

**WEBTOONS AS A DIDACTIC STRATEGY TO ENHANCE INTERTEXTUAL
COMPETENCE IN EFL CLASS.**

**THIS PROPOSAL IS PRESENTED TO OBTAIN THE DEGREE
LICENCIATURA EN ESPAÑOL E INGLÉS.**

AUTHOR:

ZHARICK DAYANNE ROA BOLAÑOS

THESIS DIRECTOR:

VANESSA ANDREA REINA MORENO

UNIVERSIDAD PEDAGÓGICA NACIONAL

FACULTAD DE HUMANIDADES

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Abstract

The present project is qualitative action research that proposes a guide to work with the platform Webtoon as a strategy for enhancing the Intertextual Competence in the EFL class (English as a Foreign Language class). The project was born after an observation scheme with tenth grade students of the Liceo Femenino Mercedes Nariño in Bogotá, Colombia in 2023. The problematic situation identified revealed that students were not successfully decoding information presented in different types of formats such as graphic to written information, failing to work with the Intertextual Competence in the process of learning English.

The main goal is to develop the creation of a Webtoon in the classroom through a set of stages that will allow students to use different resources from the functional – notional approach fostering in the process the use of Intertextual Competence and creating a new way to keep an active engagement from students throughout English class.

Key words:

Intertextuality, Intertextual Competence, Webtoon, Digital Literacy, Active Engagement.

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CHAPTER I

Contextualization and Statement of The Problem.

This chapter introduces a general overview of the population and the educative institution that actively participates in the process of formulating and developing this project, based on the information collected through an observation scheme and a contextualization questionnaire. Likewise, the statement of the problem and the objectives of the present research are presented.

Contextualization

Local Context

The present research was designed as a proposal to be implemented in Bogotá, Colombia. Bogotá is the capital city of Colombia, a country located in South America. The Liceo Femenino Mercedes Nariño is located in the Southeast of the city. The socioeconomic hierarchy stipulated within the country shows that the school belongs to the neighborhood of San José Sur, the neighborhood is also categorized under “Estrato 3” which corresponds to the middle - low class according to the National Administrative Department of Statistics (DANE, 2022).

The Liceo Femenino Mercedes Nariño is a representative public school, with more than 100 years of history, it was founded in 1916 and since then it has been a feminine institution working for Colombian education. The PEI (*Proyecto Educativo Institucional or Institutional Educative Project*) is “Liceista crítica, reflexiva, autónoma, transformadora de contextos para la convivencia” (Liceo Femenino Mercedes Nariño, 2022). This PEI reflects how the institution has

been working for assisting different members of the community. The institution was the first public school to incorporate a program exclusive for victims from the Colombian armed conflict (Liceo Femenino Mercedes Nariño, 2022).

Population Description

The present research was born after an observation scheme applied to 20 students from tenth grade during their “media fortalecida” class. “Media fortalecida” is a range of courses offered to all students who are finishing high school (grade 10 and 11), and it aims to: “Transformar y fortalecer la educación media distrital mediante la consolidación de una *oferta diversa, electiva y homologable* con la educación superior que promueva la continuidad de los estudiantes en este nivel educativo” (2013, Alcaldía Mayor de Bogotá. Secretaría de Educación). This means that students who usually study in the afternoon, are supposed to attend school in the mornings as well, to take courses adapted to their choices and life plans. The “Media fortalecida” students that took part in the present project were tenth graders attending “Media” school twice a week. Also, it is important to remark that the 20 students from 10-B, which were the project attendees, came from different 10th grade courses that are regularly divided in the afternoon and, in order to take the languages course that “Media Fortalecida” offered, the students took a diagnosis to be classified according to their English level. 10-B students are classified under the - A group which is the lowest level available.

The age of the students ranges from 15 to 17. Approximately 54% of the households are composed of the students and their mothers and siblings. As well as half of the girls receive help

with their homework from their families, while the other half of the girls claim to do their homework or class tasks by themselves. Also, it is common for students to use the school route where they should be pre-inscribed since the beginning of the year. Regarding their socioeconomic status, most of the students live in the neighborhoods nearest to the school, have access to useful technologic tools such as computers or smartphones and they always keep constant access to the internet, which would locate all the girls in a low-middle class and low class. Furthermore, the students cultural background corresponds to Colombian students, 97% of the students were born in Bogotá unlike a small part of the class that were born Venezuela, country that borders Colombia.

Statement of the problem

Firstly, according to the *Estándares Básicos de Competencias en Lenguas Extranjeras: inglés* (2006), students from 8th and 9th grade should be able to recognize and represent in a graphic way the information that compares animals, objects, and people. This specific criterion corresponds to the description that the MEN (Ministerio de Educación Nacional – National Education Ministry) assigns to the pre-intermediate level of English learning at this stage. The criteria of transforming written information into graphic information is located within the reading ability, this ability is also one of the main components of the *communicative competence* which englobes all the abilities that should be considered at the time of teaching and learning languages. Although *intertextual competence* is a competence that takes part on the reading ability components (Sánchez-García, 2011), it is still not a competence strongly enhanced in the standards.

Even though the Basic National Standards for Foreign Language Learning proposed in 2006 by the MEN seek for improving students learning of a second language, in this case English, fostering all their competences. However, by focusing on grammar, some other skills are not being taken into account. As Clavijo states “the Colombian national standards for foreign language learning—in contrast with the standards for any other discipline—display a very limited range of linguistic competences and insist on focusing on the grammar of the language.” (Clavijo, 2016, p.8). The limited range of abilities and competences results in a lack of improvement, therefore as it was observed in English class, the *intertextual competence* is not being enhanced in students learning process.

Secondly, as a result of the observation process it was possible to identify how students were experiencing a lack of engagement to the English class. Students were not keeping track of the activities and tasks that were proposed, while the teacher spoke, exposed, or explained any topic or activity to do, students were often taking a look at their cellphones, chatting, drawing, and sleeping. Also, it was common to hear comments such as “when this class is going to be over?” “I’m sleepy” “ There is so much time left for break”, taking account that every class takes blocks of at least 3 hours, it was usual to hear students discontent to this. This situation can unveil how the class fails to interact with the interests of students. Therefore, the constant disconnection that students manifested to the teacher and the class itself, shows up that students are experiencing a lack of engagement.

Engagement is a construct that has been conceptualized from different views depending on the discipline and use of the term. Recently in educational research, engagement has been a relevant topic since it is considered a key part of the educational environment that allows students

to achieve goals. However, it is important for educators to understand what engagement is and how to facilitate it as this is an element that decreases as the student grows up (Parsons, Nuland, & Parsons, 2014).

Research Question

What effects would bring to adapt the digital comic format of Webtoon focusing on enhancing students' intertextual competence in the English class of tenth graders in the Liceo Femenino Mercedes Nariño in 2023?

Objectives

General Objective:

- To enhance the intertextual competence in EFL class through the implementation of an innovative didactic strategy by using Webtoon.

Specific Objectives:

- To foster intertextual competence, merging visual and written information analysis.
- To strengthen the intertextual competence by integrating visual and written information production.

- To boost student's active engagement by incorporating both analytical and productive skills within their interests, tastes, and experiences.

CHAPTER II

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

Literature Review

For the present proposal, various studies will be examined to ascertain the current national and international approaches to utilizing Webtoon as a tool for language learning. and how intertextual competence is being fostered when learning languages. The categories were expanded to the following criteria:

1. Intertextual competence and its derivatives worked in EFL class.
2. Webtoons and comics which are used as tools in EFL classes to develop Language Competences.
3. Webtoons and comics are used as a tool in any class to foster active engagement in the classroom.

Title	Author – Year	City - Country
Using Intertextuality as an Approach to Improve EFL Students' Critical Writing	Zohra Merabti1, Dr. Halima Benzoukh. 2021	Ouargla, Algeria
The Practical Use of Online Comic Manga: Facilitating Students' English Reading Engagement	Nurul Lailatul Khusniyah 2021	Mataram, Indonesia

Webtoon's potential to enhance EFL students 'vocabulary.	Elza Aqilla Novantil and Suprayogi Suprayogi 2021	Bekasi, Indonesia
El cómic: una estrategia didáctica para fortalecer la experiencia literaria.	Viviana Andrea Bermeo Lozano 2021	Bogotá, Colombia.
El cómic: un pretexto para mejorar la lectura intertextual con estudiantes de grado séptimo	Flor Cecilia Piñeros Rodríguez and Yadira Sepúlveda Chocontá 2017	Bogotá, Colombia
Intertextual Competence: An Experimental Study of Advanced L1 Russian Learners of English	Olga Blinova 2019	Moscow, Russia.

Table 1

Literature Review Studies

The first study was born in the University-Ouargla, Algeria. Merabti and Benzoukh (2021) designed a quasi-experimental study “*Using Intertextuality as an Approach to Improve EFL Students’ Critical Writing*” aiming at investigating the effect of using intertextuality as an approach to improve EFL students writing skills. The researchers collected the data through a set of pre-tests and post-tests applied within a group of 25 students at the Department of English Language of the University. The results showed that using arguments built out of intertextual relations between different types of information allowed the students to demonstrate improvement during their final essay (which was the designed post-test). The authors recommended to integrate this intertextual approach in the EFL writing courses. The results set a precedent to the further use of intertextuality into the language teaching and specifically EFL, which simultaneously set a precedent for the present research.

Secondly, “*The Practical Use of Online Comic Manga: Facilitating Students’ English Reading Engagement*” is a qualitative study that aims to understand how the comic manga can be used in building students English reading engagement. The study was driven in Indonesia, in the Universitas Islam Negeri Mataram, by Nurul Lailatul Khusniyah in an English as a foreign language class. The method involved an experimental design using a pre-test and post-test with a group. Also, the data collection process was developed through an observation scheme, documentation, and a reading test. The information analysis used a two-staged test, composed of a pre-test and post-test of two samples for means. The conclusions showed that comics were a fun and engaging reading source for students to learn in school and at home. The conclusion of taking the comic as a tool to foster the engagement to the English class, set a precedent for this research with the use of comics specifically for engagement in EFL class.

The third study to consider relevant in this proposal is named “*Webtoon’s potentials to enhance EFL students’ ‘vocabulary’*” by Novantil and Suprayogi (2021) from Universitas Teknokrat Indonesia in Bekasi, Indonesia. The qualitative-descriptive research aims to describe how possibly Webtoon has the potential to be used as a vocabulary learning tool for English as a Foreign Language learners. The study was driven through a data collection system involving 48 students from both high school and college including two requirements: students must have been learning English at the moment of the study and they must be active Webtoon readers during the last 6 months. The data collection instruments were questionnaires of both descriptive and multiple selection questions and recorded interviews with the teachers. The results of the study showed that Webtoons chosen by the subjects helped increase their vocabulary because of their

visualization, accessibility, popularity, creativity, and technology. The research results are deeply useful for the present proposal because it supports the idea that Webtoon is an amiable tool for Gen Z (as denominated in the study) thanks to how easily it is for students find stories shaped to their tastes, interests and learning goals. In addition, the vocabulary learnt during the study also showed that students tend to remember and assimilate a second language structure according to the vocabulary that is useful for their daily lives and routines.

In addition, “*El cómic: una estrategia didáctica para fortalecer la experiencia literaria*” by Bermeo (2021) from the National Pedagogic University in Bogotá, is a proposal for pedagogic and didactic innovation that seeks to promote school scenarios to improve literary formation. The key element that is useful for this research is the inclusion of the platform Webtoon as part of the didactic lesson plan to allow a dialogue between literary texts and graphic texts using the comic. Even though this pedagogical proposal has not been applied, the author uses Webtoon to include in her lesson plan the creation of graphic representations applying elements from the comic. The proposal is relevant for the present research because it opens the door in the Colombian educative background to use the platform Webtoon to promote the creation of graphic representations, in addition, the dialogue between literary texts and, graphic texts proposed, also brings the use of Webtoon to work with the intertextual competence.

From the Francisco José de Caldas University in Bogotá “*El comic: un pretexto para mejorar la lectura intertextual con estudiantes de grado séptimo*” presented by Rodríguez and Chocontá (2017), was a qualitative investigation action research. The research sought to improve high schoolers intertextual reading comprehension using comic strips as its main tool. One of the main achievements was how the didactic strategy applied allowed students to recognize other

types of text such as the graphic iconic. In addition, students were able to improve cognitive processes such as describing, inferring, and establishing intertextual relations between diverse types of texts. The research brings to this proposal the confirmation that it is possible to use comics as a didactic strategy to foster intertextual competence in students by using the comic as its main tool.

The last research relevant for the present work is the study “*Intertextual Competence: An Experimental Study of Advanced L1 Russian Learners of English*”, carried out by Olga Blinova (2019) from Moscow State Institute of International Relations, is a mixed approach experimental study that aims to measure how English learners as a second language (L2) use their intertextual competence in the whole process of English learning by using a questionnaire specifically where “Each item on the questionnaire was a case of intertextuality” (p.2). The conclusions of the study showed that the recognition of intertextual pieces of texts depends on the sources that are known by a large community, nationally or globally. The author states that the English-language media comprehends a wide variety of sources and the understanding of the intertextual elements shown in media “can be a useful tool for building overall language competence even in elementary learners” (p. 1). The research is useful for this proposal as the results open the possibility to think the intertextual competence as a key factor to consider when learning English, in addition, it provides a specific panorama on how intertextuality affects the way students learn English.

Theoretical Framework

In this section of the proposal, the main theoretical concepts are going to be defined and clarified according to the research. These concepts are Intertextuality, Digital Literacy, Webtoon and Engagement in class.

Intertextuality

The construct of intertextuality has a wide range of definitions throughout different branches and disciplines. The term intertextuality was first conceptualized by Julia Kristeva, and it is defined as:

The transposition of one or more systems of signs into another, accompanied by a new articulation of the enunciative and denotative position. Any SIGNIFYING PRACTICE (q. v.) is a field (in the sense of space traversed by lines of force) in which various signifying systems undergo such a transposition. (Kristeva, 1941, p.15)

The idea of considering any signifying practice as an intertextuality sample gives us the first notion of how intertextuality permeates the learning process itself. Also, Kristeva explains how intertextuality succeeds to merge various systems of signs, therefore, it introduces the general vision that will be adapted to this proposal, the combination of various and different systems of signs to achieve meaning creation and signifying practices.

Now, it is important to review how *different* types of systems can be merged at the moment of practicing intertextuality. Bloom and Egan-Robertson (1993) explain that at the time of conceptualizing intertextuality, the juxtaposition of different texts is a useful but rather simple definition. This definition ignores the complexity of identifying the wide range of texts and their

types. For this reason, it is necessary for the purpose of the present proposal, to re-signify the type of texts that can vary to achieve intertextuality.

