

Critical ESL writing in IB curriculum: a case study in Nueva York school

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Abstract

The following research study explores the development of critical writing in the IB Middle Years Program (MYP) with 9th graders in Nueva York school, regarding the tensions between inquiry-based pedagogy and formal assessment. To that end, it examines the conceptions of critical writing considering the IB learner profile; the alignment between assessment instruments and students' written productions; and the factors that generate dissonance between the curriculum pedagogical intentions and the actual performance of students.

This case study uses qualitative approaches to data collection and analysis, from which the institutional documents, interviews, observations, and students' artifacts' findings reflect various dimensions where the development of critical writing is given. The data reflect the understanding of critical writing's instruction as an emergent and inquiry-based practice that is constructed through affective and cognitive engagement, which means that students demonstrate deeper criticality when they engage with meaningful and authentic topics. Yet, the findings also show that writing often remains descriptive due to limited enactment of higher-order thinking skills. In the case of assessment practices, it is noticed that they show partial alignment with curricular goals as they prioritize linguistic accuracy over critical reasoning. Additionally, tensions arise from L2 constraints as there is more emphasis on grammar than cognitive scaffolding, thus writing is often instrumentalized rather than developed as an independent competence. Overall, critical writing development is shaped by multidimensional and unresolved tensions between inquiry-based learning and assessment that are embedded within affective, cognitive, linguistic, and institutional conditions.

1. Context and Statement of the Problem.

This case study is situated within Colegio Nueva York, an institution recognized for its holistic and multilingual educational focus, where inquiry and autonomy play a central role in student development. To understand how this environment shapes the critical writing skills of ninth graders, the study examines the characteristics of groups 9A and 9D, considering their sociocultural backgrounds, communicative abilities, and classroom dynamics. Through interviews, surveys, observations, and writing tasks, the research explores how these students engage with English in relation to the IB curriculum. This chapter presents the contextualization of the institution and participants, and introduces the statement of the problem, focusing on the need to understand how the IB framework supports the development of critical writing in ESL learners.

1.1 Contextualization.

Colegio Nueva York (CNY), a private school that was founded in 1974 in Bogotá, Colombia, has over 45 years of experience providing bilingual education from preschool to high school levels. Located in a rural area, the school features modern facilities such as interactive classrooms with digital whiteboards, science laboratories, and extensive green spaces with sports fields that encourage inquiry, scientific exploration, physical activity, and holistic human development. Guided by a humanistic and collaborative approach, CNY promotes students' academic, socio-emotional, and multilingual growth.

The school's philosophy is based on the "Pedagogy of Affection," that emphasizes respect, autonomy, and care. It promotes assertive communication through honest and respectful dialogue between teachers and students to support cognitive, social, and emotional growth. Moreover, the IB Program at CNY promotes an environment of inquiry and creativity, integrating

the three educational levels (Primary Years Program, Middle Years Program, and Diploma Program) to help students develop research skills, critical thinking, and communication abilities.

The bilingualism program is central to CNY's educational plan, as subjects like science, mathematics, music, and dance are delivered in English. Students are also prepared for international certifications and Cambridge exams such as Flyers and MET, which align with CEFR standards. To strengthen language skills, the school offers immersion programs in Canada and summer camps in England, which feature cultural and recreational activities that enable them to gain international experience.

At CNY, assessment is an ongoing, objective process that monitors both academic and personal development. The school emphasizes “authentic assessment,” using evaluation as a means to measure applied learning rather than a final result. It applies diagnostic, formative, and summative methods, adapting to individual learning rhythms and promoting improvement through feedback and pedagogical interventions. This process is grounded in the observation of academic performance throughout the year, using rubrics to measure performance criteria.

CNY establishes that its linguistic policy is grounded in the understanding that language is an innate human faculty, which the institution seeks to cultivate and refine through systematic and intentional instruction (Colegio Nueva York [CNY], 2025, p.2). Within this framework, the school conceives language as a dynamic instrument that enables learners to access knowledge, articulate thought, and construct meaning about the world around them. Accordingly, its pedagogical approach emphasizes the development of comprehensive communicative competence in both L1 and additional languages, integrating oral expression, reading comprehension, listening skills, and written production (CNY, 2025, p.2). The institution's intercultural orientation reinforces the premise that linguistic learning transcends disciplinary boundaries and forms an essential foundation for students' academic and personal growth.

In relation to writing, the school articulates a clear and structured policy that positions written production as a gradual, reflective, and process-oriented practice. This policy describes specific expectations for written performance across grade levels and asserts that all teachers, regardless of subject area, share responsibility for supporting students in strengthening their writing abilities (CNY, 2025, p.7). The approach emphasizes the stages of planning, drafting, revising, and final editing, guiding students toward increasingly coherent, accurate, and purposeful expression. Through the use of authentic materials, unified feedback symbols, and interdisciplinary projects, the school ensures that writing is not treated as an isolated skill but as an integrative practice essential to inquiry, critical thinking, and the responsible creation of knowledge.

In conclusion, Colegio Nueva York is distinguished by its holistic approach to education, fostering not only academic success but also the development of socio-emotional and multilingual competencies in an environment that promotes inquiry, respect, and autonomy.

1.2 Statement of the Problem.

This case study arises from the need to understand how the International Baccalaureate (IB) curriculum supports the development of critical writing skills in ESL students from grades 9A and 9D, particularly as they prepare for the academic demands of the Diploma Programme (DP), as stated in the school's linguistic policy, where Critical Thinking as a higher-order skill is essential (Colegio Nueva York, 2025). Observations of student writing in 2024 and 2025 have raised questions about how well critical thinking is reflected and assessed in their written work. While the IB promotes inquiry, reflection, and communication, it remains unclear how these values translate into actual student performance in writing tasks, as most of the activities that are applied during the classes do not usually dive into the process of developing and refining writing, but focus on their speaking, oral interaction and reading skills. For these reasons, this study seeks

to address these concerns by analyzing teachers and students' perspectives on how the curriculum structure, instructional and pedagogical strategies, and assessment practices influence students' ability to write critically.

1.3 Rationale.

The need for this research stems from the IB curriculum's aim to develop students who are not only knowledgeable and communicative but also critical, open-minded, and reflective thinkers. In this sense, critical writing skills become necessary, as they constitute a key means through which critical thinking is articulated and made visible, enabling learners to construct and communicate their ideas with clarity, engage with different perspectives, and reflect on complex issues. It is the space where these attributes intersect and become visible (Canagarajah, 2002). Therefore, understanding how the IB curriculum develops this type of writing is essential for ensuring that students are prepared for the intellectual requirements of the Diploma Programme, which demands prior knowledge on inquiry, evaluation, and argumentation.

Additionally, Colombia's Ministry of National Education (MEN) highlights the transformative role of language, stating that "in this society of cultural mobility and access to knowledge, foreign languages become a primary tool for constructing a representation of the world" (MEN, p.48). This aligns closely with Halliday's perspective (1989) that language is not only a vehicle for communication but also for knowledge construction and cognitive development. From this perspective, the ability to write critically in a second language is both a cognitive and a cultural goal that is essential for helping students integrate into diverse global contexts while developing a personal and informed worldview.

Furthermore, the importance of critical thinking must be emphasized as both a cognitive skill and a social competence that is not only confined to academic performance or skill acquisition, but also extends to the real-world decisions and interactions that contribute to

personal and collective well-being. A critical thinker is someone who is able to apply those skills in real situations and who promotes a positive impact on human relationships and the environment, thereby contributing to problem-solving (Smith, 2022). This kind of thinking may be developed and shown through writing, especially when students are asked to analyze texts, evaluate evidence, and construct reasoned arguments. Therefore, evaluating the extent to which the IB curriculum fosters critical thinking through writing is of both academic and human importance.

Finally, this case study arises from observations conducted in fieldwork formats during the final trimester of 2024 and the first semester of 2025 in ESL 9A and 9D classes. These observations revealed that students are more engaged in descriptive writing, as they often summarize or paraphrase content rather than analyze it, which suggests that critical thinking is not consistently being translated into critical writing practices in the classroom. Thus, their texts tended to report information rather than engage with the conceptual dimensions or perspectives required by the program. This raises concerns about the continuity of skill development from the Middle Years Programme to the Diploma Programme, where students are expected to articulate ideas and to critically examine them. In this regard, it becomes necessary to examine how the principles of the IB curriculum are enacted in classroom practices, particularly in relation to writing instruction and assessment. The gap between curriculum expectations and student performance underscores the urgency of this research and highlights the need to explore how the IB framework is being implemented to clarify its outcomes in the development of critical writing.

1.4 Research Question.

How is the development of critical writing skills mediated within the IB curriculum in 9th grade, considering the tension between inquiry-based pedagogical intentions and formal assessment practices?

1.5 Research Objectives.

General

To examine how the development of critical writing skills is mediated within the IB curriculum in 9th grade, considering the tension between inquiry-based pedagogical intentions and formal assessment practices.

Specific

- To explore the alignment between the teachers' and students' conceptions of critical writing with the IB learner profile and the pedagogical intentions enacted in the classroom.
- To examine the alignment between assessment practices and students' written productions in critical writing tasks.
- To identify the factors that generate tensions between the inquiry-based model, teachers' pedagogical intentions, and students' performance in critical writing.

2. Theoretical Framework and Literature Review.

The purpose of this section is to examine the concepts that underpin the research question. Understanding teachers' and students' perceptions, as well as the pedagogical and assessment dynamics involved in the development of critical writing, requires exploring both the pedagogical foundations of the IB curriculum and the linguistic orientation of the school, which defines writing as a process-oriented, cross-disciplinary practice essential for inquiry and knowledge construction (Colegio Nueva York, 2025). Given that the CNY conceives language as an instrument for thinking, learning, and interpreting reality, the development of writing becomes a central goal of the educational experience. Within this context, the IB Middle Years Programme (MYP) functions as a curricular mechanism that shapes students' engagement with language

acquisition, academic writing, and critical thinking, positioning writing as the primary means through which critical thinking is expressed and developed.

This theoretical framework therefore integrates a set of complementary perspectives. It begins with an overview of the IB curriculum, highlighting its philosophy of international-mindedness, inquiry-based learning, and holistic education. It then examines the MYP, focusing on its structure, learning objectives, and approaches to learning (ATL) that guide students toward higher-order thinking and communication skills. Next, attention shifts to the Language Acquisition component and writing, and assessment practices, exploring how the MYP conceptualizes second-language learning and the role of writing in the construction of meaning. To complement this, a section on other theoretical perspectives of writing and their relation to the IB's conception presents additional linguistic, cognitive, and pedagogical theories that enrich the understanding of how writing develops within bilingual learning contexts. Finally, another section connects the development of analytical reasoning with the production of written texts, establishing the conceptual bridge between critical thinking and critical writing, necessary for interpreting students' and teachers' perceptions of the IB's influence on their critical writing skills, as well as the tensions that may emerge between pedagogical intentions and classroom practices.

To complement and support the theoretical framework, it becomes imperative to present a State of the Art section that reviews recent research on the IB curriculum and its relationship with the development of critical thinking and writing skills in second-language contexts. This section highlights studies that examine how inquiry-based and process-oriented pedagogies influence students' analytical and written performance, as well as how assessment practices and instructional decisions shape these processes, thereby providing an empirical foundation for the analysis of the case under study.

2.1 IB Curriculum.

Founded in 1968, the International Baccalaureate (IB) was a response to a global need: the cultivation of peace through education. The IB emerged from a group of progressive educators with the desire to equip young people with the knowledge, values, and competencies required to foster intercultural understanding and social responsibility. Since then, it has grown into a global network present in 153 countries. The foundational program, the Diploma Programme (DP), was created to offer both rigorous academic training and a qualification recognized by top universities worldwide, facilitating international student mobility and academic equity.

The educational philosophy of the IB states that learning aims to cultivate reflective, compassionate, and inquisitive global citizens. The organization believes that education must empower learners to contribute to a more just, peaceful, and sustainable world. As articulated in its mission, the IB strives to “develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.” (IBO, 2019, p.2) This philosophical commitment is enacted through a learner-centered approach that spans from early childhood to pre-university levels. The IB’s pedagogical framework emphasizes intellectual autonomy, ethical engagement, and a lifelong disposition towards learning, underpinned by the development of international-mindedness and multilingual proficiency. In line with this perspective, Alec Peterson (2003), the IB’s first director general, asserted that “what is of utmost importance in pre-university education is not what is learned, but learning how to learn.” (IBO, 2014, p.15)

The IB offers a comprehensive sequence of four academic programs, each characterized by a broad and conceptually engaged curriculum: the Primary Years Programme (PYP); the Middle Years Programme (MYP); the Diploma Programme; and the Career-related Programme

(CP). Each is constructed to foster both disciplinary understanding and transdisciplinary connections, encouraging students to relate their academic pursuits to broader human concerns. The curriculum design is informed by six global contexts and thematic inquiry encourage students to explore identity, cultural expression, time and space, sustainability, innovation, and development.

The IB's pedagogical model is grounded in six approaches to teaching, all of which prioritize intercultural exchange and inquiry-based learning. These approaches are focused on conceptual understanding; developed within local and global contexts; designed to remove barriers to learning; focused on effective teamwork and collaboration; and informed by assessment. Together, these approaches reflect the belief that education is a dynamic interplay between inquiry, action, and reflection, emphasizing personal growth and academic rigor.

There are also five Approaches to Learning (ATL), or skill domains, that serve as the foundation for cultivating metacognitive and transferable skills. These are: Thinking skills (critical, creative, and ethical thinking); Research skills (including evaluation and synthesis of sources); Communication skills (written, oral, and visual literacy); Social skills (collaboration, empathy, and conflict resolution); and Self-management skills (time management, affective regulation, and goal setting). These skills are embedded throughout all IB programs and are developed through scaffolded instruction. They are integral to achieving the aim of ensuring that students become autonomous, reflective, and adaptive learners who can critically solve problems.

In this sense, while the IB provides a broad philosophical and pedagogical foundation, its principles are concretely enacted through its specific programs. Among these, the Middle Years Programme (MYP) plays a particularly relevant role in shaping students' experiences with language, learning, and assessment during a critical stage of their academic development. Understanding how these principles are translated into classroom practices, especially in relation

to writing, critical thinking, and evaluation, requires a closer examination of the MYP's structure and pedagogical orientation, which will be addressed in the following section.

2.2 MYP Program.

The Middle Years Program (MYP) is designed to educate holistic learners through a curriculum that integrates inquiry, action, and reflection within meaningful interactions with the world. This pedagogical principle emphasizes learning in context and prioritizes the development of critical and reflective thinking (IBO, 2014). Therefore, the program encourages students to become inquirers, knowledgeable thinkers, and communicators as attributes from the IB learner profile. Central to this program is the understanding that communication, both interpersonal and academic, is an essential vehicle for shaping identity and thought.

Language acquisition within the MYP is about enhancing students' ability to understand and engage with diverse perspectives. Language is conceived as a dynamic system that contributes significantly to students' identities and social positioning (IBO, 2014). The programme stresses the importance of plurilingualism and intercultural understanding, asserting that "learning to communicate in a variety of ways in more than one language is fundamental to developing empathy and global citizenship" (IBO, 2014, p.26). This emphasis on language development also fosters critical literacy and the ability to interpret and produce meaning. Thus, language becomes both a medium and a goal in cognitive and social formation.

Another relevant feature of the MYP curriculum is the concept-driven approach. By focusing on key and related concepts, students engage with ideas that transcend cultural boundaries. While the former are described as abstract ideas with broad applicability, the latter offer more subject depth. This encourages students to have engage in "synergistic thinking", which is the interplay that connects factual and conceptual knowledge to deepen intellectual processing and the transfer of understanding to unfamiliar contexts. As Peterson stated (2003)

states, the aim is to cultivate “ways of thinking that could be applied to new situations.”(IBO, 2014, p.15)

Moreover, global contexts provide a framework for situating knowledge within real-world relevance. They offer lenses through which students explore complex issues that are personally and globally significant. Thus, they ensure that learning is connected to the realities students will face outside the classroom by developing communication skills that enable learners to negotiate, interpret, and reflect on perspectives, viewpoints, and global challenges.

Additionally, ATL skills are essential to the MYP’s educational objectives, particularly in encouraging students’ capacities to learn how to learn. These skills are divided into five broad categories, including thinking, communication, and research abilities. Within this framework, students are guided through a developmental progression where responsibility for their own learning is progressively fostered. Communication skills are essential as they encompass not only the ability for verbal and written expression but also the ability to exchange ideas and use diverse media effectively. According to the IB, these capacities are foundational in shaping critical and creative thinking, which enable students to question assumptions, construct arguments, and articulate complex ideas.

The connection between communication and identity plays a central role in the MYP, and thus, language is a determining factor in how students see themselves and relate to others. The program acknowledges that the emotional and social changes of adolescence require a pedagogy that allows for reflection and critical discourse on language use, as students engage in discursive practices while questioning the relationship between language, power, and belonging. In practice, these processes are often mediated through classroom interactions, instructional decisions, and assessment practices that shape how writing is taught, learned, and evaluated. However, the extent to which these pedagogical intentions are consistently reflected in classroom realities may

vary, opening space for potential tensions between the MYP's conceptual framework and its implementation.

In this context, while the MYP outlines a comprehensive framework for developing communication, critical thinking, and learner autonomy, these principles take more concrete form within specific subject areas. In particular, the Language Acquisition component becomes a key space where these competencies are enacted through the development of writing as both a cognitive and communicative practice. Examining how writing is conceptualized and implemented within this component is therefore essential to understanding how the MYP fosters critical thinking through language use, which is addressed in the following section.

2.3 MYP, Language Acquisition and Writing.

In the IB curriculum, communication involves “exchanging thoughts, messages and information effectively through interaction” as well as using “appropriate forms of writing for different purposes and audiences” (IBO, 2021, p.108). Writing is defined as a means of expressing oneself by developing, organizing, and communicating ideas, emotions, and information in a variety of text types and genres (communicative modes) (IBO, 2021, p.66).

The IB vision of language learning aligns with the communicative and plurilingual approaches of the Common European Framework of Reference for Languages (CEFR), where the learner is viewed as a “social agent” who, through the use of language, constructs social and cultural environments from which he is also influenced (Verhelst et al., 2009, p.9). In this way, writing is part of a broader communicative competence that includes linguistic, sociolinguistic, and pragmatic dimensions (Verhelst et al., 2009, p.13).

From a functional perspective, Halliday's language learning model also supports the IB's language conception as he articulates that language is “a resource for meaning, inherently tied to context, and essential for constructing social experience” (1989, p.5). He emphasizes the role of

writing in shaping thought and organizing meaning, stating that written language allows individuals to freeze, analyze, and reflect on their experiences (1989, p.97).

Similarly, Byram and Grundy's (2003) notion of intercultural communicative competence further aligns with the IB's goals of developing internationally minded learners, as writing is understood not only as a linguistic act but also a cultural one that encompasses interaction skills, metacognitive awareness, and the construction of identities (p.14). This belief, in which languages interact and influence each other in shaping communicative competence, encourages students to become plurilingual agents who draw on diverse linguistic and cultural resources (IBO, 2011, p.6).

These perspectives position writing within the MYP not only as a communicative skill but as a central practice for meaning-making and knowledge construction. However, in classroom contexts, writing is also shaped by instructional decisions and assessment criteria that influence how students engage with it as a tool for thinking. As a result, the extent to which writing fosters critical thinking may depend on how these pedagogical intentions are enacted in practice. Exploring this relationship becomes particularly relevant when considering the experiences and perceptions of both teachers and students, as well as the potential tensions between the MYP's conceptualization of writing and its implementation in real classroom settings.

2.4 Other Theoretical Perspectives and IB's Conception of Writing.

It is important to note that there are other theoretical perspectives that introduce additional dimensions including cognitive, developmental, and reflective components that, although present in IB's learner profile, are less visible in the IB's assessment framework. For instance, in Freedman et al. (2014), Bereiter and Scardamalia distinguish between "low-road" and "high-road" writing. The former involves transcribing language that comes to mind, often guided by

external requirements. In contrast, the latter is a complex, reflective process in which writers consider what they mean and how best to represent it (Freedman et al., 1983, p.25).

Further, Britton defines writing as a means of “shaping at the point of utterance,” where he differentiates between expressive, poetic, and transactional writing, emphasizing that expressive writing serves as the foundation for more formal communicative modes (Freedman et al., 1983, p.7). This view positions writing as an act of self-exploration and meaning-making before it becomes a tool for external communication, which aligns with the IB’s definition.

Yet, leaving aside the self-exploration approach, Hayes and Flower’s cognitive process theory highlights the recursive nature of writing, which involves planning, translating, and reviewing. These are mental operations that reflect a deep engagement with content and structure, where decisions are continually shaped by purpose, audience, and the evolving representation of ideas.

In addition, Vygotsky contributes by identifying the concept of “inner speech”, which is a bridge between language and cognition: “a form of condensed, abbreviated speech” that enables abstract reasoning and planning, playing a central role in higher mental functions (Vygotsky, 1962, p.143). Thus, writing is a more deliberate and conscious mode of thought expression that fosters intellectual development. Furthermore, Odell discusses “maturity in writing” as the ability to engage with multiple viewpoints, to consider the audience’s perspectives, and to accommodate different interpretations. Mature writing, therefore, includes recognizing the legitimacy of other viewpoints and taking a personal stand while acknowledging complexity and contradiction (Freedman et al., 1983, p.104).

Through these perspectives, it is possible to assert that writing is not only defined by linguistic correctness or effective communication, but also by a process in which critical thinking is developed and displayed through negotiation. As Bereiter and Scardamalia note, “we do not

truly own our thoughts or experiences until we have negotiated them...and for this writing is the prime medium.” (Freedman et al., 1983, p.31). This understanding resonates with the IB’s learner profile, which values critical thinking, open-mindedness, and effective communication, where the purpose of writing is to help students become “inquirers” and “thinkers” who reflect on diverse perspectives.

Within the IB framework, writing is a major communicative skill assessed through Criterion D. It evaluates linguistic accuracy, organization, and the appropriateness of format and style for the audience and purpose (IBO, 2021, p.10). These are essential components, but they do not account for the depth of content, the dialogue with differing viewpoints, or the originality of the writer’s stance. As Odell points out, cognitive maturity in writing involves “recognizing that the audience is different, providing appropriate context, and acknowledging the limitations of one’s own point of view” (Freedman et al., 1983, p.104). The absence of criteria that address these aspects suggests that the IB may position critical thinking as an implicit benefit of writing, rather than as an element to be explicitly evaluated. The challenge lies in balancing the assessment of formal and rhetorical accuracy with the recognition of the writer’s cognitive and reflective engagement. This tension opens the way to “critical writing” as a concept that represents the kind of discourse where intellectual engagement, analysis, and argumentation become visible in written expression, thus positioning writing as a key space where critical thinking is not only developed but also made observable and evaluable in practice.

2.5 From Critical Thinking to Critical Writing.

Critical writing (CW) is a process of analysis and evaluation aimed at building a well-reasoned argument that relies on multiple sources rather than one (Smith, 2022, para. 2). However, contrary to what might be assumed, CW does not consist only of the practice of

analyzing information or constructing a well-supported academic argument, but instead, it is a rich and reflective activity that engages with power, ideology, context, and community.

Smith (2022) distinguishes critical writing from mere description by emphasizing synthesis, judgment, and engagement with evidence. For instance, good critical writing “does not simply repeat ideas,” but rather looks for gaps, contradictions, and tensions in the material to construct original insight (para. 2).

Such an approach is aligned with broader notions of critical thinking. Scriven and Paul (2007), define critical thinking as “the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information” (para. 3). In this sense, CW can be understood as an extension of logic and reasoning applied to academic texts. The writer evaluates sources, compares methodologies, and constructs reasoning that integrates diverse evidence in a coherent and objective structure.

Canagarajah (2002) deepens the concept by insisting on the sociopolitical and ideological nature of CW. He challenges the assumption that writing is a neutral or autonomous act by stating that “texts not only mean but do,”(para. 3) showing that writing is always situated and embedded in social, historical, and institutional contexts that shape what is said and how it is received. This assertion also suggests that writing constructs realities, shapes social roles, and either enables or constrains personal and collective transformation (Byram, 2003). Through this lens, critical writing must move beyond internal structure and argumentative clarity to also interrogate external influences: Who gets to write? Whose voices are heard? Whose interests are served or silenced by the text? These questions echo Odell’s (1983) perception of a writer who is cognitively and rhetorically maturing.

As writing is ideological, writers must become aware that even grammar, formatting, and genre conventions carry cultural and political weight. For example, being penalized for technical

errors, such as the placement of punctuation, is not enough in an instructional writing process if attention to the substance of the arguments is not also given. This reveals how surface correctness often overshadows deeper content and meaning (Canagarajah, 2002).

Another contribution is the redefinition of writing as a conversation with an audience and a community rather than an individual act of expressing one's ideas (as stated by Widdowson in Freedman et al., 1983). The writer's purpose, the expectations of readers, and the norms of the academic discourse community play a role in shaping the final product. "Writing is not a monologue; it is dialogical. One has to take account of the audience (implicitly or explicitly) while writing" (Canagarajah, 2002, p.4). In this way, a comprehensive definition of CW must integrate both the analytical rigor emphasized by Smith (2022) and the contextual awareness stressed by Canagarajah (2002). Writing critically involves more than just constructing a logical argument; it requires recognizing how texts interrogate and are shaped by broader societal forces such as ideology, identity, power, and inequality.

This dual lens calls for a pedagogical shift as well. Canagarajah (2002) notes that instructors "have to make students aware of these diverse constraints and possibilities as they strive for a representation of knowledge that is emancipatory and empowering" (p.8). Teaching CW means not only helping students master analytical skills but also encouraging them to see writing as a means of self-representation, resistance, and transformation.

In this sense, CW also involves a recognition of the writer's role within a discursive and often politicized community. Thus, in an IB context that values intercultural awareness and responsible action, CW should be seen as an essential outcome of holistic education. It prepares students to analyze and communicate ideas with awareness of their social impact and transformative potential. Yet, as mentioned earlier, the IB's assessment of writing in the MYP focuses on formal and rhetorical effectiveness, and does not fully account for the broader

intellectual and social dimensions of CW. This gap, however, does not contradict the IB mission, but rather provides a basis for inquiry into how well the program fosters reflective, analytical, and action-oriented capacities.

In this way, the IB approach to writing integrates communicative, plurilingual, and functionalist perspectives, emphasizing clarity, audience awareness, and language use across contexts. However, it also suggests that writing emerges as a site of critical thinking, identity construction, and intellectual development, processes that shape how students communicate and think. Recognizing this dual nature of writing is essential, as it opens space for further dialogue about how writing might be used and evaluated as a tool for developing thoughtful, critical, and engaged learners, particularly when considering how these processes are experienced and interpreted by teachers and students within specific classroom contexts

2.6 State of Art and Theoretical Framework.

Below are five research reports in which the IB approaches to writing and language acquisition, particularly within the PYP and MYP have been examined. Each study was found with the following prompt: “case studies in MYP Language Acquisition”. Although the initial search included keywords like “Colombia”; “IB curriculum”; “Language acquisition”; “Critical Thinking” and “writing” in different sentence combinations, the results obtained from research platforms such as Scopus and Google Scholar, were not sufficiently aligned with the focus of this study. Thus, the research studies that were found in the IB repository, examined different facets of literacy development. Thus, the research studies selected from the IB repository examine different facets of literacy development. They demonstrate that while IB pedagogical principles embrace inquiry, communication, and intercultural understanding, there remains a gap between these ideals and how writing and literacy are explicitly articulated, supported, and assessed.

The first study was conducted by McGrane et al. (2022) and focused on how the MYP impacts students' critical thinking skills. Using a mixed-method design, it included curriculum document analysis, standardized testing (the Cornell Critical Thinking Test, applied to 870 students), and interviews to 91 students from both the MYP and non-MYP schools. The study concluded that MYP students outperformed non-MYP peers on critical thinking tasks. Writing was framed as a key tool for argument development, particularly in subjects like Individuals and Societies, where students synthesized multiple perspectives. These findings align with IB's vision of writing as a means for intellectual inquiry. However, the study did not analyze writing samples or track progression in writing complexity.

The second study was carried out in 2015 by the IB Evaluation Unit (Wade et al., 2015). It explored how MYP students and teachers use critical thinking strategies in the U.S. public school context. Using surveys of 1,800 students and 223 teachers and classroom observations, the study found inconsistencies: while teachers frequently implemented inquiry-based practices, students reported less frequent use of critical thinking strategies compared to non-MYP peers. Writing emerged in classroom routines as a tool to organize thoughts but was not directly measured. This discrepancy highlights a broader issue across the studies: writing is often treated as a support for cognitive skills, but it is still not developed as a unique and complex instructional process.

The third study, conducted by Van Vooren et al. (2013), examined additional language teaching in PYP schools across six different countries; two from the Americas region, two from the Asia-Pacific region, and two from the African and Middle East region. The case study research investigated how additional languages were integrated into inquiry-based learning. The study found that writing in additional languages supported identity development and cognitive skills, yet faced barriers like limited scaffolding and tensions between grammar-focused

instruction and inquiry. Teachers noted that reading and writing were best learned through a mix of integrated and explicit instruction. First, by considering that within the inquiry-based curriculum, students read and write as part of a transdisciplinary unit on global citizenship that uses language to explore and express ideas tied to real-world concepts; second, by involving focused teaching on grammatical skills, which are often taught separately or in parallel to inquiry work. This study underlines the importance of context-sensitive writing instruction but lacks longitudinal analysis of writing development.

The fourth study (Bueno-Villaverde et al., 2020) examined sociocultural and leadership factors in PYP additional language programs through two case studies in Spain and Uruguay. Interviews, document reviews, and observations revealed that writing was employed in creative formats such as workshops or digital platforms, but it was also shaped by local academic traditions. Teachers reported friction between culturally ingrained writing norms and IB's inquiry-based vision. As one finding noted, writing in Spanish was often viewed "as an isolated skill," whereas the IB seeks to integrate writing into conceptual and intercultural learning. This cultural tension suggests that writing development is not only pedagogical but also sociopolitical.

The fifth study (2016) investigated how literacy is developed across the PYP and MYP, with a focus on curriculum alignment, pedagogy, and assessment. Its goal was to evaluate how well IB programs reflect research-based literacy practices. The study concluded that the IB strongly supports constructivist learning but lacks explicit developmental progressions in literacy. Moreover, while basic and disciplinary literacies are addressed, critical literacies and digital literacies are underrepresented. The study called for clearer articulation of literacy expectations across years and subjects to improve coherence and teacher guidance. This study evidences a gap in writing assessment in relation to critical thinking in written productions.

The five studies reflect both strengths and limitations in the IB's current treatment of writing and literacy. On one hand, they affirm that IB learning environments value writing as a medium for reflection, identity formation, and inquiry. On the other, they show that explicit pathways for writing development, especially critical writing, remain vague. Writing is often insufficiently supported in practical resources, assessment tools, and teacher training.

Overall, the findings suggest that while large-scale evaluations, such as the Oxford's study, show positive outcomes for critical thinking, they need to be complemented by case study research that captures how writing is actually taught, experienced, and assessed in diverse IB settings. For instance, the sociocultural study provides rich insight into how leadership and tradition affect writing pedagogy, but it also underscores the necessity of more longitudinal studies to understand how IB curriculum implementation influences writing development in context.

In light of these findings, there is a clear need to move beyond large-scale evaluations and policy-level analyses to explore how writing is actually enacted in classroom settings. While existing studies highlight the role of writing as a tool for inquiry and critical thinking, they provide limited insight into how these processes are understood, mediated, and experienced by teachers and students in everyday practice. This gap is particularly relevant in relation to critical writing, as current research does not sufficiently address how it is fostered, supported, or constrained within IB Language Acquisition classrooms. Therefore, this study seeks to contribute to this field by examining writing not only as an assessed outcome, but as a situated pedagogical practice shaped by classroom dynamics, teacher perspectives, and contextual conditions.

3. Research Design.

To investigate how the development of critical writing skills are mediated within the IB curriculum in 9th grade, particularly in relation to the tension between inquiry-based pedagogical

intentions and formal assessment practices, this study adopts a qualitative research design aligned with an intrinsic case study. Given that critical writing is shaped by classroom dynamics, curricular expectations, and students' lived experiences, a qualitative paradigm allows the phenomenon to be explored within its natural context. This approach provides the flexibility needed to understand how interactions, classroom practices, and experiences within the MYP program influence writing processes, and, through iterative data analysis, the study seeks to construct a holistic understanding of the case, grounding interpretations in the voices, behaviors, and artifacts of the participants themselves. Therefore, this design offers a suitable framework to capture the complexity of critical writing development within an ESL and IB environment, while also addressing the gap identified in previous research regarding how writing is experienced and enacted in classroom settings.

3.1 Research Paradigm.

Given that this study aims to understand how the development of critical writing skills are mediated within the IB curriculum, the qualitative paradigm provides a dynamic and iterative framework. According to Creswell (2007), qualitative research is a method of inquiry that explores phenomena in their natural settings in order to understand how people interpret and give meaning to their experiences. Researchers rely on assumptions, theoretical perspectives, and worldviews to investigate social or human issues. This approach is inductive, which implies that the researcher begins with specific observations in order to identify patterns, and form general conclusions. Key characteristics of this method include studying participants in their environments and using multiple data sources that prioritize participants' perspectives.

