Heigham & Croker, 2009) suggests creating a degree of comparisons among the participant's answers to establish common points. It was also valuable that with the semi structured interviews the researcher could enquire into the participants' opinions.

In the process of preparing the instruments to collect data, a set of activities related to creative writing were developed with students from another course with the objective of piloting the activities and the instruments. In this particular occasion, it was designed a questionnaire (Appendix D) that was administered to the aforementioned group, and the results showed that for the purpose and nature of this research, it was better to implement semi structured interviews, given the fact that they could provide more information and the researcher could address further questions or paraphrase them to find more valuable information.

This research had two semi structured interviews, the first was applied at the end of the first cycle and the second at the end of the third cycle, the decision of making them in the mentioned periods of time had to do with the comparison between them that the researcher did in order to triangulate information and reveal if there were possible

agreement points or tendencies in the participants' perceptions, experiences and beliefs of the participants, which may offer a more integral view of the object of study.

This instrument had the purpose of reviewing the participants' answers and seeing if the data gathered can show evidence of the process and could validate the answers to the research questions. Interviews offered a more interactive way to the participants to understand and share their experiences about the writing process, and to hear from them what they do when they have a writing task (Hyland, 2009); in this specific case, the purpose was to analyse with the interviews relevant aspects related to the writing process and the effects of the creative writing strategies and the process writing approach implemented.

Finally, in regard to the development of the interviews, it is necessary here to mention that both interviews were carried out in Spanish. The group of student's participants in this research did not have a strong command of the English language enough to express in a free and understandable way as to emit opinions, due to the nature of this action research where the student's voices had a relevant role it was essential to capture all their perceptions, viewpoints and all the information that they could provide to understand the phenomenon studied deeply.

Field notes.

This instrument was particularly valuable to this research due to the useful information it provided; it was used in a reflexive way, as mentioned by Burns (2009), pointing at specific aspects related to the research questions. It showed evidence of the

shape of the creative writing and the process writing approach in the student's written productions.

The journal is based on naturalistic observations done by the researcher,) because the teacher was a participant observer (Burns, 2009). The events written on this journal were object of analysis and review; it is important to highlight that the focus of these field notes gave special attention to the students' attitudes, feelings, and reactions directly related to creative writing strategies and the writing approach process shape on their writings during the tasks, in each lesson designed as part of the research.

Artefacts.

The artefacts are one of the most valuable physical documentation when analyzing student's writings as mentioned by Kalmbach (2010) Artefacts show how the strategies implemented could have a shape on students' written productions. The pedagogical sequence allowed the collection of the artefacts produced by the students helping in this way the researcher to find categories, elements to analyze and triangulate to draw conclusions in the research.

Procedures

In the following figure there is a brief, a map of the course of action, the research instruments implemented during this project.

Table 3.

Map of the course of action, 2020 (Personal collection)

February 2018 –October 2019

Context: 12 students from 9th grade (2018) at a public school. Bogotá.

Diagnosis Phase: (a) English level test teacher March 2018 (Appendix A). (b) English student's perception survey March 2018 (Appendix B). (c) Teacher's survey March 2018 (Appendix C).

Problem: Students' poor EFL writing skills.

Research question: How do creative writing strategies and process writing approach shape writing skills in a group of tenth graders at a Colombian public school?

Research objective: To analyze how the usage of creative writing strategies and the writing approach process shape on the EFL writing skills.

Subsidiary objectives:

- To identify what procedures tenth graders, perform when writing a creative text in an EFL class.
- To describe how process writing approach shape on their EFL writing skills when using creative writing strategies

Gap: How creative writing strategies and process writing approach could shape on the EFL writing of this specific group of students.

Context: 12 participants in a 9th grade class who continued during the project to 10th grade.

Instrument Objective

To delve into the writing experiences of the students with the creative writing strategies and the process writing approach.

Instrument

Semi structured interviews and the corresponding transcriptions (September-October).

To observe giving special attention to the attitudes, feelings, reactions directly related to creative writing strategies and the writing approach grid's shape on the student's writings (Burns 2009)	Field notes (Developed during all the process) (June-October 2019)
To have a better insight of the process and evolution if there was one of pupils' writings with the strategies applied.	Artefacts' grid of evaluation (June-October 2019)

The procedure followed to this investigation comprised stages that are described here in a general way but will be described in detail in chapter 5. First, there was a diagnosis phase to find the problem in this educational context, as a second stage and thanks to the analysis of the instruments in the first phase the problem was identified, after doing so the researcher reflected about it and decided on a research proposal to face this educational situation.

On the decision of the research proposal it was necessary to define the type of study, the instruments to be applied and the execution of a pedagogical sequence that could support the analysis, then the information gathered in those instruments was systematized: transcription of the interviews, revision of the field notes and revision of the grid of analysis for the artefacts.

Then the following stage was finding common patterns evidenced in the three instruments, as the context in which this project was accomplished was communicative and

then the analysis of the texts of the interviews and the field notes was done following Mayring (2014) and after that, that, the triangulation was done to get the final categories.

Design and validation of the instruments.

The instruments were planned and specifically the interviews were piloted with 9th secondary grade, and as part of the research it is relevant to say here that the first instruments designed were not interviews, but they were questionnaires, but then the researcher noticed that the questionnaire designed did not provide a complete vision of the students' viewpoints.

The semi structured interviews could offer a more detailed information of the writing process of this group of students in particular and could offer the possibility to ask in detail for elements of the process, then taking into account all these considerations it was chosen better to make two semi structured interviews, one at the beginning of the research and the second one at the end.

To guarantee the reliability of the semi structured interviews it was necessary to make a loyal transcription of each one of the interviews maintaining the statements, the student's words as original as pronounced by them and it was possible thanks to the recording done during the interview.

Regarding the field notes (Appendix G), there was an initial design which was reviewed by the tutor as to include the specific research questions in the template, aiming to help the researcher to be more focused on the key aspects that should be observed and written down.

In relation to the artefacts, it was designed a grid (Appendix H) in which it was possible to evaluate the artefacts in terms of the writing macro skills (Gabrielatos, 2002), the writing micro skills (Brown, 2000), the usage of pre writing devices (Flower and Hayes, 2004), and the use of creative writing strategies, which helped to uncover the categories of analysis and evidence the answers to the research questions.

Ethical Issues.

To begin this section, it is necessary to establish the scope from which it will be taken, the best definition of ethical issues in an action research where pupils are the participants is the one given by Burns which states as follows: “Ethics in action research is actually pretty simple to understand. First you treat others as you wish to be treated. Basically, we do not risk the safety, privacy or dignity of our learners or collaborating researchers...” (Dickey cited in Burns, 2010, p.34). From the exposed point of view this action research takes first who are going to be affected with this research and how they will be kept in terms of privacy and safety in this case the students.

The researcher adopted a consent form (Annex G) to be read and signed by the students and parents where they were informed about all the main points of the research such as objectives , a brief description of the research, the possible effects of the research, general information of the researcher, the rights students have to ask and access to all the collected data; with the same objective the participants chose a pseudonym to protect their identities, and most important in this document they expressed when signing their free will to take part in this research. It was also necessary to ask for the permission in the school where the research would take place.

Trustworthiness.

This study aimed to show if there was a relation between the use of creative writing strategies and process writing approach with the development of the writing skill, in this sense the trustworthiness is given by the triangulation established with the data collection instruments: interviews, artefacts and teacher's journal, by reviewing and analyzing them there are objective units to be analyzed that can guarantee findings based on evidence.

Chapter 4. Pedagogical intervention and implementation

This chapter's aim is to describe and substantiate all the pedagogical intervention designed to enquiry about the writing process in this 10th grade level using creative writing strategies and the process writing approach.

Vision of language in the classroom

It is important to take here the concept of language since the communicative and expressive features of it. According to Chomsky's vision as shown in Rivers (1983), he explains the two levels of language under which it works, having as the first level the management or domain of the structure of the language by the language user and the second level the infinite possibilities of expression by means of language thanks to the usable knowledge of the language.

Taking into account the pedagogical design, this vision of language was adequate to the proposed activities in the classroom, because at first the students must have domain of the structures of the language, a knowledge of the literary genre in which students worked and wrote given by the creative writing strategies and also the steps they followed to write

taken from the process writing approach. The amalgamation of all the elements mentioned made the writing activities in this classroom a process with a creative and expressive product.

Vision of learning and teaching

As a starting point, it is important here to mention one word: challenge. For Lerner (2014), the challenge we are facing in this moment is to shape subjects who practice reading and writing not only to decode symbols but people with the desire to see other worlds such as that of literature, and also to see students as writing producers. The learning here is taken since the conception of it, is not only as transmission, but as a process which is continuously changing, likewise learning specifically of writing is an unfinished process.

Learning to this specific research and in a logical agreement with the previous mentioned statements about a continuous process, bring us to the theory of Vygotsky as cited by Shabani (2010) about instructional scaffolding applied in the pedagogical design, given the fact that students are provided with a writing structure and this structure of prewriting gives them the possibility to reach the zone of proximal development in which the continuous feedback of the teacher constitutes the support to promote learning in the students in an interactional way increasing gradually the skill to develop texts using the structure given.

The teaching process also helps students in some way to believe in what they write, on what they produce, because they see a correction process whose product is the final version of a text, worked and refined by themselves with the teacher's guidance.

In a final consideration, the conception of learning is also permeated by the conception of creativity. Porras (2005), in relation to Rodari's conceptions of learning, states that the adjacent context of children must be surrounded by literature and word games to make learning possible, believing that literature also models values in kids and promotes their imagination and creativity with the use of new stories and strategies to create and recreate them; with the kid's imagination as one of the main sources of those productions, they become active, creative and imaginative learners.

Vision of curriculum

To introduce the conception of curriculum taken in this study it is necessary to contextualize the public school where all this research was developed. This public school is a new school, it opened its educational service in February 2018, then all the students' population from all the levels from preschool to secondary were completely new and most of them came from different schools mainly private.

All the students' diversity did not lie only in their previous schools but also in their previous learning experiences; in this sense the academic council decided that it was important to begin with the revision of the academic skills the students had in all the different subjects aiming to build the curriculum based on their needs.

The English area in the school did an EFL diagnosis test (Appendix A) in which the four skills were tested to identify the weakest points, and as it was expressed in previous chapters the more problematic skill in this tenth graders was specifically the writing skill.

Taking into account the vision of Richards' (2010), the curriculum is designed in different ways, but one of the ways proposed by the author is the skills syllabus, which is

mainly based on the concept of developing the four language macro skills but with a more performative focus and identifying the underlying micro skills for the syllabus design.

Therefore, this public school designed the curriculum based on the students' real needs and from the skills syllabus stance for the EFL class.

The curriculum in this specific context implies the combination of the structural and functional ability in the English language, there is a gradation in the curriculum and this gradation in the development of the four macro skills goes from simple structures and constructions to more complex constructions, the gradation is a response to those necessities of the students that were located through the diagnosis test where the weaknesses of the students were evidenced.

Instructional design

The instructional design was carried out using creative writing strategies implementing the process writing approach. The creative writing strategies implemented were: *reading images* from a picture book to recreate a story based on those images, *imagery creation* inspired on some books that predict human future, appealing to significant experiences of the students, *creative transposition* using literature, and the following strategies taken from Rodari (1977): *the fantastic plot*, *creative analysis of a word*, *the fantastic creative binomial*.

The creative writing approach was mainly taken from Flower and Hayes (1981), who consider writing, from a cognitive perspective as a process in which there are three main steps: *Planning* (prewriting), that involves a kind of brainstorming where the students

are expected to produce ideas on a topic, then, *Drafting*, that implies to write the draft of a text using the ideas from the previous stage, and *Reviewing*, that implies the revision and correction of the text, which is done by the teacher, and in the final step the students edit and “publish” the final text with all the corrections suggested and this is the point of view from which is worked here and represented in the following figure:



Figure 2. Writing process approach phases, Flower and Hayes (1981).