Tyner explains how texts have been evolving as the media form and content change throughout the years. “Because genre, aesthetics, and narratives constantly shift, overlap, and evolve, *meaning making* is an ongoing phenomenon that accelerates as audiences become accustomed to new media form and content.” (Kathleen Tyner, 2009, p.27). As new media has built different codes and conventions in many ways, the typification of texts has been defined and re-defined. As a result of this, intertextuality is considered as the combination of different texts according to the subject interpretation, experience, background, production and understanding of both known and new media, this in order to interpret a text and finally complete the creation of meaning. From intertextuality, it emerges the intertextual competence in the first and secondary languages learning, it is important to define the competence to understand how it works in the role of language teaching and language learning process.

Intertextual Competence

Even though the concept of intertextuality has been subject of research and literature production throughout the last century, the Intertextual Competence as a language learning competence has not had the same repercussion, since the main aim of this proposal is to enhance the Intertextual Competence, it is key to define exactly what this proposal will try to enhance.

M. Turski (2001) defines intertextual competence as being part of the linguistic competence. He explains that it partakes on the social codes given by a community, also it is an

individualized competence, since the intertextual knowledge responds only to the subjects due to different social, cultural, political, emotional, and cognitive factors that are attached to the subject and only to the subject. The author also explains how the intertextual competence has been often mixed and conceptualized as literary competence, however it is important to consider that the literary competence is the one that facilitates the subject to search for intertextual information within itself in the path to meaning creation and reading comprehension, for this reason the reading competence is often strongly attached to the intertextual competence.

In addition, for the present research purposes it is worth to consider the conceptualization builds by Blinova “Intertextual competence is defined as the ability to spot and recognize intertextual elements in a given text to decode their pragmatic and contextual meaning.” (2019, p. 1). Blinova also brings up to the intertextual competence the idea that the intertextual elements (or intertextual knowledge denominated from now on) are compounded and recognized by the subject to build meaning.

Considering the previous information, Intertextual Competence for this research purposes will be conceptualized as: The ability that the subject has to collect, compound, and organize knowledge in order to build intertextual knowledge in a first stage, and the ability to take the intertextual knowledge necessary to analyze and recognize different types of texts to finally understand and create meaning, in a second stage.

Intertextual competence involves recognizing and understanding the information displayed in different types of texts. In the digital realm, this extends to recognizing and interpreting references and allusions that occur across different digital platforms, such as social media, websites, blogs, or online articles. Digital literacy skills enable individuals to navigate

these platforms effectively, identify references, and make connections between different digital texts. Therefore, digital literacy will be needed during the application of the project.

Digital literacy

Digital literacy is a concept that has been widely discussed, the term itself was first denominated by Paul Gilster, which in a few words described digital literacy as “the ability to understand and use information in multiple formats from a wide range of sources when it is presented via computers” (Gilster, 1997, p.26). Bewlshaw (2014) problematizes the “traditional” idea of literacy and discuss the need to distinguish literacy from digital literacy, exemplifying his idea by exposing the difference between “write” and “read” and “essay” and a “code” for a webpage, from this problematization, his concept of digital literacy opens widely to the redefinition “digital literacies”, explaining that digital literacies are conformed by 8 key elements that are found within the multiple definitions that different authors have given to the term, these elements are: Cognitive, Confident, Cultural, Constructive, Communicative, Civic, Critical, and Creative dimensions of digital literacy.

Even though technological advancements have been constantly evolving during the last century, the term digital literacy is still a widely used concept, for this reason it might be difficult to adapt a clear definition. Nevertheless, for the purpose of this research, the vision of digital literacy will be taken from the point of view of Allan Martin & Jan Grudziecki (2015). This vision is divided into three wide levels that describe the skills and aspects needed in order to describe how digital literacy is born, evolves, transforms, and works within the human usage.

Level I. Digital Competence: The foundation of the process.

The authors bring into consideration the definition of digital competence given by the European Commission, “Digital competence is one of the eight domains of key competences, defining it as “the confident and critical use of Information Society Technologies for work, leisure and communication” (European Commission, 2004: 14 as cited in Martin, et al., 2015) Then, in order to make sure that the digital competence can be totally clarified, the authors define the Information of Society Technologies as the Information and Communication Technologies (ICT) or in Spanish *Tecnologías de la Comunicación y la Información*.

This covers a wide range of topics, encompasses skill levels from basic visual recognition and manual skills to more critical, evaluative, and conceptual approaches, and also includes attitudes and awareness. Individuals or groups draw upon digital competence as appropriate to their life situation and return to gain more as new challenges are presented by the life situation. (Martin, et al., 2015,p. 255).

The term "Information Society Technologies" encompasses the technologies and tools used in today's digital age, such as computers, the internet, mobile devices, software applications, and digital media. Digital competence goes beyond basic digital skills and includes the knowledge, skills, attitudes, and critical thinking necessary to engage with these technologies effectively and responsibly. For example, the foundation of the process begins when a person already knows what a cellphone is and the basics of how to use it. In the specific case of the present research, it is when all students how to navigate through their own cellphones and learn how to navigate and utilize Webtoon that the foundation of the first level is evidenced.

Finally, the first level highlights the importance of digital competence as a key skill set needed in today's Information Society, encompassing the confident and critical use of technologies across various aspects of life.

Level II. Digital Usage:

For the second level of digital literacy, digital usage is closely related with the use of the ICT and how each person uses it within their own range of skills and competence acquired due to previous experiences and learnings.

The second level explains that the use of digital literacy is entirely dependent on how each person needs to use it, drawing a difference between for example, how a graphic designer and a literature speaker might need to use a canvas program with different features. “The central and crucial level is that of digital usage: the application of digital competence within specific professional or domain contexts. Users draw upon relevant digital competences and elements specific to the profession, domain, or other life-context.” (Martin et al, p. 257). Therefore, digital usage becomes a dependent level according to the user’s necessities and knowledge. In the classroom, and more specifically the students subject of the present research, the second level is widely visible as all students knew how to navigate through their own cellphones in function of what was useful and authentically interesting for them, mastering the use of social media apps such as Facebook, WhatsApp and Tik Tok.

Level III. Digital Transformation:

Lastly, the authors define the third level of digital literacy as the digital transformation which happens when the users assimilate the ICT to produce significant changes within their daily lives at different domains such as personally, professionally, and spiritually. “The ultimate stage is that of digital transformation and is achieved when the digital usages which have been developed enable innovation and creativity and stimulate significant change within the professional or knowledge domain.” (Martin, et al. p.259). For example, through a cardiac patient’s point of view, the third level occurs when a smartwatch turns into a health saver due to its tool to measure people’s cardiac pulse. In these types of cases, the technologic tools start from tools to turn into significant needs for their daily lives. From the perspective of languages teaching, the third level occurs when the students stop viewing certain tools as “the tools they use for English class” and start considering them as a needed and productive tool within their process.

Concluding, the three levels of digital literacy start from understanding the global meaning of Digital literacy as the ability to navigate, evaluate, and create digital content using a range of digital technologies effectively and critically. It encompasses the skills, knowledge, and attitudes required to use digital tools, resources, and platforms for communication, information retrieval, collaboration, and problem-solving. Moreover, the usage that each person has for those technology tools, resources, and platforms, ending with the transformation that the technology users contribute every day from a personal to a global basis. The understanding and assimilation of all three levels as one composes the vision adopted for this research purposes regarding digital literacy.

Active Engagement.

The concept of engagement has been widely conceptualized from different disciplines, from a professional environment, the engagement of the workers has been defined as a mental status of the worker and it is closely related within the indicators of proactivity and achievements at work. (Bakker, Demerouti, Xanthopolou, 2011). In the media world, engagement has been studied from TV rating studies until more recent streaming and digital content platform ratings as well. From the point of view of the media, engagement is closely related to mass attention, contribution, discussion, and participation of the different type of products that the media world offers. (McRoberts, et al, 2016). Nevertheless, considering the purpose and field of the present research, the engagement in class has been discussed by well-known authors such as Dewey (1938) and Gardner (1983).

Dewey (1938) explores the idea of engaging students in hands-on, real-life experiences to enhance learning while Gardner (1983) focuses on highlighting the need for active engagement and diverse learning opportunities that cater to different intelligences, allowing students to learn through their strengths. In contrast, Jensen's book "Engaging Students with Poverty in Mind" (2013) discuss how important it is to provide educators with tools and ideas to create an engaging and inclusive learning environment that promotes academic success and social-emotional well-being for all students. The main point of view will be taken from educational research, more specifically from the Fredricks, Blumenfeld and Paris (2004) conceptualization, because it englobes different concepts attached to active engagement by defining three dimensions, the emotional engagement, behavioral engagement, and cognitive engagement.

In the first place, the authors define *emotional engagement* as a commonly used synonym for motivation in class. The emotional engagement includes all types of affective reactions that students experiment within themselves and with the outside world, the authors quote Connell & Wellborn, (1991) and Skinner & Belmont, (1993) to highlight how the interest, boredom, happiness, sadness, and anxiety are key factors to understand emotional engagement. Also, the dimension of self-awareness and value of the subject within the class and his/her surroundings are factors that belong to the emotional dimension of the engagement in school.

Secondly, *behavioral engagement* is explained through three aspects of behavior in class. The first aspect includes positive conduct which means following the rules, the procedures and accepting those rules. For the second aspect, the authors quote Birch & Ladd (1997), affirming that it entails participation, attention, concentration, effort, and persistence during class time and outside class time to achieve academic goals. To explain the final aspect, the authors quote Finn, (1993), stating that it involves participation in school related activities but outside the class, such as athletic, cultural, social, and extracurricular activities.

The third dimension is *cognitive engagement* which entails multiple ideas, the student is psychologically invested into their learning process, they want to achieve not only for getting good grades but for going beyond requirements. Cognitive engagement also implies that the students prefer challenges, hard work, and show abilities in problem solving tasks. Taking aside behavioral engagement, cognitive engagement shows an inner investment for learning as an overall aspect (Fredricks, Blumenfeld, & Paris, 2004).

The engagement literature is also marked by duplication of concepts and lack of differentiation in definitions across various types of engagement. For example,

effort is included as part of definitions of behavioral and cognitive engagement, and no distinction is made between effort aimed merely at fulfilling behavioral expectations and that aimed at understanding the material and mastering the content. Finally, many conceptualizations of engagement include only one or two of the three types (Fredricks, Blumenfeld, & Paris, 2004. P. 65).

As the authors explained, it is necessary to define the three dimensions of school engagement, but it is not mandatory to think that all three dimensions have clear limits between them. In fact, in some respects an element must work with 2 or 3 dimensions at the time of researching about engagement, since the proposed categories are product of different qualitative studies and investigations, the focus of any dimension will depend merely on the situations and experiences in class, surrounding of the main subject: *the students*.

In other words, the concept of school engagement is multifaceted and influenced by contextual and environmental factors. It consists of three dimensions: *emotional engagement, behavioral engagement, and cognitive engagement* (Fredricks, Blumenfeld, & Paris, 2004). Emotional engagement encompasses students' affective reactions, including interest, boredom, happiness, sadness, and anxiety. It also involves self-awareness and the value students attribute to the subject and their overall classroom experience. Behavioral engagement involves three aspects: positive conduct, which includes following rules and procedures; active participation, attention, concentration, effort, and persistence in achieving academic goals; and involvement in school-related activities outside the classroom, such as athletics, cultural events, and extracurricular activities. Cognitive engagement reflects students' psychological investment in the

learning process. It goes beyond fulfilling requirements and focuses on a desire for challenges, hard work, and demonstrating problem-solving abilities.

The literature on engagement lacks clear differentiation and often includes duplicated concepts. Effort, for example, is included in definitions of both behavioral and cognitive engagement without distinguishing between fulfilling expectations and understanding the material. While the three dimensions of engagement are distinct, they are not always clearly separated. Some elements may involve two or three dimensions simultaneously, depending on the specific classroom situation. The focus on each dimension depends on the research context and the qualitative studies conducted. Overall, understanding school engagement requires examining emotional, behavioral, and cognitive dimensions, recognizing their interplay, and considering the specific experiences and situations of students within the classroom environment.

Webtoon

For the present proposal, the innovative vision of the educational purposes that Webtoon offers, will be the key point of view. As Kwon (2014) explains, Webtoon is a term composed by two words: *Web* and *Cartoon*. The concept of Webtoon was originally created in 2004 by Junkoo Kim and it is a platform suitable for reading manhwa-style¹ web comics. The platform itself started as an innovative way to read web comics on the internet taking off the concept of paper-based comics. The concept was successfully evolving until we can find it not only on the web but

¹ The manhwa-style is a Korean term used to refer all printed and digital comics, marked by an specific artistic style, where the colors and design of the characters are predominantly developed.

also as an app that is still growing worldwide. Nowadays, this Korean platform draws over 72 million monthly users that consume webcomics daily (Forbes, 2021).

The model of Webtoon implies that any user from all over the world can read their favorite stories published in the format of episodes. Even though at first the platform used to offer web comics created in Korea by different artists, nowadays the platform is open to receive creators from any part of the world. Using their program “Webtoon Canvas” users can incursion into the world of digital comic creation without any barrier. “Webtoons, which are important sources of big-screen culture such as television dramas and films, are especially interconnected with the increasing role of digital storytelling” (Jin, 2019, p 13). As the author explains, Webtoon went from being a total success in South Korea, to expanding all over the world to become a relevant expositor of digital story telling.

In conclusion, Webtoon is a platform that offers a suitable way to read digital web comics, known as manhwa, created in Korea. The platform nowadays offers a long range of genres and subgenres of web comics to read. It is a trendy platform especially for young adults and teenagers. Finally, it is an innovative way to expose digital story telling.

Webtoon is a tool that has the potential to introduce innovative practices into the classroom, interacting with the emotional engagement level, the behavioral engagement, and at some point, the cognitive engagement too. The involvement of Webtoon into the different levels of engagement is due to its characteristics, Webtoon is accessible, appealing, and interactive. The students can find relatable stories that are adapted not only to their tastes and likes but also to their experiences and ways that they have to see the life. Finding the challenge to understand their favorite Webtoons, the cognitive engagement can be fostered through the use of the platform.

Regarding the Intertextual Competence, Webtoon offer the possibility to read and understand different types of stories through the use of mainly two types of text, the visual text, and the written text. The analysis of every Webtoon in order to understand what the story is about, using both types of text, certainly challenges the Competence of Intertextuality in EFL class.