Furthermore, the research process is emergent and seeks to provide a holistic view by considering multiple factors and viewpoints. In this sense, Hernández et al. (2010) describe this as a "circular process" that shifts between data collection, analysis, and interpretation, adapting to

the study's needs. For this reason, the literature review can evolve throughout the research, supporting various stages from problem definition to results reporting.

Notably, this flexibility is vital in real-world contexts, where, as Ravitch and Carl (2015) emphasize, qualitative research seeks to “understand individuals, groups, and phenomena in their natural settings in ways that are contextualized and reflect the meaning that people make out of their own experiences” (p. 36). Thus, by focusing on lived experiences, qualitative research provides a richer understanding of social phenomena. This approach to inquiry is especially relevant in ESL classrooms, where the IB curriculum influences not only interaction and teaching-learning dynamics but also critical writing development.

3.2 Type of Research.

To address the question of how the IB curriculum develops critical writing in ESL 9th-grade students, this study adopts an intrinsic case study approach. Robson (2002) states that case studies aim to capture the reality of a situation through detailed, descriptive accounts of participants' lived experiences, exploring a phenomenon by using diverse data sources to provide a holistic perspective. Case studies combine subjective and objective insights, allowing events to be understood without excessive researcher interpretation (Dyer, 1995). These studies take into account the evolving contexts in which interactions occur, as they offer valuable insights into human behavior, relationships, and systems. Moreover, they prioritize significance and analyze cases deeply to identify broader patterns and generalizations (Cohen et al., 2007).

A case study is defined by its focus on a particular subject. Researchers can explore the case using various approaches, such as analytical, holistic, cultural, or mixed methods, but what remains crucial is the in-depth study of the case itself (Stake, 2003). This emphasis on a single case is key, as it allows researchers to understand what can be uniquely learned from it. The

complexity may range from an individual to an entire group, situation, or event, and regardless of duration, as long as it focuses on one subject, it qualifies as a case study (Stake, 2003).

Additionally, there are different types of case studies, one of which is the intrinsic case study. This type is conducted when the researcher's primary goal is to understand a specific case that is not studied for its broader implications or its representation of a larger issue, but rather because it is of interest on its own. An intrinsic case study is not driven by theory-building but by curiosity about a particular individual, event, or setting, such as a child or a curriculum, in which the researcher focuses on the experiences and perspectives of those directly involved in the case (Stake, 2003). In this sense, this approach is particularly suitable for examining how critical writing is experienced and mediated within a specific IB classroom context, as it foregrounds the meanings constructed by teachers and students in their everyday practices. Thus, rather than seeking broad generalizations, this study aims to provide an in-depth, context-sensitive understanding of writing as a situated pedagogical practice, aligned with the tensions between inquiry-based learning and assessment identified in previous chapters.

3.3 Data Collection Instruments.

Instruments are tangible tools designed by researchers to gather information or measure specific characteristics of subjects, serving as common methods for obtaining data. The examples include tests, questionnaires, observation scales, etc. (Bisquerra et al., 2009). In qualitative research, strategies such as participant observation and in-depth interviews are essential for capturing detailed data from the participants' perspective in their own words. These strategies involve interactive processes, requiring the researcher's sensitivity to natural settings to deeply understand events, experiences, and beliefs (Bisquerra et al., 2009). The following instruments were the ones used for data collection.

3.3.1 Observation.

It can take various forms that rely on descriptive notes rather than structured checklists. Such notes document details like classroom layout, verbal and non-verbal communication, group dynamics, and the sequence of activities (Burns, 2010). According to Creswell (2007), observing is a systematic technique that addresses issues in a setting with previously defined areas of interest. Observation demands the ability to discern significant events and to examine discrepancies between reported and actual behaviors, though it is influenced by individual perceptions (Bell, 2005). In unstructured observation, researchers may start with a broad purpose but refine their focus and structure through extended fieldwork. However, Creswell (2007) suggests that the field notes may adjust to observational protocols that include headers and reflective notes as a recording strategy, useful to keep a logical order of activities and relevant aspects. For this project, observation notes were taken (annex A) in order to identify patterns, class dynamics, and students' attitudes.

3.3.2 Interview.

It is a foundational research method that allows researchers to explore their focus area through the information gained in conversations. Interviews can be adapted to classroom settings, such as group tasks or peer-to-peer discussions to optimize time and engagement (Burns, 2010). Semi-structured interviews balance structure and flexibility by being guided by predetermined topics or questions that are open to unexpected responses and new insights. This approach fosters both comparative analysis across participants and individual expression (Burns, 2010). Moser and Kalton (1971) stated that the interview's conversational nature elicits specific information (as cited in Bell, 2005) that skilled interviewers can probe while observing non-verbal cues like tone or hesitation. Structured formats further simplify data recording and analysis by ensuring clear and organized responses (Bell, 2005). For this proposal, structured interviews with open-ended

questions were conducted (annexes E and F) with the students and teachers to provide further insight into the development of critical writing skills within the IB curriculum.

3.3.3 Questionnaires.

They are ideal for gathering responses from many participants when time is limited. They collect factual, behavioral, and attitudinal information, such as opinions and beliefs (Dörnyei, 2003, as cited in Burns, 2010). Questionnaires are well-suited to the research goals, easy for participants to complete, and straightforward to analyze (Bell, 2005). Question types include open-ended items, which allow respondents to provide detailed feedback, and rating scales like Likert scales, which measure the intensity of agreement (Burns, 2010; Bell, 2005). Guided items can prompt participants to elaborate on specific points and offer deeper insights (Burns, 2010). For this research proposal, a questionnaire (annex D) with open questions was applied to students to explore their writing level in English, as well as a survey to identify their perceptions and interests regarding writing.

3.3.4 Documentary Analysis.

Documentary analysis is a research method that systematically searches for, selects, and analyzes documents to explore a particular subject (Bermeo-Yaffar et al., 2016 as cited in Martínez-Corona et al., 2023). According to Peña Vera and Pirela Morillo (2007), as cited in Martínez-Corona et al. (2023), documentary analysis consists of two phases: first, selecting documents and understanding their discourse, and second, reflecting on the topic and drawing conclusions. As Grant (2022) explains, this technique relies on analyzing written materials to gain insights into people's perspectives and experiences related to the subject they document.

Regarding the study, Martínez-Corona et al. (2023) highlight that a key aspect is the emphasis on identifying “what” is being analyzed, as the object of study defines what is being investigated, whether a concept, variable, or phenomenon. This focus helps researchers deepen

their understanding of a subject. All in all, by exploring a documentary perspective, scholars can enhance their comprehension of complex issues. For this research, some instruments such as the 9th grade planners, the MYP's linguistic guide and Nueva York's linguistic policy were taken into account.

3.3.5 Artifacts

They refer to physical documents and records that offer tangible evidence of the social, academic, and cultural processes occurring within an educational setting. They may include policy statements, institutional reports, standardized test scores, or school handbooks, as well as personal or episodic documents, such as student work, journals, reflections, artwork, or classroom projects (Efron and Ravid, p.123, 2013). Artifacts provide information that enriches the understanding of participants and their learning environment. They play a valuable role in qualitative and case study research because they allow the researcher to corroborate, deepen, or challenge insights gathered through interviews, observations, or surveys. In the context of the present study, writing artifacts were collected to contribute to the analysis of how the IB curriculum influences the development of critical writing skills.

3.4 Data Analysis Procedures.

To address the research question, this study adopts Grounded Theory (GT) as its methodological framework, given its capacity to generate theoretical explanations directly from empirical data. As Glaser (1992) states, GT is “a methodology of analysis linked to data collection, which uses a set of systematically applied methods to generate an inductive theory about a substantive area” (p. 30). Its inductive nature makes it suitable for case study research aimed at understanding educational phenomena through the voices and experiences of participants without imposing pre-existing hypotheses or analytic categories.

GT emphasizes meaning-making processes and the interactions that shape educational experience. As Charmaz (2006) explains, GT values the collection of rich, detailed data capable of revealing “participants’ views, feelings, intentions, and actions as well as the contexts and structures of their lives” (p. 25). In accordance with these methodological principles, this research employed semi-structured interviews, analysis of written artifacts, and review of institutional IB documents. The continuous interplay between data collection and analysis was essential to maintain analytic openness, as recommended by Carrera (2014), who highlights the importance of “focusing on what the interviewee says and how they say it” (p. 193), ensuring that categories emerge authentically from the data.

Data collection took place over two quarters of the year: interviews were conducted with two teachers and five students from each group (9A and 9D). These interviews focused on their perceptions of CW, the pedagogical approaches, and writing progress. In parallel, numerous artifacts were collected, including students’ written and assessed products. These allowed for direct observation of how IB expectations materialize in academic writing. Institutional documents such as unit plans, assessment policies, and IB linguistic programme guidelines were also analyzed to contextualize participants’ accounts.

Data analysis followed the classic stages of GT: open, axial, and selective coding. During open coding, the data was segmented into meaningful units of content associated with relevant concepts (Carrera, 2014). Analytical questions such as “What concept is suggested by this statement?” guided the development of initial descriptive and conceptual codes tied to curricular expectations, teaching practices, and reflections on learning outcomes. Simultaneously, analytic memos were produced to record possible relationships across codes.

Axial coding constituted a second stage of reorganization and refinement. The numerous open codes were compared, grouped, and restructured into broader categories, and relationships

among subcategories were clarified. This phase enabled the researcher to identify aspects that were recurrent and significant to the research question, and through constant comparison, four main categories emerged with strong conceptual density, which are described in the analysis section.

Selective coding was the integrative phase in which a central category was identified to unify and give coherence to all previously developed subcategories. The goal of this stage, as Strauss and Corbin argue, is “to offer a general overview of the case, resulting in a central category... associated with the other categories” (as cited in Carrera, 2014, p. 202). In this way, results emerged directly from the data and offered a contextual explanation of the case.

3.5 Participants.

The target group consists of 9th grade students aged 13 to 15 from groups 9A and 9D, with a total of 42 participants. To inform the characterization of this population, preliminary data were collected during the second term of 2024 through observations, an interview with the 8th grade English teacher, a student survey, and a writing questionnaire (Annexes A–D). These instruments provided insights not only into students’ sociodemographic backgrounds but also into their classroom dynamics and perceptions of communicative skills, particularly writing.

Overall, findings suggest that most students come from relatively stable family environments and have access to educational support at home. In classroom interactions, a majority reported feeling confident when sharing their opinions with peers. However, a contrast emerges when examining their perceptions of language proficiency: although 75% of students consider themselves proficient in English, 65% report difficulties with writing. This tension is further reflected in their preferences, as students tend to show limited interest in reading activities while favoring speaking tasks and technology-mediated, game-like experiences.

Building on this initial characterization, further observations conducted in 2025 revealed structural changes in group organization, as students were redistributed to address previously disruptive behavioral dynamics. Within this context, the researcher worked directly with groups 9A and 9D, each taught by a different English teacher responsible for implementing the 9th grade IB curriculum. Both groups received five hours of instruction per week, distributed across two extended sessions and one shorter class, which allowed for sustained engagement with language tasks while also exposing variations in classroom interaction patterns.

Additionally, two English teachers participated in the study, contributing through semi-structured interviews and offering insights into pedagogical practices, classroom dynamics, and the implementation of the IB curriculum. Their perspectives were essential to complement students' views and to provide a more comprehensive understanding of the teaching–learning processes involved in the development of critical writing.

Across both groups, students demonstrate relatively strong oral abilities, yet these are often constrained by limited vocabulary and a tendency to produce shortened or repetitive responses rather than elaborated ideas. Reading comprehension is generally adequate, while listening performance tends to decline when tasks involve longer or less scaffolded audio input. Writing, however, remains the most challenging skill: in both groups, it is predominantly descriptive, frequently resulting in decontextualized and weakly connected ideas.

Despite these shared tendencies, each group presents distinct interactional dynamics. Group 9A (21 students) is characterized by high levels of confidence that often translate into active participation, but also into excessive talking that can disrupt classroom flow. Their familiarity with external assessment formats, such as the MET training test, suggests a degree of alignment with institutional expectations. In contrast, group 9D (22 students) exhibits a quieter and more controlled environment, where participation is generally respectful but less

spontaneous, and students tend to contribute only when prompted. Within this group, stricter enforcement of English use shapes interaction, and writing tasks are often completed at a slower pace, indicating a different rhythm of engagement with language production.

Ethical considerations were addressed throughout the study. Informed consent was obtained from all participants and their guardians, and participation was voluntary. Confidentiality and anonymity were ensured through the use of pseudonyms, and all data were handled exclusively for research purposes.

4. Data Analysis and Results.

As suggested in the methodological section, GT procedures established by Glasser and Strauss (as cited in Charmaz, 2006) were applied across three data sources: institutional documents, teachers and students' interviews, and the student's writing artifacts. In the open coding phase, the analysis generated 58 initial codes that were compared and contrasted, in line with the triangulation process described by Goral et al. (2021). This comparison was conducted iteratively until four categories emerged as the conceptual units that integrated the broadest patterns in the data.

The first category, *Literature and Personal Experience as Affective Catalysts of Written Voice*, captures the motivational and emotional conditions that activate students' willingness to write. The second, *Critical Consciousness as Emergent Written Practice*, describes the cognitive and social processes through which critical thinking surfaces implicitly within writing tasks. The third, *L2 as Dual Force: Linguistic Constraint and Expressive Precision*, highlights how the second language operates both as a limiting factor and as a resource that sharpens written expression. The fourth, *Institutional Scaffolding as Developmental Architecture of Writing*, delineates the curricular, pedagogical, and relational conditions that shape the development of critical writing.

The analysis that follows is organized around these four categories. In this way, the discussion proceeds by examining how each category operates internally through its subcategories while also identifying the mechanisms that shape students' writing development.

4.1 Literature and Personal Experience as Affective Catalysts of Written Voice.

This category emerged from a consistent pattern identified across all data sources, which shows that meaningful written production depends less on linguistic proficiency than on emotional activation. The data indicates that students begin to write more effectively when they see writing as a form of personal expression rather than an evaluative task. The conditions that shift students' engagement and involvement reveal those affective factors that determine the depth of writing.

The category is structured into four subcategories. Each explains a distinct mechanism through which affective engagement operates. The first highlights students' autonomy in selecting topics, as this freedom transforms writing from an imposed academic requirement into an expression of identity. The second focuses on character identification, where students connect their own experiences with those of literary figures, which enables more sustained, and elaborated writing. The third examines the role of culturally familiar texts and universal themes as scaffolds that provide cognitive and emotional support, allowing students to produce more complex writing even with limited linguistic proficiency. The fourth addresses the reflexive aspect of motivation, demonstrating how students' awareness of their own development becomes a source of continued engagement.

4.1.1 Authentic Choice and Personal Relevance as Motivational Triggers.

This subcategory captures the role of students' autonomy in topic selection. When they are given freedom to choose the subject of their writing, the task is no longer seen only as an academic exercise but as an opportunity for identity expression. This mechanism is connected to

how students approach writing. On one hand, when students are given a guiding structure and freedom within it, their engagement is notably transformed. The first teacher (T1), who was in charge of students from 9A, describes the moment of choice as one where students stop thinking about evaluation:

Se les da una guía con una estructura base, pero se les brinda la oportunidad de, oye, tú puedes escoger tu propia película... Y uno nota lo motivados que se encuentran... En ese momento no piensan, esta es una evaluación que otra vez tengo que demostrar. Están pensando es... ¿De qué quiero hablar? (Teachers' Interview, 2025, Annex E).

This shift from “what I must prove” to “what do I want to say?” is the moment when the writing task becomes a personal decision. A further dimension of this freedom is its openness to non-canonical texts. T1 notes that students who choose anime are equally accommodated “se abre otras posibilidades que no se contemplan inicialmente, pero que les damos la posibilidad, por ejemplo, de estudiantes que eligen anime. Eso no está, pero igualmente, tú puedes hacer una reseña de eso, por supuesto.” (Teachers' Interview, 2025, Annex E).

Students also confirm this claim. For example, S2 from 9A, who chose anime for a movie review task, recalls it as the most memorable piece of writing across the entire year, as it was the topic's personal significance that generated deeper engagement (Students' Interview, 2025, Annex F). Similarly, S4 from 9A chose *La Reina del Flow* and reports that working with a familiar, beloved series produced greater fluency:

Yo escogí La Reina del Flow... Fue para un texto de inglés y me gustó mucho porque es una serie que me he visto como 80 veces... trabajarla en inglés, creo que fluí más con un tema que me gustara. (Students' Interview, 2025, Annex F)

On the other hand, while authentic choice is about autonomy over what to write about, personal relevance considers the connection established between the topic and the student's own lived experience. The teacher (T2) who is in charge of 9D, articulates this as an instructional design principle in which IB thematic topics are selected because they are close to students'

social and personal realities: “Entre más real encuentren ellos un tema, más cercano probablemente van a sentir el programa del IB.” (Teachers’ Interview, 2025, Annex E).

For instance, S5 from 9A draws a direct line from the text’s themes of sexism to his own family experience when he names his mother as a point of identification (Students’ Interview, 2025, Annex F). This is where the writing task becomes a vehicle for expressing ideological positions and lived experience. Similarly, when S1 from 9A discusses *Hey Kiddo*, she situates the book’s themes of family dysfunction and addiction as “things that we have to understand at some point in life” (Students’ Interview, 2025, Annex F), demonstrating how personal relevance transforms sensitive content into productive writing material. This relationship is further illustrated in Table 1.

Table 1. *Own elaboration, 2026.* This table shows examples that demonstrate an affective response in the Movie Reviews (Writing Artifacts, 2025, Annex G) produced by the students.

CODE: Emotional capture.	
Writing Artifact (W.A)	Evidence
Movie Review (MR)	“Personally I didn't like movies, but this is other thing, and was an important part of my infance.” (9A-S3, 2025)
	“In my personal opinion, this is one of my favorite movies of all time and I will tell you why. First of all, this movie reminds of the good all times when I was a child.” (9D-S3, 2025)
	“I saw this movie when I have 7 years and I always remmember it, because it my favorite.” (9D-S5, 2025)

As it is evidenced in Table 1, the data illustrate the affective mechanism as students describe texts as emotionally engaging, using language that not only frames reading and writing as an affective event but also supports the previous claim that personal relevance is an important pre-condition for writing. In this way, affective engagement shaped as a mix of authentic choice and personal relevance, becomes a key condition for genuine written engagement.

4.1.2 Literary Identification as Emotional Unlocking of Written Voice.

This subcategory describes the moment of character identification as another affective mechanism. When students recognize their own experiences, feelings, or social realities in a literary figure's situation, a form of written vulnerability is released and sustained across their texts. This is different from general interest in a topic, as it is the specific recognition of the self in the other that triggers deeper written elaboration.

T2's testimony reveals that literary text selection is a pedagogical act that enables this identification. She clarifies that books are chosen for their thematic alignment with the IB curriculum and their capacity to place students in close emotional proximity to the characters' experiences. T2 describes this as “ponerse en los zapatos del personaje y en esta medida tratamos de saber si lo que pretende el docente o pretende el libro se está cumpliendo en la medida en que ellos expresan sus ideas.” (Teachers' Interview, 2025, Annex E).

T2 also observes that students who struggle to open up orally in the second language disclose more in writing when the literary text enables identification. “A veces ellos se sienten identificados con un libro que se haya leído, con un personaje, y tienden más a abrirse.” (Teachers' Interview, 2025, Annex E). In this sense, writing, combined with literary identification, lowers the affective barrier to self-expression.

Furthermore, student testimonies confirm this mechanism. S1 from 9D explains how activities around Yerma and *Persepolis* required them to think as the characters think and adopt a sort of critical empathy:

Nuestro pensamiento también se ve involucrado, ya que las actividades nos obligan a pensar como pensarían los personajes principales en obras (...)Tenemos que ponernos en los zapatos de los demás para poder escribir y pensar que estaban idealizando en ese momento. (Students' Interview, 2025, Annex F)

Yet, the writing artifacts provide the most revealing evidence. In the summative test, students identify the point where they relate with the characters' situation and use it for their

writing. For instance, S1 identifies with Jarret through the shared experience of art as escape, but substitutes music for drawing, showing that literary identification is also personal: “I felt a deep connection and bond with Jarret, because sometimes I feel like I don't belong to anywhere and I also feel safe with art, not with drawings like Jarret, but with music” (Writing Artifacts, 2025, Annex G).

Unlike S1, S15 extends the identification outward, imagining the book’s reach to other lonely readers as a gesture of social empathy that would not have been possible without first recognizing themselves in the text:

This book could make that millions of kids around the world feel less lonely and to know that all persons have problems ... like in my case that the book helped me to feel less lonely with my problems. (Writing Artifacts, 2025, Annex G)

In *Hey Kiddo*, Jarret’s drawing is the primary metaphor for identity construction. Students who engage with this metaphor reflect not only their own expressive forms (music, singing, dancing and even reading) but also their ways of making sense of personal experience. In doing so, they reflect on the act of writing itself as a mechanism to identify oneself and self-express.

In the case of the Diary Entries (Writing Artifacts, 2025, Annex G) where students had to write using a character’s voice from the book *Persepolis* (2000), the identification mechanism is structurally provoked when students import their own experiences into that voice (see Table 2).

Table 2. *Own elaboration, 2026.* This table evidences the use that students gave to writing in the Diary Entry writing task: a vehicle for self-disclosure.

CODE: Literature as mirror for self-expression.	
W.A	Evidence
Diary Entry (D.E)	“I want to make a change, it looks like killing people is starting to be a tradition, I hate this situation.” (S4, 2025)
	“seeing Marjane again filled my heart with joy and nostalgia. She reminded me of my own childhood, full of curiosity and dreams.”(S7, 2025)

	also something that happened is that the boy that I have feelings had to travel to another country after that I realized that I was in love with him and in that moment I thought that I can't deal with that situation but now Im good. (S11, 2025)
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As shown in Table 2, S11 uses the character’s “romantic separation” to process a real personal loss. S7 uses Anoosh’s thoughts to expose the nostalgia and feelings related to childhood. S4, also writing in Anoosh’s voice, channels personal desire for justice through the historical character. These texts demonstrate that literary identification does more than motivating writing; it structures the form and content of what students write including personal disclosure. Literary identification, in this context, operates as motivational support and a condition for written voice.

4.1.3 Popular Culture and Relatable Themes as Expressive Scaffolding.

This subcategory addresses a means that complements the affective mechanisms of the previous two. Familiar cultural texts and universally recognizable themes not only motivate students but also provide them with a cognitive and emotional platform from which they can produce more elaborated writing, even when their formal linguistic proficiency is still developing.

The movie review corpus as a writing artifact (Annex G) provides further evidence to understand both popular culture and relatable themes as writing scaffolding. See Table 3:

Table 3. *Own elaboration, 2026.* This table evidences the extracts in which three popular examples of cinematographic content are mentioned: Brooklyn 9-9 TV show, Twilight saga, the Anime Record of Ragnarok.

CODE: Popular writing as writing scaffold.	
W. A	Evidence
	“‘Cool, cool, cool, cool, no doubt, no doubt’ was once said by Andy Samberg starring as Jake Peralta in one of the most loved sitcoms by the public in our time!” (9A-S14, 2025)

MR	“one of the movies that usually never goes out of style for young people, for their interesting topic of vampires and love triangle.”(9D-S7, 2025)
	“No on days The animes are a special part of the culture and lives of people, so today I will recomend you one of the more famous animes in the history of animation.” (9A-S11, 2025)

On one hand, familiarity with the source material compensates for linguistic limitations, as students can focus cognitively on argumentation and expression. In Table 3, S14 demonstrates this clearly when she uses a culturally recognizable catchphrase that situates the series within its cultural moment, and employs it to introduce evaluative criteria. S7 from 9D anchors the analysis in a popular theme that “never goes out of style for young people”; the cultural familiarity of love triangles provides the argumentative scaffolding. Similarly, S11 situates personal taste in anime within a broader cultural frame, which gives the review a sense of discursive authority.

On the other hand, relatable themes serve a parallel scaffolding function, as universal topics give students something emotionally accessible to write about (see Table 4).

Table 4. *Own elaboration, 2026.* This table reflects the extracts that implicitly suggested the relatable themes that were most consistent in students’ Movie Reviews.

CODE: Relatable themes as writing catalyst.	
Universal Theme	Evidence
Family and Belonging (F/B)	“the movie has meaningful messages of loyalty, trust and obviously family and the importance of it that is something that the mayority know.”(9A-S7, 2025)
	“Peace maker is a story of a lonely man that only want someone hwo understad him, a family, couse he dosent have a real one”(9D-S10, 2025)
Identity and Resilience (I/R)	“the history of Peter Parker who is a young boy that confronts his ego and desire for revenge... he struggles not to lose his humanity.”(9D-S1, 2025)
	“yeimy a very strong woman that suffer too much but this obstacles help her to confront her life more strongly than before.”(9A-S13, 2025)

Social Belonging and Peer pressure (SB/PP)	“this movie follow theree high school friend who throw a party to increase their social standing, but is quickly spirals out of control”(9A-S2, 2025)
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In the case of the first theme, S7’s review uses the franchise’s theme of family to generate evaluative commentary. Similarly, 9D-S10’s extends this theme into a psychological dimension, where the character’s loneliness and desire for belonging enables the student to produce a compassionate character analysis. In the second theme, 9D-S1’s review frames Peter Parker’s arc as an identity struggle against revenge, that is close enough to adolescent experience to generate engaged analytical evaluation; also, the S13’s review produces an extended character analysis of Yeimy’s resilience. Across these examples, themes provide students with a critical vocabulary, using words such as “strength”, “struggle” and “growth”, that they can apply across multiple texts. S2’s review demonstrates how a culturally familiar narrative about teenage social anxiety can generate a competent plot summary with implicit social critique.

Although this pattern is most visible in the Movie Reviews (MR), it is also important to consider that these themes and their scaffolding function in students’ writing are also reflected in the analyses developed in the Summative Assessment (SM) and Diary Entries (D.E) (Writing Artifacts, 2025, Annex G). See Table 5:

Table 5. *Own elaboration, 2026.*

CODE: Relatable themes as writing catalyst.		
Theme	W.A.	Evidence
F/B	SM	shows the real mental health problems that boys and girls like Jarret are passing through, also illustrates how family issues and addiction not only affects the ohjuner but also affects its aroundings (...)but is not fair that our childhood is damage by our family circle. (S2, 2025)
	D.E	“My parents started saying it was funny, the first thing that came to my mind was to laugh too but they just looked at me funny, I wish they would just tell me what's going on!”(S6, 2025)

I/R	SM	History has an great impression on teenagers because of the topics worked on, probably they are living a complicated life (...) every one can have different situations in which they need to ask for help. (S13, 2025)
	D.E	“in this moment I feel that my cultural identity is getting off me, I think that these are things that always.”(S10, 2025)
SB/PP	SM	I would really recommend this book to anyone that feels misunderstood, specially teens. So if you're a teen and you feel lonely, give it a read, or you'll end up thinking: 'If I had read that book, I would've felt less lonely and more understood. (S17, 2025)
	D.E	“in my school they laughed... because I want to be a prophet so I says a lie I says that I want to be a Doctor but in secret I will be a prophet.”(S9, 2025)

Evidently, in the first theme, S2 moves beyond plot description to produce a two-part ethical argument, where the family dysfunction damages individuals and their surroundings, and childhood should not be sacrificed for resilience. In this way, the analysis shows how the family theme serves as a scaffold for the argumentative structure. In the case of S6, Marjane being excluded from a family secret enables the student to capture the anguish of attempted belonging and rejection, proving that the exclamatory tone is driven by the theme.

In the case of the example provided for the second theme, S13 positions the book as a social instrument for teenagers “living a complicated life” rather than evaluating its content, thus generalizing from Jarret’s story to a broader claim about the legitimacy of vulnerability, which was itself an argumentative move. S10 wrote an unfinished sentence that is analysed not as a linguistic error but as a performed exaggeration of identity rupture; in this sense, the syntatic break may mirror the experience it describes.

For the third theme, S17 addresses an imagined peer readership of lonely teens and constructs a rhetorical appeal through a hypothetical future regret, using the peer-belonging theme as a driver for persuasion. S9, in turn, articulates a three-part logic of peer pressure, starting by social sanction (laughter), continuing with conformist response (the lie about wanting to be a doctor), and ending with private reservation of the true self (the secret). Thus, the theme

provides a conceptual map that students fill with lived understanding, reinforcing its role as expressive scaffolding.

4.1.4 Self-perceived Writing Growth as Intrinsic Motivational Force.

This subcategory emerges by analyzing how students become intrinsically motivated writers who do not depend on teacher's evaluation or task design. Here, students acknowledge their own development by reflecting on their error counts, grade progression, and comparative assessments of their own work.

S2 from 9A offers a complete developmental arc as he, first, describes the shock of counting more than fifty errors in an early piece, then continues by noticing the gradual reduction of those errors over time, and finally, expresses his satisfaction at achieving the top grade (7) in a final piece. The account culminates in a comparative act when he measures his own work against that of higher-performing peers, which confirms his sense of growth.

Yo dejé de contar los errores cuando llegué como al 50 y algo, era terrible. Pero entonces yo sí fui notando que con el tiempo fui mejorando... ya este trimestre con el último escrito ya tuve mi primer 7 en uno de esos escritos, entonces ya mis errores fueron muy mínimos y al fin pude comparar un escrito de mis compañeros que sí tienen un buen nivel con el mío. (Students' Interview, 2025, Annex F)

What this reveals is the construction of a writer's identity, in which there is a sense of self as someone who can produce competent written work, independently validated by the student's own comparison with proficient peers. S3 from 9D offers a different but complementary account that shows honest self-assessment combined with forward-looking orientation.

Aunque hemos desarrollado bastantes habilidades...no somos tan buenos en el caso de la escritura, aunque nos sentimos preparados para grado décimo y 11. Contamos con algunas habilidades que nos pueden ayudar en los procesos, pero aún así debemos seguir practicando. (Students' Interview, 2025, Annex F)

In this way, the student acknowledges weaknesses while claiming readiness for the next level, which demonstrates a metacognitive stance that reveals awareness of the trajectory of development, not only its current point.

Additionally, the writing artifacts provide a complementary form of evidence for this subcategory. Visible revision traces display students’ writing growth as a real-time compositional process. These traces are significant because they demonstrate that metacognitive awareness is enacted in writing. For instance, in the summative, various students show active self-monitoring: S15 corrects “an” to “a”, “good” to “best” and “sensibles” to “sensitive”; S19 crosses out false starts mid-sentence; S23 revises “first chapter” to “first chapters” and S27 reconsiders the word “history” and replaces it with “life”. Therefore, these revisions represent decisions about accuracy, register, and precision made under time pressure (Table 6).

Table 6. *Own elaboration, 2026.* (Writing Artifacts, 2025, Annex G) This table contains the extracts of the Summative Test in which correction marks are visible.

CODE: Revision traces visible in the text.	
W.A	Evidence
SM	Hey Kiddo by Jarret J. Krosocka its an a graphic memoir published in 2018 that tell us the story of a kid in his good and best and worst moments of his life Hey Kiddo it’s a book that touch very sensibles sensitife topics. (S15, 2025)
	“Hey Kiddo by Jarrett J. Krosoczka is a book genre graphic memoir (that) that (it) was published in 2018.” (S19, 2025)
	“The author is telling about his history life and his family but” (S27, 2025)
	“(The book’s)(first chapter) The books first chapters are centered on his family.”(S23, 2025)

The metacognitive awareness these traces reveal is what the subcategory’s code identifies as intrinsically motivational, as students who are aware of their processes, their errors, and their improvements are students who are engaged with writing as an ongoing developmental project.

To conclude the analysis of this category, it is important to note that the four subcategories described above are sequential, as they describe the affective engagement in written production from its initial trigger to its self-sustaining basis. In the case of authentic choice and personal relevance, these function as the conditions under which students are willing to engage. Literary identification deepens that engagement by releasing self-expression. Popular culture and relatable themes provide the structural and cognitive scaffold that enables students to sustain elaborated writing. Finally, self-perceived growth sustains this process by fostering intrinsic motivation for continued improvement.

4.2 Critical Consciousness as Emergent Written Practice.

This category emerged when it became evident that a cluster of codes shared the logic of critical thinking as an academic skill that is not intentionally taught, but rather one that emerges through the accumulation of writing experiences that embed analytical, social, and empathic demands. This category is organized into four subcategories that show distinct pathways through which this emergent criticality becomes visible in writing.

The first examines the function of guided reading activities as preparation stages for the more independent critical writing that follows. The second subcategory captures the way writing tasks are organized around social issues that lead students to demonstrate critical thinking as a form of social awareness-raising, even when the tasks were not explicitly framed as critical argumentation exercises, thus suggesting that critical capacity is exercised through the content. The third subcategory isolates perspective-taking as a specific and distinct form of critical engagement that pushes students toward a mode of critical empathy that is different from analytical reading of a text. Finally, the fourth subcategory describes critical writing as a set of observable textual practices that are the surface forms through which the deeper critical consciousness documented in the other three subcategories becomes visible in written production.