The pedagogical intervention consisted of three cycles, each cycle was developed bearing in mind the reflection about how the cycle was developed and which were the processes and observations done. The implementation of all the pedagogical sequence was done in three cycles as follows:

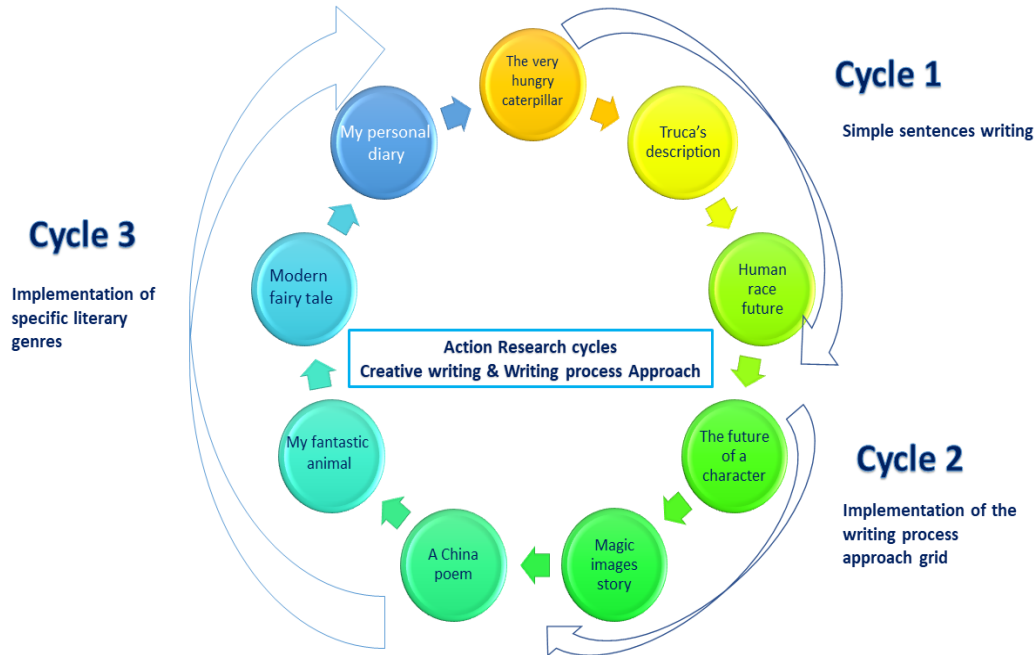


Figure 3. pedagogical sequence cycle

According to the figure 3, the first cycle had three important objectives, from the pedagogical perspective to engage students in this writing process and motivate them to make descriptions with simple sentences and from the researcher's point of view to take into account the teacher- researcher's observations and reflections to make adjustments, if necessary and also to see what could happen when using picture books to motivate EFL writing. The first intervention had the objective of sensitizing the students about literature and its use in the EFL classroom; in this session they had just an oral practice and the main activity was to read the picture book "The very Hungry Caterpillar" written by Eric Carle, in 1969.

The second intervention was worked using a picture book as literary input for the students, which was just visual, not linguistic (given the nature of the book) in this session

it was done to identify from the researcher's point of view what could happen when introducing the picture books as literary input for the students to motivate them to write in English, and the objective since the pedagogical stance was to motivate the students to write a description with simple sentences of the character presented there: the students had only the image and they had to invent all the features of such character, it was also to develop free writing also as a research objective aimed to observe what happened when picture books were introduced as stimulus in the EFL classroom to develop free writing by using images.

For the third intervention, the topic was also introduced by using literature and specifically books that narrate stories about the future of the human race and the earth planet, the kind of writing activity worked here was also free writing as the teacher offered just one prompt that was to write about: What would happen if humans could live 200 years old?, in this case the free writing was implemented here to analyze what could happen when the students write using free writing, the students tried to write but it was visible that for them it was a difficult task to write without any specified order or following a hint or key given by the teacher; then as product of the reflection of the teacher-researcher for the next cycle there was a modification by introducing a grid following the process writing approach to review if it could help students to ease their EFL writing.

For the second cycle there was a change in the methodology implemented thanks to the reflection at the end of the previous cycle, given the fact that students asked for help to make the task. According to Sternberg's (1996) theory, teachers have to offer some requirements for students to be creative among which the teacher should provide students with a model and with a help for them to achieve self-efficacy and here is where the

teacher-researcher decided to implement the process writing approach grid, this decision was also supported by the concept of creativity from Sternberg (1996) and the concept of creative writing from Hyland (2009) and the aforementioned grid was intended to enquire about its usefulness in the EFL writing.

In the same cycle the sessions were developed and in both the process writing approach grid was implemented with the creative writing strategies using the grid to help students to organize and have more ideas about what to write in the draft, it is important here to mention that the process writing approach teaching methodology required some extra hours of work with the students, given the fact that this way of writing was completely new for them it was necessary the use of the mother tongue to explain in a detailed way the sub processes of planning, drafting, reviewing and the writing process of the final version, trying to make explicit for them that this processes could be done in a cyclical way and that each one of them would help them to organized better their ideas and written productions, the teacher provided explicit examples of each one of this processes initially with a text in the mother tongue to ensure the comprehension of the procedure and after the teacher gave them examples of those processes in English with English texts, it is important to express here that along the process of the sessions it was necessary to remind them what was the most important aspect in when developing the sub processes such as for example the planning where they wrote key words or initial ideas to write their own texts .

In the third cycle, during the previous reflection phase about the activities worked with the students in the second cycle the teacher researcher identified that in both cycles the texts produced by the students were mainly descriptive but they did not have a clear style of literary genres, then as a result of this reflection the creative writing techniques

implemented in this third cycle involved a clearer style of the literary genres. For this reason, the researcher's objective in this third cycle was to assess the influence of the strategies implemented by means of a free writing task to see the progress in writing when students do not use the grid and write about an everyday topic and to see what happened when the creative writing strategies involved a specific genre and as the pedagogical objective was to motivate students to write more complex texts.

The pedagogical intention was that the students produced written texts with not only descriptions, but texts framed into a literary genre. This last cycle had also another important adjustment, the writing process in the last session was done without the grid giving them the possibility to write in a free manner about an everyday topic.

Lesson planning according to Brown (2000) it has to do with the teacher's experience and reflections and the use of the theoretical principles of teaching and learning. The lessons planned to this pedagogical intervention were nine lessons in which the focus was the writing skill and it is reflected in the use of the creative writing strategies and the process writing approach. The following figure 4 shows an example of the lesson planning and all the lessons can be found in (Appendix I).

CYCLE 2 LESSON PLAN SESSION 5			
Name of the lesson: Magic images to create a story	Grade: 10th	Date: 21 st and 22 nd August	Number of Lessons: 2
Number of hours: 3	Group Organization: individual work		
Goals: To write a short narrative text using three images to get inspiration from them.			
Objectives: To imagine a short narrative sequence based on three images taken from the picture book "Trucas" by Gedovious.			
Strategies Applied: The fantastic plot by Rodari, this strategy is based on answering questions about a character and giving imaginary answers to weave a story.			

<p>Materials required: Original picture book “Trucas” by Gedovious and a photocopy with the Writing process approach scheme.</p>
<p>Warming: To begin the teacher shows one image of the picture book and motivates the students to participate orally giving possibilities to tell a short story based on the image.</p>
<p>Presentation: To this section the teacher presents a series of three images from the book “Trucas” by Gedovious and uses the creative writing strategy from Rodari called “The Fantastic Plot”, following the strategy the teacher writes on the board the questions: who? where? what did he do? what did he say? And asks these questions referred to the three images motivating the production of some ideas and writes some key words students mention on the board.</p>
<p>Practice: Now the teacher provides the students with a photocopy where they have the three images and the Writing process approach grid. The teacher asks them to imagine a short story using the images and the answers for the questions who? Where...? , what did he do? what did he say?</p>
<p>Evaluation: The students create a short story in the grid and it will be reviewed to give them a later feedback with a grid created for that purpose.</p>

Figure 4. Lesson plan sample

Chapter 5. Data analysis and findings

This chapter is focused on presenting the data analysis frame of reference, all the procedures followed to analyze and categorize the data, the final documented results of the emerging categories and subcategories and finally all the findings and considerations derived from the final review.

Data analysis framework of reference

Aiming to develop a complete analysis the Analytical Content Analysis Mayring (2014) was adopted here given the characteristics of the particular context of communication in which the instruments were implemented, also bearing in mind that this approach allowed the revision of the data collected in terms of the identification and description of the insights of the participants about the creative writing strategies and

process writing approach put into practice in this EFL educational context. This methodology allowed the researcher to identify how the creative writing strategies and process writing approach shape the writing process of the 10th graders of this public school.

There are coincidences in Burns (2010) and Mayring (2014) when they state that the first step to analyze data that is the need of making sense and finding common patterns in the information collected in the three instruments: semi structured interviews, field notes and artefacts, in this sense Mayring (2014) provides a step by step process by summarising taken here as explained in the following lines.

Step one: determination of units of analysis: The researcher read and analyzed carefully the transcriptions and took the original excerpts that presented common patterns in the three instruments and classified them into groups and for the management all this information was put into a table. As the categories of this analysis were deductive in the sense that there were prior categories derived from the theory in contrast with the first analysis done aiming to answer the research questions, the prior findings were:

Creative writing strategies

Images: food for imagination.

Freedom as motivation to write in the EFL classroom.

Creative writing to express myself.

Creativity modelled to motivate students' engagement.

Literature promotes the use of imagination

The aesthetic enjoyment

Lack of creative tasks en EFL classrooms: previous learning experiences.

Writing Process approach, a way to express yourself effectively.

Guided writing and imagination.

I am aware of my writing process

The student as author-writer

EFL writing framed into creative writing experiences.

Literature in my EFL classroom

Step two: Paraphrasing of content bearing texts passages: The researcher took the most relevant passages and did a first reduction by rewriting them carefully in a short descriptive form giving special attention to the content. The steps 3, 4 and 5 were reductions that as advised by Mayring (2014).

Step three: collation of the new statements as a category system: The resulting statements from the previous stage were taken here and organized to obtain the categories. The categories were initially organized according to the research question, locating all the information that was relevant to the question, locating also the prior categories derived from the theory and the reduction strategies explained in the data analysis framework of reference were put into practice and the following were the initial emerging categories after developing the triangulation process with all the three instruments.

The categorization process for the transcriptions of the field notes and interviews followed the model proposed by Mayring (2014), in this model there is a useful guide to determine and summarize in a clear way the different categories. According to this author, the procedure followed here was first to analyze the texts result from the transcriptions paying special attention where they had relevant information according to the objective of the research, and the specific sentences which showed a frequency in those texts were

selected and then with the same sentences a reduction process was done after paraphrasing and leaving just the main idea taking out prepositions that are not necessary to the understanding.

The second step is to summarize the related propositions product of the revision previously done into a more general one as a process of reduction, and select the proposition that best bears the main idea and it can be linked to the inferences and deductive categories from the theoretical pre-knowledge, the following figure illustrates the steps of summarizing followed here:

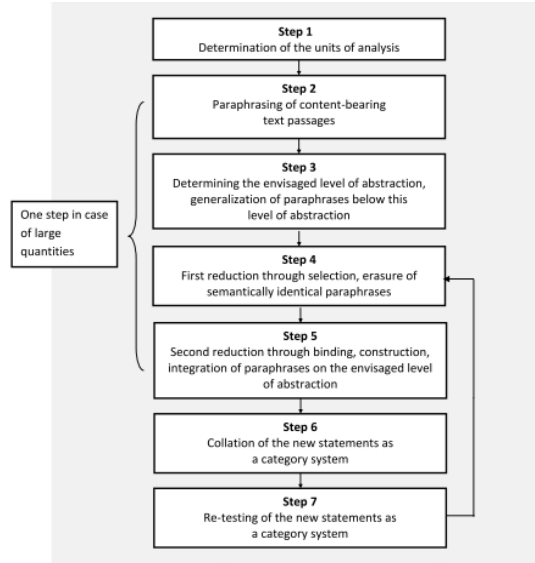


Figure 5. Step by step model of summarising content analysis Mayring (2014)

This procedure of analysis is a step by step one, and the units of meaning are organized into content analytical units, the text is interpreted, and the research questions are taken into account to establish categories that were found as products of the text analysis. The analysis done in this document was following a deductive perspective; in this vein, the research questions were the initial point to search in the transcriptions of the interviews, then those categories were analyzed, each category was defined and grouped according to

meaning into categories and subcategories, as a consequence of establishing units of meaning and relation between them. In the same way the field notes were also examined and the research questions were taken as a starting point, and the first general categories were established and after that, the text taken from this instrument was object of revision and the subcategories emerged and some new categories also emerged.

The artifacts were also analyzed following the content analysis methodology, because this method allows the researcher to find commonalities and differences in the texts produced by the students, and there was also the evaluation grid for the texts which could reflect the aspects related to the research questions and the prior categories derived from the theory.

