

SHAPING NARRATIVE WRITING SKILLS IN EFL THROUGH CREATING PICTURE
BOOKS

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“I can shake off everything as I write; my sorrows disappear, my courage is reborn.”

Anne Frank

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In memory of my sweet sister *Liliana Vargas Daza*

My heart is your new home.

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DEDICATION

I dedicate this achievement to my wonderful mother Carmen for believing in me and teaching me to be a strong woman with values and principles, to my unconditional sister and friend Nata who supported me and gave me shelter when I needed it the most, to my cherished boyfriend Sergio whose guidance led me to the right direction and obviously for his everlasting love, to my best friend “mi cuchín” Carlos for being by my side in good and bad times alike, and to all my family for encouraging me.

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For her understanding and trust

The children at Domingo Faustino Sarmiento

For being wonderful and hard-working students

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For being an inspiration

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Abstract

This research sets out to assist in the enrichment of narrative writing processes through the implementation of picture books as a means to surmount the lexical density that the written expression entails and to shape the natural ability of telling an event or a sequence of events systematically in 5th graders. To get to this point, it is necessary to understand writing as a formal description of structured data which is outlined in the mind that has different cognitive stages and works with pre-established categories, as proposed by Flower & Hayes (2008); evenly, the learning is contemplated from a genre-based approach where recognizing the needs and proficiencies of the students is the major concern, which is supported in familiar routines and cyclical activities in social contexts. As a result, the creation of a narrative story in the form and following the principles of picture books becomes the ultimate achievement of the present study that ponders on the bases of action research with a qualitative approach. In this way, the possible implication of conducting a research based on the use of picture books is related to the affinity of students to the world of words.

Key words: writing process; picture book; narrative writing; genre-based approach.

Resumen

Esta investigación se propone asistir en el enriquecimiento de procesos de escritura narrativa a través de la implementación de libros álbumes como medio para superar la complejidad léxica que la expresión escrita implica y modelar la habilidad natural de narrar sistemáticamente un

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evento o una secuencia de eventos en estudiantes de quinto grado. Para llegar a este punto, es necesario comprender la escritura como una descripción formal de información estructurada la cual es esbozada en la mente por medio de diferentes procesos cognitivos que trabajan con categorías pre-establecidas, como fue propuesto por Flower & Hayes (2008); de la misma manera, el aprendizaje es contemplado desde un enfoque de género literario donde el reconocimiento de las necesidades y destrezas de los estudiantes es el mayor propósito, el cual es cimentado con base a rutinas y actividades cíclicas en contexto. Como resultado, la creación de historias en la forma y siguiendo los principios de los libros álbumes llega a ser el máximo logro del presente estudio que considera las bases de la investigación-acción con enfoque cualitativo. Por lo tanto, las posibles implicaciones de dirigir una investigación basada en el uso de libros álbumes está conectada con la afinidad de los estudiantes hacia el mundo de las palabras.

Palabras clave: proceso de escritura; libro álbum; escritura narrativa; enfoque de género literario.

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2. Descripción
<p>Esta investigación se propone asistir en el enriquecimiento de procesos de escritura narrativa a través de la implementación de libros álbumes como medio para superar la complejidad léxica que la expresión escrita implica y modelar la habilidad natural de narrar sistemáticamente un evento o una secuencia de eventos en estudiantes de quinto grado. Para llegar a este punto, es necesario comprender la escritura como una descripción formal de información estructurada la cual es esbozada en la mente por medio de diferentes procesos cognitivos que trabajan con categorías pre-establecidas, como fue propuesto por Flower & Hayes (2008); de la misma manera, el aprendizaje es contemplado desde un enfoque de género literario donde el reconocimiento de la necesidades y destrezas de los estudiantes es el mayor propósito, el cual es cimentado con base a rutinas y actividades cíclicas en contexto. Como resultado, la creación de historias en la forma y siguiendo los principios de los libros álbumes llega a ser el máximo logro del presente estudio que considera las bases de la investigación-acción con enfoque cualitativo. Por lo tanto, las posibles implicaciones de dirigir una investigación basada en el uso de libros álbumes está conectada con la afinidad de los estudiantes hacia el mundo de las palabras.</p>

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4. Contenidos

La presente investigación se compone de seis capítulos. El primer capítulo contiene la introducción al estudio, la caracterización de los estudiantes y la institución educativa, el diagnóstico que define el objeto de estudio, el fundamento del estudio para dar cuenta de la relevancia de la investigación, el planteamiento del problema con la correspondiente descripción y justificación para terminar con los objetivos de la investigación. El segundo capítulo se refiere a las teorías y estudios donde el libro álbum sirve como herramienta para superar una deficiencia en una habilidad comunicativa en inglés. El tercer capítulo trata la información relacionada con el tipo de estudio, los procedimientos de gestión de datos y la metodología de análisis de datos. El cuarto capítulo contiene información sobre la intervención y la implementación pedagógicas donde se evidencia la visión del lenguaje y el aprendizaje, el diseño instruccional, la planificación de la lección y la implementación. El quinto capítulo muestra el análisis de datos que surge a partir del análisis de los mismos por medio de la triangulación utilizando el método de la teoría fundamentada (Grounded Theory). El sexto capítulo detalla las conclusiones, las limitaciones, las implicaciones pedagógicas y las investigaciones posteriores que surgen al finalizar la investigación en relación con la efectividad del uso del libro álbum para modelar las habilidades de expresión escrita en inglés de los estudiantes. En la última sección se presentan las referencias y los apéndices.

5. Metodología

Esta investigación indaga sobre el contexto docente de manera crítica y sistemática por medio de la participación en el proceso de Investigación Acción con una perspectiva cualitativa. Así, la articulación de las temáticas lingüísticas se centra en los principios de la enseñanza a través del enfoque de género literario y la interiorización del conocimiento se traduce en un aprendizaje auto dirigido. Además, los instrumentos que buscan identificar el obstáculo lingüístico de los participantes incluyen exámenes de ubicación en inglés, encuestas, entrevistas, etc. y posteriormente, diarios de campo y muestras de estudiantes para evidenciar la efectividad de la estrategia que da razón al fenómeno de estudio, en este caso el uso del libro álbum para modelar habilidades de escritura narrativa a través de la creación de libros álbumes en estudiantes de 5^o de primaria.

6. Conclusiones

Las conclusiones más destacadas de esta investigación giran en torno a la implementación de herramientas literarias para relacionar a los estudiantes con el ejercicio escritor, enriquecer el vocabulario y fortalecer estructuras gramaticales en inglés como lengua extranjera. Además, el eje central de la investigación fue el proceso de escritura donde el libro álbum tuvo un impacto positivo y significativo en la expresión escrita de los estudiantes. Así mismo, la influencia de dicho género literario fomentó la motivación y participación en el salón de clase, donde el contenido del plan de estudio se hizo evidente por medio de la materialización de ideas, experiencias y creencias por medio de la narración de historias en forma de libros álbumes pensados en comunicar y expresar la individualidad del autor de la pieza de trabajo. Finalmente, el docente investigador empleó diferentes estrategias para hacer seguimiento a los procesos de escritura de los estudiantes, como por ejemplo la creación de bosquejos para luego ser perfilados y finalizados; o la creación de un código de corrección basado en el sistema de comunicación "emoji" para que los estudiantes estuvieran en la capacidad de reconocer y corregir un error gramatical.

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Chapter 1:

Introduction

Characterization

In this chapter, the local context is presented and so is the educational setting wherein the students of the 502 grade in the “Institución Educativa Distrital Colegio Técnico Domingo Faustino Sarmiento” advance their learning process. Regarding the guidelines established by the school in the “Proyecto Educativo Institucional” (PEI), the mission, the vision and the pedagogical model are also included. Moreover, the physical, cultural, socio-affective and cognitive characteristics of the students were taken into consideration as well.

Context

Local Context

Domingo Faustino Sarmiento School has 4 branches with 600 students; the A branch is for high school and B, C, and D branches are for elementary school. The study was carried out in branch B which is located in “Rionegro” on “Calle 91a N 60-01”. This neighborhood is a part of locality “Barrios Unidos” number 12 in the north side of the capital district that according to Bogotá mayoralty is characterized by being an area of small industries and an important trading center (Alcaldía Mayor de Bogotá, 2013). In terms of the construction, the B branch of the school is assembled in two blocks of classrooms each one with six rooms, every classroom is designed to harbor 30 students: There is also one English laboratory meant to function as an immersion classroom, there is a small schoolyard for the sport activities and the break time, and the restrooms are divided according to the person’s gender. The classroom 502 is near the main entrance of the school, there are 32 students’ desks and one teacher’s desk, one big white board in the front of the classroom, one cupboard next to the teacher’s desk and two bookshelves by the

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door. Although, the space of the classroom is not big enough to shelter all the students because two of the students had to sit next to the whiteboard, this fact means they could not see well what was written on it. There were some posters to encourage the use of English hanging around the classroom and the schedule of the morning and afternoon sessions.

Institutional Context

In addition, the PEI follows the motto of "a medida que conozcas y transformes la realidad en que vives, lograrás ser cada vez más humano" (As you know and transform the reality you live in, you will be able to become more humane) and its mission is to build and experience alongside students' pedagogical processes for their human development through the constant motivation for knowledge and enlightenment of values and principles that allow them to forge their life-project and interact with their environment. Its vision was to position the school as a technical institution specialized in marketing with the intention to broaden to other specialties articulated to higher education standards by 2009; in view to strengthen the use of English as a foreign language, committed to the defense of human rights and nature, by having access to the latest technical, technological and scientific knowledge.

The pedagogical model is divided into 5 principles which are: *principle of individualization*, which refers to the characteristics, necessities, interests and learning styles of each student; *principle of collective learning construction*, which points to the social environment where the person learns and grows; *principle of meaningful learning construction*, a significant learning process is built in a long lasting and important way when the ideas, notions, and concepts developed in the classroom become the individual universe of the student, as well of his environment, family, and context, that is to say to his historicity, understood as the

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historical quality or authenticity based on fact¹; *principle of action research*, the school promotes the human need of exploring the context; *principle of productivity and entrepreneurship*, the know-how is relevant for the solution of concrete problems in real life and being a visionary to improve the lifestyle (see annex # 1).

In conclusion, the students of 502 grade in IED Domingo Faustino Sarmiento school displayed regular characteristics in terms of physical attributes, mental capacities, and learning preferences for children of their age. Also, it is possible to recognize the efforts that school has done to provide children the expected conditions for a good learning experience. In the next section, the evidences that support the implementation of the research project are exposed, in order to identify the nature and cause of the learning difficulties of students.