4.2.1 Literary Analysis as Rehearsal for Critical Written Production.

This subcategory examines how the formal analytical reading of literary texts, particularly the identification of transversal themes, the interpretation of characters, and the construction of concept maps, functions as a cognitive rehearsal space for the more independent critical writing that follows. Teachers describe literary comprehension as the primary formal entry point into critical writing, referring to those occasions when students identify key concepts or moral tensions in a text, since they are simultaneously practicing the reasoning skills that critical written production demands. Field observations confirm that guided reading tasks functions as preparatory stages in which students gradually developed the analytical vocabulary and argumentative posture that later characterize their formal written work.

The T1's description of the pedagogical intentions reveals that literary comprehension tasks are designed to activate the conceptual frame that critical writing requires. The following quote articulates the mechanism with precision:

Si estamos hablando de comprensión literaria, pues se espera que los estudiantes reconozcan los temas transversales a lo largo de esa literatura que se lee (...) ¿Cuál es el problema o cuál es el concepto clave que está mencionando el libro en este capítulo? (...) (Teachers' Interview, 2025, Annex E)

T1 makes explicit the pedagogical logic of literary analysis, which is organised around concept identification and the students' ability to name the transversal themes and key concepts a text integrates. By asking what problem or key concept the chapter is articulating, the teacher trains a mode of reading that any critical exercise demands. Therefore, T1 does not describe a reading comprehension exercise, rather, she describes the rehearsal of argumentative thought.

This reading-rehearsal dynamic is visible in practice in the field observations (Annex H), where guided activities show the transition from factual comprehension to interpretive and critical engagement with literary material. Table 7 documents this process in action:

Table 7. *Own elaboration, 2026.* (Field Observations, 2025, Annex H)

Field Observation (F.O)	Textual Evidence
6th March 2025, 9A	Students construct a concept-mind map on human rights after watching a video, then prepare group presentations of three chapters of Persepolis in which they must show their classmates “the most important event of the chapter and its relevance.” After presentations, the teacher asks: “The chapter is called The Jewels because...” — prompting students to move from event-description toward symbolic or thematic interpretation. One student answers: “because they were materialists and they needed things”; the teacher pushes further, explaining that the jewels had to be sold to recover stability.
7th March 2025, 9D	The observer engages one group working on The Key: asking why the chapter is named as it is, what the government’s promise to the boys signified, and whether the keys were really what the government claimed. Students move progressively from plot description (“the army and the government gave them keys to the boys”) to ideological critique (“it was a strategy... they were manipulated” through religion).

In the 9A session shown in Table 7, the concept-mapping activity requires students to organize abstract ideas (human rights, identity, war) in a visual-analytical form before translating them into the oral-written genre of the chapter presentation, which marks a shift from conceptual mapping to critical argumentation. The teacher’s question about the chapter title performs the same operation at a higher order, where naming a chapter is the author’s act of thematic abstraction, asking students to explain that name requires them to engage in the same analytical process.

In the 9D session, the observer’s dialogue with the group also presents literary analysis as rehearsal, as the students, who initially begin describing plot facts, are led through a sequence of probing questions to articulate a critical idea about ideological manipulation through religion that they later incorporate in their written scripts. Thus, writing, in both cases, is the endpoint of a rehearsal sequence that begins in guided reading.

Student voices confirm this dynamic from their own experience: “con Persépolis, me parece que si indagamos mucho sobre el contexto social y político que tenía Arabia, ya que

Persepolis pues es como una crítica hacia esa Arabia racista, opresora y machista.” (Students’ Interview, 2025, Annex F) This testimony is analytically significant because it shows how the critical dimension of the reading has been internalized through the literary encounter itself, which is also corroborated in the writing artifacts.

For instance, in their Movie Reviews, students move from plot description to thematic abstraction. Table 8 illustrates how character analysis, first practiced in the reading of literary texts, becomes an argumentative vehicle in students’ evaluative writing:

Table 8. *Own elaboration, 2026.* (Writing Artifacts, 2025, Annex G)

W.A	Textual Evidence
MR	“leaves the audience thinking a lot of how hard and complex is the human mind and how not all is as it seems.” (9A- S9, 2025)
	“the message about the necessity of forgiveness over vengeance... Tobey Maguire tormented portrayal of Peter's internal conflict, succesfully convey the story's heavy dramatic weight.”(9D- S1, 2025)

Both reviews demonstrate a three-step argumentative arc, as they describe what the character does, explain why it matters, and generalize to a broader human truth. S9 from 9A moves from a film’s narrative device to a philosophical abstraction about the human mind; S1 from 9D uses character analysis to extract a moral argument about forgiveness. Neither of these critical practices was explicitly instructed in the movie review task itself. Literary reading thus functions, as teachers describe it, as cognitive rehearsal where analytical skills are practiced before they appear with greater autonomy in formal written production, which, in turn, constitutes an initial stage in the emergence of critical consciousness as a written practice.

4.2.2 Social Consciousness Embedded Implicitly in Writing Tasks.

This subcategory captures the way in which writing tasks organized around social issues embed critical awareness without being explicitly framed as critical argumentation exercises. Teachers clarify that IB Learner Profile attributes (open-mindedness, reflectiveness, balance, etc.) are not displayed as lesson objectives but are woven into the creation of tasks and classroom discussion. Teachers also recognize that by designing tasks around social issues, personal identity, and cultural comparison, they cultivate the ethical and intellectual dispositions that the IB profiles describe, as evidenced in Teachers' Interview (Annex E). The profiles thus operate as an invisible curriculum. See Table 9:

Table 9. *Own elaboration, 2026.* (Teachers' Interview, 2025, Annex E)

Textual evidence from teachers' interview
Fomentamos no solamente la parte reflexiva, sino también sobre todo el de la mente abierta. Que todos tenemos que... darnos esa posibilidad de contemplar las perspectivas y las situaciones que viven los otros. (T1, 2025)
Los mismos temas que nos ofrece la guía hacen que los chicos puedan desarrollar los perfiles de acuerdo a las actividades de la clase... que ellos sepan valorar las diferencias que tienen otras culturas, que las puedan comparar con la propia y de esta manera no solamente lo de mente abierta se trabaja, sino el ser balanceado, reflexivo, bueno, todo. (T2, 2025)

Both teachers articulate a pedagogical strategy in which critical social consciousness is cultivated through the thematic content of tasks. T1 identifies open-mindedness as the dispositional goal that writing tasks quietly pursue, while T2 confirms that the MYP guide's thematic content is itself the mechanism through which multiple IB profile attributes are activated. Thus, the critical social dimension is not added on top of the writing task, but rather is structurally internal to it.

This implicit social formation surfaces notably in the writing artifacts. In their Movie Reviews (Writing Artifacts, 2025, Annex G), students read their chosen films as social

documents, locating in them broader social realities. Table 10 demonstrates students acting as critical social readers without having been asked to do so explicitly:

Table 10. *Own elaboration, 2026.* (Writing Artifacts, 2025, Annex G)

W.A	Textual Evidence
MR	The novel is set in Medellin a very famous city of Colombia that at that time Medellin was recognized for being a place with a lot of narcotraficants... this part or context is necessary to understand the story... yeimy after suffering a injustice that leave her 17 years in a jail in USA change her life and return to Colombia with a mision which is search revenge in those who harmed her. (9A-S13, 2025)
	Peace Maker is a serie that masks you reflect how we can get real peace? throug violence or by communication but more than that Peace maker is a story of a lonely man that only want someone hwo understad him... I recoment this serie because is to hilarious and touch themes like loneliness and depretion. (9D-S10, 2025)

S13 situates the review within the context of Medellín’s narco-trafficking era and frames systemic injustice as the story’s central interpretive idea, emphasizing that historical context is necessary to understand this narrative. This is an act of critical social reading, as the student interprets the text as a social document produced by, and responding to real historical conditions. S10 uses a superhero series as a vehicle for social commentary on loneliness, depression, and the question of whether peace can be achieved through communication or violence. In both cases, the critical social content emerged through the choice and analysis of the work itself, not because the task required it. This suggests that writing tasks have implicitly trained students to identify social meaning even in genres not typically associated with social critique, reinforcing the emergence of critical consciousness through practice rather than explicit instruction.

4.2.3 Empathic Perspective-Taking as Instrument of Critical Development.

This subcategory isolates perspective-taking as a specific and distinct form of critical engagement that pushes students towards a kind of critical empathy. Rather than analyzing a character from a detached external position, students are asked to inhabit characters’ perspectives

from within, which requires them to understand not only what a character does but why, under what historical, political, and gender constraints, and with what emotional logic.

Students describe this perspective-taking demand in their interviews (Annex F), confirming its presence across English and other classes. Table 11 reveals how the task of inhabiting a perspective is understood as a form of disciplined critical thinking:

Table 11. *Own elaboration, 2026.* (Students’ Interviews, 2025, Annex F)

Textual evidence from students’ interviews
“Las actividades nos obligan a pensar como pensarían los personajes principales en obras, en películas tales como Yerma y Persépolis.” (9D-S1, 2025)
Imaginemos que estás escribiendo en tercera persona, una delegación MUN. Tu lo que necesitas y lo que quieres son los intereses del país, un diferente punto de vista. Entonces, diferentes actividades como el MUN o las de inglés son las que fomentan este crecimiento. (9A-S3, 2025)

S1’s account is revealing in its precise verb choice, as the activities “oblige” students to think as the characters think. Perspective-taking is understood as a demand that exceeds summary or description and requires the cognitive labor of entering another subjectivity. S3’s account broadens the framework, as the same demand is found in the MUN exercise, where writing in third person as a national delegation requires students to subordinate their own views to the ideological and political interests of a different country. Both extracts suggest that perspective-taking across the curriculum is experienced as a unified practice of critical empathy.

The clearest evidence for perspective-taking as a critical instrument appears in the MCE (Annex G), where students adopt the identities of literary characters to construct arguments about oppression, gender, and power. Table 12 demonstrates the critical depth that “embodied empathy” generates in writing:

Table 12. *Own elaboration, 2026.* (Writing Artifacts, 2025, Annex G).

W.A	Textual Evidence
MCE	“I’m Marjane. I come from a place where women are silenced and devalued, where we are forced to cover up, to live under society’s commands. I’m speaking of Iran, the only Islamic republic with a theocratic system.” (...) “La vieja’s conclusion: This story shows how women have always are fighting against unfair rules and expectations, and it proves that oppression exists in many forms. Yerma, Marjane, and La Vieja come from different places, but they all share the same fight.” (9D Suescun’s Group, 2025)
	“Marjane: You know you’re also a victim, right? No one was right in your situation.” / “Yerma: Escuchando tu vida y lo que deben soportar las mujeres en tu país, entendí que también fui una víctima de opresión y violencia psicológica por parte de esta sociedad. Gracias por ayudarme a entender, Marji.” (9A Neira’s Group, 2025)

The first group’s dialogue demonstrates that adopting the voice of Marjane is both a creative and a critical act. Writing in first person as a character from a theocratic state requires the student to research, understand, and articulate the ideological conditions of that state. The conclusion, attributed to La Vieja, becomes a critical synthesis by discovering a historical pattern of women’s oppression across cultures. In the second group’s dialogue, Marjane confronts Yerma with the insight that she is a victim, transforming what could be a simple retelling into a dialogic act of mutual critical recognition. Perspective-taking here has become an instrument of ideological analysis, as students use characters as lenses through which they can see the structural conditions of oppression more clearly.

4.2.4 Structured Argumentation and Analytical Reasoning in Writing.

This subcategory collects the codes that describe critical writing as a set of observable textual practices where the critical consciousness mentioned in the other three subcategories becomes visible in written production. These practices constitute the range of analytical writing actions that are available to students in ninth grade, across the writing artifacts produced throughout the year.

The primary critical writing practice evidenced across the corpus of the writing artifacts (Annex G) is structured argumentation, which reflects students' capacity to move systematically from the description of a work to evaluation, and ultimately to conclusion or recommendation. This movement is enacted in the Movie Reviews, where students appear to have internalised the three-part argumentative structure of the genre. Closely related to this, balanced critique emerges when students acknowledge both strengths and weaknesses, which demonstrates an emerging capacity for two-sided critical judgment. Table 13 illustrates both practices:

Table 13. *Own elaboration, 2026.* (Writing Artifacts, 2025, Annex G).

W.A	Textual Evidence
MR	My Fault is an intense and emotional movie that keeps the audience engaged. The chemistry between the main actors makes the love story powerful and unforgettable. Although the story is a bit dramatic at some times, it sends a strong message about love and personal growth. (9A-S8, 2025)
	“The cinematography effects are realistic, stunning, spectacular and breathtaking, but sadly the soundtrack of the movie is forgettable, even if it's a great movie.” (9D-S11, 2025)

S8's review shows structured argumentation through a sequence of three steps. S8 starts with an opening evaluative claim that continues with a supporting reason based on a filmic element (chemistry between actors), a concession, and a final positive judgment. The concessive structure (although... it sends) indicates that the student is recommending the film while critically weighing a limitation against an overall positive judgment. This is part of the argumentative logic of academic evaluation that is practiced here without being named as such. Furthermore, S11's review demonstrates balanced critique through the rhetorical move of offering praise for cinematography, which is then qualified by an admission of weakness in the soundtrack, and then reaffirmed in the final evaluative clause. The conjunction in the phrase (but sadly) shows critical consciousness, as the student does not allow enthusiasm to undermine the obligation to identify

weakness. Both examples confirm that students have internalized two-sided evaluation in critical writing, which is an expectation that emerges not from explicit instruction but from the accumulated experience of analytical writing tasks.

Another significant finding is the usage of conditional and counterfactual constructions, as students employed “if/then” structures to reason about cause and effect relationships between characters, circumstances, and outcomes; they also utilize counterfactual constructions (“if X had not happened, then Y would not have occurred”) as a tool for causal analysis of narrative and historical events. This constitutes an emergent form of hypothetical-deductive thinking that underlies formal academic argumentation. Table 14 illustrates both practices:

Table 14. *Own elaboration, 2026.* (Writing Artifacts, 2025, Annex G).

W.A	Textual Evidence
SM	if Jarret had lived with his mom, he wouldn't be an artist, but if Jarret had lived with his mom, he wouldn't have mental and emotional problems, also, if Jarret's dad hadn't left Jarret and his mom, they would all be together and a lot happier. (S1, 2025)
	if she haven't tried drugs, she would rise Jarret and give him a better childhood. Finally if Jarrets grandparents haven't taken care of him, his future would be equal to his mom or worst, so we can deduce that Jarret was taken away from his mom by his grandparent for protect him and guide him in a good way. (S9, 2025)

In Table 14, S1’s construction is remarkable in its logical complexity, as there are two counterfactual claims held under the same hypothetical condition (living with his mother): one yields a positive outcome, while the other a negative one. In this way, the student articulates a logical tension by recognizing that the same event can have opposing consequences. The student is reasoning hypothetically about narrative causation in a way that exceeds what the summative task explicitly demands (Use conditional sentences). S9’s response performs a chain of connected counterfactuals that culminates in a logical conclusion marked by the phrase “so we can deduce”.

The student has constructed a causal argument from counterfactual premises and drawn an inference, which reflects the logic implicit in academic argumentation. Both examples confirm that conditional and counterfactual reasoning emerge as spontaneous analytical tools when students have been given sufficient literary material to reason about.

A further dimension of critical writing competence is the explicit recognition of the genre conventions to which works belong, and the use of that genre knowledge as a critical lens. Students demonstrate awareness of the genres that classify their reviewed works, and they leverage this awareness to establish the evaluative standards against which the work is measured. Table 15 shows genre awareness and criterion-setting operating together as a unified critical practice:

Table 15. *Own elaboration, 2026.* (Writing Artifacts, 2025, Annex G). This table contains one example of a review from the Summative and another from the Movie Review.

W.A	Textual Evidence
SM	“As a book reviewer I try to chose variety of genres to entertain you all, as a result of this I have brought today not a novel neither a tale, but a graphic memoir.” (S20, 2025)
MR	“Now if we take into account aspects such as acting quality of characters, cinematography/effects, music and the message, you will be in the capacity of determine personally if this movie is really worthy.” (9A-S16, 2025)

S20 demonstrates genre literacy by positioning oneself as a reviewer who selects across genres, and then naming the genre of the reviewed work with precision. This genre identification introduces the evaluative framework appropriate to the form, setting up the reader’s expectations for an analysis that will engage with the visual and textual nature of the work. S16, by contrast, demonstrates evaluative criterion-setting, as the student enumerates a list of critical standards and positions them as the instruments through which the reader can reach a verdict on their own. This is a critical writing move of the reviewer who constructs a methodological framework for

evaluation. Therefore, these two examples confirm that genre awareness and criterion-setting are not isolated competencies but mutually reinforcing dimensions of the same critical literacy.

In the MCE (Annex G) students employ character analysis as argumentation across the entire corpus. In these texts, students adopt the identities of literary characters not to retell their stories but to use them as critical mouthpieces through which to analyze oppression, power, and gender. The character becomes a writing strategy, where their descriptions become vessels for ideological argument, demonstrating that how something is described in writing is itself an argument. Table 16 illustrates this point:

Table 16. *Own elaboration, 2026.* (Writing artifacts, 2025, Annex G)

W.A	Textual Evidence
MCE	“MARJANE: No! If you can’t protect them you should’t be bringing them to life! My Tia abandoned her newborn when the police came to check our house! She ran away from him! I had to take care of him until my mom realised! MARJANE: Well, maybe you have what it takes to be a buena madre, but even if you are, what makes you think that you can protect your kids from the society or even the government? YERMA: Yo... si yo tuviera hijos los instruiría y los cuidaría de tal manera que ni el gobierno ni la sociedad los vean como unos rebeldes sin causa ni unos rechazados sociales!” (9D-Castillo’s group, 2025)
	“Marjane is an 18 year old woman, she’s wearing a dark blue trench coat, dark blue thighs, gloves, black shoes and silver earrings (...) a total rebellious outfit, for a total rebellious girl. Yerma: Yerma es una mujer de 68 años, está usando una falda color café larga, una camisa de botones blanca, un delantal y un pañuelo que ella misma hizo alrededor de su cabeza.” (9A-Cepeda’s group, 2025)

9D’s group produces an argumentative exchange between characters who hold opposing positions on motherhood, as both Marjane’s challenge and Yerma’s counter-assertion constitute a structured debate about the limits of maternal agency under authoritarian conditions. In their pushbacks, the characters argue and concede, which illustrates the dialogic structure of academic argumentation within a fictional frame. 9A’s group demonstrates that costume description functions as evaluative criterion-setting, where the contrast between Marjan’s dark and Western outfit and Yerma’s conservative and handmade clothing is coded as an ideological opposition.

The group shows that the choice of what to describe and how to describe it is itself an argument, where written detail carries argumentative weight.

To conclude with this section of the analysis, it is relevant to note that the four subcategories converge: the practice of the literary analysis provided the characters and the critical vocabulary; the social consciousness supported the thematic concern with gender and oppression; perspective-taking furnished the embodied critical stance; and the structured argumentation and analytical reasoning practiced across the writing artifacts have contributed the formal tools through which all of these analytical and reflective practices have become visible, consolidating the emergence of critical consciousness as a written practice.

4.3 L2 as Dual Force: Linguistic Constraint and Expressive Precision.

The present category reveals that the second language (L2) functions as both the medium that limits what students can say and the discipline that sharpens how precisely they say it. This productive tension, as named by students themselves, gives the category its identity. It is organized into three subcategories that distinguish the levels at which L2 operates as a constraint and a resource. The first subcategory addresses grammar's double function, where it is both the structural resource that enables the organized expression of ideas and the site where students deploy structures in contextual writing rather than isolated drills. The second subcategory conceptualizes overall language proficiency as a condition that both constrains and refines learners' written expression: on one hand, limited proficiency restricts the complexity and nuance of the ideas students can articulate, and, on the other hand, these same constraints foster greater deliberation to convey meaning effectively.

The third and final subcategory captures the bidirectional transfer relationship between Spanish and English in students' writing by contrasting both the unintentional transfer errors that

impede argument flow, and the bilingual writing choices students make in interdisciplinary tasks as conscious markers of cultural identity and linguistic negotiation.

4.3.1 Grammar as Communicative Scaffold and Developmental Marker.

Grammar, in the context of this category, is understood as the structural skeleton that makes it possible to assemble, or fail to assemble, a communicable idea. The data from the teachers' interview (Annex E, 2025) establishes this double function with greater clarity, where grammar is at once the resource that enables organized written expression and the point at which the depth of actual language acquisition is measurable.

The first and most direct articulation of the function of grammar as a scaffold comes from T1, who frames grammatical control as the difference between a message that is received and one that is not understood by the receiver: “Que tan certera es su gramática para comunicarse o si por el contrario ese léxico y esa gramática crea barreras en la comunicación, por lo tanto infieren como quiere dar el mensaje.” (Teachers' Interview, 2025, Annex E). The logic implicit in these words is communicative, as grammar is assessed for whether it enables or blocks the transmission of a message. In this framing, it scaffolds communication by making the writer's intention legible; otherwise, the idea would stay trapped.

T2 extends this argument by describing how grammar instruction is deliberately embedded in writing tasks rather than taught in isolation:

En cuanto a la parte de gramática, qué parte gramatical es la más frecuente en el MET (...) lo incluimos en el programa y es lo que trabajamos a lo largo del periodo, esta parte gramatical la incluimos por ejemplo en el escrito o en una exposición y les decimos deben usar dos oraciones, tres oraciones con condicionales, con voz pasiva y en esta medida vemos y reforzamos también la parte gramatical. (Teachers' Interview, 2025, Annex E)

This statement positions grammar as a scaffold for the writing task itself. Here, T2 assigns conditional sentences or passive-voice constructions not to test grammatical knowledge directly but to require students to embed that knowledge in their compositions. Thus, grammar becomes

the structural guide onto which ideas must be constructed, and the requirement to use it in context is precisely what reveals whether the structure has been internalized.

However, T2 also suggests the other face of this scaffold, where some students carry grammatical errors that resist correction across multiple feedback cycles: “tenemos estudiantes que tienen errores gramaticales marcados en su cabeza y es complejo sacarles esos errores por más de que uno les diga de manera oral, de manera escrita, parece que eso dejó huella en ellos y es complejo.”(Teachers’ Interview, 2025, Annex E) Here, T2 does not describe a deficiency of feedback but rather of acquisition, where these repetitive errors become stable parts of the student’s interlanguage. The scaffold, in other words, has been built incorrectly, and rebuilding it requires re-acquisition rather than correction. This observation is essential to the category, because it shows that grammar also functions as a developmental marker, whose persistence or transformation in contextual writing reveals the actual depth of the student’s language learning.

Another layer of the subcategory concerns what counts as real evidence of grammatical development. T2 draws a line between test-preparation drills and the deployment of grammar in writing tasks:

Cuando los entrenamos para el examen pues hacemos ejercicios sueltos, pero para nosotros ya en el componente escrito es cuando lo usan ellos en contexto y de esta manera pues evidenciamos si ha habido un progreso o si no, porque hay chicos a quienes les cuesta mucho y seguramente no lo usan en contexto porque no les ha quedado claro.
(Teachers’ Interview, 2025, Annex E)

This quote implies that gap-fill exercises and isolated drills may indicate procedural familiarity, but only contextual deployment (using conditionals and passive voice inside an actual essay or diary entry) proves that the structure has been acquired. Table 17 corroborates this with the Field Observation formats of 2025 (Annex H):

Table 17. *Own elaboration, 2026.* (Field Observation, 2025, Annex H)

F.O	Textual Evidence
February 27, 2025 9D	A student just asked the teacher if he could look for a word in Word Reference (virtual dictionary). The teacher lets him go to the front of the class where the teacher's desk and laptop are. The student wrote his word in Spanish to translate it into English (...) I see she had the words of the checklist highlighted but I saw that she highlighted "frustrated" as it is a verb. I said that it was a feeling. Then she asked me for a verb that she could use there. As I had read some chapters of the book, I told her to use "cry" in the past form as the protagonist felt alone. The girl asked if "cry" in its past form had "ed".
February 27, 2025 9A	A student raised his hand and asked the teacher if he could get to the restroom. She said "No" fastly and he replied "Why not". Then she said that it was time to do the exam and that he could wait until he finishes. 11:15. A student raised her hand and asked the teacher for the translation of a word. The teacher answered and said, I only can help you with vocabulary in Diary Entry.

As shown in Table 17, while writing a diary entry based on *Persepolis*, the students faced a checklist requiring past-tense verbs and identity vocabulary. When a student from 9D was unable to identify "frustrated" as a feeling rather than a verb, or did not know the past form of "cry" the problem became visible in the production of the writing task. Additionally, the contrast between 9D and 9A on the same day is itself an argument for grammar as a developmental marker. While 9D students needed help with past tense and vocabulary identification, students in 9A completed a 450-word diary entry as a formal examination without grammar-related questions. Their silence, as reflected in their absence of questions about verb forms, was diagnostic evidence of grammatical internalization.

4.3.2 L2 Proficiency as Simultaneous Limiter and Precision Sharpener.

This subcategory addresses the former idea of grammar as the structural skeleton of communication by specifically questioning what overall L2 proficiency does to a student's capacity for critical written expression. The answer that the analysis of the data suggests is paradoxical, as the limited proficiency restricts, yet does not prevent, critical writing from emerging, but instead, these limitations can also trigger a kind of need for precision that may be less evident when writing in one's native language.

Both teachers articulate that lower proficiency levels limit the complexity and nuance of what students can write, but they do not prevent communication. T1 opens this analysis with the following statement:

Inicialmente, obviamente en niveles bajos de suficiencia en la lengua, A2, B1, sí es un limitante, realmente no te vas a poder expresar como tal plenamente como lo harías en la lengua nativa, lo cual genera que haya una adaptación en sus mensajes (...) Si bien existen esos limitantes, creo que si logran comunicar todos al 100% de una u otra forma, unos con más aciertos, otros con menos aciertos, sí logran comunicar como tal, pues la idea que genuinamente puedan estar teniendo. (Teachers' Interview, 2025, Annex E)

At lower proficiency levels, students adapt their messages to fit the available lexical and grammatical resources, which may dilute the idea rather than eliminate it. This implication is crucial because proficiency is a threshold variable that determines how precisely the idea is, not whether the idea itself exists. T2 confirms this by extending the claim even to the lowest levels “Por más bajito que sea el nivel que viene siendo A2 (...) el estudiante tiene la manera para comunicarse, bien sea recurriendo al vocabulario que saben (...) todos logran (...) poder aprobar cualquier escrito y efectivamente lo hacen.”(Teachers' Interview, 2025, Annex E)

Drawing on the vocabulary they know is the strategy that students apply to overcome their proficiency gap, and thus they use synonyms, simpler structures, or even paraphrase. Together, T1 and T2 establish that proficiency operates as a variable threshold that measures the depth and precision of written expression, not its existence.

On one hand, the limiting side of proficiency is mostly evidenced in the Movie Reviews and the Summative Test. Both writing artifacts show how limited proficiency appears due to the consistent presence of syntactic fragmentation, which is, in most of the cases, structurally damaging. This error is reflected in the following example of a Movie Review:

The characters of the movie are very bad are so energetic and that do the movie more unforgettable for the persons that are looking the movie but the characters are not the only good think in this movie the acting is unforgettable you see the actors envolving in the characters. (Writing Artifacts, 2025, Annex G)

As it can be seen in this example, there is an unbroken sentence that contains four distinct claims about the movie: character energy, memorability, acting quality, and actor involvement. These ideas lack punctuation and syntactic boundaries, which make them undifferentiated. Therefore, the proficiency threshold is visible, as the student has ideas to express but insufficient command of sentence boundaries to organize and present them as an argument. Here, the limiting factor operates at the level of form and not of content, although its clarity is indeed affected. Similarly, S6's Summative Test also shows the same pattern:

The book have different characters but we are going to talk about the important ones, like Jarret and how he use the art as a shield or his grandparents, Jarret wouldn't have the art as a real passion, if his grandparents didn't support him in rude moments. and it look like a kids book The themes that the book use for having an interesting history are hard and realistics. (Writing Artifacts, 2025, Annex G)

In this case, the student offers an analytical claim (the art as a “shield”) and a conditional argument, both of which have critical observations. Yet, first, the sentence structure collapses before each new idea is fully framed, and second, the abrupt phrase “it look like a kids book” arrives without transition or preparation. The proficiency threshold is again the formal level, and even when the student has both the critical instinct and the idea, the grammatical resources that serve to turn them into a coherent argument have not yet reached the required level of clarity.

On the other hand, students articulate a side of the dual force that teachers do not name. They state that it is because of its constraints that writing in English can force a greater cognitive precision than writing in Spanish. This phenomenon constitutes the “precision sharpener” and S2 from 9D states it more directly: “En español se puede decir que podemos meter carreta, pero en el inglés son textos muy puntuales e ideas muy puntuales que toca analizarlas bien y expandirlas bien para que sea un buen texto” (Students' Interviews, 2025, Annex F).

Here, the expression meaning to fill space with redundant talk is used by the student to name a writing strategy that is not applicable in English academic writing, and thus it becomes a

constraint that enables a more complex cognitive skill. This dynamic prevents students from relying on fluency to generate volume; in fact, every word placed on the page must carry weight, which explains why writing in L2 becomes, paradoxically, a more precise intellectual discipline.

S1 from 9D confirms and complements this by stating a cognitive argument about thinking itself:

El punto de poder escribir en otra lengua también desarrolla habilidades motoras y psicológicas, ya que no solo podemos utilizar el lenguaje que toda la vida hemos usado y también nos obliga a pensar de forma que lo haría una persona que nativamente piensa en el idioma, por ejemplo en inglés. Entonces nos obliga a pensar más allá. (Students' Interviews, 2025, Annex F)

S1 implies that writing in L2 is not merely a linguistic exercise but also a cognitive reorientation, where there is an assumption of a different thinking posture. The “obligation to think more” that S1 describes is the same sharpening dynamic that S2 named through the Colombian reference. In this way, the constraint does not become a dead end but a cognitive prompt. Additionally, this perspective is further grounded by S2 from 9A, who describes how personal investment in a topic helped overcome the emotional and linguistic constraints of L2:

Yo al inglés le tengo mucho miedo, es un proceso que me ha costado mucho a lo largo de toda mi vida y al ser un tema que a mí me gusta, también me dio como la confianza de poder, como al ser experto poder sumergirme más como en los temas. (Students' Interviews, 2025, Annex F)

This student describes how engagement with a meaningful topic reduces the fear that the constraint generates, which in turn becomes a means to overcome the cognitive distress that writing in another language produces. Overall, these voices establish that the dual force of the same proficiency limitation can function as a brake or as a spur, depending on the student's affective relationship to the task and topic.

S5 from 9A complements S2 by saying “Antes normalmente era demasiado superficial al escribir o al dar una opinión, y siempre solo me abstenía de profundizar mucho y decía lo más

superficial. Con el tiempo he logrado desarrollar el poder de profundizar más en las ideas” (Students’ Interviews, 2025, Annex F) implying that this trajectory, that goes from reflexive superficiality to genuine depth, is the cognitive development that this category tracks. This reveals that deepening ideas is a critical achievement, where the precision sharpener function of L2 contributes to the construction of a more analytical writer, thus positioning L2 writing as a site of cognitive constraint-driven refinement.

4.3.3 Cross-Linguistic Interference and Strategic Code-Switching.

This subcategory focuses on the bidirectional relationship between Spanish and English transfer in students’ written production. The data suggests two contrasting phenomena: first, the unintentional interference of L1 structures in L2 writing that impede argument flow; second, the strategic code-switching in which bilingual choices are made consciously as markers of identity and linguistic negotiation. Both phenomena present the same underlying reality, in which students write in an additional language while thinking partly in another, thus demonstrating that both are direct manifestations of the dual-force dynamic at the interlingual level.

Before the artifacts are examined, the student interviews (2025) establish a crucial relationship between Spanish and English in their writing, which shows mutual enrichment. S5’s account illustrates this clearly:

El poder desarrollar una escritura crítica en otro idioma también ayuda mucho a poder tener un razonamiento más claro en cuanto al idioma nato, al poder enlazar palabras que tienen significados parecidos pero que de todas maneras son diferentes para poder desarrollar mejores ideas (...) Una actividad que me hizo aplicar mucho esto fue leer los ensayos en español, los ensayos de Etanislao Zuleta. Al ser ensayos de corte más filosófico y mucho más formal, me ayudaron bastante a más o menos comprender cómo expresar estos puntos de vista externos. Y en la trimestral pude aplicar varias cosas que vi en estos escritos que me servían para poder expresar un poco mejor mi opinión. (Annex F)

What S5 from 9A describes is that there is an analytical discipline acquired through English writing that boosts reasoning in Spanish as well. The student clarifies that this discipline

emerges from the activation of metacognitive awareness of lexical precision in both languages, grounding the claim in the experience with the essays that were read in Spanish, from which strategies for expressing external viewpoints were extracted and later applied in the Summative Test. S1 from 9D extends this to the cognitive level, arguing that writing in L2 forces a reorganization of thought itself that compels the writer to occupy a different cognitive position: “tambien nos obliga a pensar de forma que lo haría una persona que nativamente piensa en el idioma” (Students’ Interview, 2025, Annex F). Together, these testimonies show a clearer instance of the bidirectional transfer relationship.