Validation

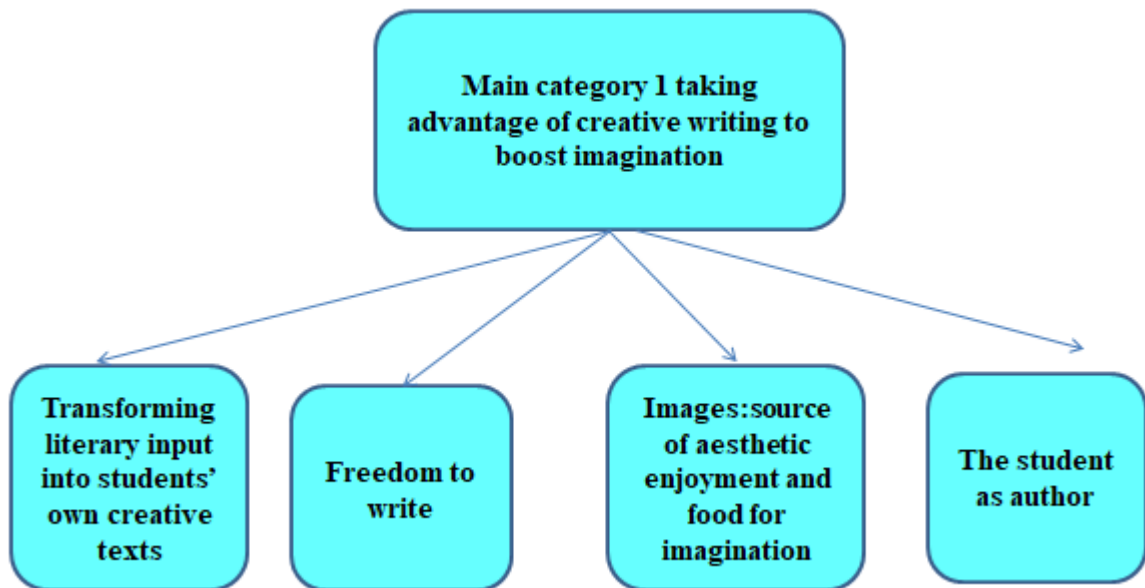
Aiming to ensure the validity of this study, the researcher triangulated all the three instruments comparing the findings and supporting them with the material that evidence the categories and gives proof of them with the excerpt from the instruments. Each instrument provided manifest support of the categories, in the case of the semi structured interviews the voices of the students were a valuable data to analyse, the student's artifacts and its' evaluation grid showed relevant information of the writing process in the specific conditions of this research and the reflections recorded by the teacher about the process developed, and the field notes provided information about the reactions of the students in the research process.

Categories

In the development of the research, specifically to analyze the instruments the relevance was put in the semi structured interviews this constituted a considerable amount

of valuable information on the writing process of the students as it was expressed by themselves, consequently and in a coherent way with the Content Analysis Approach it was the first instrument (Ins1) analyzed because it unveils and allows the participants to express their perceptions about all their process.

Aiming to obtain complete and reliable data from the participants, the language chosen to develop the interviews was Spanish since it is the mother tongue of this group of students, then it ensured the free expression and possibility for them to narrate all what they considered of importance in this process. The second instrument (Ins. 2) analyzed was the field notes, developed by the teacher because it provides information from the researcher's point of view and the third instrument (Ins. 3) analyzed were the artifacts produced by the students. The following scheme shows the prior and final categories:



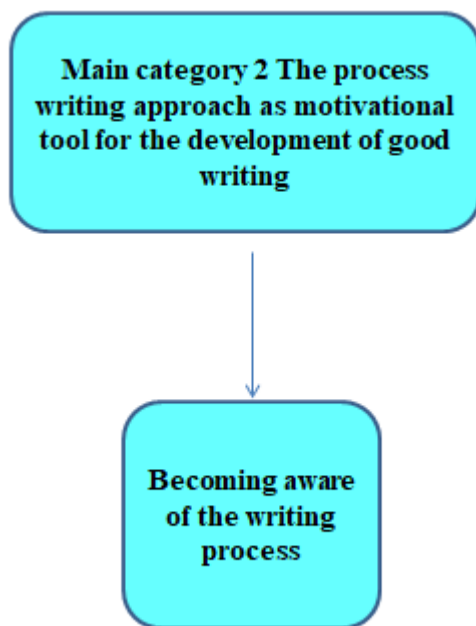


Table 4. Final Categories Scheme.

Discussion of categories.

Content analysis according to Mayring (2014) established coding rules for the category, it is defined by the examples shown in the excerpts of each one of the instruments, the definition is accompanied by a narrative about it telling the aspects commonly found in the category.

Taking advantage of creative writing to boost imagination.

This is the first main emerging category, it shows the evidence of the different influences of the creative writing strategies applied and the process writing approach, specifically the commonalities found in the three instruments. The most frequent feature mentioned by the students, analyzed by the teacher in the field notes and evidenced in the

artefacts was the easiness to write in the EFL classes as a result of the two strategies applied during all the process, which allowed students to produce original texts through the guidance. In the researcher's analysis of the teacher's field notes from 17th July, 2019 it was evident that the students at this stage needed a strategy to begin writing, to generate ideas, to be creative; as Sternberg (1996) states "all the students have the capacity to be creators and to experience joy associated with making something new, but first you must give them a strong base for creativity" (p.8).

10th July

They recall the typical way of writing in which they are given gaps to fill and the verbs in brackets, it seems it was not common for them to receive all the space to write. They mentioned "Pero profe yo que voy a imaginar ...ayudeme"

Teacher "no sabemos qué escribir profe, no sé, no se me ocurre nada", teacher y "¿usted no nos da los verbos o algo para seguir la línea?"

(Teacher's field notes, 17th July, 2019, Ins 2)

To begin with, the creativity was modelled through the use of the process writing approach as it was explained in chapter four the students were provided with examples of the processes of this approach in their mother tongue and in English language, it was also necessary to explicitly give them a grid with the titles planning, drafting, reviewing and final version aiming to ease the written production because as they mentioned it was easier to get ideas and produce a text if they knew what could be expected from them in each one of the sub processes of the process writing approach to get a final refined version of their texts.

It showed influence in the development of the texts in EFL, the student's comments documented the support that such grid represented for them when writing their creative texts in coherence to what Sternberg Robert & Williams (1996) express “The most powerful way to develop creativity in your students is to be a role model. Children develop creativity not when you tell them to, but when you show them” (p.7) in the next excerpt from the field notes is visible:

4th July

I analyze as a researcher that students need a structure to organize and begin thinking because having a white sheet seems a hard task for them.

8th august

Students' comments show that a grid is a way to organize and ease their writings. “Así con el cuadrito sí es más fácil profe, porque al menos se organiza un poco”.

(Field notes, July 4th August 8th. Ins 2)

Other important aspect that evidenced how creative writing influenced the participants written productions was also noticed in the use of the grid, they expressed that they followed the steps proposed in this grid taught in the class and recognized it as a new strategy to put into practice when writing, and as a result of the use of this strategy the emergence of new ideas, the flourishing of the imagination and the correction of mistakes in the process of writing as something positive that helped them to improve their writing. There is a modelling of the writing process and at the same time there is also the use of literature as model to write and imagine as it is seen in the following excerpts from the semi structured interview:

4th September 2019

T: ¿Cuál de los pasos trabajados para escribir ha sido el de mayor influencia a la hora de escribir?

ST3GR2: “Yo diría que el primero el primer paso el pre writing porque es mucho más fácil enfrentarse a la página en blanco con la cabeza con una idea que sin ninguna idea, la impotencia a la hora de ver una página en blanco y tratar de escribir una historia de la de la nada es algo completamente complicado, sin embargo cuando ya tienes una idea es mucho más fácil comenzar una historia y es que escribirla ya teniendo la idea de lo que vas a hacer ya es solamente cuestión de tiempo para que desarrolles tu historia”

17th October ST3GR1

T: “¿De qué manera utilizaste el proceso de escritura con ideas previas planning, drafting, revising y editing vistos para escribir y que tanto te aportaron para mejorar la escritura en inglés?”

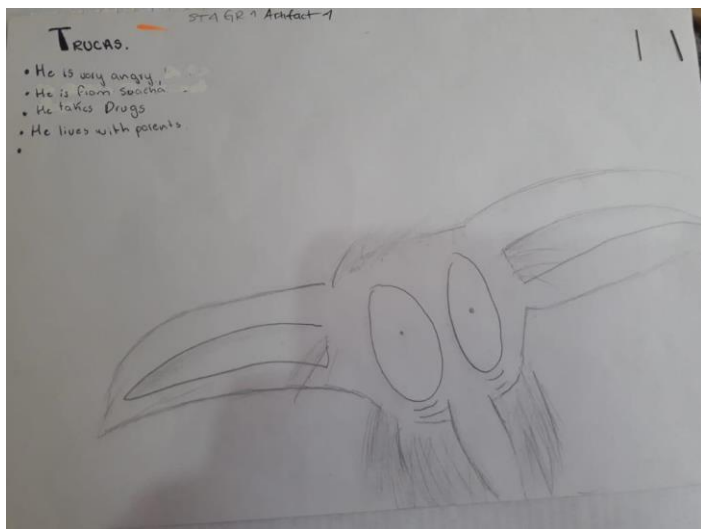
ST3GR1: “Estos procesos, estas enseñanzas, estas técnicas para escritura antes no se habían dado, por ejemplo cuando a mí me ponían a escribir alguna historia jamás me dijeron mira primero escribe las ideas, luego haz un borrador, luego corrijámoslo...no de una vez, lo que salga lo que tengas en la cabeza, entonces eso no te da una estructura muy firme para un cuento, el hecho de tener una guía para que quede mejor no es una limitante, al contrario es algo que te ayuda a mejorar tu escritura, antes lo que yo escribía era muy incoherente y el hecho de escribir un borrador y el hecho de dejarlo reposar unos dos días y volverlo a leer y ver jum ... esto no me quedo muy bien y volverlo a corregir genera un mejoramiento en la escritura”.

(Semi structured interview, 4th September and 17th October, 2019, participants:ST3GR1, ST3GR2 Ins 1)

Another important aspect considered by the researcher was the finding that with the guided writing the possibility to model creativity to the students opened also the possibility to promote student's engagement in ELF writing, an aspect that occurred and is another feature of this category.

The students mentioned that if they wanted to be creative, they needed a model to begin being creative, among other reasons they mentioned they had never had the opportunity to write in the English subject in a free manner and then creativity was not even contemplated.

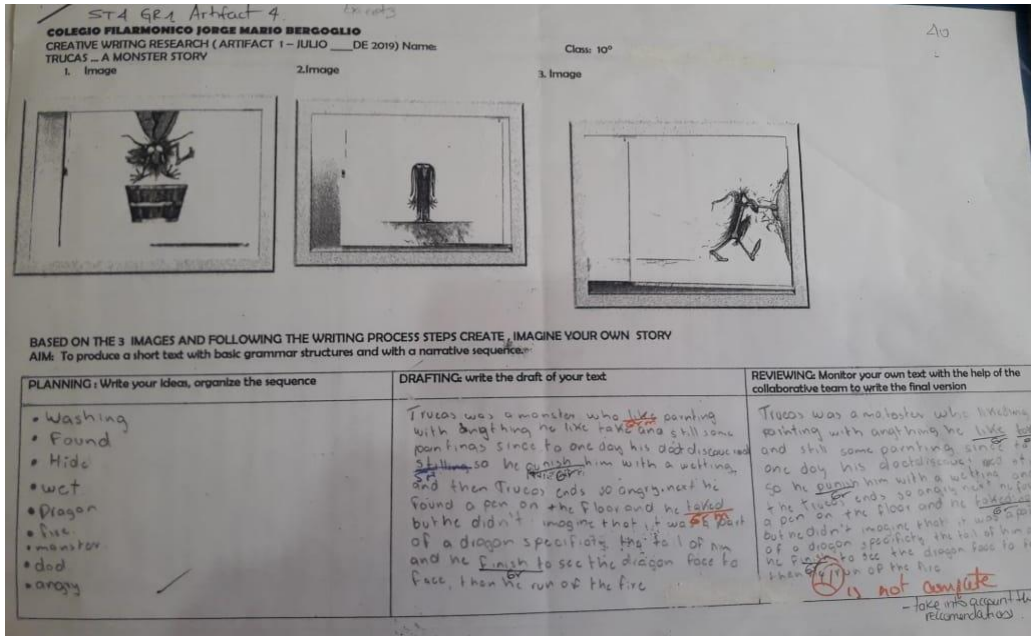
The development of creativity in the secondary school is as Sternberg (1996) states it can be easily found in children but in young students or adults is hard to find because



(Artefact, July 4th and 10th 2019 Truca's description.ST4GR1)

The previous student's work from 2019 shows the pedagogical intervention starting, in this writing task in session 2 was noticeable that the student felt motivated to write simple sentences having only a stimulus of 1 image from a picture book without words, the students were asked to imagine who the character was, he recalled his knowledge about everyday life and expressed what he wanted according to his own imagination and that there was a written production whereas in the diagnosis test the same student did not write anything.

Then, during session 5 the same participant after the stimulus with images from picture books from children's literature used the process writing approach grid and showed more advance in the writing skills, as it can be evidenced in this process during the three different sessions illustrated here the usefulness and engagement for creative written productions.



(Artefact, September 21st 2019 Magic images to create a story. Participant ST4GR1, Ins 1)

In the previous artifact it is clear the use of the prewriting strategies, and the final text, the participant wrote more sentences than in the previous samples exposed here, there is a wider vocabulary but still with grammar problems and there is a lack of connectors, the complexity and the formality of the text (genre) is acceptable and shows the expression of ideas based on the creative writing strategy implemented.