Participants

In regards to the participants of the research project, the population was made up of 21 males and 11 females with an average age ranging from 9 to 10 years old. When it comes to housing, most of the students live in neighborhoods of the “Barrios Unidos” locality and some others in the nearby “Suba” locality. In relation to the family nucleus, 17 of the participants live in a parental family, 10 of them live with their immediate family and other family members, 5 of them live in a mono-parental family where 4 live with their mothers and siblings and 1 with his father. In many cases, the female figure of the family was the one in charge of the assistance of students’ homework and when the students were asked about how they felt in the English class, 20 of them responded “comfortable”, 8 said “nervous”, and the rest answered differently as in “as usual” or “uncomfortable”; in terms of personal and family habits, to the question about the things they do on their free time 10 students said that they studied or watched TV, 15 of them

¹ See historicity [definition] at <http://wiktionary.org>

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played video games and 7 went outside to play at the park, also, there were two open questions related to the things they did with their family on weekends and on vacation and the most common answers were, for the first question they pointed out that they went to shopping malls, cinemas, playgrounds, grocery stores, or visited relatives and for the second question, they practiced sports, went to “Melgar” or “Girardot” or stayed home doing indoors activities (see annex # 2).

Concerning the cognitive aspect of students, they were asked if they enjoyed learning English and the results were: 24 students said “yes”, 8 answered “sometimes” and none of them said “no”; another question was related to the activities they did to learn English, in which 8 responded they did drills, 16 said they listened to English songs, 8 watched TV shows and movies, 4 went to the immersion class they had in the school, and 3 marked other different options such as the used of the dictionary, reviewed their old textbooks and notebooks. It is important to mention that for this question the students were allowed to mark as many options as they wanted. Moreover, they were asked about the materials that were used to do the English activities in the classroom, therefore the answers were: 23 students said they used copies which were brought by the mentor teacher, 6 of them answered they worked with textbooks, 3 with posters, and 2 marked on the “other” option where it was included “videos in English”. Lastly, the students referred to the question of speaking or practicing English outside the classroom in different proportions: 14 responded “no”, 8 responded “yes” and the rest responded “sometimes”.

Diagnosis

Firstly, to support the information gathered in this section, the analysis instruments that were used to document the performance of the class when using English as a foreign language

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were the field notes based on the observation and the diagnostic test for the students (see annex #3). Secondly, it is relevant to mention that the observation was carried out once weekly; it started on August 11th 2016, in an English class which was held two hours per week.

According to the observations done in Classroom Research Project, it is possible to say that the majority of the students were interested in learning English as they had shown great attentiveness in the subject when the teacher proposed new activities. However, the students seemed to have some difficulties when they tried to speak their minds in English because what they knew in terms of language was based on the process of repetition. Based on the diagnostic test authored by the teacher-researcher (see annex #4) where the questions meant to identify students' English level were adapted from MYELT which is a platform created by the National Geographic.

It is a fact that the students of 502 grade at IED Domingo Faustino Sarmiento were ranked in A1 level in most of the skills as established by the *Common European Framework* (2015). When it comes to listening comprehension the students “can recognize familiar words and very basic phrases concerning [oneself], [one’s] family and immediate concrete surroundings when people speak slowly and clearly”(p. 26), and in regards of reading comprehension the students “can understand familiar names, words and very simple sentences” (p. 26).

In relation to speaking, the diagnostic test was divided into two groups, spoken interaction and spoken production; for the first group, the students “can interact in a simple way provided the other person is prepared to repeat or rephrase things at a slower rate of speech and help to formulate what [tried] to say. Can ask and answer simple questions in areas of immediate need or on very familiar topics” (p. 26). However, for the second, the students were not able to “use simple phrases and sentences where they live and people they know” (p. 26), nor they were

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able to “write a short, simple postcard and fill in forms with personal details” (p. 26) for whatever reason it was. The students had many difficulties in completing the writing task above all the rest including the grammar, listening, reading and vocabulary part. When the students had to work on the writing part which consisted in looking at a picture and writing what they understood of it, 46,8% of the students did not write a single word, 28,1% wrote some sentences with many spelling mistakes or syntax errors, 16,2% of the students wrote sentences in Spanish that described the picture but did not follow the instruction and just 8,9% of the students wrote some sentences that followed the task. Regarding the grammar and vocabulary sections that are considered a part of writing production, the results were very much alike to those of the writing part.

For the speaking part, the students were able to answer a set of wh-questions, but only when some hints were provided; besides, their answers were not complete sentences but isolated words that did not convey a complete message. However, in general terms the students responded to the personal questions and displayed some degree of understanding; given that the speaking skills of the students were acceptable in terms of getting the message across, the major issue was evidenced when they wanted to articulate their thoughts in a written fashion. For the listening, the students had to listen to a recording about contractions of pronouns and verb to be vs possessive pronouns and select the correct words to complete five sentences, 25% of the students did not mark any answer, and 37,5% of them made up to 2 mistakes, and 37,5% got all of the answer right. In the reading section, all of the students showed a good understanding of the article which is why they selected the correct answers of the questions relating to the text, the questions were multiple choice-one-answers.

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In conclusion, it is possible to ascertain that the skill that needs to be addressed is the writing skill because the students' performance was below the average portraying a 74,9% of deficiency and the lack of vocabulary and grammar structures could make relevant the choice of enhancing or expediting their writing production in very basic forms, such as writing postcards, filling in registrations or filling out forms.

Problem Statement

Thanks to the information collected through the different types of data collection techniques, it is possible to highlight that the preferences of the students of 502 grade in IED Domingo Faustino Sarmiento are focused on reading, listening and speaking in English as a foreign language which is very commendable and remarkable. Nevertheless, this trend shows the unconcern of students regarding the development of writing skill which is as important as the other three competences because it is essential in order to step into the literary world.

Nowadays, many children from Colombia deal with problems of writing, not only in their native language but also in a foreign language as English. According to the Ministry of Education in Colombia, all students who are in 4th and 5th grade should be able to write about topics of their interest, make simple descriptions and narrations based on a sequence of images, describe general characteristics about people they are acquainted to, link phrases and sentences using connectors, create short stories expressing their own feelings and preferences, use accurate structures and grammatical patterns of language, double-check the spelling of common words, and make up stories (MEN, 2006), yet students of these grades do not fulfill these writing standards; this has been a constant problem because they do not develop this ability in a proper way at school, and as a consequence they carry on low writing performances and difficulties to other grades.

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Rationale of the Study

According to the study conducted by Melgarejo (2010) in Colombia children struggle when they are asked to create a written document of any kind, and in many schools the Spanish subject is based on the memorization of concepts and definitions of the contents of the syllabus, which is why students do not write texts even in their mother tongue because they do not have solid grammar structures or understanding of its syntax, so whenever students need to face written activities they feel frustrated and dejected for the lack of expertise and practice.

Thus, it is the same case or even more difficult when primary school students need to create a text in English because syntactically the two languages (Spanish and English) are very different, but they do not have a referent in their mother tongue to start writing in another language. According to Marble (2012):

Seeing as how reading and writing are skills which are difficult for emergent students to learn, just imagine if a child is not fluent with the English language. Students whose second language is English have a harder time comprehending texts and composing their own written texts” (p. 29).

To this matter, Carter et al. (1998) think that “although some students are not motivated to write, it is apparent that teachers need to change instructional methodologies to increase their students' written language skills” (p. 10).

In this regard, many authors have worked on the development of writing skills through the use of different resources that make more appealing to students the expression of the self in words, such as the picture book. Yoga (2013) mentions that “(...) picture-cued activities can improve the students' interest in writing. They are more motivated because they have attractive pictures that help them to explore their ideas” (p. 90). Therefore, picture books are a good instrument to stimulate the development of writing skills in children of all age given that this type of literature integrates images and text to narrate a story and it is a good form to prompt

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students into creating their own pieces of art and shaping their writing style. Marble (2012) states that:

Students, who are reluctant writers, or struggling writers, may find the motivation, and creativity they need to become successful writers. It is apparent that picture books of any kind help young children develop literacy skills based off of several researchers throughout the years (p. 3).

In views of recognizing the importance of improving the writing skills in children of 502 grade at Domingo Faustino Sarmiento School, it is precise to define what writing means in English and the role of the individual in this process, Dean (2012, as cited Marble) proposes that “‘good’ writing can vary depending on the individual or the task at hand. In order for an individual to write, he/she must have a good understanding of the writing process which starts off by students finding a topic, and then investigate further into that topic to begin writing” (p. 15) and from this perspective Yoga (2013) carries on by thinking that “in writing, people should construct the ideas perfectly to make it so understandable that other people can catch the meaning or the purpose of the message (idea) in writing”.

Research question(s) and objective(s)

Research question

How might 5th grade EFL students in IED Domingo Faustino Sarmiento narrative writing skills be shaped through creating picture books?

General research objective

To analyze the students’ EFL writing skills when narrating simple stories through the use of picture books.

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Specific research objectives

- To characterize students' understanding of the stories told in picture books.
- To determine the influence of this new genre of literature in fostering meaningful writing processes.
- To examine writing processes based on the creation of picture books.

In conclusion, students of 502 grade in IED Domingo Faustino Sarmiento and based on the analysis conducted in this chapter, it is necessary to implement a literary technique known as the *picture book* as the first approximation for the students to literature, this technique consists of a book usually aimed to children, in which illustrations have an important position just like the text and both are connected to tell a story. Regularly, a picture book is 32 pages long. In recent years a significant number of outstanding picture books for upper elementary and middle school have been published.

Chapter 2:

Theoretical Framework & State of the Art

This research has been developed in terms of the usage and creation of picture books to approach students of 5th grade to written language. In this form, the theoretical framework is going to be divided into four concepts that will explain the different constructs that were used in this research, which are *writing as an English skill*, *narrative writing*, *descriptions in narrations*, and *Picture books as pedagogical tools*; in turn, the state of the art is based on some research studies that involve the use of picture books in order to further students' writing skills, which were conducted in different parts of the world.

Theoretical framework

Writing as an English skill

Based on the increasing need of producing more complex and longer written discourses as well as raising awareness of EFL learners of developing writing skills in the mid 60's, the current-traditional rhetoric approach was created using the principles of the *controlled composition* of language learning and Kaplan's theory of *contrastive rhetoric*. Silva (1990) described the main features of this paradigm that included the importance of product instead of the process of composition, the analysis of the words, the sentences and the paragraphs in the discourse as well as the classification of the discourse in narration, exposition and argument, and the deep significance of the correct use of the syntax, spelling and punctuation of the written discourse. However, this perspective can be problematic for the writer-learner because of the unfamiliar and complex discourse patterns so the teacher guidance is necessary to help the students to create strategies to plan the structure of the text and find information to develop the

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ideas and topics as well as modifying and reorganizing them when checking the structure and grammar of the text.