CHAPTER III

METHODOLOGICAL DESIGN

This chapter introduces the methodology of the investigation, data collection and data analysis instruments, it also describes the process and rationale of its design and application.

Foundation of the research: Research paradigm.

The present research accomplishes three of the main characteristics proposed by Sampieri on his *Methodology of Investigation* (2014, 6th edition) which are: The problematic situation was found following an inductive model of investigation, where the hypothesis and problem comes out to the light after observing, analyzing, identifying, exploring, and describing the phenomena. The main goal of the proposal is to generate a solution for a situation within the community that takes part in a predetermined social system. Finally, the present research seeks to interact with natural events within a social community without manipulating the reality of the problematic situation. Therefore, the approach of this research is *qualitative*.

Foundation of the research: Research type.

According to Reason & Bradbury, (2001) “Action research is a participatory, democratic process concerned with developing practical knowledge in the pursuit of worthwhile human purposes (...) It seeks to bring together action and reflection, theory and practice in participation with others” (p. 11). Considering the type of phenomena that aims to be worked with during the present research, the type for this proposal would be *participative action-research*, because this

proposal is based on a problematic situation found in a learning community and seeks for partaking in solving the situation by proposing a plan and a strategy in order to achieve the “solution” of the problem.

Data Collection instruments and procedures.

Artifacts

Classroom design diagrams.

According to Pierce (2014), artifacts are data collection and data reception instruments that bring to the research detailed and specific material design information (such as maps, seating plans, etc.) or they are also denominating the products build by students during educational research. The diagram for the classroom where the research takes place (Annex B) is presented. The Annex B shows the class diagram designed to understand certain dynamics of the class itself through classroom.

Students’ artifacts.

The students’ artifacts are a set of different data collection instruments collected during the application phase of the research. All productions and artifacts are located in the OneDrive folder located in the Annex M, there it is possible to visualize the results of the application process in the students’ productions and analysis.

Observation matrix.

From day 1 of the observation phase of the present research, it is necessary to count on an observation matrix to register the data collected. “Observation matrix is a preplanned research

tool which is carried out purposefully to serve research questions and objectives” (Benkharafa, 2013). It can be found at Annex C the observation matrix was designed to show very wide categories in order to be as most descriptive as possible with the class events. The matrix was carefully filled digitally 1 hour after the observation session ended every time. The observation process has two stages, pre-implementation, and implementation stage.

The pre-implementation stage observation process is designed to find and describe a problematic situation in the qualitative research, more specifically in the classroom context, it describes the class dynamics, students’ behavior, class structure, type of methodology from the teacher in charge, and other elements that can be found through pre-implementation in class.

The implementation observation process is designed to describe the dynamics of the class while the lessons are being implemented. Also, it is utilized to asses and reflect about the overall implementation steps that the researcher is following.

Field notes.

Copland (2018) states that field notes are one of the most descriptive ways to approach contextual realities, relationships, and events depending on the level of intrusion during an observation process. The field notes sample can be found at Annex D Even though the observation matrix is the instrument that saves most of the information and detailed descriptions of the class itself, an instrument like that could not be filled simultaneously as the observation was going on. For this reason, it was necessary to complement the field notes with the notetaking format during the whole process of observation. The notes taken under this format allowed the researcher to record as many details as possible to be processed and depicted in the observation

matrix. Field notes were useful to record expressions heard, orders dictated by the teacher, informal comments, activities descriptions and details, etc.

Diagnosis.

In the present research, it was relevant to create a diagnosis regarding the students' intertextual competence (Annex H and I), how were they producing and analyzing different types of text. Intertextual diagnosis #1 is an analytical diagnosis designed to measure how students react, analyze, argument and produce information that can be displayed in a graphic or written way. The diagnosis construction was designed taking two diagnoses as an example of execution way: "Mayo's Use of a Popular Comic Strip Character as a Teaching Tool: The Case for "Grandpa Jim." From 2011, and Nieto's "Analyzing Comics in the Class of English." From 2016.

Audio Recordings.

These involve capturing sound or spoken data using devices like digital voice recorders or audio recording software. Audio recordings are commonly used for interviews, group discussions, lectures, or any situation where verbal communication is significant (Modaff and Modaff, 2010). Recordings capture nuanced details of participants' voices, expressions, and actions, providing in-depth and authentic data. Finally, audio recordings serve as a reliable source for verifying accuracy and consistency during data analysis, as they offer an objective account of the collected information. Therefore, the recording will be used in specific moments, not in all classes and sessions.

Table 2

Triangulation scheme.

Research specific objectives.	Data collection instruments		
To foster intertextual competence, merging visual and written information analysis.	Diagnosis.	Field notes.	Observation Matrix.
To strengthen the intertextual competence by integrating visual and written information production.	Artifacts.	Diagnosis.	Field notes.
To boost student’s cognitive engagement by incorporating both receptive and productive skills within their interests, tastes, and experiences	Audio Recordings.	Field notes.	Artifacts.

Ethical considerations

Prior to commencing the study, an informed consent (check Annex M) process was implemented. Given that the chosen participants were minors, obtaining the consent of their responsible parties was crucial. The informed consent specifically enabled the participants' guardians to understand the study's conditions, emphasizing that students' personal data would be utilized exclusively for academic purposes. The document also outlined the option for students to withdraw from the study at any time. Moreover, the informed consent highlighted the confidentiality and privacy measures in place to ensure a secure and trustworthy research environment for the participants.

CHAPTER IV

PEDAGOGICAL INSTRUCTION

This chapter contains the concepts that support this pedagogical proposal. Those concepts are the curricular vision, vision of language, vision of learning, vision of teaching and vision of the classroom. Besides, the instructional design is addressed.

Curricular Vision.

The curricular vision of the present project is permeated by the general vision that the functional-notional approach offers, assimilating it into the specific context and the students' needs. The curriculum promotes the integration of language skills (listening, speaking, reading, and writing) in a holistic manner (Laine, 1985). Rather than teaching skills in isolation, the curriculum emphasizes their interconnectedness and the importance of using language skills in an integrated manner for effective communication. Activities and tasks are designed to engage learners in using multiple skills simultaneously. "The notional functional approach is highly related to the curriculum rather than an approach due to the fact that instructions and guidelines are presented in terms of notions and functions" (Curipallo, E. 2019, p.30). The curriculum emphasizes contextualized learning experiences that reflect real-life language use. The curriculum considers learners' individual needs, goals, and interests and its main objective is to provide opportunities for learner choice, autonomy, and personalization of learning.

Vision of Language.

The functional-notional approach recognizes that language serves specific functions and expresses various notions or concepts (Berns, 1983). It means that it focuses on teaching language in relation to these functions and notions, such as making requests, giving opinions, describing, narrating, expressing preferences, and so on. By understanding and practicing these functions and notions, learners acquire the ability to express themselves in different situations.

Overall, the vision of language from the functional-notional approach revolves around equipping learners with the ability to use language effectively and meaningfully in real-life communication. It emphasizes teaching language in relation to its functions and notions, contextualized learning experiences, task-based activities, and a learner-centered approach.

Vision of Learning.

This vision emphasizes learning language in practical contexts. Language is presented and practiced in situations that are relevant and useful to the learners' lives. Authentic materials, real-world examples, and situations are incorporated into instruction to provide learners with realistic language experiences. The functional-notional approach recognizes the importance of learners' needs, interests, and motivations (Laine, 1985). Therefore, the learning process will be focused on the learners and how each one of their processes works around the language learning as a tool but not as a goal.

Vision of Teaching

The vision of teaching from the Notional-Functional Approach is to empower learners to use language as a tool for meaningful communication, focusing on language functions,

contextualized learning, and tasks that reflect real-life situations. It aims to create confident and capable language users who can navigate a variety of communicative contexts.

Vision of classroom.

The classroom promotes learning language in useful contexts, connecting language use to real-life situations, topics, and experiences relevant to the students. This allows students to see the practical value of the language they are learning and enhances their motivation and engagement. By using notions and functions in the daily life's vocabulary, the classroom aims to develop students' ability to communicate effectively in real-life situations. This includes teaching students the necessary functional language (e.g., requesting, giving advice, expressing opinions) and helping them understand the cultural and contextual aspects of communication.

Instructional design for the didactic proposal

As mentioned previously, the didactic proposal ultimate goal is to produce a webcomic in EFL class, proposing three stages where the students will have to collect, analyze, and produce information in both graphic and written formats to enhance their intertextual competence in the process. The approach that works as a base in the didactic design is the functional-notional approach.

Curipallo also explains that the functional-notional approach is a way of shaping a syllabus around notions, which means that expressions, words, sentences, tasks, activities, etc. must be adequate to real life situations, familiar situations, or situations that generate an inner utility from students' point of view. Even though the functional-notional approach has been often used in communicative studies and is located under a communicative domain, the design of the

stages will adopt the “notional” constitution of the reality in order to establish students’ real expectations and desires at the moment of language learning.

The instructional design is composed of three cycles, every cycle is also constituted by three lessons that are designed to be applied in 1:45 min each class. Thus, the instructional design is thought to be applied in 9 classes. The vocabulary and grammar expectations are the same for every cycle because, as per the notional approach dictates, the vocabulary acquisition is closely related to each individual experience. For this reason, the vocabulary will vary depending on the Webtoons that each student chooses to read and also produce. The objectives and the sequence is displayed below:

Cycle	Lessons	Objectives	Intertextual Competence Enhancement descriptions.	Vocabulary and Grammar.
<p>Cycle 1</p> <p>Getting to know about my personal tastes and discovering Webtoon.</p> <p>Duration: 3 lesson plans for 3 classes.</p>	<p>Lesson plan #1: <i>Discovering about my tastes.</i></p> <p>Lesson plan #2: <i>Entering into the Webtoon world.</i></p> <p>Lesson #3: <i>How about the characters?</i></p>	<p>GENERAL: To introduce the students into the existence of the webcomics and its structure.</p> <p>SPECIFICS:</p> <ul style="list-style-type: none"> To introduce students into the reading of Webtoons from an individual perspective. 	<p><i>Students produce verbal greetings.</i> Type of text: Oral text.</p> <p>Type of intertextual enhancement: Production skills.</p> <p><i>Students read written and graphic pieces of information.</i> Type of text: Written text and graphic text.</p>	<p>Vocabulary:</p> <ul style="list-style-type: none"> “Hello” “Good morning” “I’m here” “I like to play videogames” “I love to ride my bike.” “I love cooking” “I hate wasting time on weekends.” “Slim” “Fat” “Fast” “Slow” “Happy” “Sad” <p>Grammar topics:</p> <ul style="list-style-type: none"> Attendance and greeting expressions. Present simple.

		<ul style="list-style-type: none"> ● To recognize the wide range of genres that Webtoon offers. ● To comprehend how a plot can be developed through comics 	<p>Type of intertextual enhancement: Comprehension skills.</p> <p><i>Students produce written and graphic pieces of information.</i></p> <p>Type of text: Written text and graphic text.</p> <p>Type of intertextual enhancement: Production skills.</p>	<ul style="list-style-type: none"> ● Present continuous. ● Adjectives ● Onomatopoeia expressions.
<p>Cycle 2</p> <p>Planning our Webtoon, our webcomic starts now!</p> <p>Duration: 4 lesson plans for 5 classes.</p>	<p>Lesson plan #4: <i>Creating our Webtoon pt.1</i></p> <p>Lesson plan #5: <i>Creating our Webtoon pt.2</i></p> <p>Lesson #6: <i>Creating our Webtoon pt.3</i></p>	<p>GENERAL: To start with the planning phase, guiding the students into the design of their own Webtoons.</p> <p>SPECIFICS:</p> <ul style="list-style-type: none"> ● To introduce students into the reading of Webtoons from an individual perspective. ● To recognize the wide range of genres that Webtoon offers. ● To comprehend how a plot can be developed through comics 	<p><i>Students produce verbal greetings.</i></p> <p>Type of text: Oral text.</p> <p>Type of intertextual enhancement: Production skills.</p> <p><i>Students read written and graphic pieces of information.</i></p> <p>Type of text: Written text and graphic text.</p> <p>Type of intertextual enhancement: Comprehension skills.</p> <p><i>Students produce written and graphic pieces of information.</i></p> <p>Type of text: Written text and graphic text.</p>	<p>Vocabulary:</p> <ul style="list-style-type: none"> ● “Hello” “Good morning” “I’m here” ● “I like to play videogames” “I love to ride my bike.” ● “I love cooking” “I hate wasting time on weekends.” ● “Slim” “Fat” “Fast” “Slow” “Happy” “Sad”. <p>Grammar topics:</p> <ul style="list-style-type: none"> ● Attendance and greeting expressions. ● Present simple. ● Present continuous. ● Adjectives ● Onomatopoeia expressions.

			<p>Type of intertextual enhancement: Production skills.</p>	
<p>Cycle 3</p> <p>The creation final phase.</p> <p>Duration: 3 lesson plans for 4 classes.</p>	<p>Lesson plan #7: <i>Reviewing our stories.</i></p> <p>Lesson plan #8: <i>Let's get to work!</i></p> <p>Lesson plan #9: <i>Wrapping up our process.</i></p>	<p>GENERAL: To finish the students' Webtoons first chapter in its entirety, concluding the project.</p> <p>SPECIFICS:</p> <ul style="list-style-type: none"> • To review the students story planning process by socializing their creations. • To put into practice the preparation stages, starting and finishing their first chapter. <p>To conclude the project applying the final diagnosis and wrapping up the finalization of students Webtoon.</p>	<p><i>Students produce verbal greetings.</i></p> <p>Type of text: Oral text.</p> <p>Type of intertextual enhancement: Production skills.</p> <p><i>Students read written and graphic pieces of information.</i></p> <p>Type of text: Written text and graphic text.</p> <p>Type of intertextual enhancement: Comprehension skills.</p> <p><i>Students produce written and graphic pieces of information.</i></p> <p>Type of text: Written text and graphic text.</p> <p>Type of intertextual enhancement: Production skills.</p>	<p>Vocabulary:</p> <ul style="list-style-type: none"> • "Hello" "Good morning" "I'm here" • "I like to play videogames" "I love to ride my bike." • "I love cooking" "I hate wasting time on weekends." • "Slim" "Fat" "Fast" "Slow" "Happy" "Sad" <p>Grammar topics:</p> <ul style="list-style-type: none"> • Attendance and greeting expressions. • Present simple. • Present continuous. • Adjectives • Onomatopoeia expressions.