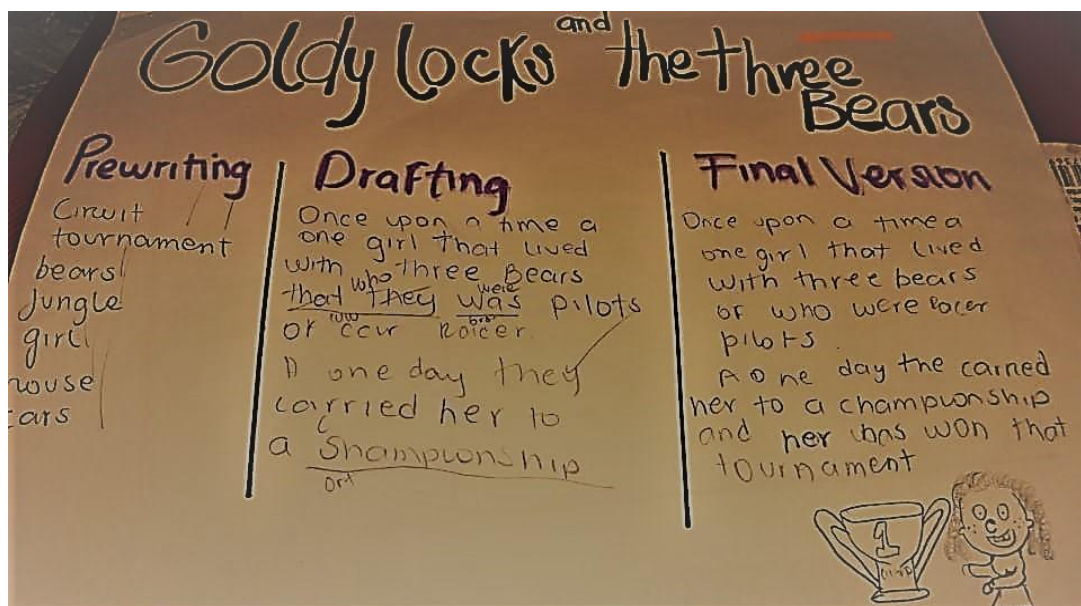
In the triangulation process of this category the two semi structured interviews documented that the process writing approach grid was a strategy that motivated writing and did not limit creativity but on the contrary it eased the EFL writing process and boosted the imagination in the process evidenced as follows:

“T: ¿El hecho de que se les dé un cuadro, eso hace que sea más fácil o más difícil escribir de manera creativa?”

ST1GR2: “Depende como del nivel de comprensión de cada uno pues sí algunos tienen más conocimientos para inglés se les facilita hacerlo en una hoja en blanco o sea libremente lo que quieren, en cambio pues a algunos, a mí por ejemplo se me hace más fácil por ejemplo que me den unas instrucciones pues ya así lo puedo crear más fácil”

(Semi structured interview, September 4th, 2019 participants: ST1 GR2 Ins 1)

To finish evidencing this category the creative writing offered the possibility of promoting and modelling creativity with its stories. In the following sample it is visible how the creative strategy worked and served as inspiration and model for the pupils to create their own stories taking as a starting point a classic folk tale:



(artefact, September 24th, 2019, A modern fairy tale, participants: ST6 GR2 ins 3)

Transforming Literary Input Into Student's Own Creative Texts.

This category is a result of the creative writing strategies worked; the three instruments developed showed that the literary input used along the process served as inspiration to the students in order to write creative texts.

In session 8, the fantastic binomial is an example of the creative writing strategy that promoted creativity by means of the "mix" of two apparently different elements that the participant interwoven into a story. To evidence this category, it is necessary to describe how students did this activity. First, the teacher read one of the stories from the revolting rhymes by Roald Dahl in which the writer creates a new story based on a classic folk tale, after the reading the teacher gave the students the opportunity to choose one classic folk tale title and one or two words related to our modern world such as modern dancer, finally the students wrote a story with these two elements interwoven in the text.

In this case it was observable that the students felt inspired and wrote a new story completely created by them as it is shown in the next artefact, the creativity, the literary input and the process writing approach influenced the final written production and allowed the students to transform the literary input into a new creative story as Rodari(1973) would mention to develop in the children the imagination capacity it becomes a prior need to play with the words, with the language and the stories to give a place to the fantasy in the education and develop in this way the creativity, the following excerpt is a modern tale created by the student:

Pre-writing Template ideas	Drafting ST5GR1	Final version
<p>THE CINDERELLA KILLER</p> <p>* The cinderella was in a dance she was dancing when come an evil bewitch, the evil bewitch place your magic stick and put the an evil came.</p> <ul style="list-style-type: none"> - she was in a dance - she want to dance - she watch tv - she want learn to fly - she is very bad 	<p>THE CINDERELLA KILLER</p> <p>Once upon a time a princess she was good, she like play, dance, read, among others</p> <p>one day cinderella was in a dance she was dancing when come an evil bewitch. The evil was take your magic stick and put on an evil came.</p> <p>Cinderella down the floor. last time she get up and her eye change of red color, already not good, now was bad. she comes your house, on the tv and look several types of terror movies</p> <p>last time she down asleep and wake up in phisiquatin</p> <p>To fortune, she didn't make mischief nobody</p>	<p>once upon a time a princess she was good, she like playing dance, read, among other</p> <p>One day cinderella was in a dance she was dancing when come an evil bewitch. The evil was take his magic stick and put an evil came</p> <p>Cinderella down the floor, last time she's get up and her eye change of red color, already not good, now was bad. she comes her house, on the tv and look a several types of terror movies</p> <p>last time she down asleep and wake up in phisiquatin</p> <p>To fortune, she didn't make mischief nobody</p> <p style="text-align: right;">Starfullsky</p>

(Artefact, 25th September 2019, A modern fairy tale, Participant: ST5GR1, Ins3)

The creative writing strategies ease the EFL writing as it is shown in the previous excerpt in which there is a development of a creative short story by means of the literary input which played an important role in the written productions of the students.


Hyland (2009) states that writing from an expressivist view is:

“The expressivist view strongly resists a narrow definition of writing based on notions of correct grammar and usage. Instead it sees writing as a creative act of discovery in which the process is as important as the product to the writer”

(Hyland, 2009, p.19)

The aforementioned quote is closely linked to what was observed in the creation of a poem by the pupils in the EFL class, given the fact that the creation of a poem was a difficult task in which it was privileged the process to create it rather than the final result. It was understandable and visible the challenge for students to try to make metaphors in English language, a constant comparison with the mother tongue was noticed by the teacher researcher because making a rhyme in EFL was a hard task for students, but as mentioned before the process of writing the poem had a more importance than the final result.

In this case of the creation of a poem the literary stimulus for the students were some short Chinese poems that helped them to understand what metaphors were about and served for creation of the students' own poems as shown in the following artefact from session 6:

AIM: To write a short poem with basic grammar structures, suitable vocabulary and creative metaphors.		
PLANNING: Write your ideas, organize the sequence	DRAFTING: write the draft of your text	REVIEWING: Monitor your own text with the help of the collaborative team to write the final version
<p>TOPIC: <u>she</u></p> <p>Write all the ideas that come to your mind about this topic, sensations, feelings, you can use your dictionary to enrich your vocabulary.</p> <p>she what she is? objects nature diversity</p>	<p>Write the draft of your poem using the sensations, vocabulary and images (metaphors) that you write in the previous step.</p> <ul style="list-style-type: none"> - can be the moon or maybe the sun the beautifull treasure is in your love. - In the day I call you in the night I dream you waiting for you and looking for you. - Shining star light of my eyes, find the way and find the way the destiny calls. 	<p>What were the mistakes that you or a team found in the poem and take into account the teacher's feedback.</p> <p>she</p> <p>Can be the moon, maybe the sun, the beautifull treasure is in your love.</p> <p>In the day I call you, in the night I dream you waiting for you and looking for you.</p> <p>Shining star light of my eyes, find the way! the destiny will call.</p>  <p>Drawing</p>

(Artefact, September 5th, 2019; A China poem, Participant:ST3GR1, Ins3)

The students also expressed in the semi structured interview the relationship between the literary input and their written production as it is seen in the next excerpt:

“T: ¿Cuál es la estrategia de escritura creativa que ha tenido más éxito y por qué?”

ST3GR1: pues si ya que cuando uno está leyendo textos literarios ficticios la creatividad se eleva, no hay límites y entonces ahí uno puede dejar fluir la imaginación para escribir”

(Semi structured interview, 4th September, 2019 participants: ST3 GR,1Ins1)

The category explained here was also evident in the observations done in the field notes, the next excerpt shows the relevance that the students gave to the input given used to write their own stories:

“After reading the story “Cambios” by Anthony Browne it is evident that the students are still in a descriptive stage and is a little difficult for them create a complete story, however they were very excited about creating their own texts because they expressed “uy Essos animales tan cheveres profe y ahora a crear nuestra propia historia animales con superpoderes”

(Teacher’s field notes, August 29th 2019, Ins 2)

As a conclusion of this category, the use of literature in the EFL classroom inspires the creation of original written stories.

Freedom To Write.

This category emerged from the analysis of the three instruments, specially the semi structured interviews where the students commented that freedom when writing in the EFL class was relevant to them, and this freedom came from the use of creative writing strategies in addition to the literature. Since the diagnosis phase it was noticed in the participants a lack of motivation to write in the EFL class, according to the data analysis it was found that the students perceived the fact of having freedom to write as a positive aspect that gave them motivation to write in the English class and they expressed it in the semi structured interview.

It was demonstrated that positive aspects for development of EFL writing appeared thanks to the possibility of creating in a freer manner, such aspects are: the discovery of their own ideas, the development of creativity, the absence of pressure from the teacher and the freedom emerging from literature used in the EFL classroom as it is expressed by Hyland (2009) “Teachers are encouraged not to impose their views, give models or suggest responses to topics beforehand. On the contrary they are urged to stimulate the writer’s thinking through pre-writing tasks” (p.19).

In the development of the investigation an iterative aspect expressed by the students about their previous experiences in EFL learning was that they sometimes felt the pressure from the teacher against them to write. On the contrary, with the pedagogical sequence implemented in this research the pupils expressed that they felt better to write because they were more motivated and the tasks were not only for the teacher, they felt the freedom to write in the way they liked without any pressure, aspect also relevant to improve the creativity as it is visible in the following excerpts:

T: ¿La teoría del proceso de escritura en inglés es importante y necesaria, pero de qué manera se adquiere cuando se da mayor libertad para la creatividad al escribir?

ST1GR1: “sí porque a uno le nace más aprender con creativo que con lo tradicional dado que uno trabaja con más ganas y no tiene que estar ahí como con la presión de que tiene que hacer las cosas tal como lo dice el profesor”

T: “las siguientes preguntas están de acuerdo con la siguiente afirmación la teoría acerca de la escritura en inglés es importante y necesaria, pero se adquiere más fácil Cuando se permite creatividad y Libertad al escribir ¿Qué opinan ustedes?

ST2 GR 2 : Sí yo creo que sí, porque Pues estos textos incentivan a la creatividad si me entiende, Como por ejemplo en el inglés hay libertad al momento de escribir, eso hace que la persona , el escritor ... el escritor genere muchas más ideas o sea , sea fácil más representativas , por ejemplo : es decir o sea cuando

hay más libertad de escribir se le está dando la libertad de la persona de escribir lo que quiere, ya sea Lo que siente lo que piensa O cómo ve las cosas desde su perspectiva o desde su punto de vista Eso hace que sienta más atracción genere más atracción a la realización de esto del tema” .

(Semi structured interview, 4th September 2019, Participants ST1GR1, ST2 GR 2
Ins1)

Freedom when writing in the EFL class was a result of the use of literature, the students said that fiction books helped creativity to be expanded with no limits, they showed a conception of the literature as a source of freedom and as a way to allow imagination flows, as Rodari (1973) explains that children always have curiosity and they also want to know where stories and tales come from in coherence with this , reading literary texts for the students allowed them to write their own stories, empowered them to become creators and expand their imagination in a free manner, in the next excerpt their voice expressing those findings.

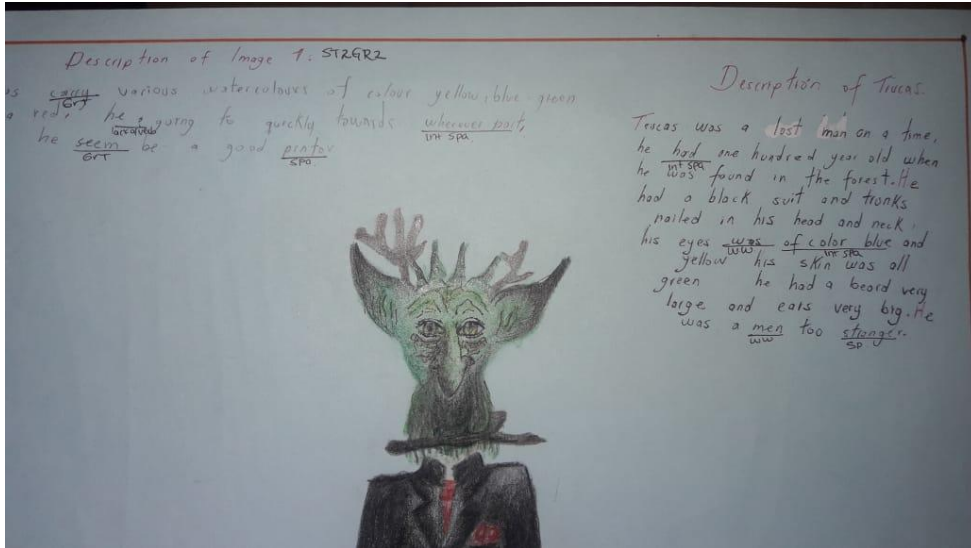
4TH September

T: “consideras que el uso de textos literarios potencia la creatividad cuando van a escribir?”