Taking into account what was mentioned before it is important to understand writing as more than a mere product, so, based on the cognitive process model, following what was stated by Flower & Hayes (2008) writing is a mental process that has different cognitive stages and works with pre-established categories, for instance the sub-process of planning. Understanding these cognitive processes could be beneficial for tracing strategies used by writers. And these authors advise some aspects to be followed in order to analyze writing:

First, you would need to define the major elements or sub-processes that make up the larger process of writing. Such sub-processes would include planning, retrieving information from long-term memory, re-viewing, and so on. Second, you would want to show how these various elements of the process interact in the total process of writing. (...). And finally, since a model is primarily a tool for thinking with, you would want your model to speak to critical questions in the discipline. (p. 368)

According to these authors, the first cognitive writing process refers to the context as being the topic for developing the text in later attempts; the second property is about the previous knowledge that the person makes use of and the drafting of the text in order to meet the expectations of a hypothetical audience; and the third consists of the conscious process of self-regulation in the act of writing starting with the planning, reviewing, correcting, etc. Thus, it is important to consider writing not only as the final product, but also the cognitive process involved in the creation of the piece of work. Based on what was mentioned, it is possible to say that this last approach is the most appropriate for this research as what is meant to be explored is the process in writing in which the students are going to be involved in order to foster writing in a foreign language.

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Narrative writing

In order to narrate a story or happening, the writer must be aware of a structured sequence so as to make clear the events that could be fictional or real and provide the story with coherent elaboration. In this way, “narrative writing relates a clear sequence of events that occurs over time. Both what happens and the order in which the events occur are communicated to the reader” (Alabama Department of Archives & History, 2009). Moreover, it is true that self-expression and creativity are the central focus of the narrative process in writing; even though, Schaefer (2001) agrees with the fact of placing the expressiveness of the writer in the forefront, she also states that teachers must lead students into developing critical skills for them to use the language to convey their ideas and viewpoints. Thus, the author proposes some steps to be followed with the intention of guiding students to communicate their thoughts, which highlight knowing that students have stories worth telling, using conventions of language to communicate meaning and learning and using strategies that will help to write coherent stories with strong characters.

In this fashion, narrative writing is a process that involves the participation of teachers and students, where the students employ the motivation of expressing themselves through writing as their main tool, and the teacher provides them the necessary knowledge to accomplish the writing endeavor. However, there is more to narrative writing than just self-expressions because this process demands practice in a conscious way, where the writer must keep in mind the techniques of “prewriting, drafting, and revising” (Brown, 2009, p. 348), where the technique of prewriting promotes the generation of ideas, and the technique of drafting and revising encourage the writing into freewriting and monitoring their own writing process, respectively.

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Descriptions in narrations

Description is a fundamental element in a text even when it includes images as in the case of picture books since this is not only limited to describing the features or physical attributes of a person, animal or object, a description can go beyond. Thanks to this, attitudes, behaviors and internal characteristics of the characters in a story could be found. There is not possible story in which description is not a part of. According to Murray and Hughes (2008), describing processes have place in all forms of academic documents: in scientific and technical writing, in research reports, in expository papers, and formal essays. Certainly, a well-written paper has to include descriptions because they allow readers to make rich images of what is intended to be exposed.

Besides, readers are able to make inferences of what is being read based on their life experiences that allow them to create a concrete image and enrich the description in the text. For instance, Grass proposes that “when a reader forms an image of a breakfast scene, for example, a table with butter and jam on it (which the reader inferred, because they were not mentioned in the text), then the reader is not treating the text as literature, because it is a ‘conceptual breakfast’.” (1993 as cited in Zwaan, 1986). Thus, descriptions in the text give the reader the possibility to ground the narration and shape it into an image that fits the frame of their previous knowledge or even contextualize it in order to make it closer to their reality.

Pictures books as a pedagogical tool

In order to delve into the pedagogical feature of the tool proposed in the present research, it is necessary to mention what picture books and their characteristics are. Thus, Nikolajeva & Scott (2001) affirm that picturebooks “tend to be plot-oriented rather than character-oriented” (p.82), but this does not mean that characters in a story are irrelevant or that they do not display a distinct personality because picture books permit a different type of characterization where the

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pictures and the words complement each other or even contradict themselves. They also say that the visual description in picture books is somewhat problematic given that some human qualities are difficult to display through illustrations such as bravery or intelligence; the opposite happens when it is necessary to reveal the characters' emotions and attitudes toward certain situations, so:

It is clear that physical description belongs in the realm of the illustrator, who can, in an instant, communicate information about appearance that would take many words and much reading time.

But physiological description, though it can be suggested in pictures, needs the subtleties of words to capture complex emotion and motivation. (Nikolajeva & Scott, 2001, p. 83).

Additionally, these authors point out that in picture books the narration has no space to any interpretation or point of view of the reader, which means that the dialog and illustrations convey straightforward ideas as the central feature of this genre. There are two types of illustration: line drawing and full color presentations being both symmetrical. Images also bring the opportunity to communicate two aspects in the story through visual signs: causality and temporality. In terms of time, this has to be inferred as this is shown through the use of some elements that indicate the course of time, for example, clocks on the walls or calendars, sunsets and sunrises. Nevertheless, the dialogs help to complete the information relating to over time creating a connection between the images and relevant moments in the text. And causality is shown through images and text when it is well intertwined.

State of the Art

Many research studies have focused on the development of the communicative skills through the implementation of picture books, and that is the case of Driggs & Sipe (2007) who state that the picture book is a visual and literary form of art where the user not only finds pleasure in making use of it, but also improves in their learning process; they say that picture books are at the same time changing the way of teaching and enriching the field of research in

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pedagogy. The authors point out that the word *picture book* undergoes slight changes of meaning depending on the way the concept is conceived whether it is *picture-book*, or *picturebook* or even *picture book*. However, Driggs & Sipe (2007) think that “in a picturebook, words and pictures never tell exactly the same story. It is this dissonance that catches the reader’s attention. Readers work to resolve the conflict between what they see and what they read or hear” (p. 273)

Similarly, in a previous study Sipe identified three forces that surround children’s understanding of literary readings which are 1) the hermeneutic impulse or the desire to know; 2) the personal impulse or the need to connect stories to one’s own life; and 3) the aesthetic impulse (p. 277). He goes on by saying that interactive reading-aloud in the classroom of this type of literature help children to grow to be assertive readers and writers because when they use their imagination to handle the text, they are a part of the story instead of being simple bystanders of the tale-telling activity.

Another research confronting the use of picture books with the development of communicative skills was done by Pantaleo (2009) whose intention was to examine the writing productions of three elementary students by reflecting upon the way they elucidate their understanding of narrative through the approach of *postmodern picturebooks*. In her study, the author deems important to take into consideration experiencing the story in the text, so children will be able to build in their minds a cognitive schema of the structure of many different stories and also, have a mental representation of the main elements in every literary genre. Notwithstanding, her intention with the study was not to account for the improvement in the children’s narrative competence, it was mainly to present their skills in the production of narratives. According to Pantaleo, the narrative discourse of postmodern picture books is characterized by different forms of narration, mixing the story in the text with reality, and going

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back and forth in the narration of the events in the story, and some others; these properties of postmodern picture books are the *metafictive devices* and the author points out that “metafiction draws the attention of readers to how texts work and to how meaning is created through the use of a number of devices or techniques” (Pantaleo, 2009, p. 194).

Furthermore, she highlights that any story can be told in more than one way and that recognizing the different structures of narrations need to be considered in the classroom. Likewise, teachers around the world will be able to understand the effectiveness of picture books when furthering students’ narrative competence and to acknowledge the importance of allowing children to experiment with their own stories because “students (...) need opportunities to engage in various kinds of writing activities that are both challenging and motivating.” (Pantaleo, 2009, p. 205). All these approaches to picture books contribute to a better understanding of what this tool is and how useful it can be as a pedagogical instrument for building knowledge.

Lastly, Gerard (2008) submitted a study about children’s responses to picture books in order to highlight the cognitive traits that a person needs to develop to interpret the messages of pictures accompanied by a minimal amount of written text. The demand that the modern world lays upon students to become visually literate has been increasing due to technological creations that have influenced the new trends of learning. So, traditional books are basically stored in libraries, but the immediacy of mass communication being the internet the main source of exchanging information, compels students to change the way they comprehend text that have more pictures and fewer words. The author points out that when children read picture books, it is important to provide sufficient time for them to contrast the visual and the written information they find in this type of texts, so it can be easier for them to put into words what they read and generate written picture-like texts to communicate their experience with the picture book given

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that “reading pictures and talking about reading pictures also requires children to go deeper, strongly encouraging them to think metacognitively in order to step back and objectify themselves as readers” (Gerard, 2008, p. 10). Therefore, one of the major upshots of this study was to identify the readers age as an affecting component of the comprehension of picture books, and also that the simultaneous reading of visual and written information allows children to establish connections and find the reason behind the connection of pictures and words.

As such, the findings in the different studies were conducted in different parts of the world, but with the commonality of using picture books as devices to further students’ communicative skills in different realms, provide sustainable ideas to engage the participants of the present research project in picture book-related activities to work on their writing skills as to internalize the characteristics of descriptive texts. Owing to the studies aforementioned, it is not only possible to understand the implication of the word *picture book* in its different forms, as one word or two-word form, but also to identify the different elements of picture books and the skills needed for children to delve into their understanding of the symbiotic relation of pictures and words.

Considering all of what was mentioned before, it is important to acknowledge the benefits that picture books display in the curriculum in the classroom because language learning is a process that implicates different and innovative strategies to engage children in a motivating environment. Moreover, picture books help students develop a better understanding of a foreign language as in the case of English, as this not only approaches the language itself but also a different culture.

Chapter 3:

Research Design

This chapter comprises the relevant information to identify the type of research that was conducted in the implementation of the current study, as well as the paradigm that best works with the principles of the study. Also, there is a thorough description of the instruments chosen for the upcoming triangulation of the collected information with the respective theory that corroborates the use of each one of them.

Research Paradigm

According to Denzin & Lincoln (2005) *qualitative research* is an activity where the observer faces the world through material practices that make the world visible and then transform it. This world is represented using field notes, interviews, recordings, etc. In this way, “*qualitative research* involves an interpretive, naturalistic approach to the world” (p. 3), hence the researcher studies natural contexts in order to interpret a phenomenon. Therefore, the best way to measure every possible variable in the classroom is by leading a qualitative research study because the focal point is making sense of the context wherein students face a learning problem and its impact. Above all, the objective of this research is to provide a strategy to overcome writing deficiencies by experiencing in first-hand the relation between students and meaningful written compositions; that is why, a qualitative research inquiry is superlative for this study.