Nevertheless, the writing artifacts (Annex G) demonstrate the moments when Spanish structure enters English writing and breaks the logical thread. Across Movie Reviews, the Summative Test, and Diary Entries, it was noticed that the most structurally damaging instances are likely to occur where the students attempt to build an argument.

In the Movie Reviews, the clearest example of these logic-breaking moments is the copula-verb blending error that appears in 9A-S2’s review (*Project X*): “this movie follow theree high school friend who throw a party to increase their social standing, but is quickly spirals out of control.” (Writing Artifacts, 2025, Annex G) Here, the phrase “is quickly spirals” incorrectly blends an auxiliary verb with a main verb “spirals”. This likely comes from Spanish, where the structure “se sale rápidamente de control”, which is reflexive, permits a combination that does not work in English. The mistake occurs at the key point in the sentence where the student shifts from description to explanation, thereby disrupting the logical transition. Similarly, 9A-S6’s review (*Bad Boys*) shows a prepositional loan translation where the transfer “by the other hand” rather than “on the other hand” is consistent with Spanish prepositional logic. This occurs at a contrasting turn when the argument is intended to change direction: “by the other hand the cinematography efects look so realistic.”(Writing Artifacts, 2025, Annex G)

In the case of the Summative Tests, the most direct lexical transfer is evidenced in the following example: “he know that con transmit of his feelings by the art.” (Writing Artifacts, 2025, Annex G) S14 uses the Spanish preposition “con” unchanged into an English sentence, producing a confusing structure. The idea behind it is clear (art as a medium for transmitting feeling), but the argument collapses at the word level.

The Diary Entries, which involve a more personal and narrative register, show transfer operating at the phrasal level. The S10 for instance, writes: “I receive the most bad notice in all my life of a terrible notice, on my perception of that terrible dead this got me so altered.” (Writing Artifacts, 2025, Annex G) This account reflects two transfer patterns that are evident in a single sentence. The first, “most bad” imitates the Spanish superlative structure “el más malo” rather than “the worst”. The second, the clause “on my perception of that terrible dead this got me so altered” mirrors a similar Spanish sentence such as “en mi percepción de esa terrible muerte, esto me dejó muy alterado” where phrases are layered and connected more loosely. When transferred directly into English, this results in unclear boundaries between ideas and a fragmented sentence structure. These examples demonstrate that, while the emotion behind the message is clear, the influence of the student’s first language shapes the sentence in a way that creates some semantic distance for the reader.

In contrast, the MCE writing task, in which students created fictional dialogues between characters from *Persepolis* and *Yerma*, produced a different kind of relationship between L1 and L2. In this activity, students were permitted to use digital tools, and thus surface-level grammatical errors were almost absent. Instead, an interesting structural code-switching, where the choice of which language a character speaks and at which moment, emerged as a critical and argumentative act.

One rich example comes from a 9D group, whose Marjane deploys her displacement through a bilingual monologue that mirrors the cultural negotiation the text requires:

NONONO! Not escapando like that. I'm from Iran. My country is the worst place to be right now, so we came to visit mi... tio. His name is Francisco, I don't know if you know him, he's the man who always usa that weird black.. sombrero? and toma vodka on the tarde. (Writing Artifacts, 2025, Annex G)

The switches between L1 and L2 in this example are not errors but part of the characterization. Each Spanish insertion marks a moment where Marjane is reaching toward the language of her interlocutor's world (Yerma), performing a cultural approach through partial language adoption. Therefore, this constant switching is intentional, and it aims to enact hesitation and foreignness, where the linguistic choice itself becomes the argument through which identity is reflected and negotiated between languages.

The 9D group makes the critical part even more explicit. Their narrator instructs the characters to speak in the other's language, and this instruction is followed, turning the moment into one in which language learning itself becomes visible as a plot event. The characters then move toward a critical synthesis, in which *Marjane* speaks in Spanish and *Yerma* in English, each deploying the other's language to discuss shared oppression. This shows that bilingualism functions as the structural vehicle through which women under political and patriarchal oppression express a shared condition that transcends the language in which it is named:

Narrator: Pero en fin chicas, ¿que concluirán de este encuentro? Ah, y quiero que lo hablen en el idioma de la otra, para que sea más didáctico. (Sonríe)”

“**Marjane:** Ostia que si es verdad... / **Yerma:** Now I can speak english!?”

“**Marjane:** Bueno, en conclusión, en nuestros respectivos países hay opresión por parte de los hombres y el gobierno en mi caso por el nuevo líder islámico... / **Yerma:** That's right in my case the chauvinist society is who dictates the role of women...”(Writing Artifacts, 2025, Annex G)

To conclude, what the transfer-error artifacts reveal as a developmental challenge, the MCE dialogues transform into a creative and argumentative resource, confirming that the dual

force, at its most developed, does not resolve the tension between constraint and precision but puts it to work.

Across its three subcategories, the category states that L2 exerts a dual force on students' written critical expression, functioning as constraint and resource, limitation and discipline, interference and precision; all at the same time. Taken together, the evidence from teacher interviews, student testimonies, classroom observations, and writing artifacts constructs a category that confirms that writing in a second language is to write under productive constraint that, when worked intentionally, becomes the engine of expressive precision.

4.4 Institutional Scaffolding as Developmental Architecture of Writing.

The fourth category emerged last during selective coding and differs from the previous three in that it is grounded primarily in institutional and interview data rather than student writing, which had been triangulated earlier. It frames writing development as a systemic process rather than a purely pedagogical one, with four subcategories representing distinct structural levels through which the institution organizes this development. The first traces a structured progression from oral activities to listening and reading, culminating in writing, and from descriptive and reflective tasks in 9th grade to evidence-based argumentation in the IB Diploma. The second explains how varied text types delivered across the academic year create multiple entry points into critical writing for students with diverse proficiency levels, learning styles, and backgrounds. The third highlights the alignment between the MYP curriculum, classroom assessments, and the MET standardized exam as a system of quality assurance that regulates development. The fourth emphasizes the human dimension, positioning teachers as facilitators who build on students' prior knowledge, peers as spaces for testing ideas, and independent writing as both the ultimate goal and an indicator of the system's effectiveness.

4.4.1 Sequential, Process-Based Writing Instruction as Developmental Pathway.

This subcategory highlights how writing is thoughtfully positioned at the end of a progression that begins with oral and receptive skills. Teachers describe this sequence as foundational, as T2 explains: “Para poder tener un resultado en la parte escrita, nosotros normalmente empezamos con actividades orales... y en ciertas ocasiones, la parte de writing termina siendo lo final.” (Teachers’ Interview, 2025, Annex E) This response reflects the belief that students require prior exposure to vocabulary, ideas, and communicative contexts before producing written products. In this way, writing becomes the synthesis of earlier learning rather than an isolated task. Similarly, T1 reinforces the importance of input when she says “Si tú lees, si tú escuchas... después se convierten en sustentos teóricos... para unos argumentos razonados en la parte escrita.” (Teachers’ Interview, 2025, Annex E). These statements show that writing skills are directly linked to accumulated knowledge and experiences, which positions reading and listening as essential and foundational processes.

This developmental sequence also extends into a broader progression across grade levels, where ninth grade’s curriculum is designed as a preparatory stage in which students focus on descriptive and reflective writing, while more complex argumentative tasks are introduced later in the Diploma’s program. T1 makes this distinction more explicit when she mentions that “En noveno... un nivel mucho más descriptivo... pero ya la parte más crítica... es propiamente en el IB” (Teachers’ Interview, 2025, Annex E). In this manner, the progression ensures that students gradually build the cognitive and linguistic skills required for advanced writing, with the transition from personal reflection to critical argumentation being embedded within the institutional design and ensure through continuity across the curriculum.

According to the teachers, the development of writing skills is further reinforced through increasing word count expectations that are established by institutional policy, whereby students begin with shorter texts and progressively produce longer and more complex writing (CNY,

2025, p.7). As T1 recalls, “Al principio... 150 palabras parecía mucho... luego 250... pero al final... 500, 600 en una sesión”(Teachers’ Interview, 2025, Annex E), this gradual increase in words count normalizes writing demands, allowing students to adapt without experiencing abrupt shifts. Thus, the progression is both quantitative and qualitative, as longer texts require greater coherence, organization, and argumentation. Additionally, the term planners demonstrate how this sequence unfolds in practice, moving from oral discussions and vocabulary-building activities toward written products, thereby making the progression visible in classroom experiences.

The planner from Term 1 demonstrates how this sequence was implemented, showing that students began with oral presentations about Iranian life (the context for reading *Persepolis*), then moved through listening and vocabulary-building activities, and eventually arrived at the Diary Entry as a written product (Institutional documents, 2025, Annex I). This structure is also recognized and internalized by students. For instance, S5 from 9D notes that “Trabajamos puntos muy importantes como la escucha, el habla y la escritura... pero siempre trabajamos esos tres aspectos”(Students’ Interview, 2025, Annex F). This comment reflects an awareness of the consistent integration of skills, which suggests that the sequence has become an expected rhythm of learning.

Field observation notes from March 7th also confirm this developmental logic by showing how teachers use discussions and literary texts to prepare students for writing tasks. However, they also reveal tensions, such as students treating revision as a mechanical checklist rather than a reflective process: “writing is used as a tool for rehearsal, reflection, and creative development (...) when students were invited to reflect deeply on chapter themes, the role of writing became more than mechanical” (Field Observation Formats, 2025, Annex H). This note reveals an important gap between the curriculum’s intentions and its real-life application, because while the

institutional design promotes deep engagement, its implementation depends on how students interpret and connect with these practices.

4.4.2 Diversified Task Design as Differentiated Access to Critical Expression.

This subcategory focuses on the variety of text types used throughout the academic year as an IB's pedagogical strategy that intends not only to increase engagement but also to allow students with different abilities and backgrounds to access writing. By incorporating multiple genres, the program ensures that no single format becomes the sole pathway to academic expression. Instead, students encounter a range of tasks that require different cognitive and linguistic skills, which aim to broaden their opportunities to succeed.

The institutional planners demonstrate this diversity across terms, as students engage in diary entries, photo essays, letters, reports, dialogues, and film reviews, each serving different cognitive and linguistic purposes. For example, the Diary Entry emphasizes personal reflection, while the film review demands analytical thinking and structured argumentation. This progression from one to the other reflects a shift from subjective expression to evidence-based reasoning (Institutional documents, 2025, Annex I).

Moreover, classroom instruction supports this transition through scaffolded activities. In the case of the Diary Entry, students first analyze examples and discuss their structure before producing their own texts by addressing guiding questions such as “What is a diary entry? Why do people use diary entries? What should a diary entry have?” (Institutional documents, 2025, Annex I). This communicative approach ensures that writing is supported by prior analysis and planning.

In contrast, the Film Review demands a different cognitive process, as observed in the class of October 14th carried out with 9D. In this session, the teacher emphasized that “a film review combines information and opinion. Opinions need justifications” (Field Observation

Formats, 2025, Annex H). This statement captures the shift toward argumentation, where students must support their claims rather than express them without complexity. The inclusion of both reflective and analytical tasks within the same year allows students to develop multiple dimensions of writing that gradually comprise diverse strengths and introduce more complex demands.

Furthermore, activities such as the photo essay, where students were asked to research aspects of Iranian life and present them orally, and the MCE dialogue project allow students to engage with content through visual formats. These tasks aim to build knowledge and encourage creativity while still requiring structured writing. For instance, observations from March and April (2025) show that students who struggled with traditional grammar exercises were able to demonstrate critical understanding through these formats, which reveals that task diversity can unlock alternative pathways to learning. As one teacher noted on April 3rd, “even if you are presenting you need a script and some dialogues” (Field Observation Formats, 2025, Annex H), reinforcing that creativity remains grounded in writing practice.

This diversity is perceived by students as meaningful and cognitively engaging. For example, S5 from 9D explains that it “puede ser una entrevista, un poster, un libro... pero siempre trabajamos esos tres aspectos” (Students’ Interview, 2025, Annex F), while S3 from the same group highlights the value of multiple perspectives when he says “así podemos escuchar los demás puntos de vista... y cuestionar qué piensan los demás” (Students’ Interview, 2025, Annex F). These reflections show that varied tasks foster critical thinking by exposing students to different viewpoints. Similarly, S2 from 9A emphasizes that “todas las actividades te presionan como a dar tu opinion” (Students’ Interview, 2025, Annex F), indicating that writing is linked to personal and critical engagement. In this way, task diversity functions as both an instructional strategy and a cognitive booster.

4.4.3 Assessment Coherence and External Validation as Developmental Regulation.

This subcategory examines how the alignment between curriculum, classroom feedback, and external assessment regulates learning. For instance, teachers describe the IB curriculum as the foundation for all instructional decisions by stating that: “El currículo es nuestro todo... dentro del mismo currículo están discriminadas las habilidades.” (Teachers’ Interview, 2025, Annex E) This establishes a clear structure in which objectives, activities, and assessments are interconnected.

Institutional planners further reinforce this alignment by explicitly linking each unit to specific learning objectives and providing assessment criteria that students can use to monitor their progress. (Institutional Documents, 2025, Annex I). Additionally, the MET exam acts as the agent that provides external assessment and thus plays a crucial role in validating and regulating this process. T1 explains that “una evaluación... incluye... entes externos que nos dan... qué tan coherente está siendo la evaluación” (Teachers’ Interview, 2025, Annex E). In this sense, the MET is used as a benchmark that allows the institution to compare internal judgments with international standards. When discrepancies arise, they become an indication of the need for curricular adjustments, as T2 highlights “tenemos en cuenta... qué parte gramatical es la más frecuente en el MET... lo incluimos en el programa” (Teachers’ Interview, 2025, Annex E). This demonstrates how external assessment not only measures outcomes but also shapes future instruction.

T2 notes that the MET also provides diagnostic information at the individual level when she says “Esto nos sirve para saber quiénes necesitan tutorías” (Teachers’ Interview, 2025, Annex E), which means that the exam helps teachers identify students who require additional support. However, it is important to clarify that MET preparation focuses on grammar, listening, and reading, excluding writing. Institutional planners confirm that students are evaluated on “Reading

comprehension, Listening comprehension... and Writing grammar,” (Institutional Documents, 2025, Annex I), indicating that the international exam operates as a partial calibration instrument that only validates the receptive and grammatical skills, and thus, writing development is assessed through internal mechanisms.

Classroom observations reveal how MET preparation is implemented, as the notes of August 28th from 9D show that the activities often resemble test practice, focusing on assimilating the type of questions by constantly answering them rather than developing strategies for analysis and understanding. It was noted that students “struggle with critical listening tasks, such as inferring intention or interpreting meaning beyond the surface” (Field Observation Formats, 2025, Annex H), which highlights a gap between surface-level comprehension and deeper analysis.

Students also perceive the MET as an exam of great importance. S2 from 9A explains that MET “fue el primer examen... importante para los próximos años” (Students’ Interview, 2025, Annex F). In this fragment, the student frames this exam as a gateway to future opportunities. This perception reinforces the regulatory function of the test, as it influences both motivation and institutional priorities.

4.4.4 Teacher Mediation, Peer Collaboration, and Autonomous Learning as Relational Scaffolds.

This subcategory focuses on the human aspect of the developmental process, where not only teachers’ feedback and guidance contribute, but also peers’ interventions and students’ self-awareness. First, teachers describe their role as facilitators rather than transmitters of knowledge. As T1 states: “somos facilitadores, mediadores dentro de todo el proceso ... No es dar solamente un concepto, sino construir... ampliar conceptos” (Teachers’ Interview, 2025, Annex E). This approach emphasizes guiding students in constructing their own understanding rather than simply

delivering content, and, in this way, teachers focus on building and expanding concepts, aligning with process-based writing models that include planning, drafting, and revision, which corresponds to the writing policy (CNY, 2025, p.7).

The impact of teacher mediation is elucidated by S1 when she cites what the teacher says “lo estas haciendo mal, pero no te voy a dejar ahí solo... te voy a enseñar a como hacerlo bien”(Students’ Interview, 2025, Annex F), which highlights the supportive nature of feedback. S2, also from 9A, emphasizes the teacher’s attentiveness stating that the teacher “se asegura... esa persona... se sienta... segura de poder aplicar el tema”(Students’ Interview, 2025, Annex F). This shows how instruction adapts to individual needs. Similarly, S2 from 9D states that the teacher supports writing by permitting access to resources: “ayudándonos... o permitiéndonos accesos a diccionarios digitales”(Students’ Interview, 2025, Annex F).

Furthermore, T1 explains that this facilitative role is complemented by peer and self-assessment practices (Teachers’ Interview, 2025, Annex E). This implies that students participate in evaluating their own and others’ work, sharing responsibility that transforms writing into a collaborative process. In this manner, learning is enhanced through the creation of spaces for idea exchange. S2 from 9D confirms the value of these spaces by claiming that “no todas las interpretaciones son iguales... escucharnos a todos y sacar como una gran interpretación.”

As suggested by S2, this collaborative process generates the conceptual material that later becomes preparation for written argumentation. This critical aspect of peer collaboration is highlighted by S3 from 9D “así podemos escuchar los demás puntos de vista de las personas que opinan al respecto y así cuestionar que piensan los demás, si están en lo correcto o si tienen diferentes puntos de vista”(Students’ Interview, 2025, Annex F), thereby emphasizing that dialogue involves evaluation.

Consistently, observations confirm that group work can facilitate deeper understanding. For instance, the observation from March 7th, 2025, in 9A describes how a group of students worked on the logic of governmental manipulation through collaborative dialogue. The notes record how guided questioning helped the students move from surface description to thematic analysis: “it was because the government of Iraq and the government of Iran negotiated peace and Iraq wanted the death of some men that attacked.” (Field Observation Formats, 2025, Annex H) This demonstrates how collaborative thinking supports students in engaging in discussions that move from surface descriptions to thematic analysis. As S4 from 9D concludes, “nos podemos enseñar a nosotros mismos... y ser críticos,” (Students’ Interview, 2025, Annex F).

One curriculum’s goal is to develop independent writers who demonstrate that the scaffolding has been effective. The observation from October 14th, 2025 in 9D shows that, although students have different levels of preparedness, several could produce drafts with minimal intervention, which indicates that the preceding scaffolding had been sufficient. The Term 3 planner contemplated for the film review to culminate in a final version written within a drafting and peer-review cycle; however, this was not fully achieved, as students completed the drafting and began copying it onto another clean sheet in the same class (Field Observation Formats, 2025, Annex H).

S2 from 9A reflects on the overall experience: “Este año ya que fue como el abrebocas para la IB... Entonces sí, este año sin duda fue como un avance muy grande” (Students’ Interview, 2025, Annex F), indicating that 9th grade is a transition to advanced writing demands.

In conclusion, writing development in this level emerges as a multi-layered institutional process where, shaped by sequential instruction, diversified tasks, coherent assessment, and relational scaffolding, writing is both the culmination of learning and a measure of its success.

5. Conclusions.

The findings address how critical writing is developed within the IB 9th grade curriculum by examining the tensions between inquiry-based pedagogy and formal assessment. The study first examined teachers and students' conceptions of critical writing and their alignment with the IB learner profile, then analyzed the coherence between assessment and student writing, and finally, identified factors generating dissonance between the MYP model, teaching intentions, and actual performance. The data collected from institutional documents, interviews, classroom observations, and students' writing artifacts were organized into four categories, which revealed that the development of critical writing's development is a multidimensional process that is shaped by affective, cognitive, linguistic, and institutional factors.

First, the findings indicate that teachers and students conceive critical writing as an emergent practice shaped by the convergence of affective and cognitive conditions, in which students show greater critical depth when they are asked to work with personally relevant topics and literary experiences that foster identification and growth. Additionally, critical consciousness is developed progressively through literary analysis, socially situated, and perspective-taking tasks, which position writing as a recursive, inquiry-based process. However, a gap persists between practice and conceptualization, as planners emphasize higher-order thinking skills whose enactment remains limited, given that students' writing is mostly descriptive rather than analytical.

The findings further reveal a partial and limited alignment between assessment instruments and students' writing. Although assessment aligns with curricular planning, significant tensions persist when tasks demand inferential and synthetic skills from students who struggle with accuracy. Moreover, receptive skills are widely assessed, but their role in writing is implicit, which is evident in students at low levels of proficiency. Although data indicate that

linguistic constraints hinder ideas development, they still generate them; however, as rubrics prioritize formal accuracy, they only partially capture students' critical reasoning.

To conclude, the findings also indicate that the dissonance between the MYP inquiry-based model, teachers' pedagogical intentions, and students' performance in critical writing is multidimensional. First, L2 proficiency operates with linguistic constraints that reduce students' ability to express complex arguments. Second, when classroom practices prioritize formal accuracy over meaning-making, the inquiry principles are often left aside. Third, writing is often used to support the preparation of other skills rather than being developed as an independent competence, which contradicts Objective D in the planners. Finally, constraints such as time limitations and behavior management restrict opportunities for deeper reflection and, consequently, limit inquiry-based critical writing outcomes. Overall, critical writing is developed as a constrained yet evolving practice, mediated by the interaction between institutional demands, pedagogical intentions, and students' linguistic and cognitive resources.

5.1 Implications.

Implications offer practical guidance for enhancing future ESL research projects, particularly those focused on critical thinking and writing within the IB curriculum. They offer key insights and recommendations for educational stakeholders aimed at strengthening pedagogical practices, assessment design, and learning outcomes in similar contexts.

In the field of education, similar projects should inform the design of ESL inquiry-based learning strategies that integrate instruction in critical writing, encouraging curriculum developers to align affective engagement with structured cognitive scaffolding, thus ensuring that critical writing is not left as an implicit emergent skill. Additionally, formative assessment practices may help educators refine approaches that balance both linguistic and critical expression.

At the institutional level, the school may consider writing as an independent skill within classroom practices. In this way, the institution should also revise assessment policies to value both linguistic accuracy and depth of reasoning, thereby fostering reflective learning environments and the strengthening students' critical abilities from earlier levels. Moreover, teachers need to adopt a dual focus on meaning-making and language form, in which scaffolding strategies move from personal engagement to structured critical analysis. Teachers are also encouraged to make the concept of critical writing visible in the classroom in order to foster metacognitive awareness and maintain alignment with the inquiry-based principles.

Students in similar contexts would benefit from learning environments that promote autonomy through projects with opportunities for self-directed writing, peer feedback, and iterative revision processes, encouraging them to connect writing tasks with their lived experiences, which can enhance motivation without diminishing their critical voice.

For pre-service teacher, this study highlights the importance of balancing structured planning with practice, as well as anticipating tensions between curriculum goals and classroom realities. Thus, the design of future lessons should integrate affective, cognitive, and linguistic dimensions to improve the effectiveness of critical writing instruction.

5.2 Limitations.

The study faced several methodological and pedagogical limitations that affected the scope and depth of its findings. Methodologically, legal and administrative restrictions prevented the collection of sufficient artifacts, which constrained the robustness of the case study. Additionally, time constraints hindered the possibility of applying more data collection instruments. Pedagogically, the curriculum structure restricted the implementation of innovative proposals, which limited the initial study's potential as action research. The pre-service teacher's limited observation time also reduced continuity in classroom analysis. Finally, the document's

length restricted a deeper examination of the extensive data, limiting the strength of some analyses and conclusions.

5.3 Further Research Implications.

Despite its contributions, this study leaves several gaps that future research could address to deepen understanding of critical writing's development in ESL contexts. One key aspect is the need for longitudinal studies that trace this instructional process of writing skills over time, if possible, by following students from lower secondary through Diploma Program levels to capture sustained growth. Expanding the scope to include all groups within a grade level would also allow for more comprehensive comparisons and possible generalizations. Moreover, future studies should incorporate more systematic data collection strategies by ensuring access to diverse artifacts and individual interviews to strengthen complexity and analytical depth. Additionally, there is a need to explore how explicit instruction in critical writing and metacognitive strategies can be integrated within rigid curricular structures. Researchers could also examine how assessment practices might better capture the relationship between linguistic performance and critical thinking, providing a more holistic view of students' development.

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Annexes

Annex A: field notes observation format.

Date:	Session #:	Start:	End:
Teacher:			
Group: 8b			
Pre-service teacher:			
Criteria		Description	
Group characteristics (Language Level, participation, motivation)			
Class development (teacher-student and student-student interaction, group management, student performance, activities)			
Observations			
Reflections			

Annex B: 8th grade Teacher Interview Transcription.

E: En cuanto a la formación de los chicos ¿Cuáles son los aspectos que consideras importantes en su formación?

P: Primero, el desarrollo integral: habilidades académicas, emocionales y sociales. Segundo, fomentar la autonomía y el pensamiento crítico. Y finalmente, motivarlos para que comprendan que el aprendizaje no es solo una obligación, sino una herramienta para mejorar sus vidas. Digamos que acá he trabajado con otros profes para apoyar a los niños en su proceso. El año pasado apoyé a una chica en una monografía muy bonita que estaba realizando sobre el cuidado ambiental. Así también hemos tenido que intervenir con otros profes en procesos interdisciplinarios entre profes y alumnas, tratando de garantizar el respeto.

Annex C: students survey in 8th grade.

The survey form is titled "Cuestionario para estudiantes de 8vo" and includes the following sections:

- ¿Qué te gusta aprender? (Selecciona las opciones interesantes...)**
 - ☐ Música
 - ☐ Video
 - ☐ Literatura
 - ☐ Películas o series
 - ☐ Conversaciones con personas interesantes
 - ☐ Me gustan con la parte de inglés
 - ☐ Clases de trabajo
 - ☐ Otro
- ¿Te gustan actividades relacionadas con las artes para aprender inglés?**
 - ☐ Me encanta
 - ☐ Me gusta
 - ☐ Me gusta un poco
 - ☐ No me gusta
- Selecciona las artes que más te llaman la atención...**
 - ☐ Visual (pintura, escultura, dibujo, mural)
 - ☐ Escultura (tiza, arcilla, barro, esculturas)
 - ☐ Música (pop, rap, reguetón, etc.)
 - ☐ Literatura (novelas, cuentos, poemas)
 - ☐ Fotografía
- Si eligió una, explica por qué te interesa más. Si eligió varias, explica la que más te gusta y explica por qué te interesa más.**
 - Respuesta
- ¿Crees que las artes te servirán para aprender a expresarte en inglés?**
 - ☐ Sí
 - ☐ Tal vez
 - ☐ No
- ¿Crees que las artes te servirán para aprender a expresarte en inglés?**
 - ☐ Sí
 - ☐ Tal vez
 - ☐ No
- ¿Te gusta la tecnología (celular, tablet o computador) para aprender en la clase de inglés?**
 - ☐ Me encanta
 - ☐ Me gusta
 - ☐ Me gusta un poco
 - ☐ No me gusta
- Responde**

Annex D: students writing exercise.

Answer the following questions. Use the right conditional sentence and add a short (3 line) explanation for each.	Answer the following questions. Use the right conditional sentence and add a short (3 line) explanation for each.
1. What will you do if some of your classmates push you intentionally?	1. What would you say if you had to speak French for 5 minutes?
Why?	Why?
2. What would you do if you had to eat something you don't like?	2. What do you do if you don't feel good with yourself?
Why?	Why?
3. If you had been Mitchell, what would you have said or done to cool the vibes at the restaurant and keep eating?	3. If you had been Mitchell, what would you have said or done to cool the vibes at the restaurant and keep eating?
Why?	Why?

Annex E: 9th grade teachers' interview.