Table 3

Instructional design.

CHAPTER V

DATA ANALYSIS AND FINDINGS

This chapter describes the procedures taken to analyze the information collected through the implementation of the didactic proposal created. The chosen approach to conduct the information analysis was Grounded Theory, therefore the chapter describes both the steps to follow this approach and subsequently presents the categories and subcategories born out of following the Grounded Theory scheme.

The approach of Grounded Theory (GT) is defined as a qualitative research data analysis methodology. Charmaz (2002) described it as an inductive and comparative methodology which focuses on theory construction out of gathering, synthesizing, and analyzing different types of information collected from a social phenomenon. Furthermore, the role of the researcher is well-defined since the original description of GT, “To make theoretical sense of so much diversity in his data, the analyst is forced to develop ideas on a level of generality higher in conceptual abstraction than the qualitative material being analyzed.” (Glaser and Strauss 1967, p 114). In other words, the inductive condition of GT dictates that the researcher must be able to define categories from the data collected. Consequently, according to Glaser and Strauss, the categories raised from the information collected shape an original “substantive theory” (1967).

The Grounded Theory steps begin from the data collection process. Going back to the data collection instruments on Chapter 3 and the pedagogical instruction on Chapter 4, there were multiple data collection procedures. Starting from a participant observation scheme before entering into the diagnosis phase, the information collected was recorded in field diaries filled out

after the end of every class observed. For the purpose of gathering as much information as possible, the field diaries were also nurtured by field notes, a set of notes taken at the present time of observing every class, highlighting specific situations happening simultaneously. After the observation phase, the diagnosis started during a two-staged initial diagnosis and a two-staged final diagnosis. The audio recordings gathered during the second stage of the final diagnosis were transcribed and organized into a spreadsheet. Throughout the application phase, different artifacts were gathered, all of them in form of physical worksheets (An exception of the last diagnosis mentioned before), that were digitalized and classified according to dates and types of information. All tools and procedures were strictly implemented to gather as much explicit and objective information as possible, this with the objective of keep one of the main principles of GT:

The sociologist generating theory should be guided by the criteria that the categories should not be so abstract as to lose their sensitizing aspect, but yet must be abstract enough to make his theory a general guide to multi-conditional, ever-changing daily situations” (Glaser, et al. 1967, p. 242).

Therefore, the resultant categories are raised genuinely out of the information collected on a first place, and secondly from the analysis perspective from the researcher.

After the data collection process, the GT guidelines state that it is time to start coding. The initial coding stage was driven by categorizing all extracts of information into 42 codes and subcodes according to what the data was revealing. Subsequently, the axial coding stage revealed two main categories and a total of 8 subcategories where all of the extracts of those 42 codes and 279 extracts of information from all of the artifacts and evidenced of the pedagogical proposal.

The initial and axial coding were completed using the qualitative research software Dedoose ©, obtaining exact numbers for different categories. The software used to graphicly represent all relevant data for the categories was Infogram ©.

Categories of analysis

Research question and general objective	Research Objectives	Categories	Subcategories	
<p>RQ: What impact would bring to adapt the digital comic format of Webtoon focusing on enhancing students' intertextual competence in the English class of tenth graders in the Liceo Femenino Mercedes Nariño in 2023?</p> <p>GO: To enhance the intertextual competence in EFL class through the implementation of an innovative didactic strategy by using Webtoon.</p>	To foster the intertextual competence, merging visual and written information analysis.	<p>Intertextual Competence</p>	Visual information analysis.	
				Written information analysis.
				Merge of both visual and written information in the analysis.
				Visual information production.
				Written information production.
				Integration of written and visual production.
	To boost student's engagement by incorporating both analytical and productive skills within their interests, tastes, and experiences.	<p>Active Engagement</p>	Analytical skills incorporated into their interests, tastes, and experiences.	
			Productive skills incorporated into their interests, tastes, and experiences.	

Table 4

Categories of analysis.

Category 1: Intertextual Competence

The first category of analysis is the Intertextual Competence, a term that has been widely discussed throughout the present research and it is directly related to the general objective, the research question and two of the three specific objectives. Consequently, the Intertextual Competence is the main compass of the project. The Intertextual Competence is composed of the use of both analytical and productive skills of different types of texts. The productive skills encompass all language skills that involve the creation of knowledge in a secondary language. The productive skills are mainly writing and speaking, though within the present research drawing is also viewed as a productive skill. The productive skills included in the Intertextual Competence work by creating knowledge using two or more types of text, in EFL class.

Regarding the analytical skills, they refer to all skills that seek to understand the world, through the use of a second language. These skills are listening and reading, placing a special emphasis in the reading skill, where the exercise of “reading a drawing” refers to understanding and providing meaning to a graphic piece of information. Both, productive and analytical skills work together to improve the Intertextual Competence in the creation and understanding of different types of texts to build knowledge, using a second language. The medium of interaction between the digital literacy skills and the Intertextual Competence enhancement is the didactic tool of the present research: Webtoon.

Considering that Webtoon is taken from a pedagogic perspective as a didactic tool, it is important to discuss how both analytical and productive skills should work together in the EFL

pedagogical proposal. To accomplish the production of the first chapter of each group's Webtoon², it becomes a necessity to support on how the productive skills are directly related to the analytical skills of the language learning process. Therefore, the subcategories below develop the relationship between the productive and analytical skills to produce knowledge mixing different types of information, working, and improving the overall Intertextual Competence.

Subcategory 1: Visual Information analysis.

The first subcategory is located within the analytical skills spheres. The visual analysis skill can be developed in multiple levels, depending on the objective of the analysis and the approach taken. The development of the visual information analysis skill has to be considered as relevant as other receptive skills, its dominance contributes to the student's cognitive development as Sacha et al (2014) explains "The power of visual analytics comes from effective delegation of perceptive skills, cognitive reasoning and domain knowledge on the human side and computing and data storage capability on the machine side, and their effective coupling via visual representations"(p.1). The first visual analysis exercise requested during the process was from the first diagnosis, where the students had to describe in detail two different pictures (Annex H). It is important to note that throughout the whole application of the proposal, the analysis requested and fostered will remain at a descriptive level. The pictures chosen were not loaded with a large quantity of details to describe, however, the pictures showed human emotions and were the type that could be interpreted in multiple ways. The objective of the first diagnosis was

² Referring specifically to the Webtoon model that students followed within the instructional design, check Chapter 4.

specifically to measure how detailed were the ways that students had to interpret, understand, and describe the pictures shown. The visual analysis shown during this first exercise that 38.36% of the girls were able to describe in detail the situation that was graphically depicted, using sentences correctly composed of more than 3 words, while 61.64% of the girls resorted to short constructions of sentences composed of 2 or 3 words. The formal aspects of the students' written production are detailed in the productive analysis section. Below, there will be an example of what is considered as "short sentences written correctly".

Figure 1

Student's Artifact (Initial Diagnosis 1, March 6th, 2023)



Picture #1

• she has glasses
• she is crying
• she is nervous

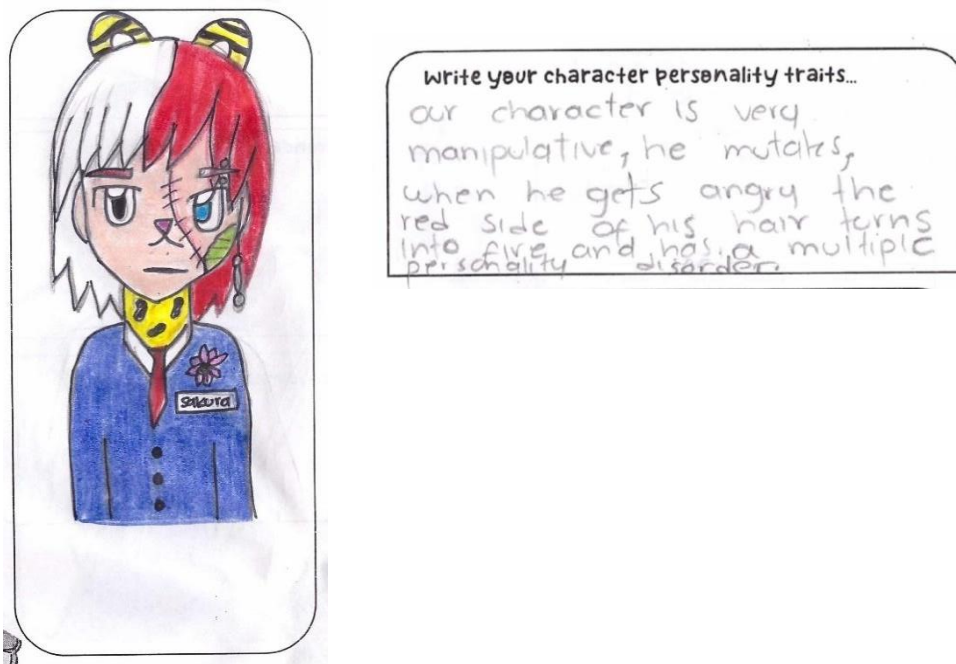
Transcription: She has glasses, she is crying, she is nervous.

The picture shown on the first diagnosis shows the use of language that students displayed in the description and analysis task. Even though the focus of the project was production, during the creation of the Webtoon, students were able to keep illustrating and

graphically detailing the written situations that they came up with. Therefore, the image analysis was always required within their own creative process. For instance, in the “Creating our Webtoon” worksheet #1 (Annex I) every physical description of the created characters was also described graphically, which means that as the students were describing and explaining details from their story, they also needed to be designing pictures according to the situation.

Figure 2

Student’s Artifact (Creating our Webtoon #1, April 3rd, 2023)



Transcription: Our character is very manipulative, he mutates, when he gets Angry the red side of his hair turns into fire and has a multiple personality disorder.

In the figure #2 it is possible to analyze how students were able to create a written description for their own graphic design, not only providing the image of visible physical

characteristics, but also assigning complex internal description and special abilities. Moreover, from the beginning of the planning stage, the graphic pieces of information were already loaded of different meanings that each one of the students decided to assign.

Moving onto the Diagnosis #2 visual analysis part, it is important to review the numbers of the formal aspects. The constructions that students use to describe the pictures presented in the diagnosis #2, according to the data, showed that 58.33% of the girls were able to describe in detail the situation that was graphicly depicted, using sentences correctly composed of more than 3 words, while 41.67% of the girls resorted to short constructions of sentences composed of 2 or 3 words.

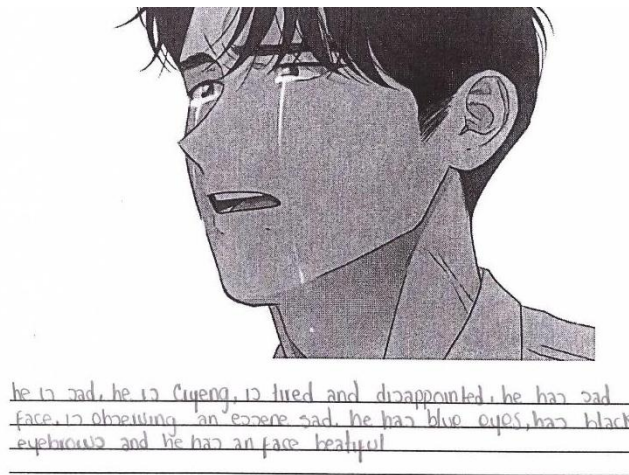


Figure 3

Student's Artifact (Diagnosis #2, August 21st, 2023)

Transcription: He is sad, he is crying, is tired and disappointed, he has sad face, is observing an scene sad. He has blue eyes, has black eyebrows and he has an face beautiful.

The data revealed that in most of the cases, as it can be seen taking the figure 3 as a sample, that the visual analysis remained expressing at first a physical description of the image requested and at a second level, the subjective aspects that students could think of when observing the picture, with expressions such as disappointed, tired, or sad the students were able to assign emotions and internal situations based purely on their reinterpretation of the picture.

Concluding the visual analysis stage, after working with the students on their descriptive skills and assigning them the task to create graphic and written information at the same time, the girls were always able to keep thinking on what their graphic creations meant for them, using different types of vocabulary within their descriptions, and slightly starting to navigate through an internal analysis according to their perspectives. From diagnosis #1 to diagnosis #2 (Applied with 9 lessons of difference, 4.5 weeks) students were able to achieve a detailed and structured analysis of the graphic texts that they were asked to describe. Improving their use of language in the productive skills by revealing a more detailed analysis. This is the first sign that productive and analytical skills are going to be interconnected throughout the data findings. The visual analysis component asked students to be as descriptive as possible and it was the main purpose when asking students to describe their pieces, however the model can be amplified to explore other areas of visual analysis as the data showed up. Since the main category is Intertextual Competence, it is important to keep in mind that the analysis of both visual and written information is always related in many aspects, therefore, it becomes relevant to discuss how the written analysis worked.

Subcategory 2: Written Information analysis.

The written information analysis is a subcategory that can be taken from different perspectives, since the “written information” is also defined as a text, thus it is possible to start from different levels of analysis. Nevertheless, the type of written information found on Webtoons is taken as short written constructions, where the main intentions are to complement, highlight, and expand the situation that is already being visually illustrated for the reader (Susilawati, 2017).

The beginning of the written information analysis work started from the first lesson “Learning to read Webtoon” starting on 10/04/2023 where the girls had to read the first chapter of the Webtoon named “True Beauty” by Yaongyi. The objectives of reading this specific chapter were to open the model of how to read a digital comic and to understand how it is designed the first chapter of a Webtoon. The structure of the first chapter of the title “True Beauty” is similar to most of the digital comics, it follows the premise of summing up the main conflict of the story as a presentation for the reader.

The types of vocabulary that the students had to understand were related to the onomatopoeias of the different scenes, the dialogues of the characters and the descriptions of a few scenes that needed it as figure 4 shows.



Figure 4

First scene of "True Beauty" (Yaongyi ©, 2018)

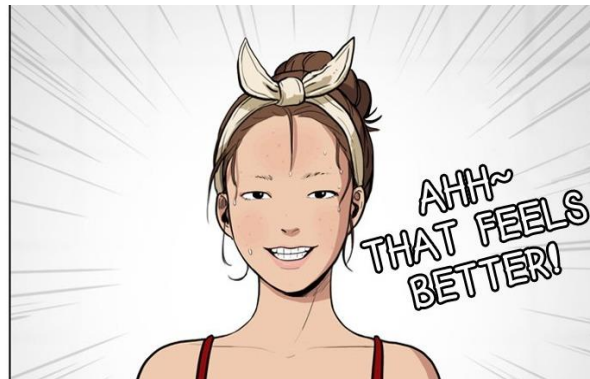


Figure 5

Last scene of the first chapter "True Beauty" (Yaongyi ©, 2018)

The students were able to read successfully the first chapter. During the process different questions about vocabulary and their translations came out. Instead of answering with the translation, the students were asked to use the images to understand what the text might say. It is possible to identify the specific questions regarding vocabulary and how they were solved through taking a look at the raw field notes.