Type of research

The present research is based on the principles of action research which is stated by Burns (2010) as the examination related to the ideas of reflective practice and the teacher as a researcher, which involves a self-reflective, critical and systematic approach to exploring the

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teaching context, so the researcher can identify a teaching problem and work on an efficient and effective solution. As written by her, there are four steps to take when conducting a research work to pinpoint teaching problems in a classroom: *planning*, to “identify a problem or issue and develop a plan of action in order to bring about improvements in a specific area of the research context” (p. 8); *action*, which “involves some deliberate interventions into your teaching situation that you put into action over an agreed period of time” (p. 8); *observation*, when “observing systematically the effects of the action and documenting the context, action and opinions of those involved” (p. 8); and *reflection*, to “reflect on, evaluate and describe the effects of the action in order to make sense of what has happened and to understand the issue (...) explored more clearly” (p. 8).

Data collection instruments and procedures

The present research started with the observation of 5th grade students in IED Domingo Faustino Sarmiento in order to identify the struggles they had when using English as a foreign language in terms of communication and expression of the self. Through the use of several instruments, it was possible to pinpoint the most common and persistent difficulties that these students exhibited after the results were analyzed and as exposed in this paper there was one main concern that needed to be explored when trying to exhort students into writing in a foreign language such as English.

The data were collected through surveys, field notes, and artifacts. It was necessary to work on the microanalysis (Strauss & Corbin, 1990; Patton, 2002) that implies to read line by line all the raw data that were collected during the implementation of the research, by taking the field notes and making the interpretation; after reading this, the researcher established a way to join the information of the data into categories. It was important to pay attention to words the

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students tend to say. The next step was to find recurrent regularities through the data (Patton, 2002) in order to clarify the categories taken from them by the researcher. Then the researcher was able to choose some categories and sub-categories according to the information given by the data (Freeman, 1998). In regards to the surveys, they were analyzed with a similar system. The first step was to count the answers of the *yes or no* questions to set the patterns and the variations. Following, the open-end questions were checked one by one paying specific attention to the similar answers and the details of the reasons given. To make the information valid, the researcher took into account the triangulation process, which implies to have at least three data instruments such as survey, document collection, and field notes. On the one hand, to make a comparison between instruments to get onto the categories and subcategories that were chosen, and on the other hand to make the information real by taking samples of the instruments, giving validity to those categories and subcategories (Freeman, 1998, p. 102).

Finally, the learning issue was singled out; it was necessary to review the theoretical background to establish a suitable course of action to help students overcome these writing needs. Therefore, according to the learning style of students the approach that successfully worked for them was the *genre-based* and so, the lesson planning followed the next structure: building the context, modeling the text, joint construction of the text and independent construction of the text. Additionally, it is important to mention that in order to avoid issues with ethics in this research, it was necessary to use consent forms (see annex # 5) to ask the students' parents for permission to work with the participants and use the information they produce, keeping confidentiality by using fictitious names.

To conclude, as all the characteristics of context, the research paradigm, the type of study, and the data collection instruments and procedures of this research are clear, it is relevant

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to aim for a proposal in order to involve the students with their learning process of English as a foreign language, which is going to be shown in the next chapter.

Chapter 4:

Pedagogical Intervention and Implementation

This chapter outlines the vision of language, and learning. The approach will be mentioned as well as an essential part of this research. In addition, it is portrayed the instructional design that contains the lesson planning and the timetable that was carried out during the intervention.

Visions of language and learning

Vision of language

In this research, language is viewed as the conduit for children to capture their perception of reality in a concrete form, so the most important features of written language are the faculty of warding off the passing of time of the writer's cosmovision and the characteristic to express their inner-self through creative writing. Therefore, when students have to create a story wherein pictures and words are interconnected, the message that they want to convey is going to be more relevant than the grammatical accuracy. For instance, if a student writes "she feel very sad" the idea of what he/she wants to say is clear, even though there is a grammatical mistake; in this way, "the language (...) should be concerned with what the learner wants to say. The learner's intention or purpose becomes of paramount concern, and the learner is seen to have a role as initiator, not a mere responder or a mimicker" (British Council, 2010, p.6)

Additionally, based on the perspective of self-expression, written language can be used as a tool to transmit thoughts and feelings that evidence the writer's attitude towards the situations he/she is going through; that is why language is the means "by which we build up personal relationships, express our emotions and aspirations, and explore our interests." (Tudor, 2004, p.

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65). Thus, grammar is just one part of what language is and, in the present research it was taken into consideration but it is not the center of the writing process and written production.

Vision of learning

Taking into consideration the perspective of the *Genre-Based Pedagogy* (GBA) approach, learning is needs-oriented which “recognizes the wants, prior learning, and current proficiencies of students, (...) it also means, as far as possible, identifying the kinds of writing that learners will need to do in their target situations” (Hyland, 2007, p. 152). Besides, it is a social activity since learning “is supported within familiar routines, or cycles of activity, and by linking new contexts and understandings to what students already know about writing” (Hyland, 2007, p. 152).

Furthermore, according to Hyland (2007) genre-based courses are based on themes that are relevant to the learners’ context, so motivating writing topics are useful to put into practice report-writing skills and stimulate other types of writing since the learner starts off by making factual descriptions, narrating personal experiences and giving arguments of the pros and cons of something. In this manner, the genre-based approach outlines specific stages to design a course for developing the learners’ writing skills, which according to Burns & Joyce (1997) involve identifying the contexts in which the language will be used, developing course goals, outlining the socio-cognitive knowledge students need to participate in this context, developing units of work related to these genres and develop learning objectives to be achieved.

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Instructional design

Lesson planning

The organization of the lesson plan for this research is founded on the principles of the genre-based approach that are appointed by Priski-Abadi (2016), who was a student in the State Islamic University Maulana Malik Ibrahim Malang and concocted a lesson as follows:

1. BUILDING THE CONTEXT	In this stage students: <ol style="list-style-type: none">1. Are introduced to the social context of an authentic model of the type of text being studied (e.g. picture book)2. Explore the general features of the context in which the text is used and the purposes the type of text aims to.3. Understand the course objectives based on their needs.
2. MODELING THE TEXT	In this stage students: <ol style="list-style-type: none">1. Investigate the structural pattern and language feature of the model text.2. Compare the model with other examples of types of texts
3. JOINT CONSTRUCTION OF THE TEXT	In this stage: <ol style="list-style-type: none">1. Students begin to contribute to the construction of whole examples of the type of text.2. The teacher gradually reduces the contribution to text construction, as the students move closer to being able to control the text-type independently.
4. INDEPENDENT CONSTRUCTION OF THE TEXT	In this stage: <ol style="list-style-type: none">1. Students work independently with the text2. Students' performances are the basis of the assessment for the achievements of the lesson.

Adapted from the original.

Implementation

In order to develop the stages of the lesson plan in every session, the tasks and exercises are going to be regarded as proposed by Widdowson (2008) which are divided into *preparation exercises* and *exploitation exercises* and in turn, each one of them are subdivided into different types of operations. Hence, the first type of exercises is where the students become familiar with

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the corresponding vocabulary to facilitate the reading process and to have a notion of producing their own text; therefore, “by the [preparation exercises] I mean exercises which precede the reading passage and prepare the way for it by getting the learner to participate in the actual writing” (Widdowson, 2008, p. 119)

At the same time, the *preparation exercises* are organized in three different stages: the first one is *completion operation* that makes reference to exercises where students have to fill in the blanks with the words in the box; the second one is *conversion operation* where the exercises are mostly of the matching-up sort, so students have to make the connection between one independent sentence and the corresponding dependent one; and the last is *transformation operation* where the students have to write a paragraph using the information in the previous stages, but they can modify the vocabulary and organization as they want, as long as the message remains the same.

For the second type of exercises and as explained by the author, the students have to do the reading of a given text (in this case picture books) or listen to the teacher doing the reading, and create a new text based on the information apprehended in a reading/listening, so “these are exercises which follow the reading passage and exploit it in some way for the provision of practice material” (Widdowson, 2008, p. 123)

In the same way, the *exploitation exercises* are subdivided into two types of *gradual approximation* and a *rhetorical transformation of discourse units*. The first type of gradual approximation is the *sentence to discourse units* where the students are able to create more complex version of a reading passage thanks to the vocabulary previously provided; the second type of gradual approximation is the *act to discourse units* where students have to establish some sort of connection among apparently unconnected statements to create a text; and the *rhetorical*

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transformation of discourse units makes reference to changing the structure of a text in order to transform its communicative nature.

Timetable

DATE	STAGES	ACTIVITIES	OBJECTIVES
February 9th 2017	BUILDING THE CONTEXT	Genre-based approach: the teacher is going to give the students a piece of paper and they have to draw a picture of their favorite animal. Then, the teacher is going to collect drawings and review the animal-related vocabulary with the students using the demonstrative pronouns (e.g. this is a dog). After that, the teacher is going to give the drawings at random to the students and they are going to ask around until they figure out who the owner is, the teacher can help students to form the question (e.g. excuse me, is this your cat?)	<ul style="list-style-type: none"> Children will be able to differentiate the demonstrative pronouns in terms of number and proximity.
February 9th 2016	MODELING THE TEXT	Activity 1: The teacher is going to explain the communicative function as well as the structure of demonstrative pronouns on the board. First, the teacher explains the purpose of using these type of pronouns to narrate and to designate names to things; second, the teacher is going to explain the different forms of using the demonstrative pronouns (e.g. affirmative, negative and interrogative), and the teacher can ask for the help of students to contribute in the exemplification of the topic	<ul style="list-style-type: none"> Children will be able to connect images and text to narrate a specific event.
February 16th 2017	JOINT CONSTRUCTION OF THE TEXT	The teacher is going to give students a workshop, so they can use the information learned in the previous stage and apply it in the activities proposed in the paper sheet.	<ul style="list-style-type: none"> Children will be able to recognize the importance of demonstrative pronouns when writing a story.
February 16th 2017	INDEPENDENT CONSTRUCTION OF THE TEXT	The students are going to create the first page of their own picture book and they have to include in some way the topics seen in class; they can do a draft in order to shape it up in subsequent sessions.	<ul style="list-style-type: none"> Children will exhibit some sort of understanding about the topic, so they will resort to exemplifications or sum up the information provided by the teacher.
March 2nd 2017	BUILDING THE CONTEXT	Genre-based approach: the teacher is going to read "Fading Flower" by Agnes and Salem de Bezenac, the teacher has to show through facial gestures how the main character is feeling. Then the teacher is going to encourage children to answer the question "How do you feel today" the teacher is going to ask all students in the class this question and is going to help them saying the possible answers. For this activity the teacher is going to use her body to be understood	<ul style="list-style-type: none"> Children will be able to build a range of vocabulary for describing feelings. Children will be able to interpret from images facial expressions to