Interviewer: De acuerdo, es una experiencia inmersiva, de mucha inmersión. Consideran que el programa de años intermedios, que sería el Middle Years Program, promueven los alumnos, digamos que de noveno grado, sabemos que el programa no está acá como tal implementado, pero lo tratan de llevar de esa manera, ¿Promueven los estudiantes de noveno grado una manera de crítica y de pensar independiente? Teacher 1: 03:19 Sí, es muy evidente, como lo dijo Miss Patty, en cuanto los estudiantes se sientan como más representados de una u otra forma con los temas que se proponen, eso genera lo que llamaríamos metacognición como tal, como ese reconocimiento, como ese de sentirse identificado con algo. Entonces, por ejemplo, hay toda una unidad en segundo período que habla de redes sociales, de ese manejo y esa responsabilidad de cada uno con esa huella digital que se deja. Por lo tanto, fomentamos totalmente ese pensamiento crítico e independiente, porque no solamente es contarles de qué se trata todo ese lenguaje y de qué se trata esa comunicación como digital, sino que también hay bastante un componente reflexivo bastante alto que busca en los estudiantes crear como ese pensamiento crítico en donde son capaces de autoevaluarse y evaluar a otros para así pronto transformar un poco como ese actuar frente a lo que se hace. Eso por el lado como el ejemplo particular de redes sociales y de la parte como tecnológica, pero también hay otras unidades de pronto que habla más de identidad y de identificar como esos valores que tenemos en conjunto, pero esos valores individuales también que pueden caracterizar a ciertas familias. 04:33 Entonces, es identificarse, evaluarse, reflexionar en sí mismos, pero también ser capaces de valorar y respetar a otros. Entonces, hay toda una reflexión y hay todo como esa crítica y fomentarlos eso precisamente. Obviamente, en la lectura, en los audios, todos son una excusa para al final también desarrollar otro tipo de conciencia en los estudiantes. 04:56 Entonces, obviamente, las habilidades productivas es donde se espera realmente y donde uno evalúa como el impacto de todo ese mensaje y lo que uno dejó, esperando obviamente permear realmente los estudiantes. Teacher 2: 05:09 Bueno, incluso en el momento en el que seleccionamos los libros del plan lector, también tratamos de pensar en que tengan una relación, si no muy cercana, que el tema completamente se relacione con uno de los temas de la guía. De esta manera, seguimos incentivando en los chicos la lectura, tratando de hacer una conexión entre el contenido del libro y su vida diaria.	Interviewer: Y con respecto, digamos que a las actividades que han desarrollado y también las que ofrece el IB con respecto pues de pronto a estas tareas de evaluación de esas producciones. Tenía la pregunta de ¿Cuáles son las tareas dentro de las que han realizado, que han implementado para que los estudiantes desarrollen estas habilidades? y ¿Cómo lo han demostrado los estudiantes? Teacher 1: 10:59 Ok, como en el marco como tal de la habilidad de escritura y por dar cumplimiento al programa que se aviene, que es el IB, tratando del escalonamiento, como le he mencionado antes, hay unos tipos de texto que tenemos que desarrollar. Obviamente son unas pequeñas excusas teóricas para en realidad desarrollar todo un mensaje, un mensaje contextualizado que en el marco de los temas que vemos como identidad, como redes sociales o inclusive entretenimiento, pues poder desarrollar aquí el mensaje de una forma coherente. 11:44 Entonces, en ese orden de ideas, las tareas escritas van más en torno como a ese desarrollo de ideas independientes y críticas y pues que les ayuda como tal a esos estudiantes a lograr esos objetivos. Entonces, esas tareas tienen la característica de que siempre tocan algún componente como de índole personal. Por ejemplo, si estamos hablando de entretenimiento o algo, les direccionamos a desarrollar un escrito como, por ejemplo, una crítica, una reseña en torno a algo que les haya impactado. Si es una película, algún mensaje que le haya gustado mucho. Siempre tocamos como con ese componente de involucramiento, si puedes decir de alguna forma. Entonces, eso es lo que hace única de esas tareas, que tratamos de involucrar siempre al estudiante y sus realidades, no son ajenas, o sea, en ningún momento. De pronto, si en algún punto se impone como, por ejemplo, el libro, obviamente se busca un análisis más de tipo literario, pues es como darle cumplimiento. Pero abrimos también otros espacios donde ellos también se pueden expresar frente a sus propios intereses, como, por ejemplo, lo de la película u otro libro que se haya leído o una serie, inclusive. Inclusive, se abre otras posibilidades que no se contemplan inicialmente, pero que les damos la posibilidad, por ejemplo, de estudiantes que eligen anime. Eso no está, pero igualmente, tú puedes hacer una reseña de eso, por supuesto. Entonces, es abrir como otra brecha para dar también cumplimiento a otro componente importante de la educación y a nivel nacional, internacional, pues que es lo del DUA, ¿sí? Entonces, eso también va en ese mismo marco. Teacher 2: 12:58 Bueno, para poder tener un resultado en la parte escrita, nosotros normalmente empezamos con actividades orales. Al comienzo del período, empezamos con exposiciones donde los chicos hablan del tema que van a tratar durante el período. Trabajan la parte de listening y en ciertas ocasiones, la parte de writing termina siendo lo final. Es decir, en donde ellos ya han adquirido vocabulario, estructuras gramaticales y pues el acercamiento a los temas que nos propone la guía.
Interviewer: Con respecto, digamos que a estas tareas, los estudiantes han valorado críticamente pues las diversas creencias, formas de conocimiento, es decir, el involucramiento en el que ponen estas tareas, pues ellos revelan estas experiencias y valores propios. ¿Cómo consideran que ellos lo han hecho? Teacher 1: ¿El valorar? Interviewer: Sí. Teacher 1:14:02 OK. No todos ellos explícitamente manifiestan como el, oye, valoro que tú diversifiques como tal las posibilidades de representación, ¿sí? Sin embargo, uno lo nota o lo infiere frente a las reacciones que se tienen cuando tú planteas un ejercicio. Entonces, nuevamente, voy al ejemplo de la reseña y ese borrador para esa reseña. Se les da una guía con una estructura base, pero se les brinda la oportunidad de, oye, tú puedes escoger tu propia película, tu propio recurso. Y uno nota lo motivados que se encuentran frente a eso, como, oye, yo sé que me vas a poner un examen de esto y yo sé que voy a tener que hacer un escrito. Pero en ese momento no piensan en eso. En ese momento no piensan, esta es una evaluación que otra vez tengo que demostrar. Están pensando es, "¿qué película voy a tomar? ¿De qué quiero hablar?" Me emociona hablar de esa película, de este libro, de esta serie. Entonces, de esa forma nos pudimos dar cuenta, mediante ese ejercicio, lo que valoran ellos, que uno les plantea toda una gama de posibilidades para, como tal, representar el objetivo que queremos que representen. Eso quiere decir que el medio nomás es una excusa, pero que esa excusa realmente sí motiva y sí impacta a los estudiantes como tal. Entonces, es ahí tan importante que la educación marque cómo puede abrirse esas posibilidades. Y, pues, eso es lo que está invitando al DUA, ¿sí? A diferentes formas de expresión y de representación frente a lo que se plantea en las aulas de clase. Teacher 2: 15:28 Bueno, si lo vamos a comparar, por ejemplo, con la parte oral. Si bien estamos hablando de temas que son cercanos a ellos, cuando los chicos tienen que expresarse de manera oral, no es tan fácil para ellos abrirse. Mientras que cuando escriben, ellos tienen un sentimiento diferente, en donde a veces ellos se sienten identificados con un libro que se haya leído, con un personaje, y tienden más a abrirse. Entonces, creo que sí hay un tipo de valoración extensa cuando se les permite un tipo de texto que les permita a ellos expresar lo que sienten.	Interviewer: Y ya que tienen que vincular todas estas actividades al currículo, es decir a la guía que mencionas profe, pues este currículo también desarrolla los perfiles de la comunidad, es decir los chicos hablan del tema que van a tratar durante el período. Trabajan la parte de listening y en ciertas ocasiones, la parte de writing termina siendo lo final. Es decir, en donde ellos ya han adquirido vocabulario, estructuras gramaticales y pues el acercamiento a los temas que nos propone la guía. Teacher 1: 24:42 Bueno, como he hecho mención anteriormente, pues son unas tareas que se marcan como en ciertos contextos específicos, donde los estudiantes en otras palabras pueden llegar a jugar un rol en ellas, como que se les dice que piensa que tú estás inmerso en esta comunidad y quieres comunicar acerca de esta problemática o dar solución a esta problemática, ejemplo, lo de las redes sociales. Tenemos un problema de ciberacoso y tú requieres pasar una propuesta para que logres dar solución a eso en tu comunidad, en tu colegio. Entonces, es permitirles proponer, es permitirles dar alternativas, pero también reflexionar de que sí se puede estar dando esas prácticas dentro del colegio o a veces insinuar cosas que sabemos que sí pasan para hacerlos como caer en cuenta de ello y que por ende puedan de pronto también ser conscientes y cambiar un poco sus comportamientos. 25:33 Ya te cuanto puntualmente a lo del perfil de la comunidad, al ser tareas amplias y que invitan mucho a la reflexión y al análisis de situaciones particulares, pues fomentamos no solamente la parte reflexiva, sino también sobre todo el de la mente abierta. Que todos tenemos que ser, tenemos que darnos esa posibilidad de contemplar las perspectivas y las situaciones que viven los otros y que como estamos inmersos en una comunidad, todos debemos ser capaces de convivir, sí. 26:02 Entonces a ese punto vamos con el tema de la mente abierta y pues eso va muy de la mano va con el de solidarios, en ese sentido de poder entender al otro, no sólo es reflexionar, sino entender al otro y ser solidario frente a otras realidades. 26:18 Entender de que en este mundo no sólo vivo yo y mi familia, sino que conviven otras personas de otras culturas que tienen otras perspectivas diferentes y valores diferentes. Entonces creo que ese perfil realmente así uno no lo haga tan explícito como que hoy vamos a trabajar integros, realmente siempre está implícito nuestro discurso y nuestras prácticas educativas. Teacher 2:26:41 Bueno, nosotros en el colegio por protocolo debemos desarrollar un perfil en cada clase, sin embargo no se realiza al 100% porque pues a lo largo de la clase pueden pasar muchas cosas. Sin embargo, pienso que los mismos temas que nos ofrece la guía hacen que los chicos puedan desarrollar los perfiles de acuerdo a las actividades de la clase. Aquí es importante que ellos sepan valorar las diferencias que tienen otras culturas, que las puedan comparar con la propia y esta manera no solamente lo de la mente abierta se trabaja, sino el ser balanceado, reflexivo, bueno todo. Yo creo que todos los perfiles se trabajan de una u otra manera, por lo menos a lo largo del período. En cada clase se puede tocar uno o dos de los perfiles dependiendo del tema que trabajemos en la clase.
Interviewer: La evaluación del IB también respalda las buenas prácticas y las demostraciones, pues como lo hemos venido hablando, auténticas de estos pensamientos, es decir, de estos perfiles, de la comprensión, el pensamiento crítico, lo creativo, pero ¿Cómo entonces evalúan la comprensión, el pensamiento crítico y creativo en los estudiantes? ¿Cómo lo evalúan? Teacher 1: 28:05 Bueno, realmente la parte de comprensión puede llegar a variar dependiendo cuál es el objetivo. Entonces, no sé, si estamos hablando de comprensión literaria, pues se espera que los estudiantes reconozcan los temas transversales a lo largo de esa literatura que se lee, ¿sí? Obviamente son cosas que se trabajan en las clases, les ayudamos, los guiamos a cómo se llega a esa comprensión, no solamente es tú lees y entiendes, no, se trata de muchas fases, subfases, que no los hacemos a veces tan explícitas en la planeación, pero uno sabe que funciona. 28:36 Cuando uno lee con los estudiantes, uno hace preguntas esporádicas para entender si el léxico con el que está comunicando el libro es claro para los estudiantes o si se están creando barreras dadas a la limitación de idioma, pero también aparte de eso, de esa comprobación, también existe comprobación de, bueno, ¿Qué identificamos acá?, ¿Cuál es el problema o cuál es el concepto clave que está mencionando el libro en este capítulo?, no sé, entonces ellos pueden identificar, no sé, violencia, identidad, relaciones interpersonales, intrapersonales, que ellos sean capaces de identificar eso, sólo con eso ya nos vamos dando cuenta cómo va haciendo su nivel de comprensión frente por lo menos a la literatura. 29:19 De igual forma con los temas ya más globales de la asignatura, pues evidentemente tenemos unos espacios de discusión, ahí se fomenta bastante esa discusión y esa reflexión individual, pero también grupal y pues se hacen como, se arman espacios para comunicar ideas o para proponer ideas donde nos damos cuenta de eso. 29:41 Igual forma, volviendo un poquito como a la parte de literatura, un ejemplo de pronto puede ser como vamos a crear ciertos símbolos o vamos a plasmar en un póster, como esos ejes claves que nos está mencionando el libro hasta hasta el momento, como vamos identificando al personaje principal, entonces pues sí, en esa medida nos damos cuenta lo de la comprensión. Teacher 2: 30:07 Sí, la comprensión no sólo se mide a través de una evaluación de opción múltiple, por ejemplo, sino lo hacemos a través de diferentes actividades, tenemos en cuenta y sabemos que cada estudiante puede expresarse mejor de manera individual, otros de manera grupal, otros de manera escrita y lo medimos a través de las diferentes actividades que hacemos. 30:33 Cuando lo hacemos a través de la literatura, pues tratamos de que el tema sea muy cercano a ellos, donde ellos puedan sentirse o ponerse en los zapatos del personaje y en esta medida tratamos de saber si lo que pretende el docente o pretende el libro se está cumpliendo en la medida en que ellos expresan sus ideas.	Interviewer: Bien, y con respecto pues digamos que a esta pregunta, ¿Cuál o cuáles han sido los resultados de los estudiantes del nuevo al respecto? sobre todo pues en la materia escrita. Teacher 1: 31:08 Ok, pues tenemos digamos que en teoría dos formas de medirlo, pues digamos la primera que uno de primeras como docente va infiriendo, va frente a si el estudiante logra comunicar efectivamente sus ideas, que tan certero es en las palabras que eligen, que tan certera es su gramática para comunicarse o si por el contrario ese léxico y esa gramática crea barreras en la comunicación, por lo tanto infieren como quiere dar el mensaje, pero también la importancia de los entes externos, ¿Sí? Obviamente para una evaluación objetiva no sólo basta con la práctica docente y lo que uno mismo evalúa, porque aunque se quiera o no siempre van a existir los sesgos, ¿Sí? entonces una forma de eliminar esos sesgos y hacer una evaluación mucho más holística vendría siendo cuando integre sus entes externos, entonces hay mediciones con entes externos en varios niveles dentro de toda esa formación académica de los estudiantes. 32:09 particularmente en noveno tenemos el Michigan English Test, si bien nosotros no evaluamos como tal el componente escrito en ese, el nivel de comprensión sí está muy implícito, si tú eres capaz de entender lo que escuchas y entender lo que lees, hay una alta probabilidad bastante alta de que puedas comunicar efectivamente a nivel escrito, entonces digamos que no podemos dejar de lado que todas las habilidades son una cadena, una cadena de comprensión y buena comunicación del idioma, entonces en ese orden de ideas también en Michigan nos da todo un, como un input de cómo está podría predecirse esa habilidad escrita, en ese sentido ya formalmente en el IB sí hay una evaluación totalmente dedicada a la parte escrita. Teacher 2: 32:52 Bueno, yo creo que es importante por parte del docente hacer un trabajo de corazón cuando se evalúan los escritos de los chicos, nosotros utilizamos unos proofreading marks para que cada chico sepa en qué está fallando y al hacer ese trabajo detalladamente como lo hacemos nosotros en el colegio, es importante hacerle caer en cuenta a los chicos que revisen esa retroalimentación para que ellos se den cuenta de sus propios errores, a veces tenemos estudiantes que tienen errores gramaticales marcados en su cabeza y es complejo sacarles esos errores por más de que uno les diga de manera oral, de manera escrita, parece que eso dejó huella en ellos y es complejo, entonces sienten que cuando se hace esta retroalimentación y les damos la oportunidad de que lo corrija y el estudiante es consciente de esos errores, puede tener un grado de satisfacción alto este resultado como

Interviewer: Y con respecto a esto pues ya te mencionaste el MET y eso es lo útil porque iba a preguntarte algo respecto a eso, ¿Qué evidencias han observado en este año en los escritos de los estudiantes que muestren un progreso en la capacidad de argumentar, contrastar, es decir cómo ha sido ese progreso, ese avance de los estudiantes a partir pues de una prueba de diagnóstico ya después con las otras pruebas sumativas por ejemplo? Teacher 1: 34:21 Bueno hay un progreso ahí como interesante que si uno no es tan consciente de ello sucede, si uno en esta época del año ya que los chicos se han ido, uno hace una labor de retrospectiva, uno se detiene a pensar cómo lo recibió en esa prueba de diagnóstica, que había unos limitantes, que no comprendían lo que se les preguntaba porque esa es la primera barrera con la que ellos se enfrentan, es que muchos no comprenden a totalidad la tarea que se les propone porque a veces las tareas al ser contextualizadas como lo mencioné antes olvidan componentes, entonces olvidan el contexto, olvidan el concepto que deben desarrollar, están incompletas pero poco a poco durante el año se van reforzando ese tipo de tareas que deben realizar para que al final de año logren cumplirlas. 35:06 También de otra forma es que se va exigiendo en diferentes proporciones la cantidad de palabras, entonces eso es una característica muy marcada en los exámenes de inglés, ya es estandarizada, se piden cierta cantidad de palabras, es lo que se piden como digamos en cualquier examen internacional, sólo que varía el tipo de palabras, la cantidad, pero pues eso son formas de ir viendo también el progreso, de bueno al principio uno recuerda que pedirle 150 palabras parecía mucho para relacionar algo y luego 250 parecían mucho, pero vemos que al final de año algunos ya estaban logrando 500, 600 en una sesión de dos horas de clase que es lo que se dispone normalmente para los exámenes por lo menos del IB, entonces obviamente para uno pues es grato ver ese progreso, es interesante ver cómo van madurando poco a poco académicamente, sin uno tampoco darse cuenta de ello, hasta que uno hace la retrospectiva se da cuenta de ello. Teacher 2: 36:02 Bueno, con respecto al MET, nosotros cuando modificamos los currículos, que esto se hace al comienzo del año, tenemos en cuenta por ejemplo qué parte gramatical, en cuanto a la parte de gramática, qué parte gramatical es la más frecuente en el MET, entonces si decimos por ejemplo dos tipos condicionales y voz pasiva, lo incluimos en el programa y es lo que trabajamos a lo largo del periodo, esta parte gramatical la incluimos por ejemplo en el escrito o en una exposición y les decimos deben usar dos oraciones, tres oraciones con condicionales, con voz pasiva y en esta medida vemos y reforzamos también la parte gramatical que les sirve a ellos para el examen del MET. 36:53 Cuando los entrenamos para el examen pues hacemos ejercicios sueltos, pero para nosotros ya en el componente escrito es cuando lo usan ellos en contexto y de esta manera pues evidenciamos si ha habido un progreso o si no, porque hay chicos a quienes les cuesta mucho y seguramente no lo usan en contexto porque no les ha quedado claro, pero seguimos insistiendo en que los usen, pues hablamos con ellos, hacemos una reflexión, pero es de esa manera que evidenciamos la parte gramatical del MET.	Interviewer: Y, de acuerdo con lo que han visto o leído de los trabajos de los niños, ¿Consideran que la segunda lengua puede ser una limitante para que ellos puedan demostrar estas habilidades críticas? Teacher 1: 16:20 OK. Creo que, inicialmente, obviamente en niveles bajos de suficiencia en la lengua, A2, B1, si es un limitante, realmente no te vas a poder expresar como tal plenamente como lo harías en la lengua nativa, lo cual genera que haya una adaptación en sus mensajes. Quieras o no quieras, se tienen que adaptar como al mensaje de acuerdo al vocabulario que se tenga, al léxico que se tenga. Entonces, pero si bien existen esos limitantes, creo que si logran comunicar todos al 100% de una u otra forma, unos con más aciertos, otros con menos aciertos, si logran comunicar como tal, pues la idea que genuinamente puedan estar teniendo. Entonces, hay limitantes, pero no diría que en el medio de todo limitan como tal esa oportunidad comunicativa que tienen ellos. Teacher 2: 17:15 Sí, definitivamente, pues hay un factor ahí que puede afectar la manera como ellos quisieran expresarse. Sin embargo, por más bajito que sea el nivel que viene siendo A2, si ya lo sabemos por nuestras pruebas externas, el estudiante tiene la manera para comunicarse, bien sea recurriendo al vocabulario que saben, que todos tienen un nivel de vocabulario, así sea repetitivo este y no sea tan variado. Todos logran con, si, todos tienen la meta de poder aprobar cualquier escrito y efectivamente lo hacen, lo pueden expresar sus ideas, así sea de manera básica, no necesariamente tienen que utilizar una gran cantidad de vocabulario para poder expresarse.
Interviewer: De acuerdo, y ¿De qué manera creen que la aplicación de las pruebas se relaciona con los objetivos del currículo IB y con el desarrollo del perfil de los estudiantes, específicamente en cuanto a su escritura y pensamiento crítico? Teacher 1: 43:21 Ok, como lo hemos estado charlando, pues obviamente la importancia de unos temas, de unas reflexiones, pero igual no podemos desconocer que la asignatura de inglés a la final sí busca certificar los estudiantes o busca dar cuenta de una suficiencia en el idioma. Por ende, pues esas oportunidades de evaluación son supremamente importantes para medir cuál es el nivel de los estudiantes, ya que es como una promesa de valor de los colegios bilingües el tratar de promover o el garantizar cierto nivel de los estudiantes. Obviamente hay muchas variables que están pues alrededor de esa suficiencia, no solamente lo que plantea el colegio, sino también la disposición del estudiante y sus propias habilidades. Entonces, en ese orden de ideas, perdón, no sé si estoy respondiendo a la pregunta. 44:11 Como tal, pues esa preparación y todo pues va en torno a esa suficiencia del idioma y en cuanto particularmente lo escrito, pues nosotros fortalecemos o creo yo que una de las razones por las cuales el MET solo se escogió para la parte de lectura y la parte de escucha es porque identificamos que vendría población esa barrera de la comunicación como tal del entendimiento de la comprensión, particularmente en esas habilidades receptivas. Como lo mencionaba antes, al ser una cadena de comunicación, de aprender, del uso de la lengua, si tú primero adquieres todo eso, esa parte receptiva, la parte productiva va fluyendo. 44:49 Entonces nos enfocamos sin dejar de lado lo escrito, nos enfocamos, pero ya en el IB como tal, en décimo 11, impacta todo eso porque si tú lees, si tú escuchas, si tú obtienes información, así mismo después se convierten en sustentos teóricos y un sustento para unos argumentos razonados en la parte escrita, que son mucho más evidentes en grado de décimo y once que tal vez en noveno que pedimos un nivel mucho más descriptivo, un nivel mucho más reflexivo, personal, pero ya la parte más crítica frente a problemas globales ya sea propiamente es en el IB.	Interviewer: Listo, y dentro del currículum, ¿Qué papel consideran que tienen ustedes las docentes en el desarrollo de este diseño curricular y desarrollo de habilidades comunicativas? Teacher 1: 20:58 Bueno, los programas que ofrece el Bachillerato Internacional como tal, pues que hemos hecho el día de hoy mención en años intermedios y en el del diploma, tienen un componente claro y es ese enfoque constructivista, entonces por ende nosotros como docentes somos facilitadores, somos mediadores dentro de un proceso de aprendizaje. Nosotros no partimos de que los estudiantes no saben nada de un tema, sino partimos de una base cultural y familiar de los estudiantes para a partir de allí construir, construir y ampliar conceptos, ¿Sí? Digamos, partimos de valores familiares a valores un poco más globales dentro de una sociedad, dentro de una comunidad, entonces en ese orden de ideas, sí, digamos que nosotros lo que hacemos es realmente facilitar esas medidas, abrir esos espacios, proponer alternativas de expresión y obviamente pues en el desarrollo de esa segunda lengua, pues está el formar, el también, ese componente formativo de guiar a los estudiantes en el uso correcto de la lengua o cómo potenciar las habilidades de quienes ya tienen un nivel de suficiencia mucho más alto y también hacerlos a ellos partícipes y actores dentro del mismo proceso de conocimiento y de adquisición de esa segunda lengua donde logramos balancear en una aula de clases de pronto en trabajos colaborativos de quienes tienen más nivel, a quienes tienen menos nivel, entonces realmente no hay otra palabra que de pronto nos pueda describir mejor diría yo, no sé si Pati está de acuerdo en cuanto a que somos facilitadores, mediadores dentro de todo el proceso. Teacher 2: 22:40 Sí, de hecho el programa, el currículo es nuestro todo, o sea cuando uno va a planear debe recurrir al currículo que está obviamente hecho con la guía, tenemos que tener como base la guía del MYP y como tú lo dices no está implementado pero pues es lo que utilizamos y eso nos permite planear las actividades. De hecho dentro del mismo currículo están discriminadas las habilidades y qué actividades van a desarrollar esas habilidades, entonces cada cosa está muy bien planeada, sin embargo pues tú sabes que uno llega a la clase y todo puede cambiar, uno puede llegar con una clase perfecta escrita pero en el transcurso de la clase todo puede cambiar y lo que tú pensaste que ibas a trabajar de writing terminas trabajando lo de speaking o lo contrario, entonces bueno de eso se trata finalmente ir aprendiendo y conociendo el grupo porque también el programa, todas mis clases no pueden salir tan perfectas porque el grupo hace que esto cambie y de eso se trata, somos seres humanos y eso nos permite a nosotros cambiar por ejemplo en el currículo un tema que consideramos que no fue tan atractivo para los chicos, un libro que consideramos que no fue tampoco tan llamativo, entonces creo que el currículo si es nuestro punto de partida para todo el proceso que tenemos.
Interviewer: De acuerdo y con respecto pues a estas pruebas del MET y las sumativas, ¿Cuáles creen que son, o sea, no, más bien, ¿Cuáles son los propósitos principales de estas pruebas? Teacher 1: 37:38 Ok, como mencionaba antes, la idea de una evaluación holística y objetiva no sólo incluye como ese ente interno que vendría siendo nosotros, sino esos entes externos que nos dan como esa trazabilidad de qué tan coherente está siendo la evaluación que nosotros hacemos cuando la miden con un ente internacional, como en el caso del MET. Entonces, pues es sumamente estrecha la relación entre ambas, es necesaria que se haga también esa autoevaluación por parte de nosotros frente a lo que se obtiene allá y lo que obtenemos acá, pues con un trabajo muy objetivo que hacemos, igualmente nos damos cuenta de que 38:15 evidentemente hay una coherencia. Entonces las falencias que identificamos nosotros al interior del aula son evidencias que igual también son evidentes en el MET. Entonces, por ende, para esa evaluación no solamente está la evaluación sumativa y la evaluación internacional del MET, que es una evaluación estandarizada, pero también la parte formativa, esa evaluación formativa también es supremamente importante, como lo mencionaba Patty, se hacen reflexiones, con los Proofreading marks se hace evidente los aspectos de mejora. Entonces, en ese orden de ideas y como que todos esos componentes evaluativos y si forman un todo que va encaminado, pues igual al mismo como objetivo y es una evaluación objetiva, holística, que permite, que permita, nos permita campos de acción, acciones de mejora, para que los estudiantes puedan suplirlos a lo largo de los años que les quedan de academia. Teacher 2: 39:01 Bueno, si bien el MET es un requisito de los estudiantes para el colegio para saber en qué nivel se encuentran en noveno, la evaluación sumativa, bueno, esta es una evaluación externa, no la medimos nosotros, sin embargo, debe ser coherente el resultado que tiene un chico cuando recibe su nota final de MET, con quien ha sido durante todo el año, es decir, en la parte académica, si un estudiante tiene un nivel A2, efectivamente ese es el nivel que tiene y que va a demostrar durante todo el año. Esto nos sirve para saber quiénes necesitan tutorías, por ejemplo, quiénes necesitan un refuerzo externo, quiénes entrarían con compromiso al año siguiente, porque ya pasarían ellos a un programa que es el que tenemos ya establecido que es el IB, y nos sirve como insumo para poder clasificarlos en X nivel, para poder tener una evidencia del nivel que tiene el chico, pero vamos a enfocarnos en los chicos que tienen un nivel bajo, y esto se demuestra pues en las evaluaciones sumativas, las evaluaciones sumativas son el resultado de todo, pero pues igual va de la mano con el resultado del MET.	Interviewer: Ok, y de acuerdo con... más bien ¿Qué aspectos del trabajo realizado desde como Middle Years Program, desde este enfoque, creen que preparan mejor en esas habilidades comunicativas? ¿Cuáles aspectos de este programa preparan mejor en esas habilidades argumentativas en la escritura? Teacher 1: 18:32 A ver, pues no sé si de pronto lo llamaríamos o podrían catalogarse como aspectos, pues el Programa de Años Intermedios tiene una estructura un tanto diferente a la del diploma, hay como unos conceptos base, unos conceptos que son trazables a lo largo de una unidad y estos aspectos pues siempre llevan a como esa conciencia, sí, como digo, persona social, bueno, de una u otra forma estos conceptos sí permiten que uno proponga unos contenidos, unas actividades que generen como ese impacto en los estudiantes y que de una u otra forma es lo que uno llamaría como enganchar al estudiante, entonces yo creo que esa estructura del programa como tal, cuando están esos conceptos globales y esos subtemas, de pronto sí logran como que se haga un trabajo como mucho más importante, de igual forma en los enfoques de enseñanza y aprendizaje también se fomenta mucho ese trabajo colaborativo, entonces son componentes que se van adicionando como a toda esa práctica, donde no sólo se fomenta un trabajo colaborativo, pero también hay una evaluación de pares, pero también hay una autoevaluación, hay bastantes conceptos que desde la práctica como tal que hay que logran que realmente se cumplan pues los objetivos que proponen. Teacher 2: 19:55 Bueno, algo importante que hay que rescatar del programa es también esa interdisciplinariedad con las otras asignaturas, lo cual le da a los chicos también un aprendizaje desde otra óptica y nosotros tenemos algo que se llama MCE, que son unas experiencias significativas en donde los chicos tienen que mostrar el producto de algo y muchas veces el producto puede ser escrito, entonces en este componente escrito pues pueden recurrir también a lo que han aprendido en diferentes materias, no solamente el inglés, ya que el inglés pues les brinda ciertas herramientas, pues no podemos desconocer que las otras asignaturas también aportan mucho al aprendizaje de cada estudiante desde su propio programa.

Annex F: 9th grade students' interviews.

9A Group

Interviewer:

La verdad es que me encuentro muy de acuerdo con sus opiniones con respecto a los textos que han trabajado alrededor del año y me parece interesante la manera en la que lo han trabajado. Sin embargo, me queda la duda de si podrían darme un ejemplo de una tarea o proyecto dentro del pensamiento y no tanto como de la lengua, investigar o comunicar sus ideas de forma clara.

Student 1: 11:34

Yo creería que el ejemplo más actual y el más claro que yo pudiese dar en este momento sería el de Hey Kiddo. Hey Kiddo es un libro que es definitivamente no apto para todas las audiencias, especialmente para los más chicos porque es un libro que habla sobre temas fuertes, ya tanto como problemas en la familia, la adicción, las drogas y todo ese tema y todos esos temas que son muy contradictorios y muy difíciles de que audiencias más chicas puedan comprender. Entonces, por ejemplo, ahorita en la sumativa a nosotros nos mandaron a hacer un escrito, un ensayo sobre nuestra opinión con este libro hablando sobre los mensajes más importantes del libro y teniendo en cuenta los problemas y las temáticas que ya están dentro del libro en sí. Como lo he mencionado antes, la adicción, también hay temas de resiliencia y mayormente la familia y ese es el ejemplo más actual y más concreto que yo te pudiese dar de un momento en el que escritura crítica realmente es muy relevante para nosotros para poder realmente reflexionar sobre estos temas que a pesar de que nosotros somos jóvenes, son temas que nosotros tenemos que llegar a entender a algún punto de la vida.

Student 2: 12:49

Bueno, en otro ejemplo reciente en el que puedo pensar es en una reseña en la cual nos dieron como la opción de escoger cualquier película o libro que nos gustara. Yo en lo personal escogí un anime que a pesar de que no aborda, digamos, temáticas serias como la política o las drogas, como lo mencionó mi compañera anteriormente, fue un escrito que en lo personal a mí fue el que más recuerdo en todo mi proceso este año de inglés, porque al ser una temática que me gustaba, me obligó como a meterse más profundamente en la temática y dejar de lado como solamente bueno, me gusta mucho el anime y como a meterme ya más en esos detalles de bueno, por que a la gente le gustaría o no le gustaría. También en lo personal me gusta mucho porque yo al inglés lo tengo mucho mejor, es un proceso que me ha costado mucho a lo largo de toda mi vida y al ser un tema que a mí me gusta, también me dio como la confianza de poder, como al ser experto poder sumergirme más como en los temas y cómo estos temas influirían en el resto de las personas. Entonces creo que ese escrito fue uno de los más recientes y uno de los más importantes como en mi proceso y los que más recuerdo.

Student 3: 13:52

En contraste con mi compañero, la verdad es que solo mi primer año en el colegio me costó el inglés, desde ahí he estado pues haciendo escritos con naturalidad porque pues como no se me dificultó, no me intentó como, no me he centrado tanto en mejorar porque en sí ya estaba bien, lo que me daban las clases ya era suficiente. Sin embargo un ejemplo que es muy claro de todo el programa escolar de este colegio que bueno, es el más obvio, sería Maus. Maus es un libro que gente de mi promoción no lo ha leído, yo sí, entonces trata sobre la representación de la Segunda Guerra Mundial pero con gatos y ratones. En este caso como yo aún no lo he tratado, no he hecho ningún tipo de tarea, pero conozco que les han hecho hacer ensayos y demás trabajos que los fomentan a expresar su opinión y hacer un resumen crítico sobre lo que opinan o lo que creen de ese tema.

Interviewer:

Gracias por esos ejemplos chicos, incluso por el de Maus, no lo conocía para el grado décimo, me parece que están como actualizados también en lo que va a pasar en el programa Diploma. Entonces, según entiendo a la mayoría no se les ha dificultado el escribir con el inglés, es decir, el desarrollo de la lengua es tranquilo, es normal. Por supuesto, por lo que yo sé, yo sé que si ha sido un poco más complejo, ha sido más difícil desarrollarlo, pero por su parte pues han desarrollado otras ideas, otros campos del pensamiento. Bien, ya entrando un poquito más en campos específicos, es decir, lo que ha pasado este año, es decir, consideran que las actividades escritas en inglés, como por ejemplo el diálogo con Persépolis y Yerma, que fue la actividad de la MCE, las cartas que redactaron como en el segundo periodo, el Diary Entry o las reseñas de las películas, pues les permiten expresar sus ideas y reflexiones sobre diferentes situaciones sociales, políticas y culturales. Ya expresaron que sí les ayuda, ahora me interesaría saber ¿Cómo les ayuda a expresar sus ideas sociales, políticas o culturales?

Student 5: 19:49

Bueno, un claro ejemplo, la MCE, del diálogo de Yerma y Persépolis, era un choque cultural entre dos naciones muy diferentes, que tenían un mismo problema, pero de todas maneras era bastante, era muy diferente. Por medio de actividades como el Journal Entry, que es más como una opinión personal y dar a conocer las ideologías de una persona, bueno, de uno mismo, me ha ayudado a desarrollar esta habilidad de poder expresarme siguiendo el objetivo, sin tener que pasarme del objetivo, pues digamos, por ejemplo, en la MCE, en España, donde se ubicaba Yerma, era una época bastante machista, donde las mujeres estaban limitadas a estar en la casa, cuidar y no podían hacer mucho más, ¿Cierito? Pues digamos, alrededor de mi vida, he tenido dentro de mi familia algunas cosas así, donde no se le permitía a la mujer hacer mucho y mamá es un gran ejemplo para mí, porque en la familia de mi papá eran bastante machistas y ella logró romper ese paradigma con mi papá, ya que no dejó que la controlara y pues al final mis tíos también tomaron esa acción de dejar el machismo atrás. Ahora es una familia mucho más abierta, durante el tiempo también se ha vuelto bastante más feliz, no hay tantas peleas, ahora es más unida la familia como tal, entonces pues sí, estos proyectos, de alguna manera u otra, algo que es diferente para cada persona, ayudan mucho a expresarse a uno mismo en cuanto a sus ideologías culturales o experiencias que han sucedido durante la vida.

Student 4: 21:40

Bueno, para mí, al igual que Oscar, pues también es un gran ejemplo ese, pero siento que en ese escrito no se pudo dar mucho de tu opinión, o sea, era un diálogo basado en la ideología que daba en el libro, pero hay otras actividades, digamos como la que hicimos ahorita en la trimestral, donde tú das tu opinión al respecto sobre qué te parece y qué no, y siento que eso ayuda a desarrollar más tu opinión crítica frente a esos diferentes aspectos que tú mencionaste, sociales, políticos y todo eso. Pues en mi caso lo que te mencioné, digamos de la serie que trataba de Medellín, el narcotráfico en esa época, pues me ayudó como a expresar, aunque no tuve que vivir esa época, verla, se nota que fue una época muy difícil de Colombia y pues para mí ese es el mejor ejemplo.

Student 2: 22:38

Pues en general yo pienso que todas las actividades de inglés hasta cierto punto te presionan como a dar tu opinión y eso es lo que hace que casi todas te ayuden a expresar como esas ideas tuyas, entonces yo en lo personal, al verme presionado por la mayoría de esas actividades, pues termino pues soltándome mejor a la hora de cómo expresar esas ideas, ya que no recuerdo una sola en la que sólo me dijeran como resúmenes algo, escribo esto que viste en la otra parte, sino que todas hasta cierto grado tenían como su parte en el que tú mismo sacaras ideas de tu cabeza y tus opiniones y las expresaras, entonces siento que eso también ayudó mucho, como también tanto al desarrollo de inglés como a cómo expreso mis ideas.

Student 1: 23:23

Pues también otra manera como reflexionar estas cosas, fue un trabajo que tuvimos nosotros en una época donde estábamos aprendiendo sobre la identidad y cómo las redes sociales tienen un impacto en ellas, pues obviamente esto nos invita a reflexionar, a comunicar y también tener una mente muy abierta por todos los ámbitos que puedan ocurrir en estos días, porque en las redes sociales nosotros podemos encontrar de todo, dilemas culturales, dilemas políticos y también que es la mayoría de los casos, dilemas sociales y pues estos ejercicios de escritura nos ayudan mucho a tener mucha conciencia también con el apoyo y la investigación, como en realidad estas aplicaciones que nosotros usamos en base diario, yo creería que la mayoría de las personas lo usan mínimo una hora al día y como profundizar realmente lo que estás haciendo y lo que estás viendo todos los días dentro de un texto, explicar todo lo que hay detrás de una risa o todo lo que hay detrás de una discusión polémica entre uno o más personas.