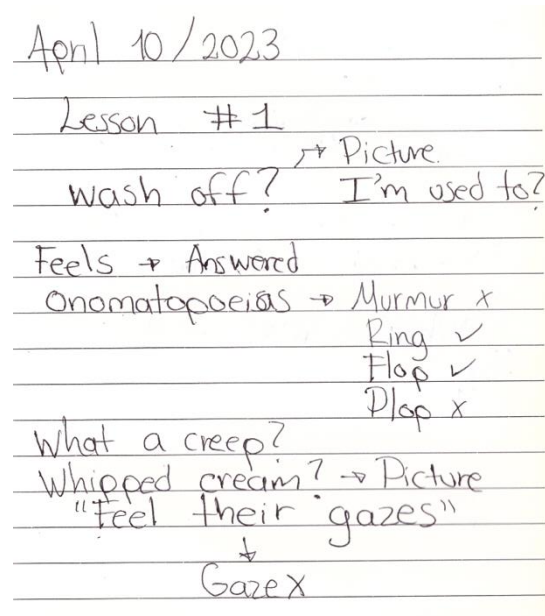


Figure 6

Field Notes #1, (10th of April 2023)

For instance, the concept of “whipped cream” could be easily translated as “crema batida” for the girls. Yet, the students were able to understand the concept of whipped cream by analyzing the picture of the whipped cream found in the 5th scene of “True Beauty”. And so on, most of the vocabulary questions that came up in the classroom, were answered through the use of pictures.

Focusing on more precise information, on the worksheet “Creating our Webtoon #3”, the data revealed that all the students utilized their main graphic source to enlighten their descriptions and approaches of their own stories. This becomes visible to the reader from the moment where the descriptions of the first scene were able to support the drawing scene. The reason why this supports the Intertextual Competence enhancement is because the students were able to express

their understanding of written text by combining it and using it as part of the general idea, the text was complemented with the drawings, showing how students interpreted the text on screen.

Figure 7

Student's Artifact (Creating our Webtoon #3, May 22nd, 2023)

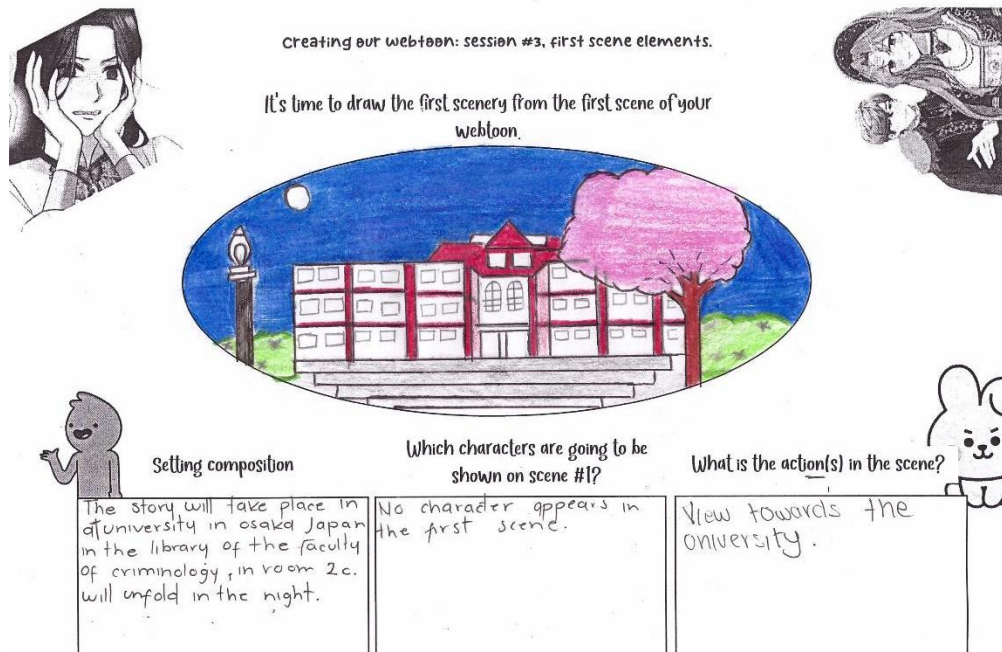


Figure #7 shows the result of the girls depicting the scene that they had already described using brief unities of text. In this case, the picture shown on scene is the illustration of a story that takes place “At the university in Osaka, Japan. In the library of the faculty of criminology in room 2c. Will unfold in the night.” Explaining that the scene is “A view towards the university, where no characters appear in the first scene”. The example of this group is not an exception but the sample of a pattern where 8 out of the 8 final products managed to keep the same model where the written information was answered by their own graphic creations. Concluding, the meaning creation process born out of the text that each Webtoon contains, was always completed

with the creation of graphic pieces. The students assimilated the drawing part as a way to perform a meaning creation process revealing their understanding of the text by using a different type of text. This exposes once again, how the Intertextual Competence works by creating meaning through the use and complementation of different types of text in one single product. Which leads towards the final subcategory of analysis to expand this information.

Subcategory 3: Merge of both visual and written information in the analysis

As discussed before, the visual and written information analysis is a type of analysis that, taken from the intertextual competence perspective, work as one. Throughout the whole project, it has been proposed to the students to think of both types of information as a complement for each other. As a result of the proposal, students were able to start describing every piece of graphic information that was created by them or found other author's Webtoons. Also, the data concluded that the main way in which students managed to clarify and understand the written concepts, theories, descriptions, and situations for their stories was through the drawings and images, assuming that the reader eventually could fully understand their stories by reading both their written stories and their drawings at the same time.

In this way, the first chapter of every group kept the structure that they had already read in the different titles that they had the chance to check. Mixing successfully the images created and the necessary text to understand the content of the comic, achieving the presentation of the first chapter.

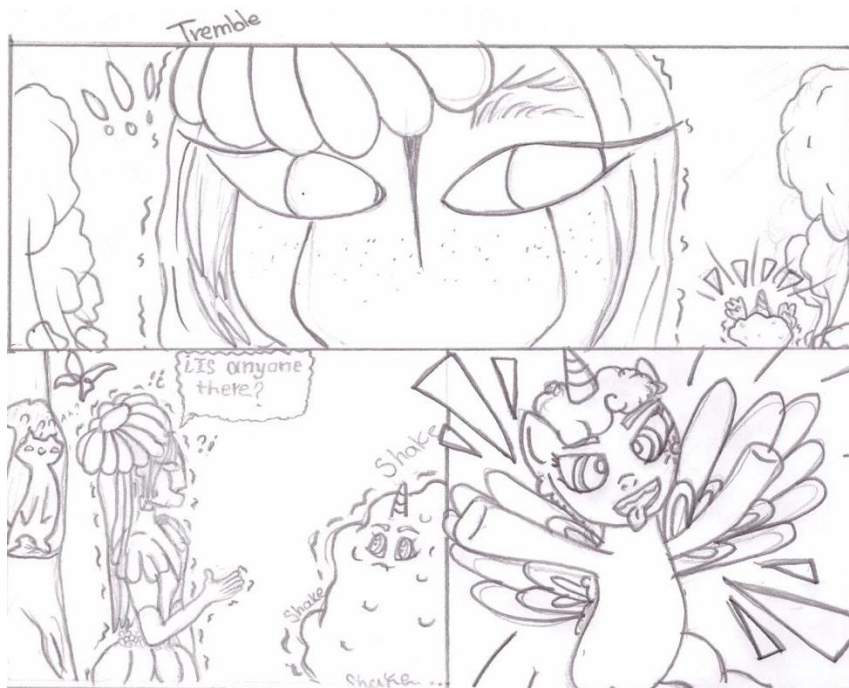


Figure 8

Student's Artifact (Extract from the final product, September 4th, 2023)



Figure 9

Student's Artifact (Extract from the final product, September 4th, 2023)

The samples of the different final products that the girls completed (figures 8 and 9) demonstrates how they were able to merge the written information with the graphic information analysis into their own pieces, by making the chapter one narrative piece that uses both text and images. They adapted their understanding of onomatopoeias from the Webtoons they read and involved them into their own creations, as we can see in figure 8, the use of words such as “tremble” “shake” to highlight the movements of the characters. In figure 9, the students use pieces of text to explain the places the characters are in. The name of the bar being “King’s night” exposed on the first scene is an example of the use they gave to the text. These samples are not the exception but the rule, all the 8 chapters presented included different types of uses for text such as onomatopoeias in different situations. Also, there were descriptive texts that explained

the initial situation, and time jumps. Always involving both, the understanding of their graphic and written productions altogether as one. From the analysis part, there is already possible to distinguish the close relation within the analysis and production skills, this is because the intertextual perspective taken in the present research always projected the analytical and productive skills to be working in team. Thus, the production analysis is presented.

Subcategory 4: Visual Information production.


The visual information production is a subcategory that has its point of convergence on the creation of graphic texts or drawings and images through the implementation process of the Webtoon final product.

The visual information production skill started on the session #4, using the worksheet “Creating our Webtoon #1”, where the students were asked to design their characters. Continuing with the production part, students designed the initial scene of their first chapter using the worksheet “Creating our Webtoon #3”. Not in vain, it is worth to remember that these exercises of images production were always mixed with some short texts production as well. In the first part of their drawings, all artifacts taken from “Creating our Webtoon 1” focused on designing “human-shaped” characters that followed their detailed descriptions. All of the eight products as an exception for two, chose to design these “human-shaped” figures, these two exceptions doted human emotions to characters that are not necessarily human.

Figure 10

Student’s Artifact (Creating our Webtoon #1, April 3rd, 2023)


net e...




write your antagonist personality traits...
Ben is unfriendly, egotistical, conceited, mocking, Sarcastic, Criticizes people, childish

your antagonist strenghts are...
He's strong, he's got a very powerful magic, he's possessive, he's autonomous.

your antagonist weaknesses are...
He is Very infantile and fails to concentrate. His energy is exhausted Very quickly, his worst weakness is to take off his hat and see the Sun.



net e... DOLLY



write your antagonist personality traits...
Dolly is schizophrenic, she is very extroverted, she has been kidnapped as a child by her inner acids, she is very egocentric and sociopathic, her body is made of leaves with thorns, she is twenty-three

your antagonist strenghts are...
she is good at lying, she can camouflage herself between a fairy and a flower, when she turn into a flower she releases hallucinogens that make her opponents see her nightmares. she is also small and crafty

your antagonist weaknesses are...
she is narcissistic, she is a praddy, her brother is her main weakness, she is a sociopath to extreme levels so much so that she does not like to see her own image.




Figure 11

Student's Artifact (Creating our Webtoon #1, April 3rd, 2023)



Figure 12

Student's Artifact (Creating our Webtoon #3, May 22nd, 2023)

Even though all groups had total freedom about what to design, all of the groups followed similar patterns, detailing specifically the characters more than the scene and setting itself. Also, all of the groups, according to the data, chose to load their characters with emotions, traumas, weaknesses and building for them a personality. All the groups left a physical description in the background, assuming that the graphic information talked by itself.

During the work on the “Creating our Webtoon #3” worksheet, students demonstrated that this focus on their characters was going to be a constant aspect of their way to build their own stories. Data showed that the 75% of the total amount of scenes focused on the characters more than in the background, while 25% focused their scenes on the background and the environment. The data processed a total amount of 45 scenes including their “first scene exercise” in the worksheet #3 and the final product.

The remarkable focus on the character leads to the analysis of the results of the visual production part of the diagnosis #2. Firstly, students were required to represent graphically very

wide and subjective words: Happiness, Love and Fear. On a second instance, the students were asked to represent graphically a very specific situation: A dog walking on the street. Both exercises required students to produce graphic pieces but aiming at checking how detailed their illustrations could be depending on the situation. These were the results:

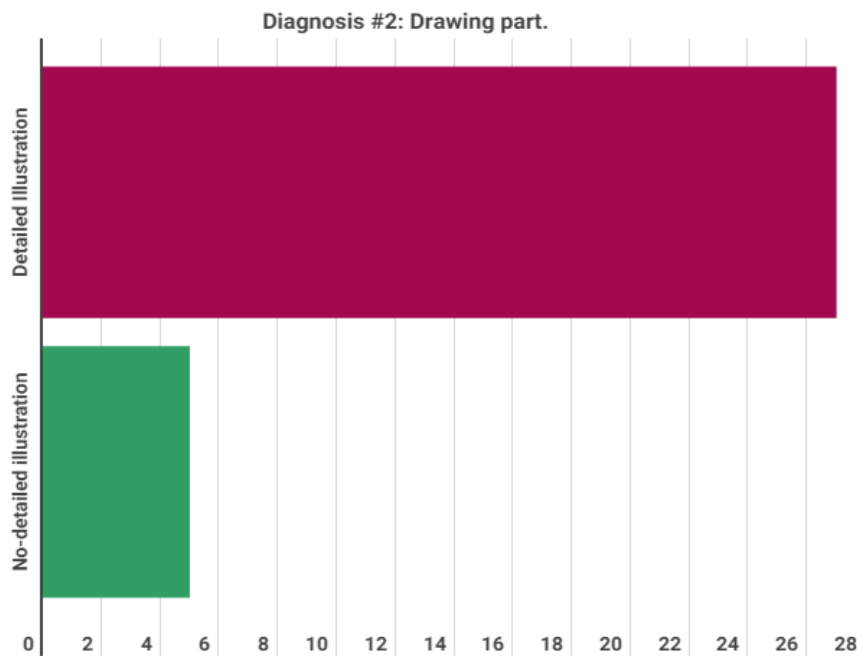


Figure 13

Detailed illustration results (Diagnosis #2, August 21st, 2023)

Out of the 33 drawings analyzed, 27 of them were classified as “Detailed illustration” and 5 of them were classified as “No-detail illustration”. The characteristics of the detailed illustrations included at least one of the following items: a piece of text to enlighten, background elements, color, and clear shaping. The drawings that did not include any of the items were classified as no-detailed illustrations.