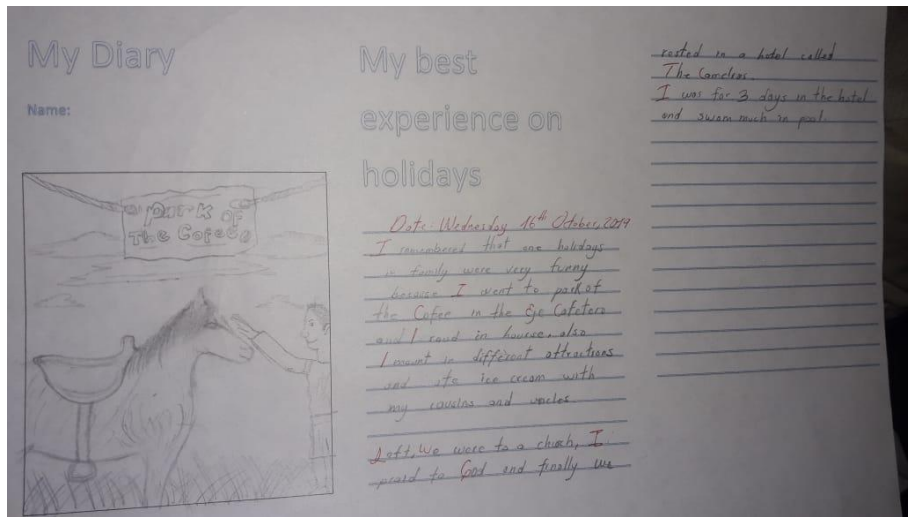
ST3GR1: “Pues sí ya que cuando uno está leyendo textos literarios ficticios la creatividad se eleva, no hay límites y entonces ahí uno puede dejar fluir la imaginación para escribir”

(Semi structured interview, September 4th, 2019; participant: ST3GR1 Ins1)

The researcher noticed that when students have the opportunity to write about personal experiences about their reality or imaginary facts, this attaining them to feel engaged and free to write. In conclusion the freedom motivated the writing process with these strategies and was a key element in this EFL class as it is visible in the next two artefacts:



(Artefact, July 10th, 2019. Truca's description, Participant: ST2GR2, Ins3)



(Artefact, October 17th, 2019; My diary, Participant: ST2GR2, Ins3)

Images : Source of Aesthetic Enjoyment and Food for Imagination.

The use of creative writing strategies implies a double way work in the sense that there is an input which can be the reading of a text or images developed by the teacher and an expected written production developed by the students and inspired in the stimulus

(input) provided. In this research it was observable that the images from picture books produced an aesthetic pleasure and inspired imagination.

Reading picture books as part of this study allowed to evidence that there is a convergence of the intellectual and aesthetic pleasure as expressed by Arizpe, Evelyn & Styles, Morag. (2014) , the researcher could also observe that students had emotional answers to the images and texts presented during the class and they said they needed to draw images also for their own writings as a way to express better their emotions in the following excerpt there is evidence of such aesthetic answer:.




(Artefact, July 10th 2019, Trucas' description, Participant:ST1GR2, Ins3)

In the previous artefact shows the drawing that was imagined and created entirely by the student as a support to the short story that he wrote based on only 1 image from the picture book "Trucas" by Juan Gedovious (1997) , the participant created a complete original short story and illustration confirming that images are a source of enjoyment and

gave ideas to nourish the imagination, in the participant’s short text there is a manifestation new and personal ideas and there is a fluid writing.

Rosenblat as cited by Arizpe, Evelyn & Styles, Morag. (2014), explains that when reading a picture book there is an emptiness in the students when they must complete with their own experience, in the moment that they fill such space with their own stories is when the communication process takes place. In this study, the communication process ended not only when the participants expressed their own experiences about the images but ended when they created their own stories and illustrations inspired by the picture book. In the next artefact it is visible that after reading the book “Cambios” by Anthony Browne and considering the creative strategy prompt worked about creating a fantastic animal with powers, the students produced a text supported with images:

Planning	Drafting	Editing Reviewing	ST2 GR 2 Publishing
<ul style="list-style-type: none"> - Body Part of lion - Ear - Eye - Mouth - Nose - Whiskers - Bigotes - Paw - Gorra - Leg - Tail - Furs: Solo Anye Colpura - A lion with the body of a goat - A long snake tail - It have its ears visible at all times - Its paws can fear any man from a single scratch - Scar: Avuste - espontar. - Scr: Being - Scratch: razguño, oronator 	<p>Once upon a time a lion with the body of a goat and a long snake tail. This animal kept its ear visible at all times, with its paws could scare any man from a scratch, but the scariest thing about this being is the fact that it could scat spit fire from its mouth.</p> <p>Its eyes were crystalline and its whiskers were of golden, it had wings and could fly over all the jungle.</p>	<p>Once upon a time a lion with the body of a goat and a long snake tail. This animal kept its ears visible at all times, with its paws could fear any man from a scratch, but the scariest thing about this being in the fact that it could spit fire from its mouth.</p> <p>Its eyes were crystalline and its whiskers were of golden, it had wings and could fly over all the jungle.</p>	

(Artefact, September 12th, 2019; My fantastic animal, Participant:ST2GR2, Ins3)

The researcher also found evidences of the usefulness of the images in the process of imagining and creating texts, it is seen in participant’s voices in the semi structured interview:

“T: ¿Cuál es la estrategia de escritura creativa que ha tenido más éxito y por qué?”

ST5GR2: “pues en mi opinión cuando nos dan la imagen y nos piden que escribamos que pensamos que va a pasar en la imagen lo que va a pasar, porque digamos motiva la creatividad de los estudiantes y como que nos impulsa a aprender más vocabulario para describir lo que estamos viendo”

ST4GR2: “Las imágenes porque despierta en nosotros la imaginación y tenemos más posibilidad de inventar y producir nuestros propios textos literarios a partir de eso”

ST3GR1: “La mejor en mi opinión fue la del animal fantástico, durante ese proyecto se pidió que cada uno trajera una imagen del animal que más le gustaba, porque a una persona le gusta un animal: porque le ve algo especial le ve algo único y la idea es explotar esa cosa única para crear una historia fantástica, entonces ahí ya se está tomando algo del entorno no se está tomando una historia se está creando una historia a partir de algo que te gusta”

(Semi structured interview, September 4th, 2019 participants: ST5 GR2, ST4GR2, ST3GR1 Ins1)

It was also noticeable that the inclusion of images created by the students in their texts was important for the majority of them, according to the answers provided in the semi structured interviews where they mentioned the value of images related to the aesthetic sensations in all the process developed in this EFL class and the importance of illustrations to represent their ideas, the drawings came before the words as it is visible in the following piece of the semi structured interview:

T: ¿Qué tan útil o significativo ha sido para ustedes el uso de textos de literatura en el desarrollo de los procesos de escritura?

ST3GR3: “Estas historietas como como con colores, como aquello abstracto que uno puede ver e interpretarlo a su forma, o sea cada quien tiene como una mezcla de sensaciones al ver esto entonces es muchas personas como que se animan a expresar a lo que ven y algo distinto que no es lo que el autor quiere proponer si no lo que ahora es el lector quién puede proponer el final de una historia o el desenlace y a través de que uno va Leyendo es como meter como... en nuestra imaginación como esa incógnita de qué, de cómo, de Qué pasó en esta imagen anterior a esta y como intentando sacar probabilidades de varias de varios hechos y los estudiantes lo dan a conocer a través de estas historias ”

(Semi structured interview, September 17th, 2019 participant: ST3GR2 Ins1

To conclude this category, in the following piece of the field notes is observable that in consonance with the student and teacher's voices there is an interwoven correlation between images, aesthetic pleasure, sensations and inspiration to write derived from illustrations.

"It is visible that the image inspired them to write and more than that to imagine, the students also did a drawing before beginning to write, about the image with the text, and they expressed: "Profe es que primero necesito dibujarlo para poder describirlo"

(Teacher's field notes, July 4th ,2019; Ins 2)

The Student as Author.

This category emerged from the comments and expressions of the students in which they exposed their opinions and the way they felt as writers who are learning how to write, and who needed a guide to write and to express their ideas and thoughts. Participants expressed in an iterative manner that they had not been taken into account as writers before as they felt in this specific study.

Then for this category the creative writing strategies reached an unexpected goal because as it was explained in the theoretical framework this research did not take creative writing as the majority and most common usage which is to teach young writers to become writers. In this research it was intended to motivate and improve EFL writing, but as students mentioned it was the opportunity for them to show their abilities as writers. In the following piece of the semi structured interview it is visible the agency of students understood the fact of writing and creating their own stories:

T: “¿En qué medida las actividades de escritura creativa propuesta para tu clase de inglés han sido útiles en el proceso de escritura y por qué?”

ST1GR1: “Pensaría yo qué útiles en el momento de desenvolverse o sea al momento de la fluidez con la que la persona se desenvuelve al momento de escribir ya sea un poema o sea la representación de un libro a nivel personal, pues esto lo que hace es que hace que la persona se ayude a entender y ayuda a que se desenvuelva y logré entenderse o sea autónomamente y hace que se vuelva también autodidacta para poder encontrar lo que necesite y se ajuste a su historia como creador él de su texto, yo diría que uno aprende palabras”

(Semi structured interview, October 17th, 2019 participant: ST1GR1 Ins1)

Hyland (2009) mentions in the expressionist view of writing that the teacher motivates the students to find their own voice as writers and also states that giving the opportunity to develop free expression offers the possibility to reach the self-expression and this is part of the finding explained here. The participants also exposed the vision they had when writing texts, in their statements it is evidenced their empowerment as authors with an audience, because they mention that they were going to be read which was important for them, in this vein they want to make their texts interesting for the reader as it is shown in the next excerpt:

T: ¿Qué ha sido lo más importante para ti al trabajar con la escritura creativa en inglés? Está: a) la facilidad de expresarse b) organizar las oraciones y el texto c) hacer los textos más interesantes

ST2GR1: “Hacer los textos más interesantes porque pues para digamos que el lector lo tome con agrado y el autor se sienta conforme consigo mismo”

(Semi structured interview, October 17th, 2019 participant: ST3GR1 Ins1)

Healey, (2019) discovered that the children involved into a specific research with creative writing into a classroom of English as mother tongue in Australia in which the participants experienced the writer agency understood it as the student’s feeling as writers

who connected their interests with the reader's interest, this finding is a similarity with the category documented here and illustrated as follows:

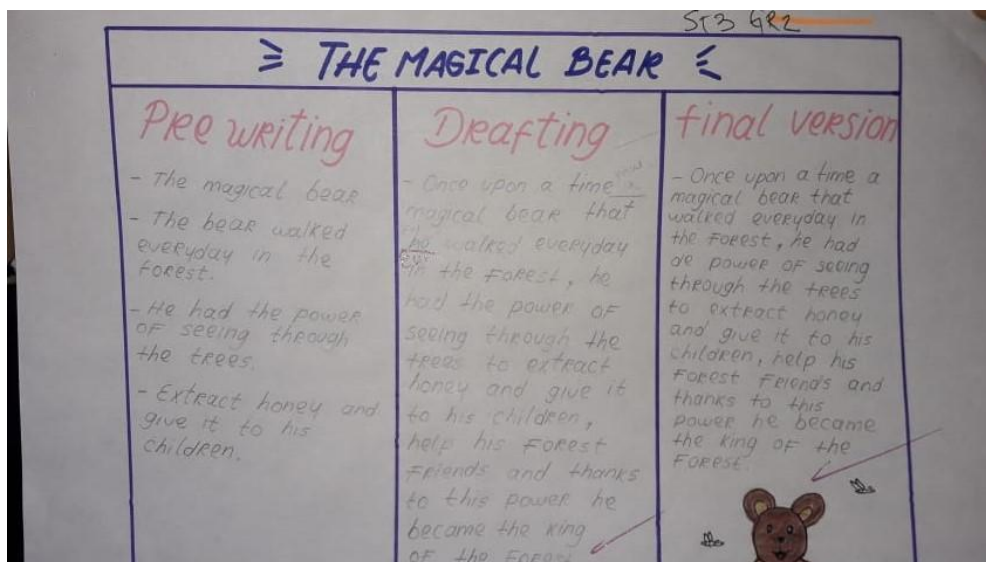
T: Piensas que ¿la Escritura creativa ha influenciado tus procesos de escritura?