Student 3: 24:37

Otra forma que tenemos es algo parecido a lo que acaba de decir mi compañera, y es que además sólo de las redes sociales es el control de otros tipos de medios, como periódico o noticias y así, nuestra escritura o diferentes trabajos que hemos hecho nos dan a ver cómo es la escritura formal y nos ayudan como a desarrollarnos de cierta manera en esos ámbitos, como ya dije al ser periódicos, noticias y demás, tú no puedes simplemente escribir por escribir, necesitas, comprobación, fuentes y un trabajo de investigación arduo para poder hacer ese proyecto.

Interviewer:

¿Y en cuanto al inglés, algún proyecto que te haya llamado la atención de esa misma manera?

Student 4:

Al igual que lo dijo André o Torra, lo que nos daban a escoger, digamos, yo escogí La Reina del Flow, pero bueno, fue para un texto de inglés y me gustó mucho porque es una serie que me he visto como 80 veces, y trata de temas de Colombia, que digamos la drogadicción, los diferentes clases de narcotraficantes que había en esa época en Medellín y aunque sea una serie como más de comedia o de canto, abarca también temas muy fuertes. Y pues trabajaría en inglés, creo que fluí más con un tema que me gustara.

Student 5:17:07

Bueno, continuando con la idea de mi compañero, también desde siempre en el colegio, nunca se me ha dificultado mucho el inglés, siempre he sido bastante fluido, siempre se me ha dado muy bien escribir naturalmente las ideas que quiero, sin esforzarme bastante y más que concentrarme en mejorar la manera de escribir en inglés, me concentraba más y me ha ayudado más a desarrollar como la profundización que tengo en el texto. Antes normalmente era demasiado superficial al escribir o al dar una opinión, y siempre solo me abstenia de profundizar mucho y decía lo más superficial. Con el tiempo he logrado desarrollar el poder de profundizar más en las ideas, el que más me costó, un ejemplo es la reseña de la serie, ya que me ayudó bastante a poder mejorar esta habilidad porque como puede hablar de un tema del que me gustaba, o sea de una serie que me gustaba y que me interesaba y podía dar bastante opinión y no tener que hablar de un libro o algo que estuviera antes, que esté obligado a hablar, me ayudó a poder profundizar un poco más en el texto y pues me di cuenta de bastantes técnicas y maneras que puedo, pues sí, profundizar más las ideas que quiero dar.

Interviewer:

Entiendo que la mayoría de las correcciones y apoyo que les ha ofrecido Luz tienen que ver con el aspecto de cómo mejoran su calidad de escritos, su calidad de escritura, perdón, en sus escritos, más o menos como hacia los aspectos también gramaticales. Mi pregunta ¿Les ha hecho algún llamado no de atención, sino una retroalimentación que tenga que ver con alguna de sus opiniones o construcción de ideas?

Student 5: 37:42

Realmente, a mí no me ha hecho mucho, pero pues sí he visto que a varios compañeros les ha corregido la estructura. No solo esto, sino que una actividad reciente que hicimos fue el desarrollo de un taller donde las personas que estaban bien en cuanto al inglés, su nivel de inglés era bueno, eran los líderes del equipo y tenían encomendado ayudarle a sus compañeros de grupo que eran la gente que estaba un poco peor, bueno pues ayudarles y más o menos guiarlos de cómo hacer el taller que nos puso. Esto me parece una muy buena actividad porque no siempre se le entiende a un profesor y pues cuando hay dinámica entre compañeros también se puede ayudar mucho al aprendizaje de la persona. Entonces me parece sinceramente que a Luz Eidy le importa mucho eso y ayuda bastante y buscó las mejores maneras de hacer a la persona mejorar en cuanto a gramática en inglés.

Student 4: 38:42

Pues a mí Luz Eidy sí me ha hecho retroalimentación, más que todo en el primer periodo porque mi nivel de inglés era malo, muy malo la verdad y pues ella me corregía mucho gramática porque repetía muchas veces una palabra, no conocía tanto vocabulario, escribía mal las palabras. Entonces ella al inicio del año me dijo "todo esto lo tienes que ir mejorando" y pues ahorita, también viéndolo por notas, mis notas han mejorado un montón, ella también me lo ha dicho personalmente que mi proceso ha sido muy bueno y que ahorita estoy mucho mejor que antes y se vio con el MET, o sea estuve a dos marcas del C1. Entonces pues bueno.

Student 3: 39:31

En lo personal, como ya dije, no me ha hecho mucha retroalimentación. Lo cual me ha parecido bastante insatisfactorio, la verdad. Recuerdo un examen con mucha claridad en el que escribí terrible nivel B1, me saqué un 7 y ¿Por qué? Luz Eidy al ver que yo soy bueno yo creo que no me calificó de la manera más adecuada. Conté los errores, tenía más de 18 y muchos de ellos eran demasiado tontos.

Student 2: 40:04

Bueno, yo creo que del salón soy como una de las dos personas a la que Luz Eidy más le ha corregido, no por el hecho de ser como fastidiosa por decirlo así, sino porque al principio de año mi nivel, sobre todo escritura era muy bajo también, principalmente porque yo con el inglés me paniqueo muy duro y entonces también entran como varios factores en fluir y pues a principio de año apenas veía la hoja del escrito yo me paniqueaba de duro y pues mi vocabulario limitado en ese momento, más mi estrés, más que teníamos tiempo limitado, más el límite de palabras, pues hacía que mis escritos no sean tan buenos. Entonces es muy chistoso ver como la comparativa porque para dar un poco de contexto en inglés siempre tenemos como una estructura cada trimestre y cada trimestre estudiamos como un tipo de texto y tenemos que hacer un escrito que es ese texto sobre algún tema que nos dan. Entonces a principio del trimestre, en el primer trimestre, perdón, ese texto a mí me salió horrible, es muy chistoso, yo dejé de contar los errores cuando llegué como al 50 y ahí, era terrible. Pero entonces, yo sí fui notando que con el tiempo fui mejorando no solo mi escritura y mi forma de escribir, sino también de redactar también cada vez me fui sintiendo un poquito más calmado y eso ayudó a que mis escritos se organizaran más. Y pues ya este trimestre con el último escrito, que es como el mismo escrito que el primer trimestre pero de otro formato, pues ya tuve mi primer 7 en uno de esos escritos, entonces ya mis errores fueron muy mínimos y al fin pude comparar un escrito de mis compañeros que sí tienen un buen nivel con el mío. Entonces sí siento que tuve un gran progreso en cuanto a ese campo y que todas las correcciones que Luz Eidy me ha hecho han servido la verdad mucho. También en las otras áreas del inglés más que todo, no soy tan malo como escribiendo, pero sí también ahí los nervios juegan mucho, sobre todo en las presentaciones orales. 41:56 Entonces también me gusta ver como mi matriz de este trimestre que ha mejorado mucho, tengo mi promedio en 6, lo cual hace dos años era como un milagro sobre la tierra y pues sí, o sea, en general las correcciones que Luz Eidy me ha hecho me han quedado grabadas y me han ayudado mucho.

Interviewer: Y en cuanto a los puntos de vista y contextos, ¿qué has tenido en cuenta? Student 4: 28:38 Pues depende del texto que toque escribir, leyendo. Uno expresa su punto de vista de una manera abordando diferentes puntos, entonces pues leyendo, más que todo. Student 5: 28:55 Bueno, pues una actividad que me hizo aplicar mucho esto fue leer los ensayos en español, los ensayos de Etanislao Zuleta. Ya que, bueno, pues al ser ensayos de corte más filosófico y mucho más formal, y que tienen que comunicar un punto de vista acerca de algo, pero de manera formal, en una escritura crítica y también pues dando, digamos, opiniones externas. Por ejemplo, cuando referenciaba a varios filósofos o en un ensayo que había de la juventud, donde por más de no ser joven daba puntos de vista de la juventud, también me ayudaron bastante a más o menos comprender cómo expresar estos puntos de vista externos. Y pues como es muy fácil para mí pasar del español al inglés, también, digamos, hace poco en la trimestral pude aplicar varias cosas que vi en estos escritos que me servían para poder expresar un poco mejor mi opinión. Y pues digamos cosas como esta, actividades como estas que bueno nos hacen aprender más o menos cómo expresarnos desde otros puntos de vista, me han ayudado a desarrollar bastante esta aptitud.	Interviewer: Teniendo en cuenta lo que hemos charlado hasta el momento, ¿Consideran ustedes que han logrado desarrollar efectivamente la escritura crítica en inglés? Student 5: 45:57 Sí Entonces, bueno, como dije, en cuanto a niveles de gramática en inglés no fue para nada difícil, en verdad ya lo tenía desarrollado, pero en cuanto al poder dar mi opinión de una manera crítica y saber cómo profundizar en el texto, sí avancé bastante en inglés, tanto como en lengua materna. Student 4: 46:27 Pues sí, para mí he desarrollado mucho más estabilidad a lo largo de este año y pues siento que este año ha sido en el que más la he trabajado. Student 2: 46:39 Yo también creo que es verdad, he ayudado mucho mis habilidades como ya lo mencioné anteriormente y pues especialmente este año ya que fue como el <u>abrebocas</u> para la IB, como el repaso de todo lo anterior. Entonces sí, este año sin duda fue como un avance muy grande. Student 3: 46:52 Sí, he conseguido ampliar mis habilidades y esto gracias al manejo de las clases y demás. Student 1: 47:03 Yo también he podido conseguir estas habilidades también por el apoyo de los profesores, tanto como mi trabajo en clase, tanto como mi trabajo en casa. ¿Que digo? Perdóname.
Interviewer: Bueno, ya teniendo en cuenta sus comentarios y cómo han trabajado o cómo han venido desarrollando la escritura crítica, sus opiniones, sus reflexiones sobre temas políticos y culturales, teniendo en cuenta pues también los recursos que les ha dado la institución, Student 3: 26:00 Yo creo que un ejemplo de esto podría ser los diferentes trabajos que hacemos, como por ejemplo, habla como si fueras Lesslie del último libro que nos leímos Hey Kiddo, y habla sobre la situación o cómo te sientes en la historia. Osea, todas las clases nos permiten no sólo abordar nuestro propio punto de vista sino muchos al mismo tiempo. Eso es una parte importante de la escritura, porque imaginemos que estás escribiendo en tercera persona, una delegación MUN. Tú no te das en cuenta tus propios intereses como estar bien con tus amigos, no. Tú lo que necesitas y lo que quieres son los intereses del país, un diferente punto de vista. Entonces, diferentes actividades como el MUN o las de inglés son las que fomentan este crecimiento. Student 2: 26:53 Bueno, yo creo que acabo ya como a discordar un poco con la opinión de mis compañeros, porque es que en lo personal a mí las clases de inglés me sirven mucho como el <u>abrebocas</u>, por decirlo así, del tema. Me sirven mucho como para plantear las bases, pero la verdad yo siento que en la clase sólo tengo como una idea general del tema, la verdad. Yo avanzo es como en mi casita ya repasándolo muchas veces. Y pues también me pueden llegar a servir en ciertos espacios para... en actividades del tipo como pasa adelante y cuéntanos en inglés tal cosa, o simula que eres tal cosa y cuéntanos. Sin embargo, para mí las clases de inglés son como más como una guía, como de las bases y de las instrucciones para ya después como reemplazarlo en la casa. Así que pienso que me ha servido como más, en mi opinión personal, como yo mismo <u>repasarme en la casa las clases que tengo aquí</u> Student 4: 27:42 Pues para mí, tampoco soy una persona que le vaya increíble en inglés, porque yo empecé a ver un inglés intensivo hasta grado séptimo, que fue cuando llegué acá al colegio. Pues a mí a veces se me dificulta un poco el proceso, pero pues tampoco soy tan mala. La verdad es algo que he venido trabajando mucho desde casa, porque mis hermanos pues viven en el extranjero y me han ayudado. Pero personalmente acá en el colegio leer bastante me ha ayudado también en la manera en la que escribo, porque cuando uno lee se le van quedando cosas de la lectura que uno empieza a aplicar para la escritura. <u>Entonces pues</u> siento que es algo que ha ayudado a fortalecer esa habilidad. Y más que todo en inglés, porque ciertamente hay un patrón en diferentes escritos que ayuda pues a redactar.	Interviewer: Listo, gracias por sus apreciaciones. Me gustaría de pronto saber también ¿Qué piensan sobre el rol que ha cumplido la profe, la profe de inglés sobre todo o con las actividades, cómo les ha aportado a este proceso, es decir, para expresar lo que ya sabemos, los contextos, no sólo su punto de vista, los otros y también pues considerar también su escritura en inglés? Student 4: 30:48 Pues en cuanto a Luz Eidy, la verdad ha sido de gran apoyo y para mí es una de las mejores profesoras de inglés que hemos tenido porque siento que ella pues, en lo personal, fue la que más me ayudó a, fue la que más criticó mi escritura y la que más al tiempo me ayudó a mejorarlo porque ella me hacía, o sea digamos en los textos me ponía tú siempre haces esto o no sé qué y eran cosas que yo empezaba a mejorar y ahorita me dice tu nivel de escritura comparado ahorita como fue inicio de año ha cambiado un montón y ha mejorado muchísimo, entonces siento que ella es bastante crítica con cosas que nos ayudan en el futuro. Student 5: 31:37 Bueno pues con la profesora Luz Eidy siempre cometí un error gramático que ninguna Miss de inglés me ha corregido hasta el momento, y que la verdad no me he dado mucho cuenta, y es el uso de la I en mayúscula, siempre hay que uno usar valer de uno mismo después de dos escritos a principio de año Luz Eidy me empezó a insistir que no lo hiciera y me bajó una marca una vez por eso mismo y pues al final terminé yo <u>corrigiéndolo</u>. Es un cambio gramático bastante grande que igualmente se me sigue costando a veces aplicarlo también en varias palabras o en varias partes me ha hecho correcciones gramáticas que no me he dado cuenta nunca que tenía, no solo esto sino también en la estructura, lo que hemos visto como la passive voice o entre otras cosas. 32:33 Con otros profesores había quedado claro pero precisamente con Luz Eidy el proceso es mucho más rápido y se entiende mucho más rápido y me ayudó mucho a refrescar la memoria y poder más o menos mejorar estos errores que tenía. En cuanto a lo gramático. Student 1: 32:50 Al igual que mis compañeros, yo tengo que expresar que Luz Eidy ha sido una de las profesoras que más me ha ayudado a mejorar mi nivel de inglés, pues yo ya he venido con un nivel de inglés ya bastante fomentado por años anteriores, ya por sea practicar en casa o por otros profesores del pasado, pero Luz Eidy ha sido una persona que por ejemplo, lo que más me ha parecido y la aprecio mucho Luz Eidy, es que me ha aumentado mi vocabulario en inglés. Habían palabras que Luz Eidy empezó a usar este año que yo decía ¿Qué es eso? Pero ella explicaba y te explicaba el significado y Luz Eidy la verdad también es un apoyo porque está ahí para ayudar, o sea, obviamente no es la manera como le enseñan a los niños más chiquitos que es como que ay, ven acá te ayudo, sino Luz Eidy dice <u>“lo estás haciendo esto mal, pero no te voy a dejar ahí solo, te voy a enseñar a cómo hacerlo bien”</u> porque eso es lo que ella es, ella te brinda apoyo y ella corrige errores porque ella sabe que tú lo puedes hacer mejor de cómo <u>lo estás</u> haciendo actualmente. Student 2: 33:55 Bueno, en cuanto a mí, mi experiencia con Luz Eidy en general ha sido muy buena. Este año Luz Eidy al ser como nuestra profesora en noveno grado, fue la encargada de repasarnos los temas que estudiamos más o menos como de sexto a octavo y pues entonces como ella explicaba las clases y también como que nos hacía un acompañamiento muy cerquita de nosotros, me sirvió mucho porque también me hizo darme cuenta que yo ya tenía como muchas de las cosas que estamos estudiando como en la cabeza, sino que se me había como medio olvidado. 34:27 También siento que es una profesora muy comprensible en cuanto a todos los problemas que tenemos, ella al ver que algunos otros tienen una dificultad no es ese tipo de profesores que se quedan mirando y simplemente siguen con la clase, sino que se asegura que antes de continuar o antes de seguir, esa persona que se sintió como un poco conflictiva con el tema por decirlo así, se sienta como ya más un poco segura de poder aplicar el tema por ejemplo en un examen. 34:52 A mí en lo personal este año con ella fue el año inglés que más me ha servido en mi vida, no sólo porque abarcamos muchos temas, sino porque los escritos que hacemos con ella y las temáticas que abordamos ya se asemejan mucho más a las de la IB, entonces este año yo siento que mi inglés a comparación de los otros sí se extendió mucho más y pues por ejemplo hace un año yo no me imaginaba, la verdad yo me imaginaba perdiendo el MET, o sea como era un tema que a mí me estresaba mucho desde que me lo dijeron el año pasado porque yo veía que no tenía el nivel para lograrlo, y pues este año sin duda me sirvió mucho en el examen, me tenía súper estresado, yo pude ver como en los escritos y en el audio que nos pusieron temas que Luz Eidy nos dijo y también como palabras o fórmulas que ya nos mencionó, entonces pues gracias a todo eso pues le tengo que agradecer la verdad mucho. Logré pasar el MET con un B2 solo a 5 del C1, lo cual en lo personal me tocó mucho, pero sí es agradecerle mucho a la Miss porque me ha servido mucho en el proceso. De pronto mi única crítica es que gracias a la confianza que hay, de pronto hace como un chiste que a mí se me puede llegar a fluir un poquito de vez en cuando, pero en general es una súper buena profesora que me ha acompañado mucho en mis procesos y me ha hecho mejorar mucho. Student 3: 36:07 A diferencia de mis compañeros, la verdad es que no presto atención en clases, entonces en sí de la retroalimentación no puedo opinar mucho porque Luz Eidy, eso sí le voy a decir, y es que Luz Eidy tiene un problema y es que con la gente buena muchas veces, o sea, un claro excepción a esa regla fue lo que dijo Oscar, es que a veces con la gente buena simplemente dice “ah bueno, estás muy bien” aunque tengas como dos errores y esa es la cosa. A la gente que le está yendo mal, según lo que he escuchado, sí les brinda apoyo, pero a la que está bien realmente como que no lo ve necesario al ver otras prioridades, pero me gusta su dinámica en la clase, la verdad y como dijo Torra, repasamos temas de sexto a octavo en este año, la seriedad con la que lo hizo y la profundización que le puso a cada uno de los temas es pues algo que me gustó a mí, la verdad.

Interviewer: 17:55 OK, gracias. En cuanto ya siendo más precisos con respecto a las actividades, por ejemplo el diálogo que tuvieron con Persépolis y Yerma en la MCE, las cartas que escribieron como para el segundo periodo, el diary entry o las reseñas de las películas les permiten expresar ideas y reflexiones sobre diferentes situaciones sociales, políticas y culturales? ¿Por qué sí o por qué no? Student 2: 18:20 Sí, porque en un momento de tener la discusión entre Yerma y Persépolis, fueron temas de épocas diferentes y contextos totalmente diferentes, situándose en años muy diferentes y con temas centrales, aprendizajes y métodos de decir las cosas diferentes. Estas actividades sí nos ayudan directamente pues porque son actividades orales o escritas en ambos casos. Student 4: 18:54 En casos como lo que hicimos con Persépolis, me parece que si indagamos mucho sobre el contexto social y político que tenía Arabia, ya que Persépolis pues es como una crítica hacia esa Arabia racista, opresora y machista. Student 1: 19:18 Nuestro pensamiento también se ve involucrado, ya que las actividades nos obligan a pensar como pensarían los personajes principales en obras, en películas tales como Yerma y Persépolis. Tenemos que ponernos en los zapatos de los demás para poder escribir y pensar qué estaban idealizando en ese momento y por qué esto era así.	Interviewer: 6:01 De acuerdo. Con esto chicos, pues concluimos más o menos la entrevista con una última pregunta. Teniendo en cuenta lo que hemos ya charlado hasta el momento, ¿Consideran ustedes que han logrado desarrollar efectivamente la escritura crítica en inglés? ¿Sí sí cómo y si no, ¿Por qué? Student 2: 6:25 Sí porque nos han presentado varios desafíos que nos ayudan a mejorar nuestra escritura crítica. La escritura crítica de nosotros aún está en proceso debido a que estamos en grado noveno y esto nos ayuda a tener en cuenta para grado décimo y once qué cosas debemos mejorar para tener una mejor escritura crítica y qué actividades o qué recursos podríamos requerir para mejorarla. Student 5: 6:53 Sí, porque durante todo el año hemos hecho diferentes actividades que involucran el pensamiento crítico y no nos han hecho mejorar en diferentes aspectos. Student 3: 7:10 Aunque hemos desarrollado bastantes habilidades, considero yo que aún tenemos falencias, no <u>somos tan tan</u> buenos en el caso de la escritura, aunque nos sentimos preparados para grado décimo y 11, donde se ven habilidades superiores a las de noveno. Contamos con algunas habilidades que nos pueden ayudar en los procesos, pero aún así debemos seguir practicando para mejorar esto.
Interviewer: 22:55 De acuerdo, les tengo la pregunta ¿De qué manera creen que el ejercicio de la MCE o las cartas o el de Diary Entry fortalece las habilidades de escritura crítica? ¿De qué manera creen que pasa? Student 2: 23:10 La MCE nos fortaleció en una estructura crítica porque tuvimos que mezclar textos en español y en inglés, plasmando ideas de pasarlas del español al inglés para poder tener una buena comunicación al momento de hablar. También el diario entry nos ayudó al momento de escribir, ¿Por qué? Porque pues sí fue para bien de nosotros al momento de aprender a escribir y tener una mejor escritura para poder expresar bien nuestras ideas. Student 3: 23:50 En el caso de las cartas que hicimos en clase de inglés pues ayudan bastante a mejorar nuestra escritura, en el caso de que teníamos que escribir como diferentes formas por ejemplo formal o informal, pues eso también nos ayuda a mejorar nuestra escritura, a como también en un futuro nos puede servir quien sabe de grandes que tengamos un empleo y pues esto nos podría ayudar a fomentar como que habilidades de escritura. Interviewer: ¿Los ejercicios escritos que han desarrollado hasta el momento fortalecen las habilidades de escritura crítica? (los estudiantes solicitaron que repitiera la pregunta) Student 4: 0:07 Pues yo creo que más que todo porque no podemos escribir cualquier cosa así por escribir ni echar tanta carreta como se suele hacer, porque el inglés es más que todo, me parece a mí, más concreto y pues en estos casos como lo que hicimos con Persépolis, me parece que tuvimos que ser bien críticos y subjetivos con la situación que estaba pasando Marjane.	Interviewer: 11:10 Listo, yo tenía otra pregunta con respecto a esta actividad de la escritura. ¿Sienten que escribir en inglés les permite desarrollar esas habilidades de una manera distinta a cuando escriben en otras materias o en su idioma nativo? ¿En español? Student 2: 11:26 Obvio, porque en español, mal dicho, se puede decir que podemos meter carreta, pero en el inglés son textos muy puntuales e ideas muy puntuales que toca analizarlas bien y expandirlas bien para que sea un buen texto. 11:43 También nos ayuda al momento de tener un buen nivel de inglés, nos ayuda a expresarnos de mejor forma. 11:48 ¿Por qué? Porque al momento de plasmar algo en un papel, nosotros estamos aprendiendo a saber cómo decirlo si de momento lo tenemos que decir. Student 1: 11:59 El punto de poder escribir en otra lengua también desarrolla habilidades motoras y psicológicas, ya que no solo podemos utilizar el lenguaje que toda la vida hemos usado y también nos obliga a pensar de forma que lo haría una persona que nativamente piensa en el idioma, por ejemplo en inglés. 12:23 Entonces nos obliga a pensar más allá. Student 4: 12:29 También nos ayuda a ser más concretos, como dijo mi amigo Samuel, ya que cuando uno habla en su idioma nativo tiene más conocimiento sobre palabras y sobre las palabras que tiene y también ayuda a comunicarse mejor. Student 5: 12:53 Aparte de que podemos aprender a utilizar, escribir palabras en presente, pasado, conditionals, diferentes cosas que caracterizan el idioma inglés.
Interviewer: 2:30 De acuerdo. Bueno, continuaré con ¿Qué tan relevantes han sido para ustedes los exámenes de prueba diagnóstica, las sumativas y preparaciones para el MET para su proceso de aprendizaje con el uso de inglés que comunique ideas que reflejan varios puntos de vista y contextual? Student 3: 2:50 Pues principalmente los exámenes para nosotros nos hacen sentir como que para medir nuestras habilidades. En el caso mío los exámenes me hacen medir qué tan bueno soy en inglés, qué tan avanzado tengo mis. Qué tan avanzado tengo mis habilidades. En el caso de los exámenes, por ejemplo en los listening tengo que tener muy buen oído para diferenciar las palabras y saber la respuesta correcta en lectura, también tengo que detallar los casos importantes. Student 4: 3:26 Para mí estos exámenes y pruebas diagnósticas más que todo yo creo que nos moldean para ser ya casi un extranjero y poder hablar como un extranjero y poder desenvolvernos en el mundo real, que pues el inglés es uno de los idiomas más hablados del mundo y supongo que al hacer estas pruebas nos ayudarán a desenvolvernos más en el mundo real. Student 5: 3:57 Aparte de que trabajamos puntos muy importantes como la escucha, el habla y la escritura y de diferentes temas, puede ser una entrevista, un póster, un libro, pero siempre trabajamos esos tres aspectos. Student 2: 4:13 Ha sido muy importante porque son pruebas que nos ayudan a mejorar nuestras habilidades lingüísticas y nos ponen a prueba para saber en qué cosas podemos mejorar o en qué cosas ya estamos bien.	Interviewer: 2:44 Bien, listo, pues entonces todos coincidimos en que la escritura crítica no es una escritura convencional, es decir, refleja nuestro punto de vista y aparte también de pronto considera otros puntos de vista. Bueno, quisiera saber ¿Cómo consideran que la escritura en las clases de inglés ayuda a analizar, cuestionar distintos puntos de vista y expresar ideas o reflexiones sobre temas sociales, políticos y culturales? ¿Consideran que esto pasa en las clases de inglés? Student 1: ¡Sí, claro! Interviewer: ¿Que los ayuda a reflexionar? Student 1: Claro, pues teniendo como base textos históricos, filosóficos y políticos podemos nosotros mismos crear nuestro pensamiento crítico a base de la escritura y nosotros también podemos con base a la escritura podemos expresarnos como nosotros, como nuestro pensamiento es sobre varias situaciones actuales. Student 2: 3:46 Por medio, en las clases nosotros podemos ver diferentes puntos de vista debido a que no todos pensamos igual porque tenemos diferentes perspectivas del mismo texto, esto nos permite ser de mentalidad abierta y nos ayuda a tener puntos de vista de otras personas y a tomarlos en cuenta, digamos si nosotros queremos tener un punto de vista mixto. Student 5: 4:14 Aparte de que los escritos en clase siempre son de diferentes categorías, puede ser película, libro, de diferentes cosas y así podemos expresar más cosas. Student 3: 4:29 Pues la escritura crítica nos ayuda a conocer más sobre diferentes temas ya sea como políticos, económicos, sociales o culturales y nos ayuda como a ser de mente abierta, conocer más y cuestionarnos entre todos su funcionalidad. Student 4: 4:49 Además también nos enseña lo que está pasando más allá de nuestro país y pues podemos pensar y tener otros pensamientos.
Interviewer: 2:30 De acuerdo. Bueno, continuaré con ¿Qué tan relevantes han sido para ustedes los exámenes de prueba diagnóstica, las sumativas y preparaciones para el MET para su proceso de aprendizaje con el uso de inglés que comunique ideas que reflejan varios puntos de vista y contextual? Student 3: 2:50 Pues principalmente los exámenes para nosotros nos hacen sentir como que para medir nuestras habilidades. En el caso mío los exámenes me hacen medir qué tan bueno soy en inglés, qué tan avanzado tengo mis. Qué tan avanzado tengo mis habilidades. En el caso de los exámenes, por ejemplo en los listening tengo que tener muy buen oído para diferenciar las palabras y saber la respuesta correcta en lectura, también tengo que detallar los casos importantes. Student 4: 3:26 Para mí estos exámenes y pruebas diagnósticas más que todo yo creo que nos moldean para ser ya casi un extranjero y poder hablar como un extranjero y poder desenvolvernos en el mundo real, que pues el inglés es uno de los idiomas más hablados del mundo y supongo que al hacer estas pruebas nos ayudarán a desenvolvernos más en el mundo real. Student 5: 3:57 Aparte de que trabajamos puntos muy importantes como la escucha, el habla y la escritura y de diferentes temas, puede ser una entrevista, un póster, un libro, pero siempre trabajamos esos tres aspectos. Student 2: 4:13 Ha sido muy importante porque son pruebas que nos ayudan a mejorar nuestras habilidades lingüísticas y nos ponen a prueba para saber en qué cosas podemos mejorar o en qué cosas ya estamos bien.	Interviewer: 2:44 Bien, listo, pues entonces todos coincidimos en que la escritura crítica no es una escritura convencional, es decir, refleja nuestro punto de vista y aparte también de pronto considera otros puntos de vista. Bueno, quisiera saber ¿Cómo consideran que la escritura en las clases de inglés ayuda a analizar, cuestionar distintos puntos de vista y expresar ideas o reflexiones sobre temas sociales, políticos y culturales? ¿Consideran que esto pasa en las clases de inglés? Student 1: ¡Sí, claro! Interviewer: ¿Que los ayuda a reflexionar? Student 1: Claro, pues teniendo como base textos históricos, filosóficos y políticos podemos nosotros mismos crear nuestro pensamiento crítico a base de la escritura y nosotros también podemos con base a la escritura podemos expresarnos como nosotros, como nuestro pensamiento es sobre varias situaciones actuales. Student 2: 3:46 Por medio, en las clases nosotros podemos ver diferentes puntos de vista debido a que no todos pensamos igual porque tenemos diferentes perspectivas del mismo texto, esto nos permite ser de mentalidad abierta y nos ayuda a tener puntos de vista de otras personas y a tomarlos en cuenta, digamos si nosotros queremos tener un punto de vista mixto. Student 5: 4:14 Aparte de que los escritos en clase siempre son de diferentes categorías, puede ser película, libro, de diferentes cosas y así podemos expresar más cosas. Student 3: 4:29 Pues la escritura crítica nos ayuda a conocer más sobre diferentes temas ya sea como políticos, económicos, sociales o culturales y nos ayuda como a ser de mente abierta, conocer más y cuestionarnos entre todos su funcionalidad. Student 4: 4:49 Además también nos enseña lo que está pasando más allá de nuestro país y pues podemos pensar y tener otros pensamientos.