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			discover characters' feelings
March 2nd 2017	MODELING THE TEXT	<p>Activity 1: The teacher is going to explain the communicative function as well as the structure of adjectives to describe feelings and emotions on the board. First, the teacher explains the purpose of using these types of adjectives to narrate and to complement information in images; second, the teacher is going to explain the simple present with verb to be to use adjectives and the teacher can ask for the help of students to contribute in the exemplification of the topic.</p> <p>Activity 2: The teacher is going to show flashcards with some faces on them and students are going to guess how those people are feeling. After they give the right answer they have to mimic the face from the picture to show the same emotion.</p> <p>Alternative activity: the teacher is going to pick 5 students to make pictures of their faces showing different feelings. For this activity a tablet is going to be used to show the rest of the class. A poster with the vocabulary needed is going to be hung on the whiteboard.</p>	<ul style="list-style-type: none"> Children will be able to interpret from images facial expressions to discover characters' feelings
March 9th 2017	JOINT CONSTRUCTION OF THE TEXT	The teacher is going to give students a workshop, so they can use the information learned in the previous stage and apply it in the activities proposed in the paper sheet.	<ul style="list-style-type: none"> Children will be able to recognize the importance of emotions and feelings when writing a story.
March 9th 2017	INDEPENDENT CONSTRUCTION OF THE TEXT	The students are going to create the first draft of the protagonist and the antagonist of their story for the creation of their picture books; they are going to write on their drawings how the two characters are feeling in that moment. As soon as they finish they are going to stand up and share with others what they have created and how their characters are feeling and try to say why.	<ul style="list-style-type: none"> To practice the pronunciation of words describing feelings
March 30th 2017	BUILDING THE CONTEXT	Genre-based approach: the teacher is going to read aloud "The Super Adventures of Super Cow" By Danielle Bruckert, in the second page of the picturebook says "By day an ordinary cow..." so The teacher is going to ask students what kind of activities a cow does and at what time these activities regularly happen, they are going to brainstorm all the activities they imagine an ordinary cow does, and the teacher is going to copy those ideas on the whiteboard. In the middle of the story the picturebook says "By night super cow ..." then the activity goes on.	<ul style="list-style-type: none"> Children will be able to recognize the vocabulary of daily routines
April 6th 2016	MODELING THE TEXT	<p>Activity 1: The teacher is going to explain the communicative function as well as the structure of simple present. First, the teacher explains the purpose of using simple present to narrate a story, and then mention the structure of simple present to point out the use of this in 1st and 3rd person singular.</p> <p>Activity 2: The teacher is going hang some sentences expressing daily routine on the right side of the board and on the left some pictures showing some people and animals doing different activities. The teacher is going to call one person at random and ask him or her to select one number from 1 to 32, the teacher is going to check the roster and</p>	<ul style="list-style-type: none"> Children will be able to revise telling the time

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		<p>check the name that corresponds to the number selected, that students has to go to the board and select one sentence and paste it to the picture that matches.</p> <p>Alternative activity: the teacher is going to pick 5 students and make them to pick one piece of paper in which they will find one activity super cow does to save the world then they have to perform those using mimics and the rest of the class have to guess.</p>	
May 4th 2017	JOINT CONSTRUCTION OF THE TEXT	The teacher is going to give students a workshop, so they can use the information learned in the previous stage and apply it in the activities proposed in the paper sheet.	<ul style="list-style-type: none"> Children will be able to review question forms with ‘when?’, ‘What time?’
May 4th 2017	INDEPENDENT CONSTRUCTION OF THE TEXT	The students are going to create the second draft of their own picturebooks, in this occasion they are going to receive 2 paper sheets, each one divided into 5 panels. In the first they have to sketch in a scene of their main character getting up in the morning. They have to make the panels sequential; they can draw from left to right. They have to represent what their main character does in the morning and on the other paper sheet they have to represent what their main character does at night.	<ul style="list-style-type: none"> Children will be able to practice the present simple, 1st and 3rd person singular
May 11th 2017	BUILDING THE CONTEXT	Genre-based approach: the teacher is going to read the picture book called <i>Tell me...now! Naughty or not</i> written by Madhav Chavan. While the teacher reads the story she is going to address questions made by the main character in the story to the students in the class, for example, am I a good boy? Yes, you are. Here the teacher asks some of her students: are you a good student? They have to answer based on their own opinion and the teacher is going to have the opportunity to point out the right way to answer this sort of questions.	<ul style="list-style-type: none"> Children will be able identify and use “wh” questions in order to get information related to different situations, e.g. Asking for information about something, asking for reasons, asking about time
May 11th 2017	MODELING THE TEXT	<p>Activity 1: The teacher is going to explain the communicative function as well as the structure of Wh-questions with simple present (including verb to be). First, the teacher explains the purpose of using Wh-questions to create narrative stories, and then mentions the structure of Wh-questions in all kind of tenses highlighting the use of those in 1st and 3rd person singular (use of auxiliary verbs).</p> <p>Activity 2: The teacher is going to write some questions on the whiteboard then she is going to take out a teddy bear and throw it to one of the student and immediately he catches it the teacher asks one of the question written on the board expecting the student to give a right answer. If the students cannot understand the question or the dynamic of the activity the teacher is going to take the teddy bear back and try with another student and so on. For this activity the teacher has the opportunity to suggest and provide new vocabulary to the class, she is going to write the new words on the board for a word bank.</p>	<ul style="list-style-type: none"> Children will be able to revise telling the time

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		Alternative activity: the teacher is going to ask students to go out to the schoolyard and make a circle, the teacher brings with her the teddy bear and does a similar activity with the students but in this occasion she is going to try students' memory as they are not going to have the question written anywhere. The intention of this activity is to reinforce the previous knowledge.	
May 18th 2017	JOINT CONSTRUCTION OF THE TEXT	The teacher is going to give students a workshop, so they can use the information learned in the previous stage and apply it in the activities proposed in the paper sheet.	<ul style="list-style-type: none"> • Children will be able to review question forms with 'when?', 'What time?'
May 18th 2017	INDEPENDENT CONSTRUCTION OF THE TEXT	The students are going to create the third draft of their own picture book, in this occasion they will write about the background of the protagonist and the antagonist that they have already sketched. They have to answer the question proposed by the teacher, for instance: where is the protagonist/antagonist from? What are their names? Where does the protagonist/antagonist live? Who does the protagonist/antagonist live? And so on. This activity is going to help students to have a better connection with the characters they are working in their picture books.	<ul style="list-style-type: none"> • Children will be able to ask for information but to give information too

Significance of the results

Writing as the focal point of this research explores the creative facet of the students through the creation of picturebooks to motivate the learning of English as a foreign language; the classroom activities will fletch students into being motivated and interested, whether their performance gradually increases, aspects such as self-confidences, motivation, and self-regulation will be part of their learning process. The outcomes from this research are expected to be useful for future investigations, and are meant to be positive in the field of pedagogy.

The principles and guidelines exposed in this chapter aimed to tackle the notion of process writing to a genre-based approach, in order to establish the parameters for the pedagogical intervention at the IED Domingo Faustino Sarmiento so as to corroborate and support the proposal of the present research, and ultimately to account for the validity of the intended course of action.

Chapter 5:

Data Analysis

Introduction

The present research aimed to further the writing processes of students of the 502 grade in the IED Domingo Faustino Sarmiento school, by means of creating personal pieces of work in the form of picture books that account for the learning of English as a foreign language. With the intention of making feasible the progression of the children in the handling of the language, the data were analyzed using the *grounded theory* methodology because “you have to consider the information that you have collected so you can see what there is. And you also have to put it back together in new or different ways in order to more fully understand it” (Freeman, 1998, p. 99), given that when you conduct a grounded analysis “you are surfacing themes and concepts from the data as read them. The aim is to unpack the data according to the themes and concepts you see” (Freeman, 1998, p.102).

In addition, the approach that seemed more befitting to answer the research question in this research is the *emic* perspective as proposed by Freeman who considers that “the emic, is the way those who are in the context make sense of [meaning]” (p. 72), but coined by Pike (1967) for “emic descriptions provide an internal view, with criteria chosen from within the system. They present to us the view of one familiar with the system and who knows how to function within it himself” (p. 37); in this sense, “the one familiar with the system” is the teacher, therefore, “the system” is the classroom.

Grounded Theory Methodology

As stated above, the procedure chosen to analyze the information collected throughout the implementation of this research was a *grounded* one. According to Freeman, in a grounded

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analysis the researcher is discovering what may be in the data (p. 103). However, it is not enough to stick to what the data allegedly point out, but the researcher must take into consideration that “disassembling and reassembling are essential steps in this process of uncovering reasons and explanations” (Freeman, 1998, p. 103). Thus, it is interesting to notice the relationship between the grounded paradigm and the usage of picture books as a strategy to approximate students to writing in a foreign language, for this literary instrument allows the author to turn what is commonplace and ordinary for the reader into something atypical and out of the ordinary, which is evidenced in this methodology as its aim is “(...)to make the regular appear new, to put a different frame around what is usual and taken for granted in every day teaching and learning, and thus to perceive and understand it in new ways” (Freeman, 1998, p. 103).

According to Freeman (1998) there are “four elemental activities [that] make up data analysis, (...) these are naming, grouping, finding relationships, and displaying” (p. 102). The first step is *naming* and it “involves labeling the data in some way (...) naming entails taking the data apart” (p. 99), where the researcher establishes names for the data that emerge from the data and this process is called *coding*, that in turn, *codes* “in qualitative research (...) come from three basic sources: from categories outside the data such as the setting, the research question, previous research, and so on; from the data themselves; or they may be created by the researcher” (Freeman, 1998, p. 100); then, for research purposes the codes for this study must be taken out from the data itself, and they are called *grounded codes*.