ST 3 GR 2 : “ las actividades escritura creativa desarrolladas durante el curso, pienso que sirvieron para los que llevamos hasta ahora para mejorar, pues si mejora bastante lo que es la estructura de hecho yo llevo un proyecto de escritura que tengo desde hace dos años y quede quebrado porque no sabía los fundamentos de lo que es escritura ... pero en la clase de inglés cuando te dicen escribe tal historia inventa, piensa, desarrolla un desenlace, un problema ahí es cuando realmente es comienzas alimentarlo qué es escritura”

(Semi structured interview, October 4th, 2019 participant: ST3GR2 Ins1)

As a conclusion of this category the fact of giving the participants the opportunity to lead their own writing processes has a direct influence in their EFL writing practices, given the fact that they took the texts used in the class as input, as models to follow and imitate in a certain way, and also to nourish the process of writing. In the specific case of the students who found useful the texts and the structures worked to improve individual writing projects they had for that reason they mentioned in the semi structured interview how helpful the strategies worked had been for them.

In the next excerpt there is an example about the creative process students developed using the creative strategy of creating a fantastic animal with original ideas as writers.



(Artefact, September 12th 2019, My fantastic animal, Participant:ST3GR2, Ins3)

The Process Writing Approach as a Motivational Tool for the Development of Good Writing.

This is the second main category and it is described thanks to the specific results in the written production of the students through the drafting and reviewing from the process writing approach. It is evidenced on how the students strengthened their writing micro skills and macro skills

Considering that writing is a complex activity, the researcher designed an assessment grid (Appendix H) for the artifacts with the purpose of reviewing the progress in the writing skills of the participants. The grid was designed according to Gabrielatos (2002), his precepts of what good writing is entail the writing macro skills adopted here

specifically: the complexity of the text, the vocabulary, the formality (Genre) which means that followed the style of the genre worked, the grid's design took also Brown (2000) who defines the writing microskills as the use of acceptable grammatical systems (tense agreement), patterns and simple rules, the production of an acceptable number of words.

In the following two assessment grids provided information of the progress writing skills of one participant, the first assessment done at the beginning of the research, and the second at the end of the research process, comparing the two grids it is visible the improvement of the same student in terms of his writing micro skills and macro skills.

ACTIVITY: Future humanice 31 st July		STUDENT: ST 4 GRA			
		EXCELLENT	GOOD	ACCEPTABLE	POOR
WRITING MACROSKILLS (According to Costas Gabrielatos)					
Complexity of the text				X	
vocabulary					X
Formality (Genre) follows the style of the genre worked.				X	
WRITING MICROSKILLS (According to Brown 2000)					
Use acceptable grammatical systems (Tense agreement) patterns, and simple rules.			X		
Produce an acceptable core of words					X
USE OF PROCESS WRITING APPROACH					
Use prewriting devices: the use of prewriting ideas is visible in the drafting.					
Use feedback for revising and editing: The corrections evidence the awareness of the process.					X
Task achievement				X	
Use cohesive devices: There is clear linking between each sentence-paragraph.					X
USE OF CREATIVE WRITING STRATEGIES					
There is visible evidence of the usage of the creative writing strategies to develop the texts. (shows a genre, shows the expression of new and personal ideas)					X
Shows the development of a text into a genre derived from the creative writing strategies. Shows the expression of new and personal ideas.					X
Comments: El texto se acerca más a lo cotidiano, pero hay una falta de ideas nuevas, no hay ilustración, por eso aunque el texto y aunque recibió ese input, tal vez influyeron la producción de un texto corto, no usó conectores aunque el mundo de conectores está bien.					

ACTIVITY: Logic Images Grades 4th		STUDENT: ST 4 GRA			
		EXCELLENT	GOOD	ACCEPTABLE	POOR
WRITING MACROSKILLS (According to Costas Gabrielatos)					
Complexity of the text				X	
vocabulary			X		
Formality (Genre) follows the style of the genre worked.				X	
WRITING MICROSKILLS (According to Brown 2000)					
Use acceptable grammatical systems (Tense agreement) patterns, and simple rules.			X		
Produce an acceptable core of words			X		
USE OF PROCESS WRITING APPROACH					
Use prewriting devices: the use of prewriting ideas is visible in the drafting.			X		
Use feedback for revising and editing: The corrections evidence the awareness of the process.					X
Task achievement			X		
Use cohesive devices: There is clear linking between each sentence-paragraph.					X
USE OF CREATIVE WRITING STRATEGIES					
There is visible evidence of the usage of the creative writing strategies to develop the texts. (shows a genre, shows the expression of new and personal ideas)			X		
Comments: Se nota un uso de las estrategias de planeación hasta el borrador, sin embargo el texto final estuvo en contra de las recomendaciones (trato de escribir una historia pero no la completo, sin embargo en cuanto a su producción escrita anteriores se nota un aumento en frases, en vocabulario pero perdieron los problemas de gramática y faltan conectores.					

Figure 5. Assessment grids for writing, own design (Personal Collection)

Finally, for this investigation this category was uncovered by means of the assessment grid in which there was clear evidence of the progress in the writing skills of this group of pupils.

Becoming Aware Of The Writing Process.

This subcategory was visible thanks to the expressions of the students when referring to the use of the grid from process writing approach implemented in this research and the texts they were able to write. The participants expressed in an iterative way that the grid allowed a constant evaluation of their own texts and they became aware of their mistakes when writing helping them with EFL writing.

In this category there was also a noticeable influence of the feedback given by the teacher in the draft stage, students expressed they waited for the correction and also took advantage of sharing their texts with other participants to do the texts in the best way possible, and at the same time the creative writing strategies influenced the production of ideas evidencing a synergy and an interwoven correlation between the creative writing strategies and the process writing approach.

In the next excerpt shown here it is evident that the process writing approach makes the participant conscious of all the process of writing, as Flower, L. & Hayes, J. (1981) state there is a gradual development of the texts and undoubtedly the pre-writing strategies help to the improvement of writing, besides there is a connection between process writing approach and creative writing strategies given the fact that the grid provided a path to

develop the creative story inspired by the literary input, and this literary input influenced each one of the steps followed to create the stories because the students took into account the genre in each stage to get the final written production, doing of it an autonomous process.

T: “¿En qué medida las actividades de escritura creativa propuesta para tu clase de inglés han sido útiles en el proceso de escritura y por qué?”

ST1GR1: “Pensaría yo qué útiles como por ejemplo el cuadro de escritura en el momento de desenvolverse , o sea al momento de la fluidez con la que la persona se desenvuelve al momento de escribir ya sea un poema o sea la representación de un libro a nivel personal, pues esto lo que hace es que hace que la persona se ayude a entender y ayuda a que se desenvuelva y logré entenderse o sea autónomamente y hace que se vuelva también autodidacta para poder encontrar lo que necesite y se ajuste a su historia como creador el de su texto, yo diría que uno aprende palabras ”escribir”

(Semi structured interview, October 17th, 2019 participant: ST1GR1 Ins1)

The previous excerpt manifests an internal process lived by pupils when they developed the writing activities evidencing a continuous reflective process, following the cognitive model proposed by Flower, L. & Hayes, J. (1981) with the process writing approach in which the writer takes into account the topic, the audience and the features of a correct writing, in the following excerpt there is evidence of the self-reflection of the participants about their own writing process and their mistakes or aspects to improve.

T:¿Cuál te ha parecido la parte más difícil de la escritura?

ST2GR2: la coherencia no se puede lograr porque a veces las palabras no muestran la lógica del texto, es difícil hallar la lógica al texto porque no van las palabras así ,la puntuación se me dificulta ya es un problema mío en cuanto a la dificultad al texto y la única forma de solucionarlo la verdad es leyendo libros , leyendo textos aprendiendo las reglas, no he sido muy bueno para seguir las reglas de ortografía de puntuación Dónde poner las comas Dónde poner las tildes Dónde poner los puntos.

(Semi structured interview, September 4th, 2019 participant: ST2GR2 Ins1)

As a conclusion, this category implies a reflection of the students about their own writing processes and the aspects that they themselves consider for improvement, all these student's considerations are derived mainly from the use of the process writing approach grid that made them aware of writing as the product of the development of the pre-writing stages.

Comparison of results with previous studies' results.

It is necessary to clarify here as it was already done on the theoretical framework that creative writing has not been widely worked in EFL teaching, and it has not been combined with the process writing approach to be analyzed in terms of the influence of this two strategies in the EFL writing, consequently the studies on this specific kind of implementation in English Language teaching are scarce.

In the following lines of this passage the comparison was done with an international study developed in Australia and a national study done in Colombia, these two studies were the documents taken to compare with the current study to establish the meeting point or the differing point.

According to the study described by Healey (2019) it was established by means of a qualitative study and Interpretative Phenomenological Analysis done in a group of students of grade (year) 6 whose ages were between 11 to 12 years, with a language background other than English and a good proficiency in writing tasks to see how they experienced creative writing in the classroom . There was a pedagogical implementation and the instruments used

by the researcher were the semi- structured interviews to evidence what was the children's experience of expressing ideas through creative writing.

To begin, the most substantial finding in the study from Healey (2019) Australia which was also one of the findings in this research is the authorial agency understood it as the recognition of the participants themselves as authors and creative agents of their own texts, they perceived themselves as writers.

To continue with the analysis the study referred here Healey (2019) presents the results of the semi-structured interviews with a major finding related to the writing in the EFL classroom seen from the children's perspective in which children expressed that there was a tension between the creative writing and the schooled writing practice emphasizing in the fact that writing in the school was normally looking for the rules of the "good writing", on the contrary the use of creative writing allowed them to work with their imagination, with their own ideas.

The previous finding in the analyzed thesis from Australia is similar to the finding of the current thesis related to freedom to write, because of the comparison between the freedom students felt to write with the creative writing strategies faced by the pressure to write in the participant's previous EFL writing experiences. There is also a point of convergence in the fact that children in Australia expressed they felt they were recognized as agents, it means as writers with their own identities, in the same way the present study established one of the categories in relation to the own recognition of the student as author.

The use and emergence of images during the process developed with creative writing, the participants of both investigations highlighted the presence and utility of images along the process. To continue with the comparison with previous results, in our national context it

was found the study presented by Avila (2015) in which creative writing was one of the activities proposed in that research.

To start, the problem faced in that research was the lack of attention and motivation in the EFL learning and the teacher in charge enquired himself on how to overcome this situation and solve it in some way, then the initial questioning about how to motivate EFL processes is present in that paper and in the current investigation. The creative writing in the mentioned paper emerged to help students to improve their feelings about writing in EFL, in a similar way creative writing in this research was adopted to see if it could influence in some way the EFL writing of the specific group of students.

One of the most substantial conclusions which is similar to this research was the possibility that students had to create their own activities and specifically talking in terms of creative writing of creating their own short stories and also the enjoyment when writing is an aspect that appears in both studies conclusions´.

Chapter 6. Conclusions and Implications

This chapter deals with the conclusions of this study and explains the implications, limitations, recommendations and shows a comparison with other studies and leaves formulated the possibilities for further research.

Conclusions

The current research offered the opportunity to make a conscious analysis of the EFL teaching practices in this public school and thanks to all the knowledge acquired in the master's program all the design and implementation were done to get the final conclusions.

The data obtained from the research instruments and analyzed concluded that the strategies conducted allowed the teacher to develop the writing process in a different way and the students who took part in this research evidenced that the writing process had been easier when using the strategies worked. The main category called Taking advantage of creative writing to boost imagination comprehends the main elements found in the analysis, elements as the easiness to write thanks to the grid of pre-writing and the creative strategies to write leaded by the teacher, the motivation of creativity as a product of the input offered with the stories read in the class.

The two strategies implemented creative writing and process writing approach showed that students improved writing skills and recognized the usefulness and influence of freedom, autonomy and creativity in the development of EFL writing. The texts produced by the students evidenced a progressive evolution from only writing a few words at the beginning to write a more complex text recurring to the strategies implemented, the practice and training regarding the process writing approach became strengthened along the sessions because at the end the participants pointed out the need of using those steps to create their texts, students worked with literary texts did not impede them to get confidence in an everyday written communication.

The present study validated the use of literature, images from literature books, creative writing strategies and the process writing approach as useful tools that this specific group of students internalized and used to improve EFL writing by means of getting new ideas, organizing their texts and correcting them in a constant revision of what they had written after the draft correction done by the teacher.

In brief, both strategies played a significant role to help students to nourish their imagination and produce new ideas reflected in the writing process and the final versions of their writings that also responded to a specific genre according to the strategy implemented.

Implications-Significance of the results.

First, this study demonstrated that the strategies implemented allowed the participants to be more engaged in the EFL class and to be more aware of their own writing process, they felt more empowered to create their own stories and perceived themselves as authors. In the creation of the EFL texts the students showed an evolution in terms of the number of words, the complexity of the text, they were more attentive to the grammatical system, the process writing approach and the creative writing strategies provided them with elements to achieve the tasks proposed for each session, it was also improved the reflection on their own writing processes taking into account the recommendations in the editing phase to write the final version.