Interviewer: 13:09 Bien, listo, gracias por esas apreciaciones. En cuanto a las dificultades que enfrentan al tratar de escribir desde esos roles, es decir, desde los perfiles, ¿Cuáles serían esas dificultades? Student 1: 13:26 Para mí, personalmente, la principal dificultad que sufro al escribir en inglés es el vocabulario, ya que hay palabras y frases que me las sé de memoria, pero hay palabras específicas que no me las sé y necesito pues preguntar, pero el vocabulario es lo que más se me dificulta a mí personalmente. Student 3: 13:49 En mi caso lo que más se me dificulta es como memorizar algunas palabras como en inglés y otras no. En el caso cuando escribo textos o ensayos en inglés, pues se me dificulta mucho algunas palabras que son muy sencillas y también el vocabulario de nuevas palabras. Student 4: 14:12 Por mi lado, a mí se me dificulta recordar todo el vocabulario que es en inglés y sus conjugaciones en pasado, futuro y su past perfect y, future perfect. Student 2: 14:28 Personalmente a mí se me dificultan en algún momento los tenses o los presentes o cualquier otro tipo de cosas, debido a que algunas veces es un poco confuso para mí saber qué tipo de cosas se puede utilizar ahí o qué tipo de verbo o en qué modo se puede utilizar. Student 5: 14:53 También tengo que concordar con mis compañeros que el vocabulario es lo más difícil, más que todo en presente, pasado, ya que se escribe diferente y no todos utilizan la misma regla para cambiarlo a otro tipo de tiempo. Interviewer: 15:10 ¿Cómo creen que la profe apoya estos procesos de escritura de ustedes? Student 2: 5:15 La profe momento de nosotros estar escribiendo normalmente cuando tenemos dudas de vocabulario o cosas así, pretende o ayudarnos con la ayuda de ella o también permitiéndonos accesos a diccionarios digitales en los cuales podemos buscar las palabras y ya con esto poder ponerlas en el texto, ese es el tema de vocabulario. Por el tema de los tenses sería digamos que la miss nos ayude al momento de decirnos si está correcto o incorrecto ese TENSE en esa parte. Student 4: 15:50 También la profesora nos ayuda ayudándonos con el vocabulario y las conjugaciones que en el momento de escribir no sabemos y también enseñándonos con diferentes, por decirlo así, formas para que todos entendamos. Student 1: 16:16 Aparte de que las dificultades las podemos aprender mediante juegos y los temas de las escrituras siempre son diferentes, variados, que generen interés.	Interviewer: 5:08 OK, de acuerdo, y me preguntaba ¿Cómo creen que lo desarrollan o ese pensamiento, en las clases de inglés, es decir, qué actividades les han ayudado para eso? Student 2: 5:18 En las clases de inglés, digamos al momento de leer un libro, nuestro docente encargado nos pregunta sobre qué interpretación tenemos de eso, no todas las interpretaciones son iguales dentro del aula, entonces lo que hacemos nosotros es escucharnos a todos y sacar como una gran interpretación que puede ser homogénea entre muchas otras. Student 3: 5:47 También puede ser por medio de presentaciones o exposiciones, así podemos escuchar los demás puntos de vista de las personas que opinan al respecto y así cuestionar qué piensan los demás, si están en lo correcto o si tienen diferentes puntos de vista. Student 4: 6:07 También en trabajos grupales nos podemos enseñar a nosotros mismos sobre temas que casi ninguno sabía y ser críticos ante cualquier tema. Student 1: 6:21 Nosotros en la clase de inglés ahondamos en temas culturales, sociales, económicos y políticos, así reflexionando también sobre diferentes puntos de vista que hoy en día en la sociedad están presentes y también dando nuestra perspectiva para que el resto del mundo sepa qué es lo que tú estás pensando. Interviewer: 6:44 OK, me mencionaron algunas actividades que me parecen relevantes, de hecho yo misma las he visto en clase, pero me preguntaba de qué manera consideran que las actividades específicamente de escritura en las clases de inglés fortalecen los perfiles de ser mejores pensadores, indagadores y comunicadores. Student 1: 7:05 Los perfiles IB normalmente nos retan a nosotros a cumplir diferentes atributos dentro de la vida y esto se ve reflejado en varias actividades que hacemos como en escritos, en ensayos a base de libros donde nosotros tenemos que dar nuestra opinión y tenemos que criticar problemas actuales de la sociedad y demás temas. Student 2: 7:33 Las actividades de escritura, pues al momento de ponernos a hacer un ensayo o un mini speech, podríamos poner nuestro punto de vista también haciendo actividades como una crítica a una película, no todos entienden la película de la misma forma, aunque tenga un mensaje claro, sino que tiene diferentes interpretaciones dentro del aula. 7:57 Esto después de ser escrito normalmente se socializa con el resto del salón. Student 5: 8:04 Aparte de que también esto nos ayuda a que basemos nuestra opinión sobre hechos y no solo de opinión. Student 4: 8:16 También nos ayuda a investigar porque tenemos que cumplir con los atributos IB, entonces tenemos que indagar sobre el tema que vamos a escribir y saber comunicarlo en el papel. Student 3: 10:41 Por medio de libros como es el ejemplo de Hey Kiddo. Nos ayudan también a desarrollar el perfil de pensadores, hallar nuevas ideas también en el perfil de comunicadores, comunicar lo que pensamos, lo que piensan los estudiantes, indagar más sobre los libros y así dialogar con los demás compañeros.
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Annex G: writing artifacts.

Movie Reviews

My conclusion of this wonderful movie is that it is like very catchy because in ^{all} moment you need and you want to pay attention it's a interesting movie, I enjoyed a lot of this movie, I think that I saw this movie for 3 times. Personally I didn't like movies, but this is others thing, and was an important part of my life. I recommend this movie to all ages, because have some superheroes or villains that people that like that can be very interesting, the movie has 9A-S3 (The worst Heroes)	infected the city with a virus. The acting is very realistic and makes you feel like they are real. The characters are iconic and inspiring, who has never wanted to become Spiderman? The effect look so real that they make you drop your jaw. The movie is thrilling and the themes it shows have a big impact to be a good person. I conclusion, The amazing Spiderman is a fresh and very good movie that any single person could enjoy watching. Everyone loves superheroes, this is a 10/10 movie. In my personal friend opinion, this is one of my favorite movies of all time, and I will tell you why. First of all, this movie reminds of the good all time when I was a child, when this movie came out I was very excited because Spiderman is one of my favorite characters ever. I also really loved all the previous Spiderman movies by Tobey Maguire, but this one has a special place in my heart. I also remember when my parents took me to the cinema, I was the happiest child on earth. 9D-S3 (A new Beginning for Spiderman)
To conclude my overall judgment is that the movie is unforgettable with deep message and emotion moments that we can identify with us. All the public enjoy this movie is for 0-100 all ages. My final recommendation is that yes is a good movie to see alone or with family because it not boring and it's original my final rating is a 4.9/5 star I love this movie because the history is gripping and inspiring. I saw this movie when I have 7 years and I always remember it, because it my favorite. Word Count: 251 9D-S5 (A dog's purpose)	9A-S14 - 3 - Nine-Nine! The sitcom that solved the case of the perfect comedy! "Cool, Cool, cool, cool, no doubt, no doubt." Was once said by Andy Samberg starring as Jake Peralta in one of the most loved sitcoms by the public in our time! This TV show is called "Brooklyn 99" which isn't just another funny cop show aired in 2013. This north American comedy was created by producers Dan Goor and Michael Schur, this show isn't just about those cliché, dramatic and boringly repetitive cop shows you may be thinking about, this is the real deal, an actual funny cop show that's not just about solving crimes, but engaging hilarious stories that will absolutely make you laugh even out loud! In Brooklyn Nine-Nine,

9D-S7

Is Twilight still Worth watching Today?

The movie "Twilight", that in Colombia is more recognized with his name in Spanish "Crepusculo", is one of the movies that usually never goes out of style for young people, for their interesting topic of vampires and love triangle. The year of publication of "Twilight" was in 2008, only the first movie because "Twilight" is a saga of 5 movies, that each movie has a difference of 1 or 2 years of publication. Since it is a highly produced film, it has several directors like Catherine H.

9A-S7 (NO BRAKES, PURE ACTION: A review of Fastfive)

The acting in this movie was talented actors made an unforgettable representation of characters, the cinematography effects were impressive, music was always the correct in the correct time and also had a special song that all Fast and Furious movies have and is Danza Kuduro of Don Omar that in fact he appears in the movie. Another thing that I like a lot is that the movie has meaningful messages of loyalty, trust and obviously family and the importance of it that is something that the majority know about Fast and Furious movies, that in the movie focus a lot in family.

9D-S1 (Super Reviews)

It is a movie that have the central conflict of revenge and the fight against the Venom symbiote, setting in New York, Washington like main characters to Peter Parker, Harry Osborn, Eddie Brock and one alien symbiote that come from the space and take the control of his body, but what can be a review of this movie, it can save like the history of Peter Parker who is a young boy that confronts his ego and desire for revenge, which are amplified by the Venom, while dealing the threat of Sandman and he struggles not to lose his humanity.

9A-S2 Project X: The Party movie of the century

Project X is a movie of teen comedy with so much special effects that are impressive, for a movie. This movie was film in 2012 by the director Nima Nourizadeh where the main actors of this movie are Thomas Mann (Thomas M.), Oliver Cooper (Ezra) Jonathan Daniel Brown (J.D.B.). This movie follow three high school friends who throw a party to increase their social standing, but is quickly spirals out of control.

Talking more in detail about the film, the acting was outstanding with soundtracks that could be a little dark and memorable, but have an intense deep and cinematography spectacular or dramatic. While the performance, particularly Tobey Maguire's grounded portrayal of Peter's internal conflict, successfully convey the story's heavy dramatic weight, the narrative is ultimately overburdened by a necessity to subvert multiple villains and incoherent subplot throughout the dynamic cinematography and darker score create several spectacular action sequences, the picture's message about the necessity of forgiveness over vengeance.

9D-S1 (Super Reviews)

A anime or a experience? The application of different cultures in a battle fighting arena.

9A-S11

Now on days the anime are a especial part of the culture and lives of people, so today I will recommend you one of the more famous anime in the history of animation Record of Ragnarok. In November (25) of 2017 Takumi Fukui and Shingya Omemura (creator) published the first part of this work. New word in a manga format. Record of Ragnarok is part of the anime genre seinen that is similar to the genre shounen, they are basically in a (single) simple way a fighting genre, so I will show you

A Journey to redemption through violence

9D-S10

Peace Maker is a serie of action, comedy, drama and science fiction, made in 2022 by James Gun. Also this serie is with famous actors like John Cene, Jennifer Holland but also with new faces like Frankie Stroman. Having this in mind, Peace Maker is a serie that makes you reflect how we can get real peace through violence or by communication but more than that Peace Maker is a story of a lonely man that only want someone who stay with him, someone who understands him, a family, cause he doesn't have a real one. ~~that clear~~ ^{don't write in formal words}

9A-S13 (The Musical Drama that Conquer Hearts)

Now talking more about the external things like evaluating the acting, themes, music, effects and this stuff I want to talk about the characters and the music, first the characters, well, principally we have Yemy a very strong woman that suffer too much but this obstacles help her to confront her life more strongly than before, on the other hand we have the music, the 3 principal characters work and they person is urban music, this serie have a lot of original and powerful songs that help us to understand the story and how music is the

effects ~~that~~ which seems outdated for nowadays, but still has very good production and doesn't ruin the effect of the movie, just some little things that with all the new advances on edition that has emerge in the last decade surely will make it ten times more believable. Soundtrack and sound effects give that mysterious vibe that also adds to the outcome, and finally but don't last, it's not the kind of movie that achieves to give a powerful message of love and respect, but at the end leaves the audience thinking a lot of how hard and complex is the human mind and how not all ~~is~~ as it seems.

9A-S9 (The horror in the human mind from "The Shutter Island")

and mainly in Medellin a very popular city in

This novel is set in Medellin a very famous city of Colombia that at that time Medellin was recognized for being a place with a lot of narcocharacters the kind of "hampers" that they called in the novel and this part or context is necessary to understand the story, well this serie is about Yemy life, a talented singer of urban music that have a musical group with Juanchito and Chardy, Yemy after suffering a injustice that leave her 17 years in the jail ~~change her vision about her~~ a jail in USA change her life and return to Colombia with a mission which is search revenge in those who harmed her.

9A-S13 (The Musical Drama that Conquer Hearts)

Stepbrother Nicholas Leister.

9A-S8 (My Fault The Movie "A forbidden love that breaks all the Rules")

Now I want to make a small evaluation of My Fault, I think that Noah and Nick have a vibrant, emotional and a very realistic acting cause, at the pass of the story you start feeling all moments, the cinematography and effects are unique, original, stylistic and modern their essences are incredible you just start loving all, the music they use is emotional to make you feel the moment and very dramatic but perfect for these kind of movie, their main themes are Unforgettable and heartwarming. My fault is an intense and emotional movie that keeps the audience engaged. The chemistry between the main actors makes the love story powerful and unforgettable. Although the story is a bit dramatic at some times, it sends a strong

9A-S16 (Espionage, Betrayal and a Super Soldier)

Now if we take into account aspects such as acting, quality of characters, cinematography/effects, music and the message, you will be in the capacity to determine personally. In this movie is really worthy... In acting status, it is really clear the capacity of the actors of getting and reflecting the character in its complete state. As for the characters they are such as powerful as the ones of the DC's movies. Therefore we can deduce and confirm that the cinematography is impressive as for the way the explosions are made, also the soundtrack is really catchy (as for the iconic). Given by the last information the movie is really (entertaining) entertaining.

Spencer ^(you) decide to return to the Fantastic world of Jumanji. His friends Martha, Bridget, and Anthony re-enter to the game to bring him back home, but everything about Jumanji is about to change as they discover more obstacles and meet more people that make part of this adventure. The acting of this movie is dynamic and outstanding, thanks to our main characters and the people giving them life, like Dwayne Johnson, Karen Gillan, Kevin Hart and Jack Black, that also make unforgettable characters, over the top, the cinematography effects are realistic, stunning, spectacular and breathtaking, but sadly the Soundtrack of the movie is forgettable, even if it's a great movie. The theme of this movie is original, following the gripping of the last two movies of the Saga, considering how imaginative and exciting of the first and second movies were, Jumanji: the next level is a ^{original} entertaining movie to continue the story of this magic game and the adventures it came with, also the continue of the story of our main characters after their last adventure in Jumanji.

9D-S11 (A Next Level Adventure)

In conclusion, the overall ^(SD) judgment is brilliant, entertaining, enjoyable and

9A-S6 (Legends Never Park)

Looking on analysis I conclude that the acting was talented and incredible because the ~~(characters)~~ characters ~~(were)~~ are dynamic, natural, convincing. On the other hand the cinematography effects look so realistic, creative and impressive, really. Bad boys is so elaborated. Always the mythical Soundtrack to ~~(the)~~ Power-

9A-S2 (Project X The Party movie of the century)

The characters of the movie are very good and are so energetic and that do the movie more interesting and unforgettable for the persons that are watching the movie, but the characters are not the only good thing in this movie the acting is unforgettable you see the actors involving in the characters, the effects are impressive more in the party but the effects that are very impressive with the music that is powerful is a

Summative Tests

If Jarret had lived with his mom, he would have had emotional problems, also, if Jarret's dad hadn't left Jarret and his mom, they would all be together and a lot happier.

S1 (Hey Kiddo by Jarret J. Krosoczka)

In conclusion, when this book was read by me, I felt a lot of things. I felt a deep connection and bond with Jarret, because some times I feel like I don't belong to anywhere and I also feel safe with art, not with drawings like Jarret, but with music, it's like my way to escape from everything. I would recommend this book to anyone, because it teaches you a lot of things and shows how to connect with the world and with other people.

S15

The mother of Jarret K. Jarret (Kiddo) and the principal character that drove the story, Kiddo never knew his father and his mom was an addict that had problems with heroin and later go to prison. He and when finally she got out in consequence of his problems with heroin she was interred in an rehabilitation home, the dream of Jarret is that his mom come for that place and start to be a family, so when he visited at the hospital she came over him to write like letters or too, the most significant are one letter that she says him and she never Jarret always have the idea that she will come for him, the book explored this topic during the showing of Kiddo in particular in his adolescence. She started to take conscience of this and then started to search his father, in addition this book could make that millions of kids around the world feel less lonely and to know that all persons have problems and that they need to be solved. Like in my case that the book helped me to deal (on)

S2

Hey, Kiddo by Jarrett J. Krosoczka.

Hey, Kiddo was written by Jarrett J. Krosoczka. The genre of this book is a graphic memoir and was published in 2018. The graphic memoir that I am going to talk about is a history from real life that shows the real mental health problems that boys and girls like Jarrett are going through, also illustrates how family issues and addiction not only affect the consumer but also affects its surroundings. My overall impression was that problems help us to advance and to construct our self problem-solving skills but is not fair that our childhood is damage by our family orde, so I think that this book is a positive way to show difficult situations.

The most important message in the book has to be family, because no matter what happens they'll be with you sooner or later. However, it also shows that families aren't perfect, you'll fight, you'll disagree, you might even end up getting roasted by your older cousins, but it's completely normal, it happened to Jarrett, and it's very likely that it might happen to you as well! I liked how there weren't any filters, and that taught me a bit of stuff I would really recommend this book to anyone that feels misunderstood specially teens. So if you're a teen, and you feel lonely, give it a read, or you'll end up thinking: "If I had read that book, I would've felt less lonely and more understood."

word count = 340 words total.

S17

Hey Kiddo by Jarrett J. Krosoczka is a book genre graphic memoir that was published in 2018. But why the book feels so real? why the people is able not only to understand the book (also) also felt and see through Jarrett eyes. This and other fantastic things I will explain here.

The story is about the problems and expir situations Jarrett pass through his childhood. In that way Jarrett would show us how a family and a child could be affected by problems like addictions and the consequences of

S19

(F) Hey, Kiddo by Jarrett J. Krosoczka, released by first in 2018, graphic memoir. One of the principal genre of the book, I will describe this book as emotional and breathtaking.

S23

So, first of all we have the main plot, based on the author of this book, Jarrett Krosoczka. (The book's first chapters) The book's first chapters are centered on his family, Joe & Shirley (his grandparents), his mom Leslie and her brother siblings Jarrett. The book is always narrated by Jarrett (main character). So, as the story passes the main problems are presented by Jarrett, mainly of his family and how he overcome the situation in drawing forming his identity as a person and also being resilient when it comes to themes like addiction

Hey, Kiddo has been written by Jarrett J. Krosoczka it was published on 2018 and with the genre of graphic memoir. The book gave an emotional history with creativity, showing author's real life in comic, it manage an dramatic language in which the authors describes all Kiddo's memories, drugs issues and familie issues. However we know Kiddo as an artistic guy who survive to the odds. History has an great impression on teenagers because of the topics worked on, probably they are living a complicated life and this book help them to demonstrate that every one can have different situations in which they need to ask for help.

S13

Hey Kiddo by Jarrett J. Krosoczka is a graphic memoir published in 2018 that tell us the story of a kid in his good and best and worst moments of his life. Hey Kiddo it's a book that touch very sensitive topics like: family, addiction, art and resilience. The story talk about of a kid that when he was a kid was taken in care by his grandpa, and who live in a family with too many troubles and his parents are aware so he had to grow without them making that he feel lonely during his childhood, growing like a sad kid that find his inspiration and love in arts.

S15

I'm going to talk about a book that is "Hey, Kiddo" by Jarrett J. Krosoczka. It was published in 2018 and the genre of this book is graphic memoir. The author is telling about his history life and his family but is not "the happy family" this family have many conflicts, all families have their conflicts but Jarrett wanted to tell us what he feel in this part of his life. Families are not just the regular ones, or there are the ones that always are for you, this book shows the reality of one part of life. I liked it.

S27

S9

Following this idea, the characters that shape the story are Jarrett, his mom, and his grand parents. Starting with Jarrett, if he wouldn't found art, his mental health probably get worse because the traumas that the story represent like nightmares could be avoid if Jarrett have had a better childhood. By the other hand, Leslie had choices only have bring her problems, if she haven't try drugs, she would rise Jarrett and give him a better childhood. Finally if Jarrett's grand parents haven't taken care of him, his future would be equal to his mom

ART AND ADDICTION: The sensational graphic memoir steps into scene

S20

As a book reviewer I try to choose^{gr} variety of genres to entertain you all, as a result

of this I have brought today not a novel neither a tale, but a graphic memoir. The book was written by Jarrett Krosoczka, he is recognized by its graphic style and the engagement of his stories. The book, written in 2018, tells us the story of Jarrett Krosoczka (the author), in the middle of addiction, art and family his identity is modelled in ways he could barely imagine, and as the real life passes he realizes how hard truth can be.⁴⁰

the book show how Jarrett would solve each problem, and have a happy life, one little spoiler is that Jarrett use the art against his problem to solve each one, and the book give an beautiful learning to the reader of keep going and a lesson of life choices, and love your family, the book have different characters but we are going to talk about the important ones, like Jarrett and how he use the art as a shield of his grandparents, Jarrett wouldn't have the art as a real passion, if his grandparents didn't support him in those moments, and it look like a kids book. The themes that the book use not having an interesting history are hard and feelings,
- 2018

S6

The story is about a kid (Jarrett Krosoczka) that his mother is an addict of the heroin, and doesn't know about his father, he lives with his grandparents, and in all of the story he is trying to know who is he, then he know that can transmit all his feelings by the Art. He want to discover his identity, because have a bad story.

S14

Diary Entries

An example is my uncle Anosh, he only wanted to be with his family and feel happy, but they only made him suffer in many ways and finished killing him. I have tried to be tolerant towards this situation, but they only destroyed all the good things of my life... I miss my uncle, he was like a hero to me and seeing how they killed him saying he was a Russian spy makes me really mad... I want to make a change, it looks like killing people is starting to be a tradition, I hate this situation. They don't care about us, they only want to "deal with" all the problems but I think they are the problem. Also they need to take into account that they must not judge a book by its cover, they only reacted to my uncle's exile to Russia like he didn't have feelings, they don't know the whole story... they don't know my uncle only tried to survive all this violence and be with his family, they are really heartless, everyone has suffered because of them.

I only wish all this situation got better, I don't want to see people suffer and how my family gets killed thanks to the injustices, I wonder how my uncle Anosh is right now, I expect he stopped suffering, he spent all his life escaping because of showing his opinion, that is something I admire of him. I'm going to try to sleep, I only need to stop thinking of that for a moment, I want to get distracted of all that violence my country is suffering. S4

Dear Diary Feb 27 S7

Today was a day I will cherish forever. Seeing Marjane again filled my heart with joy and nostalgia. She reminded me of my own childhood, full of curiosity and dreams. Despite the oppression we live under, she has a strong sense of identity, eager to understand her roots, her country, and her people. She listened to my histories with such intensity that I almost forgot the painful memories they carried. When I spoke about my past, my exile, and my return, I saw admiration in her eyes. She wanted to know everything about my time in the USSR, my struggles, and even the loneliness I endured. Her questions were not just polite; they were filled with a genuine thirst for knowledge. I felt proud, knowing that she represents the future, a generation that refuses to accept oppression without question. We also discussed the importance of freedom, resistance, and belief in justice.

Marjane, despite her young age, understands the significance of these ideas. She is not afraid to challenge what she is told, which both reassures and worries me. I fear for her safety, yet I admire her courage.

Hey! I'm writing this letter because I need to express my feelings:

A couple of days ago, I found out that my grandpa was a prince. Today I talked to my grandmother about it and she totally avoided the subject!

On the other hand, my dad arrived from the demonstration super late today. He told us the story when he came home of why he was late. He said that a widow joined the demonstration after clearly being against it. My parents started saying it was funny, the first thing that came to my mind was to laugh too but they just looked at me funny. I wish they would just tell me what's going on!

S6

didn't understand why to be used. Before 1979 my school was bilingual and we were mixed boys and girls but then we were separated to pretend to preserve the culture. I was born before because I was separate from my friends and I know about the history of my mother. She was against the veil. The German journalist took a photo and because this she dyed her hair and stay hidden for a long time because the photo was published in an Iran newspaper. Now days I want to be a prophet-like all my predecessor. I had my holy book which my own rules the only prayers that happen it was my grandmother, then in my school the language my because I want to be a prophet so I study a lie I says that I want to be a prophet but in secret I will be a prophet. So I have an idea I want to be justice, love, and with god. One the day my uncle Anoush became home I was very happy.

S9

Today, I felt sad, worried and frustrated about the situation of the country. For example, my uncle has been executed, he was a very special for me. He became an important person because he told me all his history of years ago and now that I know he is dead I felt so bad. Today I was thinking about my cultural identity because all this is altered all around me, all is different in the country nothing is like before also something that happened is that the boy that I have feelings had to travel to another country after that I realized that I was in love with him and in that moment I thought that I can't deal with that situation but now I'm good of course most of the time I miss him but it's okay.

S11

Dear diary today, I feel so bad, rootless and nostalgic. S10

because I receive the most bad notice in all my life of a terrible voice, on my perception of that terrible dead this got me so altered, I thought this Monshen's dead was sadness for me, my wife encourage saying that they were the murderers and I think so, that they were, but we believe it was right because when they found Monshen's body his head was under the water was the only part of the body on the water. So they were in this case we have to get through the true of what happened with him.

Me and my family were to be 100% tolerant in this situation, in this moment I feel that my cultural identity is getting off of me, I think that these are things that always

<i>Where am I? This isn't Iran, but it's not Austria either.</i> 9D Suescun's group <i>Yerma: ¿Quién eres?</i> <i>Marjane: I'm Marjane. I come from a place where women are silenced and devalued, where we are forced to cover up, to live under society's commands. I'm speaking of Iran, the only Islamic republic with a theocratic system.</i> <i>La Vieja: Vaya, parece que el tiempo no cambia tanto las cosas, estamos en las mismas.</i> <i>Yerma: Entonces ¿en tu mundo también la mujer es menos que el hombre? pero TEO que?</i> <i>Marjane: Yes, a theocratic system, where a religious Supreme Leader has more power than the president. They impose rules on us, tell us how to dress, how to speak, how to behave, and impose the role of housewife and submissiveness on us. If we do those imposed things, we are punished.</i> Conclusiones: <i>Lucas conclusion: This story shows how women have <u>always</u> are fighting against unfair rules and expectations, and it proves that oppression exists in many forms. Yerma, Marjane, and La Vieja come from different places, but they all share the same fight. They are not free to choose their own lives, and society continues to control them. Their conversation reveals that, no matter where or when, women are often silenced, yet they refuse to stay quiet. They know the world is unfair, but they also believe that change is possible if they keep fighting.</i> Sara da una reflexión en inglés: In conclusion, from the social, economic and political aspects that were asked to Marjane, Yerma and La Vieja we can reflect that with the systems that were imposed on them at that time compared to today there has been a change not as described by the three of them. As in Iran that today if women do not wear the veil in public spaces they can be fined or imprisoned, they do not have total freedom and they are also submissive of their husbands. And although in Spain they do have more freedom, there is no total equality so it can be reflected that the absolute struggle against this oppression was not achieved and today there are still many aspects in which they can be seen.	- Yerma: En España rural, imagina que mi salud mental se fue deteriorando cada vez más, mi desesperación por tener un hijo crecía cada día. Tanto que al final cometí actos atroces. - Marjane: What did you do? - Yerma: Se que entiendes esto, Marji. Puedo decírtelo, confío en ti. - Marjane: Tell me, you can trust me. - Yerma: Yo lo maté. - Narrator: Marji was surprised, she already knew that things like that happen, but it's not normal. <i>Yerma thought that Marji would run away and tell someone, but something completely different happened.</i> - Marjane: What? But isn't that, like, a crime or something here? - Yerma: Se que no debí hacerlo, pero era una situación tan estresante, estaba desesperada. - Narrator: <i>Marjane understood that Yerma was a victim of sexism and oppression.</i> - Marjane: You know you're also a victim, right? No one was right in your situation. - Yerma: Escuchando tu vida y lo que deben soportar las mujeres en tu país, entendí que también fui una víctima de opresión y violencia psicológica por parte de esta sociedad. Gracias por ayudarme a entender, Marji. - Narrator: <i>As soon as Yerma stopped talking, Marji's mom called out for her, for it was time to have dinner at their hotel.</i> 9A Neira's group
YERMA: Si nena, si entendi, se que woman es mujer y que el Shah tiene la razón. ¡Las mujeres no deberíamos mostrar nada! Is bad! The only people that should see us are our family! Yo solo me cuido por mi amado Juan, He is my husband, él no quiere tener hijos porque no sabe lo que significa ser una mujer de verdad. ¡He's not a woman! pero yo si lo soy! Es por eso que quiero tener hijos! Para cuidarlos y quererlos! NARRADOR: Yerma comenzó a hablar sobre su mayor dolor y frustración, este tema le generaba un sentimiento de impotencia muy grande, ya que significaba su carencia más visible y juzgada. Pero Marjane no compartía esa misma necesidad por lo que tenía una visión más objetiva sobre el tema. MARJANE: No! If you can't protect them you shouldn't be bringing them to life! My Tia abandoned her newborn when the police came to check our house! She ran away from him! I had to take care of him until my mom realised! YERMA: Dios le da pan a quien no tiene dientes! Pero yo si tengo manos, caderas y corazón de madre! Mis hijos lo tendrán todo pero por como pintan las cosas yo jamás tendré hijos! MARJANE: Well, maybe you have what it takes to be a buena madre, but even if you are, what makes you think that you can protect your kids from the society or even the government? YERMA: Yo... si yo tuviera hijos los instruirá y los cuidaría de tal manera que ni el gobierno ni la sociedad los vean como unos rebeldes sin causa ni unos rechazados 9D Castillo's group	CHARACTER DESCRIPTIONS: Marjane: Marjane is an 18 year old woman, she's wearing a dark blue trench coat, dark blue thighs, gloves, black shoes and silver earrings. She was born back in 1969, in Iran, that was until her parents decided to send her to Austria so she could find a better life. Marjane is a fierce, smart, rebel, sweet yet cold young woman that always had at least a little bit of empathy in her heart despite the things she's been through Yerma: Yerma es una mujer de 68 años, está usando una falda color café larga, una camisa de botones blanca, un delantal y un pañuelo que ella misma hizo alrededor de su cabeza. Yerma nació en el año 1919, en Andalucía España y se mudó a Austria para seguir una nueva vida por delante y dejar cosas que ella no quería recordar en el pasado. Es una mujer dulce, amable, empática y una mujer quien resalta, debido a la manera rebelde en la que actuó ese día que por fin se liberó de su esposo, y hoy. Yerma: Desde el día que entré en esta prisión te he preguntado dos veces todos los días, lo cual lo hacen 37,230 veces. Pero, ¿Quién está contando? Guardia: Igualmente ya sabes la respuesta, es NO. Como te lo he dicho todos estos años que has vivido aquí. (Yerma baja la cabeza, soltando un bajo suspiro) <i>Ella esperaba esa respuesta, pero igual la deprimía cada vez que la escuchaba. Al escuchar el suspiro, el guardia siente un poco de empatía por ella, una pobre mujer, encarcelada sola, y la única interacción que tenía con un ser humano era cuando ella le preguntaba sobre ese colchón en mal estado. El da la vuelta y sigue con su patrullaje, sabiendo que no puede hacer nada al respecto.</i> (Cambio de escena) <i>In another place in Austria, there was a protest happening. The crowd grew louder a crowd made of Iranian women who were holding big protest signs and using their Hijab's in rebellious ways, showing that they're against the Iranian Regime that they are still forced to be part of. Along those women, there was a young one, her name? Satrapi, Marjane Satrapi. She was born in Iran, yet she moved to Austria, because her parents told her so and also because she thought it would be better for her to find a new life, away from the war and other traumatic experiences. She was wearing: A blue trench coat, long black socks, platform shoes and no Hijab...a total rebellious outfit, for a total rebellious girl. Marjane refused to back down, so she stood her ground. The protest went on and on, but suddenly, shots were fired. When the shots rang out, panic</i> 9A Cepeda's group

Annex H: Field observations in 2025.

Date: 6th March, 2025		Start: 12:20	End: 01:40
Teacher:		Group: 9A	
Pre-Service Teacher:			
Criteria	Description	Observations	
Group Characteristics - Motivation - Language Level - Participation - Behavior Class Development - Interaction - Group management - Student Performance - Activities	- Students are organized in pairs. The teacher gives instructions: after watching the video about human rights (last 5 min). First, they must construct a concept-mind map. Also, they have to plan presentations of these chapters in which they must show their classmates the most important event of the chapter and its relevance. - The teacher assigns two rows of students to represent The Jewels chapter, then the next two rows are assigned The F 14s and the last two rows are assigned The Trip. - At 12:50 the teacher listens to the explanation of the concept-mind map which is mostly descriptive as it describes what human rights are and mentions some of them. The teacher asks the students to show her their notes of the video. The teacher corrects someone about the handwriting, that student does not know what handwriting means so she explains that it is how letters are being written. The student says: "you know I have spelling problems, isn't this valid in the US? I've heard they use it". - At 1:04 the teacher was passing to stamp the activity about the video and said that they have 5 min more to finish planning. The groups are of 6 people. - At 01:12 they come back to their places. The presentations begin. The students that present the Trip decided to present it as a News Report. Students have their notes of what they will say written on their notebooks which are in their hands. The students speak fluently, they commit a few grammar mistakes that they correct as they speak ("child do... children do, sorry"). The way students do the reported speech must be corrected. (they do not turn past to past perfect). - The F 14s group then passed and as the previous group, they clarified that they'll act the scene. They also had their notebooks in their hands to check their dialogues. Most of them committed few grammar mistakes. - The last students presented The Jewels chapter as a summary. They read what they had written. They presented the facts with good grammatical and pragmatic structures like "they had not enough food" and "They run out of gas". - When the presentations finished, the teacher asked "The chapter is called the Jewels because..." Then a student said "because they were materialists and they needed things". Then the teacher said: "yes, but they have to sell their jewels to recover stability". - The teacher asks the group of the F 14s to tell their opinions about the chapter. They said that it was so sad because the war was not right or good for anybody and because of it Mari had to lose her best friend. The other students were not looking at the students that were speaking. Then, the teacher asks for the meaning of The Key in the next chapter. Students do not answer as they start picking up their things. The teacher says that they'll discuss it in the next class.	- All students participated either by working on their concept maps, collaborating on the presentation planning, or performing their chapters. However, passive behavior was noted when students were not directly involved. - There was continuous interaction between the teacher and the students. Instructions were clear, and there was individualized feedback on handwriting and spelling. According to what I discussed with the teacher and the coordinator, Luz only is focusing her attention to correct grammar mistakes and coherence when it comes to writing. There's nothing to say so far about the feedback that is done to the dialogue between ideas/perspectives or even the content of what students write. - Students occasionally switched to Spanish when facing difficulties. However, they can express themselves fluently in English and self-correct some grammatical mistakes. It is important to say that they still struggle with specific structures like reported speech and verb tenses, though. Their summaries were mostly descriptive and demonstrated comprehension as their presentations were performed with varying creativity and accuracy.	
Reflection	In this class, writing seems to function primarily as a tool for organizing ideas and preparing oral output rather than as an end in itself. Students use their notebooks extensively — for taking notes, building mind maps and scripting presentations — yet the writing is treated as a final product to reflect upon or revise. Rather, it is functional and immediate, a support for speaking activities and concealing. Besides, by the end of the class, an attempt was made to promote a more interpretive conversation, but students were already disengaged, preparing to leave for lunch. This made me wonder if students are missing opportunities to use writing as a tool for deeper critical thinking. How often do they have time to relate concepts to their own lives or to think about identities from the previous class, concepts of human rights and the events presented in Persepolis? For next observations, it would be necessary to observe the kind of questions that are made, how students engage with discussion and how writing is used.		