The next step is *grouping* because it “involves reassembling the names you are giving to parts of the data by collecting them into categories (...) grouping the names you are giving to or finding in the data begins to create a structure around the data” (Freeman, 1998, p. 100); therefore, the codes in every category are related in some way and help the researcher in the

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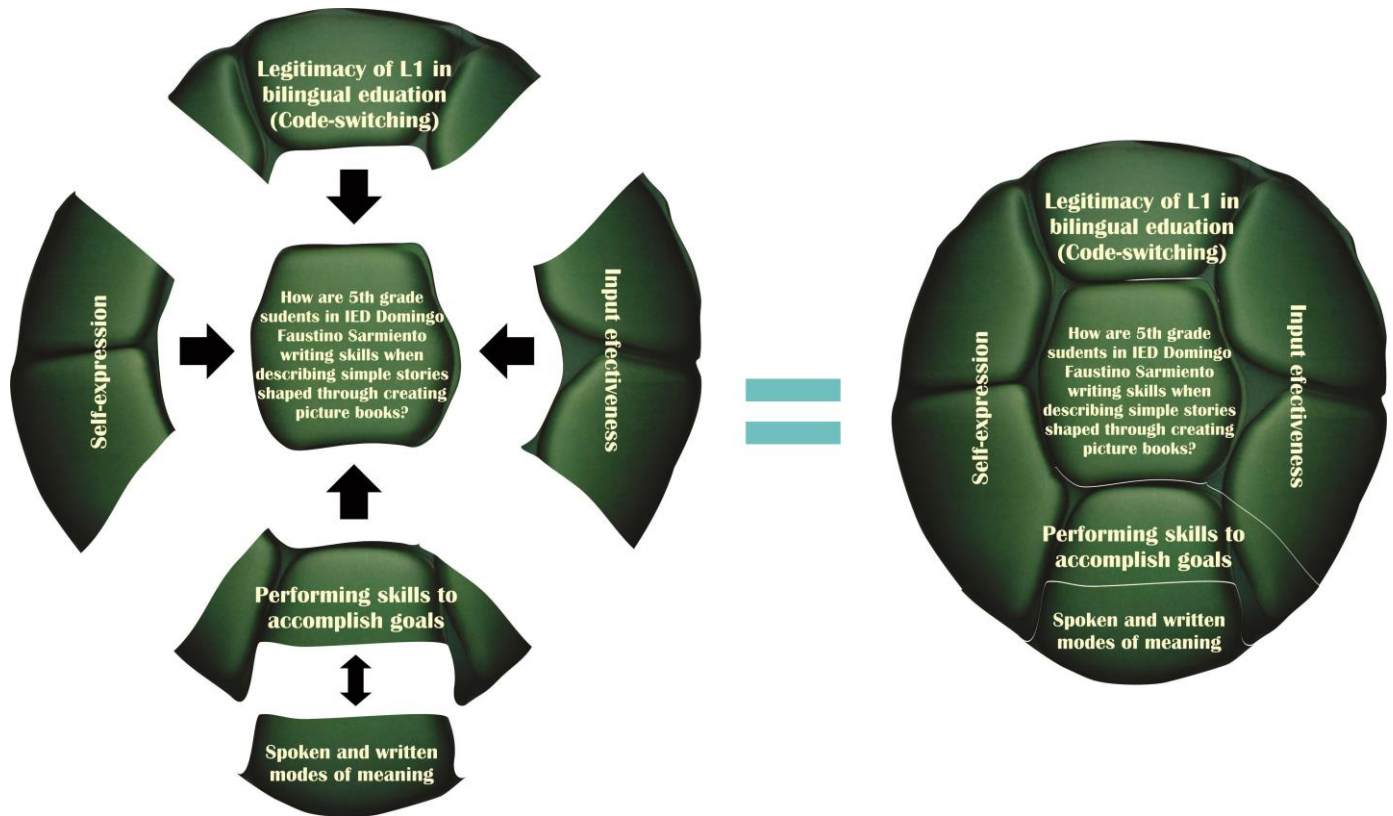
following step of the data analysis process. For *finding relationships* as it is indicated by Freeman, in this stage the researcher needs to discover relationships in the data in order to find patterns among the categories established (p. 100); this step might appear obvious, but with a solid relationship among codes the outcome for the research question will be easier to grasp.

The final step is *displaying* and “the aim is to set out the patterns and relationships you see among the categories. In order to see the emerging whole of the interpretation you will need to lay out what you are finding in the data analysis” (Freeman, 1998, p. 100); besides, answering questions such as “to what question am I trying to find a response? How are these patterns, categories, and codes fitting (or not fitting) together? Is this interpretation pointing me in the direction I mean to go?” (p. 100), may direct the researcher’s attention to what they want to prove with the research.

Triangulation

Accordingly, the precise form to summarize all the information and steps taken in the methodology procedure (the previous section) is to jump right into the *displaying* stage, for it will make easier for the reader to understand the path walked by the researcher to support the course of action to tackle the proposal of the present research and, what better way to do it but using a diagram; thus, the following figure illustrates the findings thrown by the data analysis:

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By means of this diagram which is of the *turtle*² type, the reader is able to identify, at a first moment, the *naming* of the data through *grounded codes* because they are named as found in the data by the researcher; secondly, the *grouping* is evidenced in the assortment of the names (the information *per se*) in categories and subcategories; next is the *finding relationships* that is laid out in the type of diagram chosen and the length of the arrows that display the closeness of the relationships between the categories and the research question; finally, *displaying* that also involves the use of the diagram to integrate the data as a whole and give a specific view of the phenomena that are factor to the research.

Now, taking into account that triangulation is the cornerstone of data analysis, it is important to understand it following a specific definition wherein “triangulation means including

² A turtle diagram is a quality tool used to visually display process characteristics such as inputs, outputs (expectation), criteria (metrics) and other high-level information to assist in the effective execution and improvement of (...) processes. Taken from: <http://blackmoresuk.com/the-power-of-using-turtle-diagrams/>

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multiple sources of information or points of view on the phenomenon or question you are investigating” (Freeman, 1998, p. 96). However, it is not enough to ascribe to certain perspective of what *triangulation* is, but also to choose a suitable type that befits the purpose of the present research; hence, the type of triangulation selected in this paper is *data triangulation* because it “makes use of several sources of data” (Freeman, 1998, p. 97), so in this case the sources are: field notes, surveys and artifacts.

First off, the category of *legitimacy of L1 in bilingual education (Code Switching)* is related to the “relationship between two languages” proposed by Hughes et al. (2000) in a subtractive or additive language perspective; the first perspective makes reference to individuals *code switching* due to the lack of language skills in the L2 and the former, to students who are linguistically competent in both L1 and L2 and “select the language that most closely conceptualizes the meaning, the humor, or the social purpose that is needed” (p. 10) to communicate language experiences and integrate different cultures in a cohesive fashion. Now, for some other authors code switching leads to a so-called “semilingualism” that constrains the learning of the foreign language in the student because they would resort mostly to their primary language in order to express ideas or convey messages. However, for this research *code switching* is conceived as stated by Aguirre (1988) as a communicative strategy used by students when learning a foreign language with the intention of keeping the communication flow by filling linguistic insufficiencies. Therefore, the instruments that account for the triangulation of the information for this category (*legitimacy of L1 in bilingual education*) are depicted as follows:

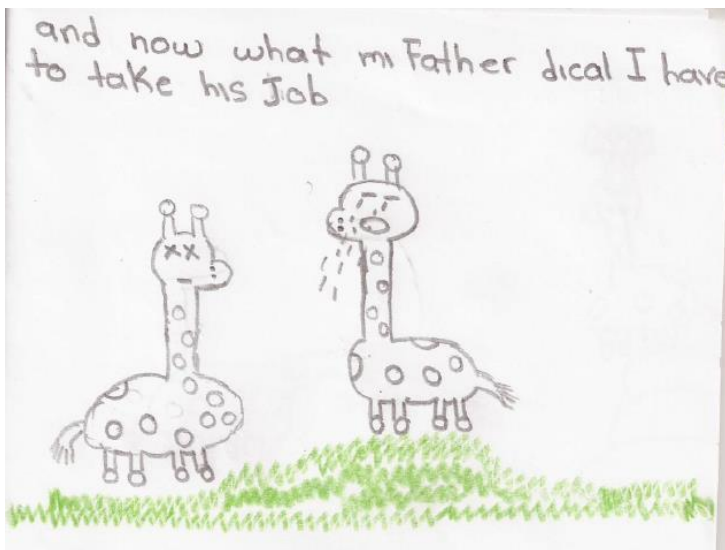
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INSTITUTION: Colegio Técnico Domingo Faustino Sarmiento
STUDENT-TEACHER: Carolina Vargas Daza
TUTOR: Francisco Pérez Gómez

Branch: B

LEVEL: 502
DATE: 9th of march 2017
MENTOR-TEACHER: Miriam Gonzales

	Description	Interpretation
1	As the teacher was introducing the topic for the lesson, all students were in	When the teacher went into the classroom some students were in the classroom the rest of them had not arrived to the school yet as it was raining. Five minutes after all students had arrived.
2	their seats and paying attention.	
3		
4	For the warm-up, the teacher read the picture book called "The Super	Most of the students gave their ideas in Spanish and in some occasions some used Spanglish (made up the words) or code switched (language alternation). The teacher was all the time cheerful and helps them with the vocabulary. <i>Legitimacy of L1 in bilingual education</i> Hughes et al. (2000)
5	Adventures of Super Cow" By Danielle Bruckert, in the second page of the	
6	picturebook said "By day an ordinary cow..." consequently, the teacher	
7	asked students what kind of activities a cow does and at what time these	When some students asked the teacher how to say sentences they practiced in previous section she made the question public to check if the same happed with all of the students as a result
8	activities regularly happen, the student brainstormed all the activities they	
9	imagine an ordinary cow does by combining Spanish and English, and the	
10	teacher copied those ideas on the whiteboard. In the middle of the story the	
11	picturebook said "By night super cow ..." then the activity goes on.	
12		



2. Do you think that to use simultaneously two languages is a good strategy to transmit a message?

a. yes c. in a certain degree.

b. no

2. Do you think that to use simultaneously two languages is a good strategy to transmit a message?

a. yes c. in a certain degree.

b. no

According to these three samples, it is evidenced that students resort to the L1 to avoid fragmenting the communication channel and transmit a given message as neatly as possible, so they code-switch in order to keep the flow of their discourse being so spoken or written. However, grammar structures are not affected by this alternation because there is agreement in syntactical relations among words, as in "mi" because the possessive adjective for the first person in singular in Spanish correlates the same one in English (my) in the utterance "mi father"; in the same way, the survey shows a 71% of approval of students in using two languages

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at the same time when in need of communicating and the field note, the communicative strategy of *code-switching* is used by students in order to express their ideas and to engage in classroom interactions; therefore, the three samples are closely related in the sense of using the mother tongue to fill communicative gaps.

Now, the category of *performing skills to accomplish goals* is based on the teaching and learning structure named goal-based scenarios (GBSs) developed by Schank & Berman & Macpherson (2009) that proposes a learning-by-doing strategy to have students chase after objectives by engaging in practices that focus on a specific skill where the content knowledge is the means for them to accomplish what they have set out. In this GBS simulation, the teacher only assists students in making the content knowledge relevant for them to achieve their goals and also, s/he provides feedback so the students remember and internalize what they were taught or assisted on; hence:

It makes sense to teach students by providing them with rich experiences in which they desire to perform skills in order to accomplish motivating goals. The way in which they practice the skills should closely relate to how they will use the skills outside the learning environment (p. 166).