Finally, it was visible that students changed their perceptions on what EFL writing was because as they mentioned at the beginning of the study they perceived writing in the EFL class as only filling gaps in contrast to what they said they consider writing in this class after the pedagogical implementation, they considered writing in relation to freedom, to the expression of their own thoughts, there was a visible improvement of the writing skills which reflected their ideas and thoughts.

Limitations.

The main limitations in this research corresponded to the time. First of all, the time was relevant to the development of each one of the pedagogical sessions planned and due to

the number of hours per week (3) assigned to the English class they were not enough given the fact that the writing process took time and the revision done by the teacher to give back the written compositions to the students for writing the final version took also more time than the time planned.

Regarding the lack of time for the sessions, it was necessary to ask other teachers from other subjects to give some time from their classes to finish the pedagogical activities related to this research. The number of students in relation to time was another limitation, the sample was 12 students, but the complete class were 40 students and the revision of the writings with the grid designed by the researcher for the review of the eight artefacts produced by each student along the pedagogical intervention was done to the 40 students and it was time consuming.

Finally, in the research specifically, the semi-structured interviews were a valuable instrument to gather data, however a limitation was the time required to make the transcription of each interview obtaining a total number of pages of 90.

Recommendations.

In relation to the teaching of writing it is recommended if possible, to fix school schedules to focus on writing with more hours per week, the teaching of writing with creative and expressive purposes requires more time. In regard to the process writing approach it could be very fruitful to propose and implement this kind of guided writing for other subjects at schools, not only to the English class approach to shape student's writing habits as an internal process that can affect in a positive way their communicative skills.

Further Research.

According to the student's opinions, they had never worked with prewriting strategies in their mother tongue class, in this vein it can be possible to analyze the influence of those strategies implemented in the EFL class in contrast with their Spanish written productions.

Another issue that emerged along the research and that deserves to be deepened is the emotions that flow in the process of writing and creating texts with creative writing strategies, given the fact that these kinds of strategies appeal to the imagination and creativity.

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Appendix A: English level test



UNIVERSIDAD PEDAGOGICA NACIONAL

Educadora de educadores



Colegio Filarmónico Jorge Mario Bergoglio

DIAGNOSTICO

Por favor responda las preguntas de opción múltiple (a,b,c,d) en la tabla de respuestas que se encuentra en la última página.

ENGLISH DIAGNOSIS TEST NINTH GRADE



LISTENING

You will hear a short recording answer the following questions according to it

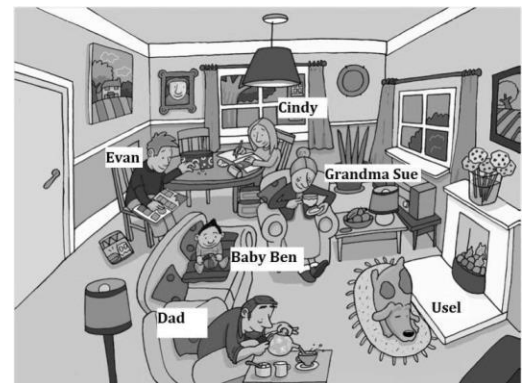
1. What is Mr. Adams Job?
 - a. Teacher
 - b. School Nurse
 - c. School Principal
 - d. School Secretary

2. How many middle Schools are there in the city?
 - a. 1
 - b. 2

- c. 3
- d. 4

3. What size is the city in the story?
 - a. Very small
 - b. Medium size
 - c. Large
 - d. Very Large

4. The School where Mr. Adams works is in Germany. Where is it located?
 - a. In Berlin
 - b. In Western Germany
 - c. In Dresden
 - d. Very Close to Berlin, a suburb.



5. Choose the best response according to the picture.

- a. Usel is playing with a ball.
- b. Dad is reading a newspaper.
- c. Cindy is doing her homework.

6. Choose the correct question according to this answer: **Grandma Sue is drinking coffee.**

- a. What is she doing?
- b. What is she preparing?
- c. Where is she drinking coffee?

7. Which sentence is NOT correct?

- a. Catalina is a good teacher.
- b. I has been to Cali three times.
- c. Margaret drinks coffee every day.

8. Which sentence is correct?

- a. She doesn't speak Italian.
- b. She don't speak Italian.
- c. She speak Italian.

9. Complete the sentence: Carlos _____ geography.

- a. Study
- b. studying
- c. Studies

10. What is the tense of the following paragraph?

Daniel wanted to visit a farm. He asked his parents to take him to a farm. His teacher told him about the animals on a farm.

- a. Simple present

- b. Simple past
- c. Present perfect

11. What is the correct question?

- a. Have you ever tried sushi?
- b. Have tried you sushi ever?
- c. Have sushi tried you ever?



12. Look at the picture and choose the right verb.

- a. Get up
- b. Have breakfast
- c. Take a shower

13. She drives a nice car. (past continuous)

- a. She is driving a car.
- b. She was driving a car.
- c. She drove a car.

14. Does Julius play the guitar? (Simple past)

- a. Did Julius play the guitar?
- b. Is Julius playing the guitar?
- c. Have Julius played the guitar?

READING COMPREHENSION

Read the following text:



WEB PAGE DESIGN

"Good morning. This is web page design. My name is Joe Andrews; I will be your instructor for this course. Tomorrow I'm going to introduce the two teaching assistants who will be teaching the discussion section and helping to grade the homeworks through the semester.

"This work focuses on the design and creation of web pages. For the first two weeks, we will be evaluating pages that already exist, Then you will begin to design your own pages. During the final eight weeks you will be creating you will be creating your own web pages and posting them on the internet.

There will be a midterm and a final term, most of your grade will depend on the quality of your pages, it is not easy to obtain an excellent grade but it is not impossible either, and don't worry I will help you through every step"

Write your answer in the space provided to the following 2 questions based on the reading:

15. What is the general topic of the text?

16. What is the conclusion of the text?

COMPLETE THE LINES ACCORDING TO THE READING

17. According to the reading:

Joe Andrews _____

- a. Will be the teaching assistant
- b. Will introduce the teacher
- c. Will be the teacher of web page design
- d. Will be one student

18. The two teaching assistants

- a. Will design web pages
- b. Will help the teacher
- c. Will post pages on the internet
- d. Will create your web pages

19. The students will

- a. Design the web pages
- b. Grade the web pages
- c. Evaluate the web pages
- d. Study one year

20. The course will take

- a. One year
- b. two semesters
- c. One semester
- d. three months

21. The grade will have a condition it _____

- a. Won't be excellent
- b. Will depend on the quality of the pages
- c. Will be good
- d. Won't be good

Writing Task: Answer in the space provided:

22. Describe your school:

23. Tell what are your plans for the next year, what will you do?

24. Make a description of yourself:

ANSWER TABLE

1	a	b	c	d
2				
3				
4				
5				
6				
7				
8				
9				
10				
13				
14				
17				
18				
19				
20				
21				

Appendix B: Sample English perception survey

DIAGNOSIS SURVEY-ENCUESTA DE PERCEPCION

NOMBRE ESTUDIANTE:

EDAD:

Procedencia, Vengo de un Colegio:

Publico___ Privado___ , Cual?_____

Conteste Si o No a las siguientes preguntas:

		S I	N O
1	¿Estoy repitiendo año?		
2	¿En el año 2017 recibí clases de Inglés como Lengua Extranjera?		
3	¿He recibido algún curso de inglés aparte de mis clases en el Colegio?		
4	¿En el año 2017 en mi clase de inglés sí o no se practicaban la siguiente actividad Hablar en Lengua Inglesa?		
5	¿En el año 2017 en mi clase de inglés sí o no se practicaban la siguientes actividad Escribir en Lengua Inglesa?		
6	¿En el año 2017 en mi clase de inglés sí o no se practicaban la siguiente actividad Leer en Lengua Inglesa?		
7	¿En el año 2017 en mi clase de inglés sí o no se practicaban la siguiente actividad Escuchar en Lengua Inglesa?		
8	¿desarrollábamos actividades de escritura creativa en mi clase de inglés?(Entendida esta como producción escrita del estudiante en donde empleara la narración e imaginación) Si su respuesta fue si especifique que tipo de actividades:_____		
9	¿Me gusta escribir en Inglés?		
10	¿En mi clase de inglés de 2017 se utilizaban textos literarios? (Cuentos, poemas, novelas, comics en inglés)		
11	¿Considero que sería agradable y productivo usar la literatura en mi clase de inglés?		
12	¿Considero que aprender Inglés es importante?		
13	¿Me gusta participar en clase de inglés?		

Para las siguientes preguntas marque con una x un puntaje de 1 a 5, en donde 5 es la máxima nota (la mayor frecuencia) y 1 es la mínima nota (La menor frecuencia o según sea la pregunta):

		1	2	3	4	5
14	La frecuencia con la que en mi Colegio anterior practicaba Hablar en inglés					
15	La frecuencia con la que en mi Colegio anterior practicaba Escribir en inglés					
16	La frecuencia con la que en mi Colegio anterior practicaba Leer en inglés					
17	La frecuencia con la que en mi Colegio anterior practicaba Escuchar en inglés					

Appendix C. Teacher's Survey

ENCUESTA PARA DOCENTES: PERCEPCIONES ACERCA DE PRODUCCION ESCRITURAL DE LOS ESTUDIANTES DEL GRADO 9 DEL Colegio Filarmónico Jorge Mario

Estimado docente, la presente encuesta tiene por objetivo reunir las precepciones de los docentes de las diferentes asignaturas del Grado 9 con el fin de caracterizar esta población estudiantil con respecto a los procesos escriturales que llevan en su lengua materna.

Asignatura orientada por usted: _____

TAREAS ESCRITURALES ASIGNADAS POR EL DOCENTE

Ante una actividad de escritura propuesta por usted para la clase usted nota que los estudiantes del grado 9:

PREGUNTA		
¿Tienen facilidad para escribir?		
¿Reconocen la estructura general de un texto?		
¿Presentan problemas a nivel gramatical para redactar un texto?		
¿Solo escriben porque usted se los solicita?		
¿Van más allá de lo solicitado y proponen textos creados por iniciativa propia?		
¿Considera usted que el desarrollo de las habilidades escriturales debe desarrollarse únicamente desde las asignaturas relacionadas con el área de humanidades?		
¿Nota usted procesos de autocorrección de textos por parte de los estudiantes?		

Appendix D. Sample Questionnaire piloted

5. De las estrategias de escritura creativa empleadas por el profesor para clase

de inglés cual ha sido para ti la que más éxito ha tenido y por qué?

Las de los videos y las actividades en clase porque en la casa casi siempre uno copia pero no entiende bien.

6. Cuando has escrito en la clase de inglés usando las estrategias de escritura

creativa cuál de los siguientes aspectos se te ha dificultado más y explica por

qué? la estructura del inglés, la cohesión y coherencia, la creatividad, la

puntuación, la estructura del texto (Inicio, desarrollo y conclusión).

La cohesión y coherencia porque no he ~~podido~~ logrado comprenderlo.

7. Estás de acuerdo con la siguiente afirmación: "La teoría acerca de la escritura

en inglés es importante y necesaria pero se adquiere más fácil cuando se permite

mayor creatividad y libertad al escribir? ¿Sí o no? Y ¿Por qué?

Si porque sin creatividad y libertad al escribir uno no pueda expresarse de la mejor manera posible.

8. Si evalúas todas las actividades de escritura creativa que se desarrollaron

durante el curso, piensas que sirvieron para que tus procesos de escritura en

inglés mejoraran? ¿Sí o no? Y ¿Por qué?

Si porque ahora soy mas creativo pero me sigue faltando la cohesión y coherencia, aun así ya me puedo expresar mejor.

9. De todos los procesos implementados para escribir textos: planning, drafting,

revising, editing cual consideras que fue el más útil para ti y por qué?

Planning: Porque sin uno planear las cosas no se puede guiar de una clase y sería muy confuso.

Appendix E Semi structured interviews

SEMI-STRUCTURED INTERVIEW # 2

DATE: _____ HOUR: _____ PLACE: _____

ENTREVISTADOR: _____ NOMBRES-ENTREVISTADOS: _____

EDAD _____ ----- GENERO _____ GRADO _____

INTRODUCTION: General description of the Project and how will the data obtained be used.

The following questions are specifically designed to enquiry about their writing habits, conceptions and relation with creative writing and process writing approach if it has existed.