Date: 7th March, 2025		Start: 08:40	End: 10:30
Teacher:		Group: 9D	
Pre-Service Teacher:			
Criteria	Description	Observations	
Group Characteristics - Motivation - Language Level - Participation - Behavior Class Development - Interaction - Group management - Student Performance - Activities	- Students sit in 6 rows, each has from 4 to 3 students. - The teacher is projecting the planner on the smart board. On the board she had already written what they had for that day. It said that students would be given 10 min to finish their Diary Entries and after that they would have 15 min to read "The Trip, The Jewels, The F 14s and The Key" in which groups made of four students would have to prepare a creative representation that would be socialized in 5 minutes. The teacher gave these instructions and asked them to "be serious with the information". - The teacher passed through the rows and gave the students their papers in which they had written the Diary Entries. It was then that I noticed that the teacher had asked them to do the draft on their books so they could present it better in the sheet. The teacher, then, remarked on the part of the board where it was written "Grammar Focus: Identify and highlight the linking words in green, 5 words related to identify and 5 verbs in past". She also mentioned that they had to count the words (450). - Some students are talking between them. They are laughing while the teacher is giving the instructions and giving them their papers. The teacher reacts and says "please, listen". - A student raises his hand and asks: "in the presentation, we act or we can do something else?". Then the teacher answers: "if you are an outgoing person it's better to present, but if you are shy, you can draw". - I stand and start to take a look at their Diaries. Most of the students have finished writing and are highlighting the words demanded. One asks me to verify if he has highlighted the right word as an adjective, but it was a verb. The partner next to him asks me for the past tense of "decide". I told him that it was regular and then he said "so I put ed right?". I confirmed. - On her desk, the teacher had the papers of a listening comprehension activity that they did with a podcast about the importance of names and identities. They had already been resolved by the students and it included open questions. I took some pictures for future analysis. When I was on that, the due time to finish writing and highlighting was done and most of the students had finished and started to read. - At 9:00 the teacher picked back the papers and told them to form the groups being organized with the classroom. She remarked that they had to read well and plan something creative to present it to their classmates. While she said that, most of the students were moving their chairs and leaving their desks with them around the desks of some of their classmates. Then the teacher assigned the chapters. The members of two groups were all reading the chapters. A third group was discussing the way to present one of the chapters and the fourth had members that were laughing, two of them were reading and the others were talking about a different topic. - At 9:15 the teacher asked them if they had finished reading and most of them said no. The teacher gave them 5 min more to finish. By 9:20 the teacher asked them to start planning and producing what they were going to do. She left for two minutes to get Kraft paper and she gave two groups a medium of it. - The teacher was passing around supervising the work and she asked me to help check grammar mistakes if necessary. Then a boy said "¿entonces ¿benéficos que escribes? ¿Es que nosotros vamos a actuar?". The teacher said "No use of Spanish". Then, the student asked again in English "We are presenting. We are not writing". The teacher answered "even if you are presenting you need a script and some dialogues. This is a creative but serious exercise". - Students did not call me to help them. I passed to ask them some questions and they showed me what they had done so far, but they were discussing the you say "ejército"? (army). The army and the government gave them keys to the boys". I asked very again. The same student said "because the government said that the key was only for them so they go and open the doors to heaven. They are sons of God?" I asked them "and what happened to those kids?". They replied and said they died because they had the keys on their necks. I asked them if it was really as the government said. Another member said "no, the key was to be to go to a prison and the army see them to kill them". Then I said "So, why did the government tell them they would go to heaven and that they were selected by God to port the keys". One student of the group said "it was because the government of Iraq and the government of Iran negotiated peace and Iraq wanted the death of some men that attacked Iran from the group also the group also because it was a strategy to make the boys go. They think that they were doing it for God but they were manipulated. I said that that was what they had to show to their classmates. It was part of a strategy to keep peace with Iraq, but it was brutal and it was because of manipulation through the argument of religion. Then, one said that it was important to show that the army was not the one who killed the boys were chosen by God. Another student suggested that it was not necessary to present the part of the school. But then another said that it was important because the director told the boys that they should put it on and then I asked them "or was it the government personally who told the kids that?". The student that asked to keep the scene said "yes, that. It was the school". They started to write the dialogues and I helped them with linking words.	- The teacher used the last 5 minutes of the class effectively, assigning chapters and monitoring each group's progress. Time responded to off-task behavior and adapted timing when needed. The environment promoted active learning and student autonomy, especially during the planning phase. Although the engagement of some students was anecdotal. - Students demonstrated a functional B1 level. They could express themselves and respond to questions in English, though they struggled with tense consistency and identifying word types (e.g. adjectives vs. verbs). - The teacher emphasized the importance of both creativity and seriousness. Students asked questions and received grammar or vocabulary help. Overall, the students showed comprehension of the text, though some presentations lacked depth because students focused on the facts but no reflections or opinions about them. The most successful performance was from the group that included a discussion on The Key. The observer helped and was active when she asked questions about the chapter and the events, but the students showed not only engagement as they were interested in answering the questions but also demonstrated understanding of the manipulation and religious symbolism used by the government. They used a tool to manipulate and get their goals, affecting their relatives. The students convey this reflection in the presentations and their dialogues, which showed a critical exercise.	
Reflection	During this class, writing is used as a tool for rehearsal, reflection, and creative development. It plays a supporting role as students first construct meaning through reading and writing (Diary Entries, grammar focus, scripting) and then bring that understanding to life through performance. The teacher's insistence on seriousness and structure, even within creative tasks, shows a clear pedagogical intention — that students must learn to express their ideas clearly and thoughtfully. When students were invited to reflect deeply on chapter themes (e.g., The Key), the role of writing became more than mechanical; it was a way for them to organize their arguments, think critically, and translate abstract concepts into action. This group's performance demonstrated that writing, when guided properly, becomes a bridge between comprehension and personal voice. If possible, try to observe if the activities or the teachers induce reflective and critical questions that ask for the opinions of students and if they ask them to reflect such thinking on writing.		

Date: 27th February, 2025		Start: 9:50 A.M	End: 10:30
Teacher:		Group: 9D	
Pre-Service Teacher:			
Criteria	Description		Observations
Group Characteristics - Motivation - Language - Level - Participation - Behavior. Class Development - Interaction - Group management - Student Performance - Activities	- There are 17 students in the class out of 21. They are sitting in 5 rows that are separated. - The ability they are working on is writing. All of them are in their places, apparently writing in their notebooks. On the board, the objective of the class is: writing a Diary Entry based on Persepolis. The IB profile established for this activity is Reflective. - The activity consists in reading an example of a diary entry with the elements they need. Then they must finish the reading of some chapters (not specified); and they shall choose a character and an event as the voice who is going to speak and the situation the students are going to talk about. [The students must complete a check list: - five words related to identities. - Verbs in past tense. - Three adjectives to express feelings. 10:00 A.M: I stand up and try to walk around to see what they are writing. I see that most of them have two paragraphs, each of six or seven lines. They all have "Dear," but the receiver is different. Some of them have "uncle Anoosh" others have "mom" others have "Diary". - Some of them raise their hands and ask the teacher to come. The teacher goes to the one near to her and he asks her what's the past of find. She gives him the answer and goes to the girl who is nearer to her and who is also raising her hand to ask her (I do not listen). - A student just asked the teacher if he could look for a word in Word Reference (virtual dictionary). The teacher lets him go to the front of the class where the teacher's desk and laptop are. The student wrote his word in Spanish to translate it into English. The word is a verb "agarró." After him, there is another student who also wants to look for a word. This is "abarrotar". - The relationship between students is not clear yet. Most of them are writing. Although, there are four in the back who are smiling at each other. There's a student who is raising her hand, she looks at her notebook but the teacher is in the other part of the classroom. Then, one of her classmates asks her what she needs in Spanish "¿Qué le vas a preguntar?" The other says "nada, que si está bien." The other says "dame ver... si está bien, pero subrayalo de azul". The other student does as she says. 10:11. The teacher asks me to help her check their progress and help them with corrections. I go with a boy and he speaks to me in English. He says he does not know how to say "decepcionado". I help him and tell him that the word is "disappointed". I help him with spelling as he doubts if the word has double "p" and "ed". Then he asks me if that is the past and not the feeling. I clarify that it is the adjective and that some adjectives are with "ed". He looks at me as if he was confused. I explain to him that "ed" is the participle, which is a form that in Spanish we take as "ado, edo and ido". Then he says "Oo okay miss ya entendi. Thank you". Two of his classmates were looking at me as I explained. - The teacher says: do not forget the words of identity. You have them on the chart we saw last class. 10:23. A girl calls me "miss" and asks if she is doing it well. I see she had the words of the checklist highlighted but I saw that she highlighted "frustrated" as it is a verb. I said that it was a feeling. Then she asked me for		- The teacher wrote down what they were going to do. Does the teacher always have the order of the class? Do students always know what they will do? - Students are following the example of a Diary Entry that the teacher gave them. Doesn't this suggest a B1 level in writing? - Do students reflect on the use of this tool? Do they wonder if it is just a means to translate as Google translator or if it has other functions? Do they look at the examples of the different uses that a word can have and if it is better to keep it or look for a synonym? - Students seem to have problems identifying adjectives from verbs in their past forms. As the teacher did not suggest a previous activity that contained the verbs in the past as she did with the vocabulary of feelings and identities. When were they supposed to see these grammatical topics? - Students asked me using English. Although, more complex questions are a challenge for them to say. The interaction with the teacher must be in English so they switch languages when she demands them to use it.
Reflection	I observed a class of 17 students engaged in writing a diary entry based on <i>Persepolis</i>. The students followed a clear objective and checklist, though some struggled with grammar, especially past tense verbs. Interaction was mostly in English, though complex questions led to brief switches to Spanish. In a future session, it would be useful to observe how students are introduced to grammar before writing tasks. It could also be insightful to see whether students reflect on their use of digital tools beyond simple translation.		

Date: 27th February, 2025		Start: 11:05 A.M	End: 11:55
Teacher:		Group: 9A	
Pre-Service Teacher:			
Criteria	Description	Observations	
Group Characteristics - Motivation - Language Level - Participation - Behavior.	● 11: 05. There are 20 students in the class out of 22 . They are sitting in 5 rows that are separated. There are from 3 to 4 students per row. The teacher raises her voice and asks them to sit quickly as they have to resolve it in less than an hour. ● The teacher is projecting a time setter on the tactile board. The instructions she gives to them are to complete the 450 words and to take into account the example of a Diary Entry that they saw in the previous class. She also tells them to count the words. ● I see that students have sheets with the instructions that the teacher gave with some additional ones that included choosing a character and an event to talk about and include the vocabulary about identities. ● A student raised his hand and asked the teacher if he could get to the restroom. She said "No" fastly and he replied "Why not". Then she said that it was time to do the exam and that he could wait until he finishes. ● 11:15. A student raised her hand and asked the teacher for the translation of a word. The teacher answered and said, I only can help you with vocabulary in Diary Entry. ● 11:25. I stand up and see what they've written so far. About ten students have long paragraphs (11 to 15) lines. All students are allowed to see their books (Persepolis) and most of them have checked it from time to time. Only five students are writing without it as they don't have it on their hands or desks. ● 11:30 The teacher is handing them a listening evaluation sheet they did this week. Some of them check their results and celebrate that they did well. The teacher asks them to return their sheets to her when they're done checking it as she has to upload the grades. Because of the emotion some students were talking to each other saying that they passed. The teacher said "No verbal communication. We are in exam"	● The teacher started the class at 11:05 and closed the door. She is punctual and demands strictly of her students to be so as well. ● This time, students completed the Diary Entry on a sheet and not on their notebooks as the 9D group did. The exercise is taken as an evaluation in 9A but in 9D seemed like a writing exercise. The teacher did not demand them to highlight the verbs in the past nor the vocabulary. Is this because they already know this vocabulary? ● Students looked at each other and smiled. Does the majority have good relationships? ● The questions of students were not about grammar but vocabulary. Besides, most of them did not seem to have problems writing fast and taking little time to check their books or think. Does it suggest that they do not struggle with grammar?	
Class Development - Interaction - Group management - Student Performance - Activities			
Reflection	I observed 20 students engaged in writing a 450-word Diary Entry based on Persepolis, treated as a formal evaluation. The teacher maintained strict time control and clear expectations, emphasizing independence and focus. Most students wrote fluently, frequently using the book, and did not ask grammar-related questions, suggesting confidence with the task. Interaction was minimal due to the exam setting, but some positive peer gestures hinted at good group dynamics. In a future session, it would be useful to observe how grammar and vocabulary are practiced prior to such assessments. It may also be insightful to compare how different groups approach the same task under non-evaluative conditions.		

Date: 14th October, 2025			Start: 08:40	End: 10:30
Teacher:			Group: 9D	
Pre-Service Teacher:				
Criteria	Description	Observations		
Group Characteristics - Motivation - Language Level - Participation - Behavior. Class Development - Interaction - Group management - Student Performance - Activities	● The session's aim was: writing the draft of the film review, with the IB Profile focus being Balanced. This was Session 12–13. ● There were 19 students in the class (10 girls and 9 boys). ● At 10:00, the teacher instructed students to return to their seats and close their laptops, as they had been conducting research online. ● The teacher distributed sheets and said: "Now you're going to write down the final version of your draft. You'll use this as a guide and as the draft. You have to write about the plot and the characters." ● She also told them to include a word count at the end and emphasized the use of many adjectives. ● A student asked: "Do we have to finish it today?" ● The teacher responded: "You have almost everything," referring to the draft. ● Observation: This implies students already had most of the answers from previous work, but it remains unclear whether all had fully completed their drafts before this session. ● The teacher projected and explained the rubric, highlighting the importance of: – supporting opinions with adjectives, – giving examples from the film to justify the evaluation, – maintaining clear structure and coherence. ● She reminded students: "I need those sheets!" ● An instruction written on the board read: "If you finish writing the draft before the class finishes, write the final version." ● However, this was not followed. ● The teacher observed that several students were interacting and talking about unrelated topics, so she instructed them to sit down again and begin writing the final version. ● After this, all students appeared focused and were writing quietly. ● Most students did not check their draft sheets for structural organization. Instead, they focused on verifying specific details such as: – the director's name, – characters' names, – dates, – producers, suggesting they prioritized factual accuracy over textual coherence. ● 10:26 — The teacher asked students to hand in both the draft and the final version. ● The majority of students had completed the draft questions and were directly copying them into the final version. ● Five students, however, appeared to be creating their film review from scratch, indicating either incomplete drafts or difficulty transferring ideas.	● Students demonstrated varying levels of preparedness: while most had completed drafts, a small group had not and needed to produce content on the spot. ● Engagement increased significantly once the teacher redirected students and required them to begin writing the final version. ● The use of adjectives—a key requirement—was inconsistently applied, as many students were more concerned with factual details than descriptive language. ● Classroom behavior fluctuated: some off-task interaction occurred midway through the session, but concentration improved after teacher intervention.		
Reflection	This session focused on transitioning from a draft to a final version of a film review. Despite initial distractions, students ultimately engaged with the writing task when expectations were reiterated. The teacher's emphasis on adjectives and opinion support aligned with the session's aim, but many students still relied heavily on factual details rather than descriptive evaluation. The fact that several students created their reviews without referencing a completed draft suggests a need for greater monitoring during earlier drafting stages. Clearer checkpoints and structured guidance on organization could help students strengthen coherence and avoid copying draft responses verbatim.			

Date: 3rd April, 2025			Start: 9:30	End: 10:30
Teacher:			Group: 9D	
Pre-Service Teacher:				
Criteria	Description	Observations		
Group Characteristics - Motivation - Language Level - Participation - Behavior. Class Development - Interaction - Group management - Student Performance - Activities	● There were 21 students in the classroom, seated in six organized rows. The teacher began the lesson by writing the aim of the session on the board: "Listening to general and detailed information about identities." She explained that this was a preparation class for the MET listening test, emphasizing that the objective was to strengthen listening comprehension in an exam-like environment. ● Before playing the audio, the teacher distributed the test sheets and clarified the instructions carefully, making sure students understood what to do in each section. She highlighted that the final part involved matching each speaker to what he or she said and reminded them about the importance of following directions precisely during an exam. ● As the listening began, students leaned over their papers, paying close attention. However, some began to frown and exchange uncertain glances after the first part of the audio. Five raised their hands, asking the teacher to repeat the audio, saying they had not caught everything and their classmates supported the petition. The teacher agreed and replayed the recording—not once, but three times—to ensure comprehension. The classroom remained mostly quiet, except for one student who started laughing with a classmate, which briefly broke the focus. ● When the activity concluded, the teacher addressed the class, reinforcing the importance of concentration during assessments. She then called the student who had laughed to speak privately about his disruptive behavior during an exam, reminding him of appropriate conduct in test situations. ● Before dismissing the class, the teacher asked students to copy the matrix for the next term and verified whether the instructions about the MCE project were clear. One student responded that the Individuals and Societies teacher had already explained it, confirming that students understood what was expected. ● The class ended, with students packing their materials and leaving in an orderly manner, having experienced a realistic listening assessment that tested both their language skills and attention under pressure.	● Students showed a moderate level of motivation during the listening exam. The test environment seemed to increase their focus, as most paid close attention and followed instructions carefully. However, their motivation appeared to stem more from the exam condition than from genuine curiosity or interest in the topic of "identities." Some showed signs of frustration when unable to understand the audio easily, which affected their engagement temporarily. ● The listening activity revealed that many students are still developing their listening comprehension skills, particularly in distinguishing detailed information. They were able to capture general ideas, but struggled to match speakers accurately to their statements. Their repeated requests to have the audio played again showed both effort and difficulty in decoding meaning from authentic listening material.		
Reflection	This session revealed how test-like conditions heighten student attention but also expose gaps in listening comprehension and test-taking strategies. Students were notably attentive throughout the audio, showing seriousness and discipline. However, their repeated requests for the teacher to replay the recording—three times in total—indicated that comprehension was not immediate and that many rely heavily on repetition to decode meaning. The class environment mirrored a real exam scenario, where concentration and pressure coexist. Most students performed responsibly and took the activity seriously, demonstrating awareness of its importance for MET preparation. Nonetheless, their limited success in understanding the listening material points to a need for explicit strategy instruction, such as predicting content, focusing on key words, and identifying tone or intention before and during listening. In terms of critical thinking, this was not relevant for the session as the objective was to practice. However the listening task could be expanded in future sessions to include reflection on how "identity" is expressed through language, tone, or perspective. Moving beyond comprehension to interpretation would allow students to connect language learning with cultural and social understanding. Will the teacher work on this in the next sessions?			

Date: 3rd April, 2025		Start: 11:55	End: 01:40
Teacher:		Group: 9A	
Pre-Service Teacher:			
Criteria	Description	Observations	
Group Characteristics - Motivation - Language - Level - Participation - Behavior. Class Development - Interaction - Group management - Student Performance - Activities	- At the start of the class, students entered the room slowly, some asking for extra minutes to go to their lockers to retrieve their books. The teacher, noticing the delay and noise, raised her voice and firmly stated that they could go only one at a time. It took nearly seven minutes to fully organize the classroom, as many students were chatting and not paying attention when asked to sit down. - Once order was restored, the teacher announced that they would begin with a listening exam. The announcement was met with groans and sounds of disapproval from several students, whose expressions revealed annoyance. To motivate them, the teacher said, "Thirty minutes, and then you're free." - She then proceeded to explain the second part of the guide, where students had to match each speaker to their ideas. To ensure comprehension, she showed an example on the board and reminded them that all answers must be written with a pen. The audio began, and students focused on their sheets, though several soon asked to hear the recording again. The teacher agreed but repeated it only once. - After finishing the exam, the teacher allowed five minutes for active pauses. When they reconvened, she reminded them to continue working on their MCE dialogue project, which required integrating grammar topics (simple, compound, and complex sentences) into a 500–600-word script. - Students reorganized into groups of three, opened their laptops, and resumed writing. Two groups were seen using ChatGPT to research the historical and religious backgrounds of Yerma and Persepolis, while others focused on completing and editing their dialogues. Some approached me for help identifying whether their sentences were simple, compound, or complex. - As the groups worked, it became clear that while many were productive, others drifted into unrelated conversations. To redirect focus, I asked several groups comparative questions about the conditions faced by Marjane and Yerma, guiding them to see that both lived under oppressive governments. Students quickly recognized this similarity, demonstrating understanding of thematic connections. - The class ended with most groups still reviewing their scripts.	- Students showed low motivation at the beginning of the class. When the teacher announced that they would have a listening exam, many expressed discomfort through noises and gestures of disapproval. Their attitude reflected reluctance rather than engagement. However, motivation improved later when they transitioned to the MCE project activity, as this task allowed for more creativity and collaboration. - Students demonstrated an intermediate command of English. During the listening exam, comprehension difficulties persisted, as they requested the audio to be repeated. In the MCE writing activity, they showed knowledge of grammatical structures — simple, compound, and complex sentences — although some still struggled to identify the correct type. Their vocabulary for expressing abstract ideas (oppression, comparison, historical references) was developing, and many depended on online tools like ChatGPT to support their understanding.	
Reflection	This session highlighted the contrast between exam-focused concentration and collaborative creativity. During the first half, students exhibited typical exam behavior: seriousness mixed with frustration and dependency on teacher repetition. Their requests to hear the audio again indicated both attention and insecurity. Although their focus was high during the exam, comprehension seemed superficial, as many relied on repetition rather than active listening strategies. The transition to the MCE dialogue project reignited engagement. Students who were previously quiet began asking questions, collaborating, and revising their work. Their use of ChatGPT for contextual research demonstrated digital literacy and initiative, though it also revealed reliance on external tools. The integration of grammatical content (simple, compound, and complex sentences) was evident, yet some ideas lacked argumentative strength, indicating that students need continued guidance in developing coherence and discussion depth. From a critical thinking perspective, the dialogue activity successfully prompted analysis of social and cultural issues. When asked about the situations of Marjane (Persepolis) and Yerma (Yerma), students recognized that both characters experienced oppression from their governments. This recognition reflected growing analytical ability and social awareness. I wonder if these discussions will be included in their dialogues and how teachers would assess these perspectives.		

Date: 28th August, 2025		Start: 09:35	End: 10:30
Teacher:		Group: 9D	
Pre-Service Teacher:			
Criteria	Description	Observations	
Group Characteristics - Motivation - Language - Level - Participation - Behavior. Class Development - Interaction - Group management - Student Performance - Activities	There are 19 students (12 girls and 7 boys). They arrived on time. The teacher started her class by specifying instructions on the board: - This is session 6 of cycle 2. - The aim of the class is to develop listening skills (MET test) - The 1b profile selected is knowledgeable. - The activity is to solve part 1, 2 and 3. There were some technical problems. The audio was not working properly so the audio finally worked at 9:55. In the meantime some students were picking on each other while the others were sitting on their desks distracted. All of them are concentrated on their sheets. They seem to be used to the dynamics so the teacher did not explain what they had to do with their sheets. After listening to the first part of the listening. The teacher asked if it was easy. The students give the opposite answer. It was not easy for them. Why? I asked the teacher to provide a sheet of the exam in order to know the kind of questions that were being asked. The first four asked for information that was said on the audio. The fifth, however, was about inferring out the intention behind the question "have you seen?" 11. get the intention of what he says. 17. Infer intentions of the man. 10:19 The teacher played the audio twice. Students do not seem sure about their answers. The teacher says they'll proceed with a presentation that was missing. Samuel says the listening was easy. Students are speaking in Spanish. One of them asked "cómo le fue" the other confirmed my suspicions. They are not sure about the answers. The presentation was not send before so they took the final 5 minutes of the class sending it.	• Students showed mixed motivation during the session. At the beginning, technical problems with the audio affected their focus, leading to distractions and teasing among peers. Once the audio worked, most concentrated on their sheets and followed the task, though their engagement seemed more about compliance with the routine than genuine interest. • The listening task challenged students' comprehension. They were able to extract some explicit information from the audio, but struggled with inferential questions that required identifying intentions. Their reliance on Spanish to confirm answers ("cómo le fue") revealed gaps in confidence with English.	
Reflection	This session illustrated the importance of balancing technical reliability, test preparation, and skill development. The technical delay reduced focus and wasted valuable class time, while the lack of explanation about the listening dynamics suggested that students were accustomed to a routine of "test-like" practice rather than guided skill-building. The activity revealed that while students can manage questions based on explicit information, they struggle with critical listening tasks such as inferring intention or interpreting meaning beyond the surface. Their quick switch to Spanish when checking answers confirmed both a lack of confidence and limited strategies for handling uncertainty in English. From a critical thinking perspective, the inference questions in the test (e.g., "what is the intention behind the question?") required students to go beyond literal understanding. Their difficulty highlighted a need for scaffolding: guiding them to consider tone, context, and implied meaning. Without teacher-led strategies, students simply guessed, reinforcing test anxiety rather than developing analytical listening skills. Future sessions should emphasize metacognitive strategies (e.g., "How do you know the speaker's intention? What clues does tone or context give?") and provide pre-listening activities that activate cultural or situational context.		

Annex I: institutional documents.

Planner I Term

 COLEGIO NUEVA YORK		MYP UNIT PLANNER		Código: FG11 Versión: 02 Fecha de Expedición: 25-11-2024 Página: 7 de 24																				
Session 4 - 5 We will begin the class with an activity called: WHO AM I? Start by writing down 10 words that describe their identity. They will consider categories like ethnicity, gender, personality, favorite pastimes, passions, or topics you feel strongly about. They will continue with things that make them who they are and do not change. Vocabulary: Students will write down the list of words in their notebooks. They will write down the definition of each word as well as its part of speech. These words will be used along the term, especially when presenting the oral presentation about Iranian life and writing a Diary entry. <table><tr><td>Cultural identity</td><td>Sense of belonging</td><td>perceptions</td><td>Ethnic diversity</td><td>multicultural</td></tr><tr><td>immigrant</td><td>traditional</td><td>tolerant</td><td>roots</td><td>Take for granted</td></tr><tr><td>Get through</td><td>Identify with</td><td>Hold on to (sb/sth)</td><td>Put up with (sb/sth)</td><td>preserve</td></tr><tr><td>Make fun of</td><td>You can't judge a book by its cover</td><td>Beliefs</td><td>Deal with</td><td></td></tr></table> <u>Explanation of the oral presentation about Iranian life</u> In this and next cycle, students will create a photo essay with a collection of photos (Properly credited) that talk about different aspects of IRANIAN LIFE, that will be presented orally to the class. They will make groups of 4 or 5 people. It is time to see some examples of photo essays, so they can come up with a definition of this artistic/literary/journalistic sub-genre. <u>Sample:</u> If students want, they can bring one computer per group to prepare the visual material. After defining a Photo Essay, they will get in groups and choose ONE from the following topics related to IRANIAN LIFE (Context for PERSEPOLIS)					Cultural identity	Sense of belonging	perceptions	Ethnic diversity	multicultural	immigrant	traditional	tolerant	roots	Take for granted	Get through	Identify with	Hold on to (sb/sth)	Put up with (sb/sth)	preserve	Make fun of	You can't judge a book by its cover	Beliefs	Deal with	
Cultural identity	Sense of belonging	perceptions	Ethnic diversity	multicultural																				
immigrant	traditional	tolerant	roots	Take for granted																				
Get through	Identify with	Hold on to (sb/sth)	Put up with (sb/sth)	preserve																				
Make fun of	You can't judge a book by its cover	Beliefs	Deal with																					
Inquiry Cycle 3		CNY Cycles and Dates range: February 14th to 21st																						
Contents		Learning Experiences																						
Identities and Relationships		Session 1-2 Thinking Routine SEE-THINK-WONDER Listening: Students will watch and listen to an animated short film called <u>IDENTITY CRISIS</u>, in pairs, they will say how they can relate it to the topic of identity. Some students will share their answers with the class. <u>What makes us unique?</u> In pairs, the students will discuss: What is important to you? How would you describe yourself? Voluntarily some of them will share their responses. Collage of important things: Each student will do a collage in their notebooks keeping in mind the question discussed before: what is important to you? They can give original shapes to their creations as it is shown in the presentation... This collage will be used to decorate the English corner. Oral activity that won't be graded: After doing the collage some students will talk about it BUT they will have to include 5 words from the following list that was already used. <u>Pre-Listening evaluation</u> Students will study vocabulary that is relevant during the Podcast they will listen to, additionally, they are going to <u>search for their names' origin</u>. Session 3-4 READING PERSEPOLIS Students will work in small groups reading the first chapters of Persepolis, they will solve several activities based on the content, and they will be moving to different stations where they will find the activity. (15 minutes per station). Station 1 The veil: A Symbol – Draw one symbol from the chapter (e.g., the veil, Marjane's expression, protest scenes) and explain its meaning in one sentence. Station 2 The bicycle: Create a Chain – For each event, they write a brief cause (why it happened) and an effect (what it led to). ● Example:																						
		Session 1-2 Identifying the structure of a Diary entry Some students will answer the following questions: What is a diary entry? Why do people use diary entries? What should a diary entry have? Each student will receive an example of a <u>diary entry</u> which will be pasted in their notebooks. They'll analyze the content and some of them will take turns to read it out loud. They will answer questions such as: Is it important to write the date? why? Who writes the diary entry? Is it a formal or an informal text? What type of tenses do you see? What words are used to express our feelings? Students will identify the layout using the following <u>text</u>, (the teacher will project it and students will highlight the previous information) Writing a Diary entry- This activity will be evaluated As students have been reading Persepolis, they will put themselves in the shoes of a character from the book, they will choose a specific moment they consider appropriate to write a diary entry. To be able to write it down, they must read the following chapters: <u>The Party, The Heroes, Moscow, and The Sheep</u>. Students will have the rest of the class to start reading the chapters in silence, if they don't finish they'll do it at home, they have to highlight characters, places, and events they consider relevant. Session 3 - 4- Writing a Diary entry <u>Rubric</u>																						
7		The Diary entry is from 300 to 350 words and the word count is added. It has 10 connectors inside and in between paragraphs. It has minimal language mistakes (including grammar, vocabulary, spelling, punctuation, and capitalization). Sentences are separated by periods. It follows the structure of a Diary entry. It contains 5 highlighted words from the word wall about identities. It includes 5 sentences in past simple and 5 sentences in past perfect. It includes 3 adjectives to describe feelings. Demonstrates deep knowledge of events and themes, using key details and insightful analysis. Captures the character's thoughts, emotions, and personality authentically, with vivid and engaging writing.																						
6		The Diary entry is from 300 to 350 words and the word count is added. It has 9 – 8 connectors inside and in between paragraphs. It has just one or two language use mistakes (including grammar, vocabulary, spelling, punctuation, and capitalization). Sentences are separated by periods. It follows the structure of a Diary entry. It contains 5 highlighted words from the word wall about identities. It includes 4 sentences in past simple and 4 sentences in past perfect. It includes 3 adjectives to describe feelings. Clearly																						

NUEVA YORK		LANGUAGE ACQUISITION 9 TH I Trimester - 2025 Luz Eidy Gutiérrez - Patricia Saltos			
Name				Grade	9 th
Time	90 minutes	Date	3/03/25		

Write a diary entry from the perspective of Marjane Satrapi or another character of your choice, reflecting on key events and emotions from the chapters The Party, The Heroes, Moscow, and The Sheep in Persepolis.

- Choose a specific moment or event from these chapters to focus on.
- Write in the first person, as if you are experiencing the events in real-time.
- Include thoughts, emotions, and reflections that show an understanding of the character's perspective.
- Use descriptive language to convey the setting, mood, and impact of historical and personal events.
- Write 250 - 300 words, with clear organization and depth of reflection.

May 19, 1980

Dear Diary

WRITING

Summative Assessment III Term

Structure of the book review- Hey Kiddo

- Introduction (1 paragraph)**
 - ❖ Start with the title and author: *Hey, Kiddo* by Jarrett J. Krosoczka.
 - ❖ Mention the genre (graphic memoir) and publication year (2018).
 - ❖ Write a "hook" to capture attention (e.g., why the book is powerful, emotional, or important).
 - ❖ State your **overall impression** in one sentence (positive, mixed, or negative).
- Summary (1-2 paragraphs)**
 - ❖ Briefly explain what the story is about (no more than 6-7 sentences).
 - ❖ Focus on the main themes: family, addiction, identity, resilience, art.
 - ❖ Do not give away every detail—avoid "spoilers."
- Analysis (2-3 paragraphs)**
 - ❖ Discuss **characters**: How do Jarrett, his grandparents, and his mother shape the story?
 - ❖ Discuss **themes**: What important messages does the book explore?
 - ❖ Share your personal reaction: Did you connect with the struggles or emotions?
- Evaluation & Recommendation (1 paragraph)**
 - ❖ Give your honest opinion: What did you like? What didn't you like?
 - ❖ Decide if you would recommend this book and to whom (teenagers, teachers, families, etc.).
 - ❖ End with a strong closing sentence (e.g., "*This memoir shows that art can help us survive the hardest moments of life.*").

Use **formal, academic language**, but keep your tone engaging.

Use **connectors** (first, however, in addition, therefore).

Include 3 sentences in **passive voice**

Include 3 sentences using **conditionals**

Use a wide variety of **adjectives**

Write from 300 – 350 words, count them and write the word count when finishing writing the book review.