On the account of the detailed vs no detailed illustrations, 84.38% of the girls accomplished creating detailed illustrations while counting on a restricted amount of time and no preparation time for this task. Regarding the shaping of their drawings, involving into the content of their pieces, the results were the following:

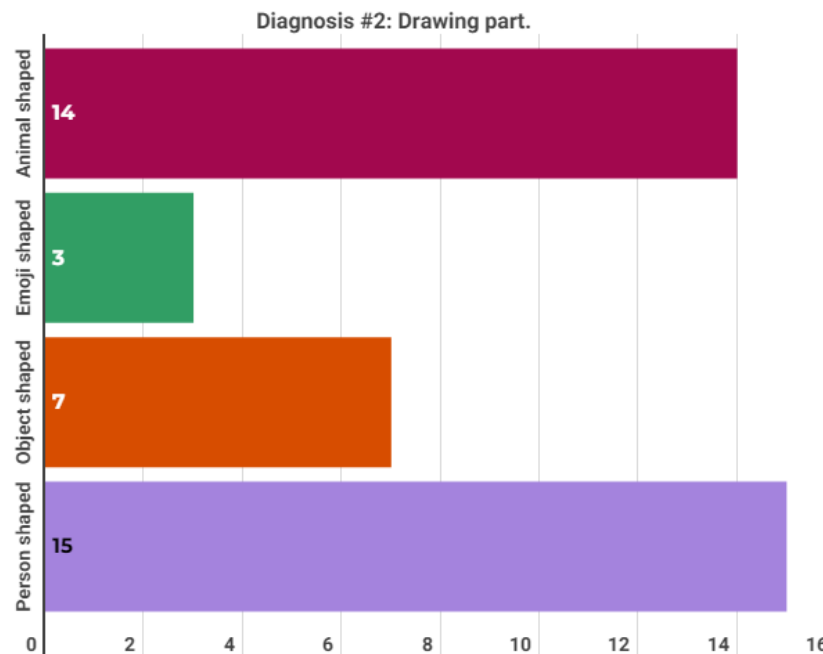


Figure 14

Shaping illustration results (Diagnosis #2, August 21st, 2023)

From the 33 drawings analyzed, the remark mentioned before about the students focusing on the characters development more than the background remains appearing. 15 drawings out of 33 were designed in person-shaped drawings, while animal-shaped drawings took the 2nd place with 14 out of 33. It is important to mention that multiple drawings mixed animals, people, and objects. Therefore, most of the drawings showed at least two different shaping-models.

To conclude, the visual production skill improved throughout the implementation of the proposal, starting from designing complex characters to concluding into the creation of a final product exposing a variety of scenes, artistic styling, drawing's structure, and intention, dotting of their creations with meaningful aspects that were expressed both: graphicly and written. The visual production was a skill fostered during the whole project, according to the data it was possible that students tend to visually produce pieces focused on characters, and most of the cases, humans. Students were prominently involved within the visual development of their human creations through the production of their Webtoon.

Subcategory 5: Written Information production.

The productive skills in the written information production subcategory focus on the improvement of the formal aspects of the writing skill, which is a core skill part of the four main skills to teach in the EFL curriculum.

One of the subcategories that shows more improvement throughout the development of the project is the written information production. Although the final product was the first chapter of each group's Webtoon and the comics were notably more developed visually than in a written form, both diagnoses revealed how their writing model changed.

The diagnosis #1 exposed that 61.64% of the girls used constructions of short sentences of no more than 3 words in the description of the pictures shown. 38.36% of the girls resorted to long sentences using at least more than 3 words to express their ideas. From the short sentences analysis, there were found the following results:

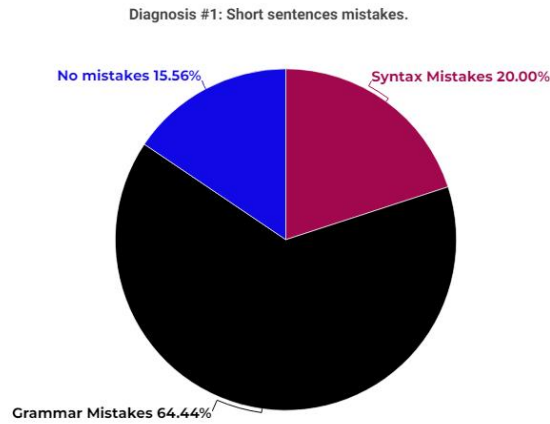


Figure 15

Short sentences mistakes results (Diagnosis #1, March 1st, 2023)

At least 60% of the short sentences had grammar mistakes, which included misspelling words and tenses of the verbs. In the syntax mistakes category, there were included all mistakes related to the order of the words that affected the comprehension of the text, following the classic structure of subject + verb + complement for those sentences. As for longer sentences, the results revealed that it was more complicated to keep longer sentences without syntax mistakes, however those that utilized longer sentences generally had less grammar mistakes.

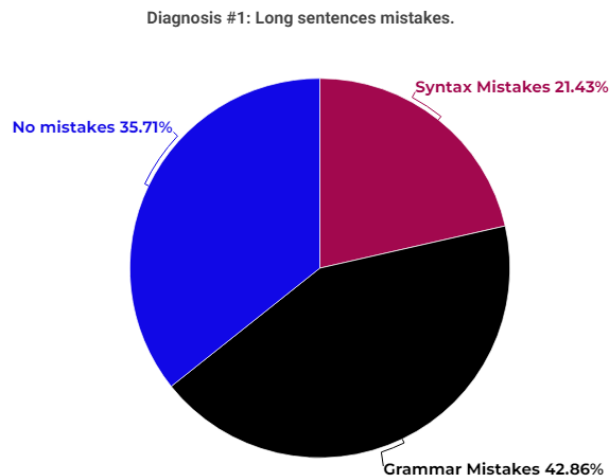


Figure 16

Long sentences mistakes results (Diagnosis #1, March 1st, 2023)

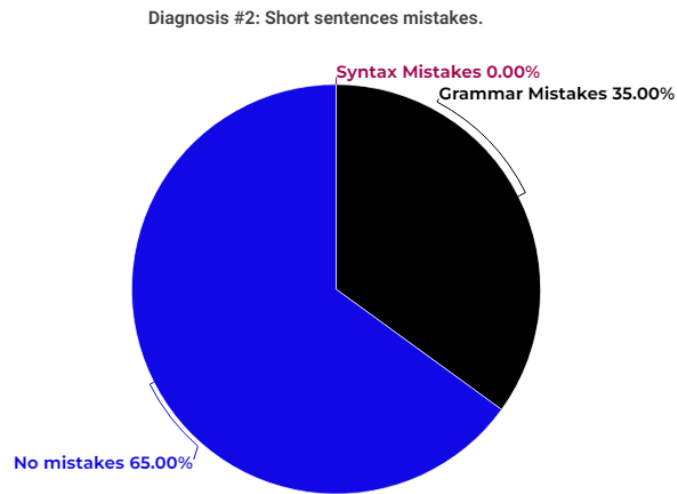
Therefore, the longer the sentence, the less mistakes it had, showing up to 35.71% sentences without mistakes compared to the 15,56% of the short sentences. Even though this affirmation seems like a positive fact, the reality was that only 38.36% of the girls' used sentences built out of more than 3 words which meant that most of the girls were not writing correctly at this point.

From "Creating our Webtoon #1" to "Creating our Webtoon #3" all classes required the girls to keep practicing their writing skills by having the chance to correct their mistakes multiple times until they could create coherent texts. Following the instructional design, the class where the girls were required to write the most was in "Creating our Webtoon #2". All of the groups had to create their plot through the 5 phases of the story: *Exposition, rising action, climax, falling action, and resolution*. The analysis of the papers delivered for this second worksheet revealed that after multiple corrections, all eight projects achieved this second worksheet with no mistakes at all, excepting for some style corrections that were not applied in the analysis.

After going on the write-correct-rewrite process for the second part of "Creating our Webtoon" the diagnosis #2 showed different results. Firstly, the use of textual constructions with short sentences went from 61.64% in the first diagnosis, to 41.67% in the second diagnosis. On a second note, the use of textual constructions with long sentences went from 38.36% in the first diagnosis to 58.33% in the second diagnosis. And finally, the users of short sentences reduced their syntax mistakes to 0%, as it can be seen in the next figure.

Figure 17

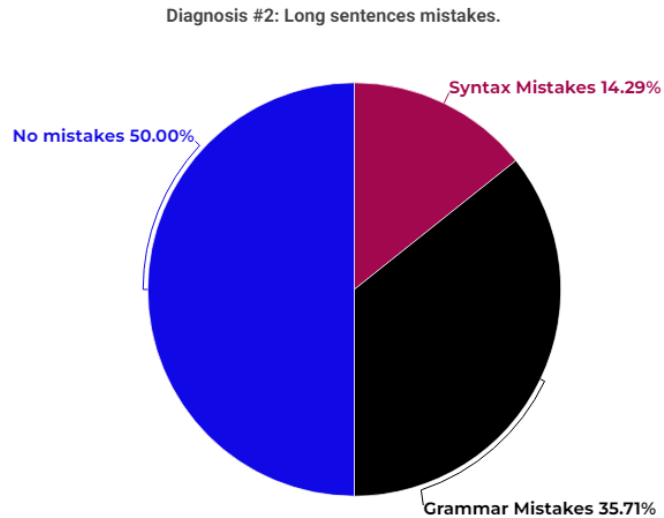
Short sentences mistakes results (Diagnosis #2, August 21st, 2023)



The data analysis showed that from the short sentences' users, 0% of them had any syntax mistakes and their grammar mistakes decreased from 64.44% in the first diagnosis to 35.00% in the second diagnosis. Matching with the mistakes counting, the "No mistakes" category growth was 49.44% from diagnosis #1 to diagnosis #2. These favorable numbers remained within the long sentences' users as well.

Figure 18

Long sentences mistakes results (Diagnosis #2, August 21st, 2023)



Reviewing the data collected, it was possible to verify how the long sentences build during the diagnosis #2 had 14.29% less mistakes in general. Meanwhile, specifically referring to the syntax mistakes, they were reduced 7.14% in comparison of both diagnoses. Finally, the grammar mistakes were reduced 7.15%.

The data numbers revealed that from the diagnosis #1 applied in March, to the diagnosis #2 applied in August of the same year, there was a remarkable improvement on the writing practices of the participant in the project, reflecting this improvement through their performance in both diagnoses and registering how their creation process involved the use of their writing skills. This improvement of the writing skill was evidenced in terms of grammar, syntax and vocabulary usage in their written pieces, these aspects were predominant.

Subcategory 6: Integration of written and visual production.

The integration of written and visual production was included throughout the project itself in the planning and creating stage. In all the exercises of the set of worksheets “Creating our Webtoon” it was required for students to keep working on their graphic and written products with the objective of creating their own chapters.

The visual production was prioritized by the students in the discovery of their preferences at the moment of the creation and staging their characters. Focusing on the personality and different types of emotions that their characters felt and originated in others. In this way, their characters were loaded of details, within their clothing, facial features, shaping, expressions and colors. The environment and setting of the stories took place in the background in their visual productions, avoiding exploring in detail the setting that their stories proposed.

The written production analysis from the intertextual perspective was taken from a formal approach. Finding that giving the chance to the students to write comfortably, counting on a good amount of time, being able to commit mistakes and correct them, and more importantly, making them aware of their mistakes at the moment of writing, allowed all students to significantly improve their style of writing, reducing their grammar and syntax mistakes, while increasing the number of long built sentences, conforming an actual paragraph.

The productive skills improved from the writing skills to the drawing production, progressing in the use of a second language in the formal aspects such as grammar, syntax and vocabulary, and informal aspects such as drawing production which leads to the development of artistic style and meaningful creations through the production of the Webtoon. The analytical skills correlated to the productive skills, exposed how the Intertextual Competence was fostered

by combining two different types of texts with the aim of understanding and analyzing a piece of information in the form of webcomics. This subcategory concludes the Intertextual Competence category by reaffirming how the analytical and productive skills were integrated with aiming at the performance of all skills at the same time in the EFL class, that is how the present proposal achieved the improvement of the productive and analytical skills of written and visual information through the creation of a final artifact: Each group's own Webtoon.

Category 2: Active Engagement

The active engagement category explains how the interests, likes, tastes, experiences, and diverse aspects about the life of the students were included in multiple exercises throughout the application of the pedagogical proposal and the project itself, involving technological tools (Mainly Webtoon) aiming at learning in the EFL classroom. The use of Webtoon as the main tool to foster the engagement in class is supported by the vision of the personalization of the learning experiences through the use of technology and the digital literacy skills needed to navigate through the tool by involving the cellphone into the class dynamics. As the authors expressed "Various learner preferences and needs can be supported by the ever-present and multifunctional features of mobile technology, which make it possible to personalize learning experiences and effectively interact with others" (Kim. H. et al., 2020, p. 1). Hence the use of mobile technology (in this case the use of cellphones in class to visualize and read the comics) assist the teacher to personalize the information that students nowadays receive. The technology usage fits perfectly with the idea of taking Webtoon as a didactic tool, because the personalization according to each student's tastes, interests and likes can be materialized into the type of stories that they consume

inside and outside the classroom and how they work with them. In this route, the involvement of each student's set of interests within their analytical and productive skills constitutes the data analysis in the active engagement section.

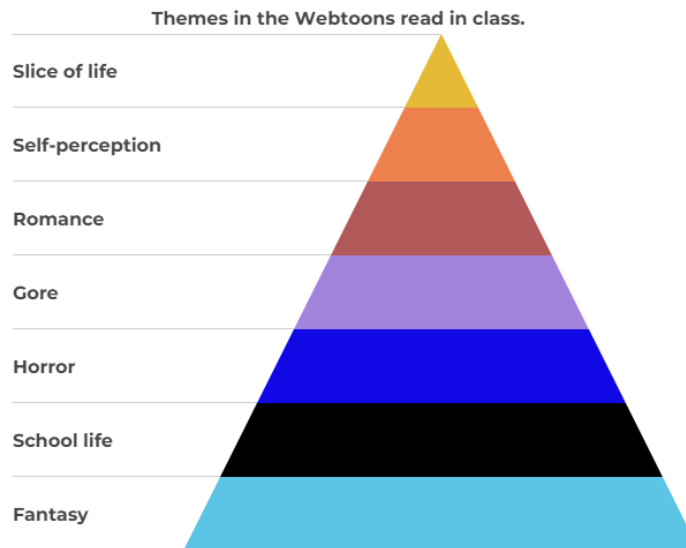
Subcategory 1: Analytical skills incorporated into their interests, tastes, and experiences.