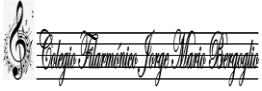
1. ¿Desde tu punto de vista consideras que la enseñanza de la escritura en inglés mediante el uso de las estrategias de escritura creativa permitió que el conocimiento acerca del proceso de escritura se adquiriera con mayor facilidad? ¿Sí o no? ¿Por qué?
2. ¿Cómo compararías las clases de escritura creativa en inglés con la de escritura realizadas en años anteriores? (motivación, libertad de expresión, autonomía, facilidad)
3. ¿En qué medida las actividades de escritura creativa propuestas para tu clase de inglés han sido útiles en tu proceso de escritura? ¿Por qué?
4. ¿Qué tan útil y/o significativo para ti el uso de textos literarios para el desarrollo de tus procesos de escritura? ¿Libros de imagen, Cuentos, poemas, comics en inglés?
5. ¿Qué tanto potencia tu creatividad el uso de textos literarios en la clase de inglés?
6. Consideras que el uso de textos literarios en la clase de inglés potencia tu creatividad cuando vas a escribir?
7. De las estrategias de escritura creativa empleadas por el profesor para clase de inglés, ¿cuál ha sido para ti la que más éxito ha tenido y por qué?
8. Cuando has escrito en la clase de inglés usando las estrategias de escritura creativa, ¿cuál de los siguientes aspectos se te ha dificultado más? explica por qué: la estructura del inglés, la cohesión y coherencia, la creatividad, la puntuación, la estructura del texto (Inicio, desarrollo y conclusión), la tipología de texto (Cuento, poema etc.).
9. ¿Qué ha sido lo más importante para ti al trabajar con escritura creativa en inglés?
 - a. La facilidad al expresarse
 - b. Organizar las oraciones y el texto
 - c. Hacer los textos más interesantes.
10. Evaluando todas las actividades de escritura creativa que se desarrollaron durante el curso, ¿Qué tanto estas te sirvieron para que tus procesos de escritura en inglés mejoraran?

Appendix F. Field notes sample

Research Questions	Field Notes Session 4 Cycle 1 Date:31st july Time: 2 hours Guessing the human race future.	Comments
<p>QUESTIONS: How do creative writing strategies and process writing approach develop writing skills in a group of students from tenth grade at a Public School in Bogotá?</p> <p>OBJECTIVE: To examine to what extent the usage of creative writing strategies and the process writing approach help students to strengthen their writing skills.</p> <p>QUESTIONS: What procedures do 10th graders perform when writing a creative text?</p> <p>OBJECTIVE: To determine which elements of the writing process studied</p>	<p>While the students were writing they asked the teacher: Profe: ¿y si cometo un error? And the teacher answered do not worry, just start writing and you can fix any mistakes later. The students take a lot of time to begin writing, and they ask the teacher for ideas to write</p> <p>As a product of the teacher's reflection on the previous sessions, it was noticed that although the students were going to create a text they needed a structure or a model, then that is the reason why a grid to write in present past and future imagining the present, the past and the future of a character.</p> <p>It was the first time a grid was adapted to help students in their writing process and it was just implemented with the idea of helping them to build a text</p>	<p>As a way to discover if creativity can arise by itself without any</p> <p>In this case the creative writing strategy was to appeal to the imagination, the students achieved the task, but the texts were very short and they were very shy at the beginning to write and after they did not know what to write , even they had the grammar elements to write as the conditionals structure, creativity in this case was difficult because they expressed they did not have the possibility of committing mistakes, they needed a structure where mistakes were not a limitation to write and improve. Creativity exists but it needs a structure to be better developed</p> <p>Taking into account that in previous session the creation of the text was difficult for the students, the teacher decided to implement a grid to help students with the writing process.</p> <p>The process writing approach begins being known by the students, they seem not to have known this approach from before given the fact that they wanted to create the</p>

<p>were the most used for writing creative texts.</p>	<p>in which they could express what the imagine about a character in present, past and future. They asked: ¿Profe y como es que se usa ese cuadro? ¿Qué va en cada una de las casillas? No entiendo.</p>	<p>story without planning, just writing what they thought without a posteriori reflection of their writing.</p> <p>The planning is a key element for the students to begin writing.</p> <p>Comments: As a way to discover if creativity can arise by itself without any</p> <p>In this case the creative writing strategy was to appeal to the imagination, the students achieved the task, but the texts were very short and they were very shy at the beginning to write and after they did not know what to write , even they had the grammar elements to write as the conditionals structure, creativity in this case was difficult because they expressed they did not have the possibility of committing mistakes, they needed a structure where mistakes were not a limitation to write and improve. Creativity exists but it needs a structure to be better developed.</p>
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Appendix G Consent form

	<p>FORMATO CONSENTIMIENTO INFORMADO PARA LA PARTICIPACIÓN EN INVESTIGACIONES ADULTO RESPONSABLE DE NIÑOS Y ADOLESCENTES</p>	 Página 1 de 3
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Vicerrectoría de Gestión Académica

Subdirección de Gestión de Proyectos –Centro de Investigaciones CIUP



Comité de Ética en la Investigación

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

PARTE UNO: INFORMACIÓN GENERAL DEL PROYECTO

<p>Facultad, Departamento o Unidad Académica</p>	<p>Facultad de humanidades Departamento de Lenguas Maestría en Enseñanza de Lenguas Extranjeras</p>
<p>Título del proyecto de Investigación</p>	<p>Fostering writing skills in students from ninth grade at Jorge Mario Bergoglio Public School by means creative writing strategies</p>
<p>Descripción Breve y Clara de la Investigación</p>	<p>El objetivo principal de este proyecto es promover la habilidad de escritura en Lengua Extranjera, mediante el trabajo con estrategias de escritura creativa que serán empleadas en la clase de inglés.</p>
<p>Descripción de los posibles riesgos de participar en la Investigación</p>	<p>Ninguno</p>
<p>Descripción de los posibles beneficios de participar en la investigación</p>	<p>El beneficio más importante es que su hijo participará de varias actividades planificadas, con el fin de fortalecer su proceso de escritura en Lengua Inglesa mediante actividades de escritura creativa que se llevaran a cabo en el aula de clase.</p>

Datos generales del investigador principal	Nombre: Carolina Navarrete Garzón N° Identificación: xxx Teléfono 310 563 84 40 Correo Electrónico: trabajonovela2019 @gmail.
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	FORMATO CONSENTIMIENTO INFORMADO PARA LA PARTICIPACIÓN EN INVESTIGACIONES ADULTO RESPONSABLE DE NIÑOS Y ADOLESCENTES	 Página 2 de 3
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PARTE DOS: CONSENTIMIENTO INFORMADO

Yo _____ identificado con Cédula de Ciudadanía N° _____ de _____, con domicilio en la ciudad de _____ Dirección _____. Teléfono y número de celular _____

Correo Electrónico _____.

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


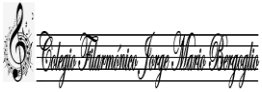
Nombre (s) y Apellidos	Tipo de Identificación	N°
_____	_____	_____
_____	_____	_____

Autorizo expresamente su participación en este proyecto y

Declaro que:

1. He sido invitado(a) a participar en el estudio o investigación de manera voluntaria.
2. He leído y entendido este formato de consentimiento informado o el mismo se me ha leído y explicado.
3. Todas mis preguntas han sido contestadas claramente y he tenido el tiempo suficiente para pensar acerca de mi decisión de participar.
4. He sido informado y conozco de forma detallada los posibles riesgos y beneficios derivados de mi participación en el proyecto.
5. No tengo ninguna duda sobre mi participación, por lo que estoy de acuerdo con esta investigación.
6. Puedo dejar de participar en cualquier momento sin que esto tenga consecuencias.

7. Conozco el mecanismo mediante el cual los investigadores garantizan la custodia y confidencialidad de mis datos, los cuales no serán publicados ni revelados a menos que autorice por escrito lo contrario.
8. Autorizo expresamente a los investigadores para que utilicen la información y las grabaciones de audio, video o imágenes que se generen en el marco del proyecto.

 <p>UNIVERSIDAD PEDAGÓGICA NACIONAL Ministerio de Educación</p>	<p style="text-align: center;">FORMATO</p> <p style="text-align: center;">CONSENTIMIENTO INFORMADO PARA LA PARTICIPACIÓN EN INVESTIGACIONES ADULTO RESPONSABLE DE NIÑOS Y ADOLESCENTES</p>	 <p>Página 2 de 3</p>
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9. Sobre esta investigación me asisten los derechos de acceso, rectificación y oposición que podré ejercer mediante solicitud ante el investigador responsable, en la dirección de contacto que figura en este documento.

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

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

Nombre del adulto responsable del niño adolescente: _____

N° Identificación: _____ Fecha: _____

Firma del Testigo:

Nombre del Testigo: _____

N° Identificación: _____

Teléfono _____

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

En constancia firma el investigador responsable del proyecto,

Fostering Writing Skills through Creative Writing Strategies and Writing Process
Approach

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Nombre: _____

N° Identificación: _____ Fecha: _____

La Universidad Pedagógica Nacional agradece sus aportes y decidida participación

Appendix H. Evaluation grid for student's writing

Predicting and writing the future of a character 8th and 14th

STUDENT: ST 5GR1

ACTIVITY:	EXCELLENT	GOOD	ACCEPTABLE	POOR
WRITING MACROSKILLS (According to Costas Gabrielatos)				
Complexity of the text		X		
vocabulary			X	
Formality (Genre) follows the style of the genre worked.		X		
WRITING MICROSKILLS (According to Brown 2000)				
Use acceptable grammatical systems (Tense agreement) patterns, and simple rules.		X		
Produce an acceptable core of words		X		
USE OF PROCESS WRITING APPROACH				
Use prewriting devices: the use of prewriting ideas is visible in the drafting.		X		
Use feedback for revising and editing: The corrections evidence the awareness of the process.				
Task achievement		X		
Use cohesive devices: There is clear linking between each sentence-paragraph.			X	
USE OF CREATIVE WRITING STRATEGIES				
There is visible evidence of the usage of the creative writing strategies to develop the texts. (shows a genre, shows the expression of new and personal ideas)		X		
<p>Comments: El texto sigue efectivamente la estrategia de escritura creativa que es el predicting y hay una conexión entre lo escrito en la columna inicial y lo escrito con la tercera columna, se nota una producción mayor de ideas y un texto que sigue una lógica narrativa, sin embargo aún persisten las fallas a nivel gramatical sobre todo en la conjugación verbal.</p>				

Appendix I. Sample Lesson plans of the pedagogical sequence

CYCLE 3 LESSON PLAN SESSION 7	
Name of the lesson plan: Subject: “My fantastic animal”	Grade:10th
Date: 12 th and 18 th September	
Number of Lessons: 2	Number of hours: 3 Group Organization:
Goals:	
To imagine and create a fantastic animal and write about it.	
Objectives:	
To write a short description, narrative if possible about an imaginary animal with powers.	
Strategies Applied:	
Creative transposition, using literature with the “Cambios” by Anthony Browne book of fantastic animals that were originated in objects, then students create a story imagining their favorite fantastic animal with powers.	
Materials required	
Trailer of the movie Fantastic Beasts based on J.K Rowling’s book https://www.youtube.com/watch?v=Vso5o11LuGU .	
Warming up:	
To begin the teacher asks the students about what they consider fantastic, and writes some of their opinions on the board, after this the teacher shows the video Fantastic Beasts based on a book by J.K Rowling , the main features of this video are the different imaginary animals that appear in the trailer, taking advantage of the images the teacher comments some of the magic powers those creatures have.	
Presentation:	
Presentation: Taking advantage of the video the teacher explains all the vocabulary related to the parts of the animals in order that the students can use that vocabulary, and gives some examples on how to describe a fantastic creature using the modals can, could. After this the teacher presents the picture book “Cambios” by Anthony Browne, in which there is a story of fantastic changes related to animals , and teacher motivates students to	

participate saying with simple sentences what is happening in the images with the animals, if there is something magic or fantastic in the animals and objects.

Practice:

Students write a short description of their fantastic animal, an animal they imagined with powers and different nature from the common animals.

Evaluation:

The students create a short story in the grid and it will be reviewed to give them a later feedback with a grid created for that purpose.

Appendix J. Final Categories analysis scheme (Personal collection)

Research Question

How do creative writing strategies and the process writing approach shape EFL writing skills in a group of tenth graders at a Colombian public school?

Research objectives

General: To analyze how the usage of creative writing strategies and the writing approach process shape tenth grade students' EFL writing skills.

Specific

- To identify the procedures tenth graders perform when writing a creative text in an EFL class.
- To describe how the process writing approach shapes their EFL writing skills when using creative writing strategies

Theory	Prior Categories	Final Category
Creative writing	Creative writing strategies Images: food for imagination. Freedom as motivation to write in the EFL classroom. Creative writing to express myself. Creativity modelled to motivate students' engagement. Literature promotes the use of imagination The aesthetic enjoyment Lack of creative tasks en EFL classrooms: previous learning experiences.	<ul style="list-style-type: none"> ● Taking advantage of creative writing to boost imagination. <p>Sub-Category 1</p> Transforming literary input into students' own creative texts. <p>Sub-Category 2</p> Freedom to write <p>Sub-Category 3</p>
Writing process approach	Writing Process approach: a way to express yourself effectively. Guided writing and imagination. I am aware of my writing process	Images source of aesthetic enjoyment and food for imagination <p>Sub-Category 4</p>
EFL writing	The student as author-writer EFL writing framed into creative writing experiences. Literature in my EFL classroom	The student as author <ul style="list-style-type: none"> ● The process writing approach from a literary stance <p>Sub-Category 1</p> Becoming aware of the writing process.