In this way, the following are the exhibits for supporting the current category through triangulating the data obtained:

50	When the teacher went out of the class she asked the five students to make	At first, the students did not talk too much but in a matter of
51	the expression they wanted to transmit in their pictures. The students	seconds they felt confident enough to do it because they
52	returned to the classroom as soon as they made the pictures. They went back	realized that they could use the resources provided by the
53	to their seats and the teacher started showing the pictures to the rest of the	teacher on the whiteboard.
54	class. At the beginning, the students were laughing as they found funny the	The students did an excellent job; they were a little bit nervous
55	images; then they started guessing using the vocabulary given on the board.	but they felt comfortable to speak in English until the very end.
56		<i>Performing Skills to accomplish goals</i> (Schank & Berman &
57		Macpherson, 2009, p. 164).

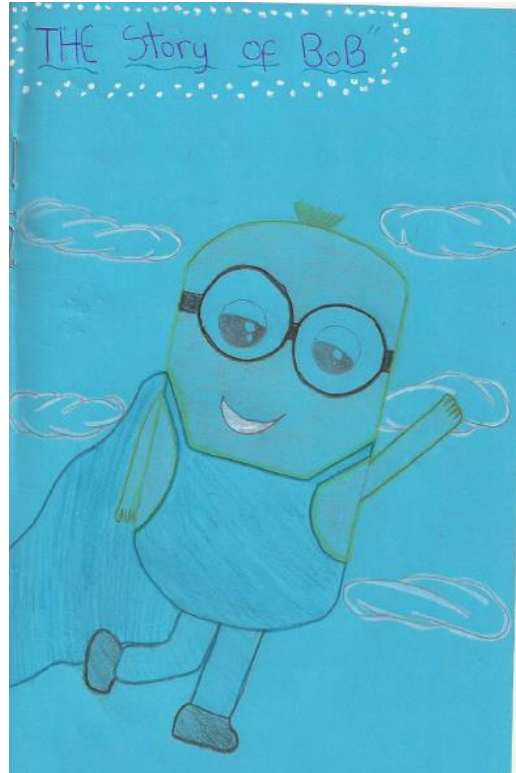
3. Do you think that having used the picture book in class helped to improve your skills in English writing

- a) yes c. in a certain degree
b. no

3. Do you think that having used the picture book in class helped to improve your skills in English writing

- a) yes c. in a certain degree
b. no

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In relation to these three samples, the goal that students were supposed to achieve was the creation and authoring of a personal picture book by performing a task focusing on writing skills; thus, this category of *performing skills to accomplish goals* is elucidated in the production of a piece of work and in turn, the survey throws light on using the picture book as a tool for improving the writing skills of students as in the title of the cover page of the picture book entitled “the story of Bob”; at the same time, the field note shows the disposition of students to complete tasks for reasons such as sense of fulfillment or teacher encouragement.

Thus, the sub-category that emerges from the previous category is *spoken and written modes of meaning* that declares that “spoken and written language, then, tend to display different kinds of complexity; each of them is more complex in its own way. Written language tends to be lexically dense, but grammatically simple; spoken language tends to be grammatically intricate, but lexically sparse” (p. 61) which was mentioned by Halliday (2002); in this regard, the degree

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of complexity of these types of operations of communicating (spoken) or storing (written) information becomes higher when students try to mix the two modes of meaning when facing a specific task that implies selecting one communicative skill or the other; thus, for this research the students were trained mostly to identify lexical mistakes rather than correcting grammar inadequacies through a process of putting into practice the content knowledge provided by the teacher in a self-led way that was undertaken in the *independent construction of the text* stage of the lesson planning because “the *lexical density* [in the written mode of meaning] is the proportion of lexical items (content words) to the total discourse” (Halliday, 2002, p. 56) which is why, the major issue of creating a picture book by shaping narrative writing skills was to broaden the lexicon of students.

Now, with the intention of supporting what was stated above, here are the corresponding samples for the triangulation of the information:

26	The teacher hung some sentences expressing daily routine on the right side	This activity seemed to be really challenging for the students perhaps they were confused as they could not find any relation between the written sentences and the images. Some students could accomplish their sentences but only when the teacher
27	of the board and on the left some pictures showing some people and animals	
28	doing different activities. The teacher called one person at random and asked	
29	him to select one number from 1 to 32, the teachers checked the roster and	
30	checked the name that corresponded to the number selected, and that student	read the sentences aloud. This shows that students still have a degree of conflict making the relation between written English and spoken English. <i>Spoken and written modes of meaning</i> . Halliday, M. A. K. (2002)
31	had to go to the board and select one sentence and paste it with the picture	
32	that matched.	
33		



11. Do you think your English level has improved?

- a. yes c. in a certain degree.
b. no

u. no.

11. Do you think your English level has improved?

- a. yes c. in a certain degree.
b. no

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According to these samples, it is clearly revealed in the field note that students had some struggles relating the spoken English with written English, as was exposed in this sub-category this happened because of the difficulty that each skill entails. Nevertheless, gradually students were integrating the vocabulary taught in the classroom by the teacher-researcher depending on what they needed to express in their productions as it is evidenced in the sentence “Super fox goes out of his casket” where the student chooses the word “casket” instead of “coffin” because the first was more appealing to him, even though the two would have served the same purpose. Additionally, 75% of students considered that their English level improved with every lesson and activity carried out in the classroom which was asked in 10th question of the survey.

Subsequently, as said by Krashen (2009) *input effectiveness* is based on the postulate that understanding messages implies the acquisition of a language. On the one hand, the traditional view on language learning is that the first process for learning a foreign language is studying structures, next putting this knowledge in practice and this is how fluency is developed. On the other hand, the input hypothesis states that we need to have some input first by “going for meaning” and in a non-conscious way we acquire structures. As a consequence “the input hypothesis, [output] ability emerges on its own after enough competence has been developed by listening and understanding” (Krashen, 2009, p.27).

Accordingly, these are the pieces of work of students that evidence the current category:

11	For the warm-up, the teacher read the picture book called “Fading Flower”	The students understood the dynamic of the mimic activity.
12	by Agnes and Salem de Bezenac, the teacher had to show through facial	This was good because it helps to the development of the story.
13	gestures how the main character was feeling, Then the teacher encouraged	For this activity, most of the students were very active;
14	children to answer the question “How do you feel today” the teacher asked	probably it happened because the students could understand
15	all students in the class this question and helped them to say the possible	the story of the picture book. Also, they gave appropriate
16	answers.	answers in English related to the story itself and the students’
17		emotions that day. <i>Input effectiveness</i> Krashen (2009)

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4. What helped you to develop your picture book project?

a. The explanations in class

b. the taste for drawing

c. the innovative aspect of this tool

5. How do you prefer to express your ideas?

a. in a written way

b. in a graphic way

c. in a spoken way

4. What helped you to develop your picture book project?

a. The explanations in class

b. the taste for drawing

c. the innovative aspect of this tool

5. How do you prefer to express your ideas?

a. in a written way

b. in a graphic way

c. in a spoken way



As portrayed in the field note, for the input hypothesis the classroom is an exceptional location for the second language acquisition process, leastwise to the average student due to the fact that outdoors offer an insufficient or sparse *comprehensible input* for them. Besides, for this research the role of the teacher-researcher was essential to provide *input* through reading aloud picture books at the beginning of each session, for the "(...) teacher is someone who can provide input and help make it comprehensible in a low anxiety situation." (Krashen, 2009, p. 30). In fact, the survey demonstrates the effectiveness of the *building the context* (or the warm up) stage of the lesson planning because students reacted positively to the teacher's topics-explanation, topics-contextualization, meaning negotiation or even body language for wording-clarification.

Ultimately, according to Tudor (2000) *self-expression* is part of the central purposes in language. Likewise, personal expression is a vital element of language usage and "the 'opening

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up' of a course to at least some degree of self-expression can help learners find a sense of personal meaningfulness in their language study" (p. 61). In this sense, the lack of any extent of self-expression can lead students to perceive the classroom as something alien to their realities and lives. Therefore, students will not have the possibility to engage in significant learning processes. That is why:

[Self-expression] is one of the main functions of language, and it would therefore be rather strange if it had not found a place to in mainstream language teaching. Indeed, the way in which this aspect of language is dealt with a course can play a significant role in the classroom dynamics. (p. 68)

In this fashion, the next set of artifacts evidence the category of *self-expression* in students' pieces of work:

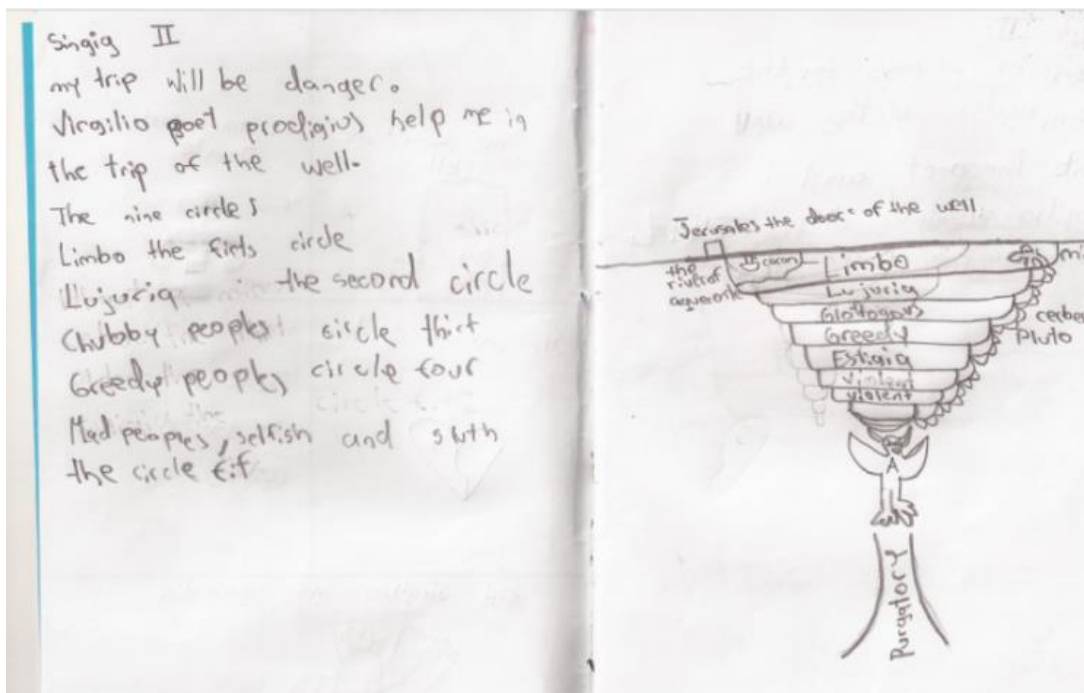
Dante born in Bologna (2007 february 13)
Mato is a good reader think on the
very history the Divine comedy of
Dante Alighieri
Mato in the (2007) wrote The
Book of Dante for the teacher of
the English.