The analytical skills seen from the intertextual perspective were the different ways that each one of the girls had to correspond the visual information with the written information received. The intertextual competence analysis took a formal analysis of the shape of the analytical skills. On the contrary, the engagement perspective takes into consideration the content of the pieces that each girl was analyzing and trying to understand, from their reading stage in Webtoon, to the planning and production stage.

The Webtoons that each of the groups chose to read during the reading phase have a wide variety of themes, artistic styles and even plot development. In total, the eight groups chose 15 different Webtoons, the themes were divided into the following items:

Figure 19

Themes in the Webtoons read in class (Lessons 1-2, 10th of April – 14th of April 2023)



As the data showed, the predominant themes are Fantasy and School life which exposes the influence of the student's daily life and interests within their products. Only two groups chose to read Gore and Horrors, which are stories remarked by the artistic work on black and white colors. The rest of the themes are composed of stories designed in different panels using all types of palettes, taking advantage of the high-resolution platform that Webtoon offers to enjoy the reading experience in full color. Each story is located under at least two different categories; thus, all stories are interconnected with at least two different themes.

Seeing that all groups had unlimited access to all types of stories and artistic styles through Webtoon, the active engagement was initially brought to their interactions with the platform. In other words, the link that nowadays students have with the technologic tools was brought to the EFL classroom through the process of learning to read digital comics. As a result of the interaction between the students and the platform, 10% of the whole class reported to keep reading stories in their free time and at home, becoming active users of the platform. The usage

of digital comics in class, in contrast of the traditional model of the comic, interacts with the digital literacy skills that are also being fostered and mainly interacted with the pre-existing skills that each student had before the implementation. The model of Webtoon and its freedom to choose the topics, themes, styling, language usage, etc. allowed students to develop an active engagement with the activities proposed in class, focusing their attention, interests and real life experiences in the tasks that were proposed throughout the whole implementation, the themes that they chose also show how they actually included their real interests in the production of their Webtoon, creating a model were the “Media Fortalecida class: languages emphasis” is not only a mandatory requirement but also an attractive and engaging class from the students perspectives.

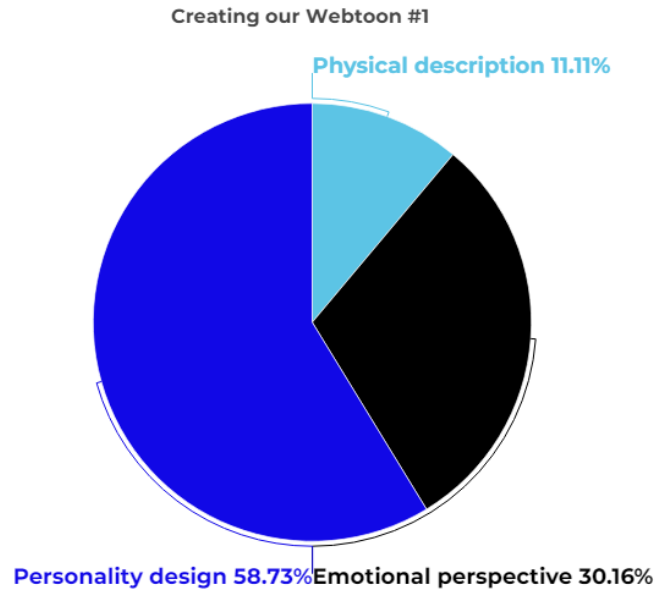
Concluding the active engagement category within the analytical skills opens the door to the productive skills, a much wider category that required of all students to at least have experienced once to read digital comics within the platform, the results are shown.

Subcategory 2: Productive skills incorporated into their interests, tastes, and experiences.

The productive skills were fostered from the first worksheet of the “Creating our Webtoon” set. Students were able to produce graphic and written pieces of information step by step in order to complete a bigger task which was to complete their own first chapter for Webtoon. Starting from “Creating our Webtoon #1” the task was to create their characters. The task was fully accomplished by all eight groups. Although there were different paths at the moment of design and describe a character, there were three main codes that took over the design of the characters. The categories were: Emotional perspective, Personality design, and Physical description. The results shown are located below:

Figure 20

Categories for character description (Creating our Webtoon #1, April 3rd, 2023)



The personality design was the most common type of description used to unfold the characters that the groups created. The need to propose a differentiation between the emotional perspective and the personality design categories comes out of how the different aspects of the personality might allude to emotional characteristics but not all personality designs included an emotional perspective. For instance, while the personality description of one character depicted her as a “very fragile, sentimental and delicate” being, the emotional perspective in a different paragraph explained that the same character is “very calm and very depressed” (Annex I). Consequently, while the personality design category might include in some circumstances an emotional perspective, not all of the artifacts maintain that emotional perspective, on the contrary, some other students focused on the design of their skills, and weaknesses, constituting a

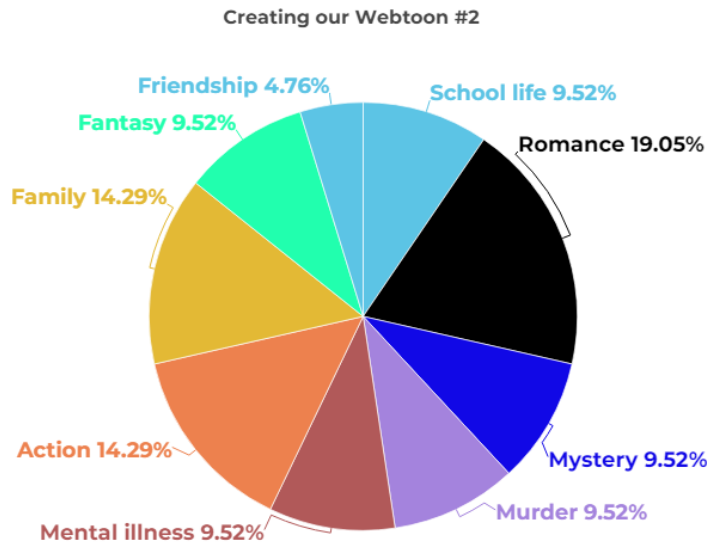
personality. On a lower percentage of usage, some other groups resorted to the use of the physical description not only of the characters appearance, but also of their special skills, some examples are “ she can camouflage herself between a fairy and a flower”, “What defines him is his long hair”, “He has black skin”, etc.

Summing it up, the productive skills used in the “Creating our Webtoon” stage at first guided the students to design the characters and they took different paths to do it, adapting their own interests, likes and possible experiences within the work in class.

The productive skills used in the “Creating our Webtoon #2” task accomplishment were solely written pieces of information, designing in a few words the moments of the story. The students received a brief explanation and guidance on how work the 5 moments of the story, dividing the classic *beginning-conflict-resolution* story design into *exposition, rising action, climax, falling action, resolution*. During the exercise, the students had the time to commit mistakes, correct them, ask questions, try a plot, and change it, etc. All the options were though for them to be comfortably completing the task. The girls not only completed the task successfully but also included a wider thematic range compared to the original guidance that the Webtoon platform showed them.

Figure 21

Themes involved in the students’ artifacts (Creating our Webtoon #2, April 17th , 2023)



Stories about serial murderers, romance in the university, fights over love, disturbed characters outstanding in a “normal” world were some of the chosen topics. The stories created by the girls had shown how they were able to connect with the exercise, making up original stories that followed the guidelines requested and, in some cases, surpassed the expectations about the topics and the variety of situations that could be invented. The productive skills interacted directly with their engagement in EFL class, working at all times in the class time, not leaving work for home, and even asking for more time to “perfectionate” their creations.

The other side of productive skills has been shown throughout the present proposal but has not been discussed, the artistic freedom. The present project does not intend to get involved into artistic theory because it would extend the analysis of all the graphic pieces that students created. Nevertheless, it is worthy to mention the engagement that the students developed within the artistic side of their Webtoons, designing complex scenes and characters according to their ideas. Taking as a sample, all characters from “Creating our Webtoon #1” can be reviewed from

the Annex M, discovering the products of the imagination of the students. On a more detailed perspective, the following figures correspond to some covers that the girls designed for their comics:

Figure 22

Student artifact, Webtoon´s cover (Final product, September 4th , 2023)

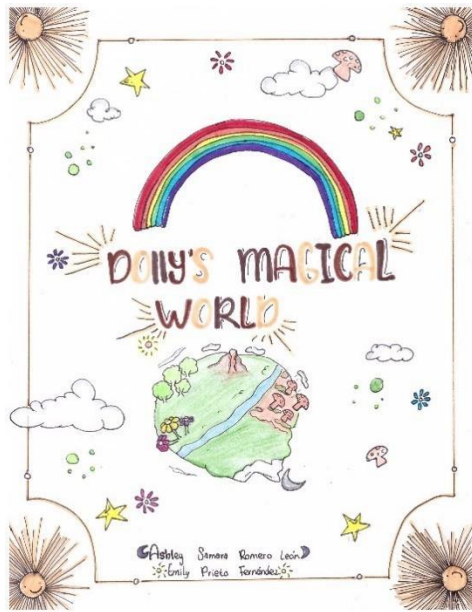


Figure 23

Figure 24

Student artifacts, Webtoon´s cover (Final product, September 4th · 2023)

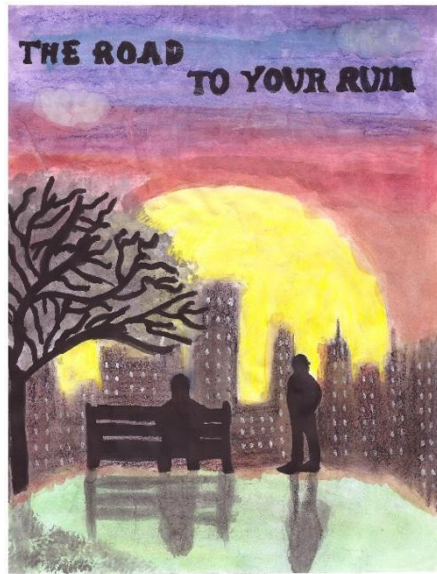


Figure 25

Student artifacts, Webtoon's cover (Final product, September 4th , 2023)

Concluding the productive skills incorporated into their interests, tastes, and experiences subcategory, and the second category as well, there are some aspects to recover from the data analyzed. The active engagement from a pedagogical perspective is an attitudinal aspect of the classroom experience that can be achieved from different perspectives. The active engagement point of view that came out of the data analyzed and the experience in class, demonstrated that it is possible to achieve a balance between the usage of the technological tools that the newer generations are used to utilize on a daily basis and the work in class, taking advantage of innovative platforms such as Webtoon to foster different competences in EFL. In this way, students were actively engaged throughout the duration of the whole project thanks to the inclusion of the freedom to choose the themes, types of stories, artistic styles, and providing them with enough time to feel comfortable while working on their product. As a result of combining

the usage of the technological tool Webtoon, the inclusion of each student's interest, likes, tastes, experiences, etc. And the freedom to choose multiple aspects of their final product, it is coherent to affirm that students were actively engaged through the use of their analytical and productive skills in the production of their own Webtoon.

CHAPTER VI

CONCLUSIONS AND IMPLICATIONS

The present chapter provides the conclusions of the research, the implications for both the students participating in the project and the teacher-researcher. Furthermore, the limitations found during the intervention will be discussed and finally, there will be proposed suggestions for further research.

Conclusions

This research proposes a set of initial categories and methods for conceptualizing Intertextual Competence as a powerful language learning skill. The goal is to achieve unconscious second language learning through all four fundamental skills, involving secondary skills, and allowing students to discover their preferences and strengths in the EFL classroom.

The aim of this project was to enhance the intertextual competence in EFL class through the implementation of an innovative didactic strategy by using Webtoon. The research was guided by the research question: What effects would bring to adapt the digital comic format of Webtoon focusing on enhancing students' intertextual competence in the English class of tenth graders in the Liceo Femenino Mercedes Nariño in 2023? Moreover, the research proposed three specific objectives: The first was: To foster intertextual competence, merging visual and written information analysis. The second specific objective was to strengthen intertextual competence by integrating visual and written information production. The final objective was to boost student's

active engagement by incorporating both analytical and productive skills within their interests, tastes, and experiences.

In regard to the first objective, the merge of written and visual information analysis, it was possible to determine how both types of information worked together in the analytical dimension in the process of planning, designing, and organizing the ideas for the posterior creation of the Webtoon as a final product. Students achieved an intertextual level of analysis by mixing both types of information proposed within their reading stage, planning stage, and producing stage and were able to identify similarities and differences between the visual pieces and the written pieces that were asked to analyze descriptively.

On a second note, the next objective aimed to strengthen the intertextual competence by integrating visual and written information production. It is particularly in the analysis of the production skills that was exposed how both productive and analytical skills complemented each other, specifically in the planning and creation stages, where the students were able to successfully improve their writing practice, descriptive abilities and detailed drawing when needed.

Productive skills were the main skills being strengthened in the process of creating a Webtoon. The data showed that students were able to decrease their syntax and grammar mistakes in the writing skill of the language learning process, also more students were able to start expressing themselves using long constructions, focusing on details at the moment of analyzing a graphic piece of information. The complementation of both analytical and productive skills in the application of the project denoted how the Intertextual Competence of the students was notably fostered and strengthened, improving at the same time, the core skills of the language learning process of reading and writing, and, in a second place, speaking and listening in EFL class.

The last specific objective was to boost student's active engagement by incorporating both analytical and productive skills within their interests, tastes, and experiences. The incorporation of the students' interests, tastes, likes and experiences started from the first session, and lasted until the end of the project. Students were able to choose any type of story that they would have liked to read, to explore or to hate. In addition, all groups had total freedom of speech and creation at the time of finishing their chapters, utilizing the language in the ways that suited the best for them, choosing their art style and having the entirety of the decision on what story to tell. Closely related to the incorporation of their interests and more, there was also the incorporation of their habits. Webtoon is the technological tool that mediates the communication between the classic model of the comic and the updated vision of digital comics that keeps students connected with the trends and likes, interacting with their pre-existing digital literacy skills. As a result of the consistent incorporation of the student's interests not only in the storytelling aspects but also in the technological aspects, it is possible to state that most of the students were actively engaged to the project and process it took to be completed, fulfilling all their tasks satisfactorily, assisting to class on a regular basis, participating of class discussions and also revealing it was a project adapted to their likes.

As a final statement, the outcomes of the research prove that the approach chosen for the pedagogical proposal, collection of information and analysis of information, are viable for qualitative research in the classroom. Furthermore, the pedagogical proposal has the potential to lay the groundwork into the Intertextuality seen as a competence more to be worked on in the EFL class, allowing students to understand their world through the use of a second language

adapted to their needs, taking an approach far away from the grammar lessons, but achieving the improvement of the different skills required to know a second language.

Implications

The present action-research project reveals a set of implications to the students, the teachers, and the educational community overall. These implications arose in the field of language learning and language instruction in the EFL classrooms from a local context, to potentially a more globalized context.

The main implication refers to the center of the education process: the students. Students could understand that the classroom is a space where they can be themselves, adapt the knowledge to what is useful to them and take their informal practices to the classroom in EFL class with no negative repercussions. The emphasis on the avoidance of the negative repercussions urges also to the educative community in general, to understand that the latest technologies of communication can be a powerful tool to interact with the students in a more effective way, using their language to teach the formal aspects of a second language. Achieving innovative educative perspectives in the language's instructional designs and EFL class in Colombia and the world.

Finally, the present research states a set of initial categories and ways to work on the conceptualization of the Intertextual Competence as a language learning powerful skill, aiming at achieving in the future the learning of a second language through all four fundamental skills unconsciously, involving secondary skills, allowing students to discover their preferences and advantages at the moment of learning a second language in the EFL class.

Limitations

In the process of applying the present project, it was possible to delimitate a couple of limitations within the local context that might affect an eventual application of the project in similar contexts.

The first and most remarkable limitation was internet access in class. Considering that even though all of the students had at least one smartphone available to use in class, the internet connection might show a limitation in future applications, since the researcher had to provide half of the students with internet connection because the classroom did not have access to any type of connectivity, neither did the classroom had any technological tool useful for teaching purposes. It is important to remember that the class was carried out in a typical public school, therefore it is possible that in similar cases, public schools in Colombia do not offer free high-speed connectivity to their students. Lastly, it is worthy to check to what extent a full class can have access to internet before applying.

The second limitation was due to the timeframe that school has for the application of pedagogical projects such as the present research. The school had multiple events that required the presence of the girls at least once per month, cultural events, academic expositions, athletic events, evacuation simulacres, etc. The different events and Colombian holidays could separate one date of application up to 15 days from one to the next date, which affected the continuity of the work in class, students had to check every other week their progress before going forward with the next task.

The final limitation is related to the English level of the participants. Even though all students were in 10th grade, and most of them should be finishing their high school for the next

year, it was clear since the beginning that all girls needed a basic notion of different grammar topics to understand even the “easiest” chapters that a foreign author could create for Webtoon. For this reason, it is recommended to work with teenagers but not infants for the application of Webtoon related projects.

Further research

The final aspect to discuss will be the topics that are worth researching in a more specialized way to complement the data revealed in the present proposal.

Firstly, the integration of all the fundamental skills of the language within the Intertextual Competence. Even though this research aimed at interacting with all the four fundamental skills (listening, reading, writing, speaking) it was noticeable that the skills of listening and speaking were not as integrated as the reading and writing skills in the proposal of creating a Webtoon. Consequently, in the future there is a place to look for the total integration of all four skills aiming at constituting the Intertextual Competence as a skill used to foster multiple skills in the language teaching process in EFL.

Considering the Intertextual Competence relationship with the fundamental skills for language learning, the second topic for further research would be the expansion of intertextuality as a language teaching approach. During the research, the Intertextual Competence was dotted with the analysis and production of written and graphic information. Nevertheless, there are more types of information to explore that can be useful to integrate more widely the fundamental language skills. There are also audit and touch pieces of information that have the potential to

define intertextuality from multiple perspectives, contributing to the shaping of the Intertextual Competence in the educative field and more specifically, in EFL classes.

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ANNEXES

ANNEX A

Contextualization questionnaire



UNIVERSIDAD PEDAGÓGICA NACIONAL
Facultad de Humanidades - Licenciatura en Español e Inglés.

Liceo femenino Mercedes Nariño
Encuesta para estudiantes del grado 10B.

Estimadas estudiantes, esta breve encuesta me ayudará para la realización de un importante proyecto que estaremos ejecutando prontamente, para su mayor comodidad es totalmente anónima, por favor sea 100 % honesta.

Edad: _____

1. ¿Dónde nació? *Especifique ciudad de origen y departamento, por favor.*

0. ¿Con *quién / quiénes* vive?

0. ¿En qué barrio vive?

0. ¿Cómo se desplaza hacia el colegio de ida y vuelta? Ejemplo: a pie, en bus, carro, bicicleta, etc.

0. ¿Cuánto tiempo lleva estudiando en el colegio actual?

0. ¿Quién o quiénes le ayudan a hacer sus tareas / trabajos del colegio?

A continuación, marque con una X la respuesta a las siguientes preguntas de acuerdo a su consideración.

	Sí	No
0. Tengo acceso a una computadora en casa.		
0. Tengo acceso a internet en casa.		
0. Tengo acceso a internet durante mi estadía en el colegio.		
0. Tengo acceso a un "smartphone" o celular inteligente.		
0. Tengo acceso a una tablet		

Por último, marque con una X de acuerdo a su consideración.

0. Tengo acceso a internet:

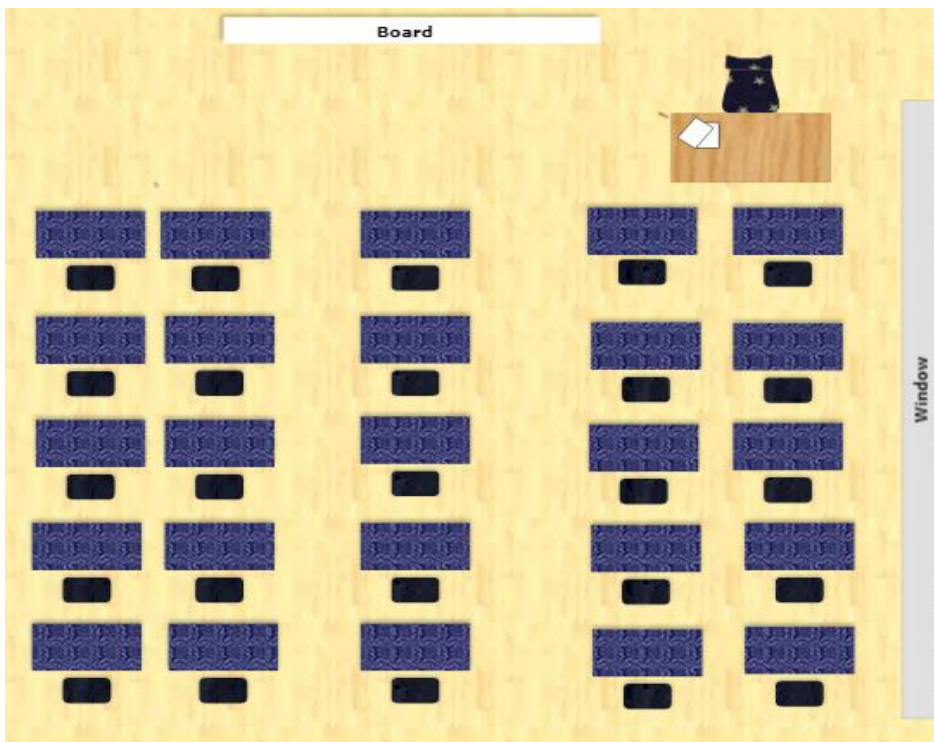
Nunca	Casi nunca	Ocasionalmente	Casi todos los días	Todos los días.
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¡Muchas gracias por su cooperación!

ANNEX B

Seating plan: Classroom



ANNEX C

Observation Matrix

Matriz de observación de clase.

Nombre del investigador:	 Nombre del profesor:
Curso:	 Clase:
Fecha:	 Estudiantes presentes:

Hora	Eventos de clase	Interacciones durante la clase.	Tareas / Actividades a resolver.

ANNEX D

Field notes sampl:

- Date Sept 30th / 2022
- Listen and complete: Activity.
- Explica en inglés y español
- Lectura en voz alta solo de parte de la prof.
- Cada una anda por su lado.
- Instrucción de hacer un dibujo que represente cada párrafo del texto de Frida Kahlo.
- Llegan otras dos muchachas
- 4:10 pm sellos
- 4:30 pm aun espera por los dibujos

ANNEX E

Lesson plan model part 1.

WEBTOONS AS A DIDACTIC STRATEGY TO ENHANCE INTERTEXTUAL COMPETENCE IN EFL CLASS.

Cycle #1 Lesson plan #1 Learning to read on Webtoon	Class #1	Estimated time: 1 – 1:45 hours.	Date: 10/04/2023
Grade: 10B		Institution: Liceo Femenino Mercedes Nariño	
English Teacher: Luisa Viloria Preservice teacher: Zharick Dayanne Roa Bolaños Suggested Language: <ul style="list-style-type: none"> • Attendance and greeting expressions. • Present simple. • Present continuous. • Adjectives Examples: <ul style="list-style-type: none"> • "Hello" "Good morning" "I'm here" • "I like to play videogames" "I love to ride my bike." • "I love cooking" "I hate wasting time on weekends." • "Slim" "Fat" "Fast" "Slow" "Happy" "Sad" 			
Objectives			
General: To allow students to get to know the app Webtoon, its structure and the comic itself.			
Specific: <ol style="list-style-type: none"> 1. To get familiarized the app Webtoon and its platform. 2. To read the first chapter of a selected webtoon. 			
Time	Procedures		Intertextual Competence Enhancement descriptions.

ANNEX F

Lesson plan model part 2.

<p>Opening of the class.</p> <p>10 min.</p>	<p>Students arrive to the classroom, take their places and the teachers greets all students at the beginning of the morning. Then, the teacher asks the students to get ready in order to begin the main activity.</p>	<p>Students produce verbal greetings. Type of text: Oral text. Type of intertextual enhancement: Production skills.</p>
<p>Pre-Main activity.</p> <p>30 min</p>	<p>From the beginning students will make groups of 2-3 people to work with. Everyone must have the app ready to begin and they will proceed to open the app and create an account following the instructions of the teacher. After created the account, students will start to navigate through the app, discovering the sections of "originals" "canvas" "for you" and "more". The teacher will instruct the students on changing the app's language and explaining what is the content that can be found in every section. The navigation through the app will be done simultaneously, in order to make everything clear the teacher will make sure that every group understand the instructions and how the app work.</p>	<p>This is an introductory activity.</p>
<p>Main activity</p> <p>30 min</p>	<p>Now, students will receive the instructions to search for the comic "true beauty", find it and be ready to a simultaneous reading from the first chapter. After given the instructions, the teacher will make sure that every student is ready and will proceed to read the first scene, then the teacher will ask to read the next scene out loud to one group and will continue with all the corresponding scenes with each group. Between each intervention, the teacher will keep asking exploratory questions such as "What is the meaning of this?" "What actions is the character doing now?" "Are we understanding this situation?"</p>	<p>Students read written and graphic pieces of information. Type of text: Written text and graphic text. Type of intertextual enhancement: Comprehension skills.</p>

ANNEX G

Lesson plan model part 3.

	<p>After finishing the chapter, all groups will have the task to propose the plot of true beauty, explaining what they believe will happen next and how will it end.</p> <p>The task will ask them to write in a single paragraph per group their ideas about the story's plot.</p>	
<p>Concluding activity</p> <p>20 min</p>	<p>All groups will be asked to read out loud their paragraphs and at the end, the teacher will reveal how the story continues in the comic.</p>	<p>Students produce oral speeches.</p> <p>Type of text: Oral text.</p> <p>Type of intertextual enhancement: Production skills.</p>
<p>Materials:</p> <p>1. Notebook 2. Pencil 3. Sheets 4. Cellphone 5. Internet Access.</p>	<p>Resources:</p> <p>For meaning search and translation purposes: https://www.oxfordlearnersdictionaries.com/us/</p> <p>Webtoon App: https://www.webtoons.com/en/</p>	
Expected learning results		
<p>1. Students will be able to navigate through the app Webtoon from their own devices.</p> <p>2. Students will understand what a Webtoon is and its structure.</p>		

ANNEX H

Diagnosis #1.



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Liceo Femenino Mercedes Nariño

**Diagnosis #1 for 10th-grade students.
Intertextual analysis.**

1. Describe the picture, use English only.



2. Describe the **differences** between these two pictures.



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Liceo Femenino Mercedes Nariño



Picture #1



Picture #2

ANNEX I

Diagnosis #2.



Universidad Pedagógica Nacional

Liceo Femenino Mercedes Nariño

Final diagnosis #1: Intertextual Competence.

1. Describe the picture below.



2. Create a graphic piece (drawing) for the following terms:

- a. Happiness
- b. Love
- c. Fear

3. Create a graphic piece (drawing) for the following sentence:

- a. A dog walking on the street.

ANNEX J

Creating our Webtoon #1.

Creating our webtoon: session #7, characters design

Draw your main character here..

Write your character personality traits..

Your character strenghts are..

Your character weaknesses are...




ANNEX K

Creating our Webtoon #2.

Creating our webtoon: session #2, plot design.

Plot development



Definition match

Choose one definition from the box "definitions" and write the corresponding number.

1. Exposition: __
2. Rising action: __
3. Climax: __
4. Falling action: __
5. Resolution: __

Definitions

1. The beginning of the story, where characters and setting are introduced.
2. Events leading to the end of the story.
3. The most exciting part of the story when we learn the outcome. Also, the conflict is fully exposed.
4. Where the main character(s) confront the beginning of a conflict.
5. End of the story.

LET'S CREATE OUR PLOT!

Our exposition start...

In the rising action..

Then when the climax comes...

On the falling action what happens...

Finally the story ends...

The worksheet is decorated with various anime-style character illustrations. On the left side, from top to bottom: a large eye, a character with a pointed hat, a character with glasses, a character with long dark hair, and a character with long blonde hair. On the right side, from top to bottom: a character with a pig-like head, a character with long dark hair, a character with long blonde hair, a character with short dark hair, and a character with long dark hair. At the bottom center, there are two characters: one with spiky blonde hair and one with long blonde hair.

ANNEX L

Creating our Webtoon #3.

Creating our webtoon: session #3, first scene elements

It's time to draw the first scenery from the first scene of your webtoon.

Setting composition

Which characters are going to be shown on scene #1?

What is the action(s) in the scene?

The worksheet features a large central oval for drawing. Below it are three rectangular boxes for notes. The page is decorated with various cartoon illustrations: a girl with hands on her face (top left), a girl with long hair (top right), a boy (middle left), a girl (middle right), a boy (bottom left), a boy (bottom center), and a girl (bottom right).

ANNEX M

OneDrive file with all artifacts, surveys, lesson plans, data collected and data authorizations forms.

Link: [Annexes and Files](#)