8. What is the origin of your idea for the picture book?

- a. from television
- b. from a book
- c. from my own imagination.

9. Does the protagonist of your story represents you in any way?

- a. yes
- b. no
- c. in some aspects.



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8	The teacher called two students who were in charge of the special room	Some students were amazed by the kind of art the picture book
9	which is named "English Immersion" she asked them to open it because she	had, they enjoyed finding different objects that were hidden in
10	had something special to show them. When the class was focused and	the images, they could find the relation these objects and
11	organized in the Immersion room the teacher played a video that narrated	shapes have with some classic story, for instance, Student 14
12	the picture book called The Tunnel written by Anthony Browne, as soon as	said "Teacher esa es la cabaña y el lobo de la <i>Caperucita Roja</i> ,
13	the story ended the teacher showed again the images of the story and she	how do you say that in English" the teacher said " <i>little red</i>
14	asked students some sort of question regarding the structure of it: how did	<i>riding hood</i> " so some students were really enthusiastic with
15	the story begin, who were the main characters in the story?, what was the	this activity. When the teacher was asking for the story itself
16	conflict in the story? What was the most exciting moment (climax) of the	students were confused this might happen because they were
17	story? What happened after the two siblings left the forest? (Falling action)	focused on the images hidden and not in the story so the
18	how did the story end? (ending) What was theme of the story? Where did	teacher has to play the story again and after that they could
19	the story take place? (Setting).	answer the question purposed by her. <i>Self-expression</i> (Tudor)
20		

As such, the texts written by the student are proof of the impact that *The Divine Comedy* by Dante Alighieri had in his life because it is not by chance that the student decided to shape his picture book according to this literary master piece and use its contents as the source of his inspiration and above all, to regard himself as a "good reader". Therefore, in the process of creating a narrative document each student felt the need to materialize their inner thoughts and realize the urges that drive them, so the proposal of this research was the perfect conduit for them to express what at first they only thought could be done in Spanish or by people with literary expertise.

In conclusion, every single category and sub-category was confronted with the theory that designated the names for each one of them and above all, that revealed the path for the teacher-researcher to follow in order to triangulate the data and subsequently to analyze the findings after engaging in the exploration of the phenomenon of study.

Chapter 6:

Conclusions, Limitations, Pedagogical Implications & Further Research

This final chapter contains the results of the implementation of this proposal that was meant to bring to completion what was stated in the research question and to attain what was established in the objectives for the research that was conducted in the IED Domingo Faustino Sarmiento with the students of 5th grade by the teacher-researcher. Furthermore, the shortcomings which limited the fruition of the research process are going to be mentioned as well as what implies to use picture books in order to promote writing skills and finally, the possible inquiries that derive from the subject of matter for other teacher-researchers to work on.

Conclusions

Taking into consideration that the research question focused on how narrative writing skills could be shaped by creating picture books, it is possible to ascertain that implementing this type of literary devices help students relate to the writing task and enrich their repertoire and grammar structures in English as a foreign language; even though, the major issue was to mold the capacity of telling an event or a sequence of events systematically, there were several aspects that naturally came to being in the students usage of the language, such as the aforementioned. Therefore, the final results were in general satisfactory as students evidenced a gradual upgrade in their writing performance.

According to the main objective of this research which was *to analyze the students' EFL writing skills when narrating simple stories through the use of picture books*, the writing process was the central axis of this research, so the expected impact of implementing picture books was accomplished as this had a positive and meaningful effect in students' writing process in a

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foreign language. This contributed to the understanding of written language in order to give students the opportunity to express their view of reality in a concrete form.

As such, in order to *characterize students' understanding of the stories told in picture books* this research worked on the development of specific stages laid out in the lesson planning that aimed to allow students to employ the vocabulary and grammar structures exposed in the reading aloud of the pictures books, and at the end of every session they had to include the content knowledge into their own pieces of work, so the learning of the topics was made clear in a written form. In this way, the outcome of this specific objective was successfully achieved for the input provided in the lessons was evidenced in written materials that each student created to make the output tangible.

Similarly, *to determine the influence of this (picture books) new genre of literature in fostering meaningful writing processes* the teacher-researcher measured the suitability of the tool selected for this research, according to the degree of motivation and participation in class displayed by the students during the lessons which was positively accepted, as it became the means for the children to materialize their ideas and to express their individuality through graphics and words meant to communicate.

Finally, the teacher-researcher made use of different strategies *to examine writing processes based on the creation of picture books*, such as creating a correction-code (see annex #6) based on the emoji system used to express ideas or emotions because students were more likely to understand the mistake and correct it by their own means; another strategy was the use of drafts for the students to polish up the final version of their own picture books, so they had the possibility to modify the stories narrated as many times as they needed or until they felt satisfied with the development of the pieces of writing.

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Limitations

The major obstacle for the fulfillment of what has been proposed in this research was related to homework commitment. Along the implementation of the research, the students showed a careless attitude towards the assignments allocated by the teacher-researcher in order to help them put into practice what they learnt in the classroom so they would use the knowledge in a different context to make it more meaningful, but the students were reluctant to see the tasks as part of the responsibilities of a student and something valuable for the learning of a foreign language, even though the teacher-researcher used several strategies to get them involved and catch students' attention in the classroom practices. This unattached behavior towards homework was not only displayed by students in the English class, but also in the other subjects because the entire fifth grade was facing a climate of duties negligence by students and detachment by their parents.

Pedagogical Implications

The pedagogical intervention of this research aimed to helping students confront writing as a means to communicate thoughts and ideas, besides from assisting in the fostering of writing skills in a foreign language. In this manner, this research was expected to have a positive and meaningful impact in teaching and learning of the language. This implies to understand and assimilate writing processes in order to communicate and to transmit ideas in a concrete form, so the most important aspect of written language is the capacity to surmount the passing of time and to turn the abstract of fancies into the concrete of realia. Therefore, teachers should focus on what the students want to say, so the process becomes the central axis of teaching. Thus, teachers should support and understand students' needs and interests through engaging in and accompanying their own learning process.

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Further Research

Overall, the *using of picture books to shape narrative writing skills in EFL in 5th graders* has accomplished the objective settled. Moreover, it addressed to new questions that inherently emerged from this process. For example, if the correction code with the emojis created by the teacher-researcher might have a more significant influence on students' writing process, and if this happens, how teachers can make this instrument more effective and what kind of implications this method of correction can have on students.

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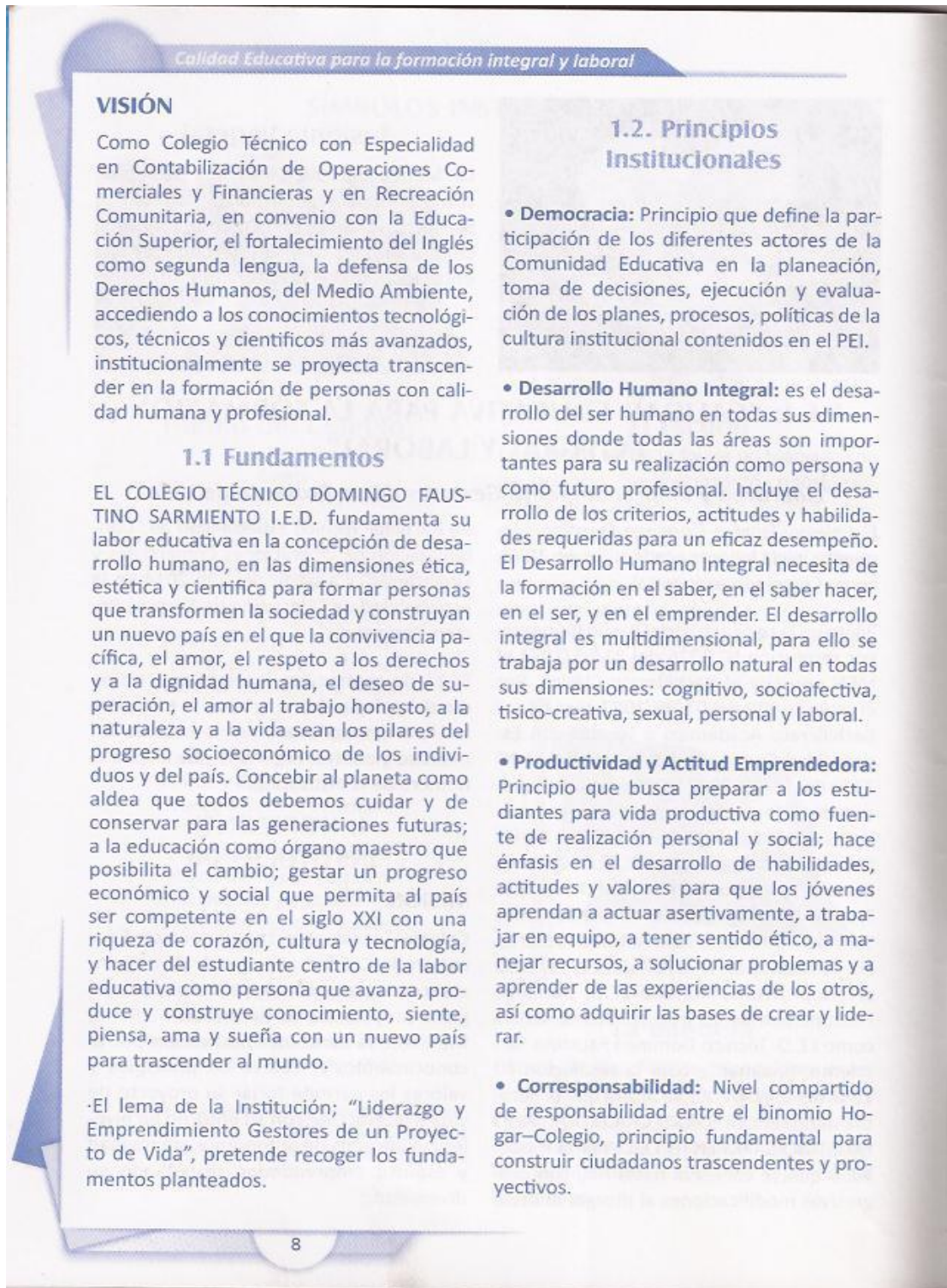
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Annexes

Annex # 1: PEI Domingo Faustino Sarmiento



SHAPING NARRATIVE WRITING SKILLS IN EFL THROUGH CREATING PICTURE BOOKS

Annex # 2: Survey

 **Universidad Pedagógica Nacional**
ENCUESTA DE ESTUDIANTES
Colegio Domingo Faustino Sarmiento
Cuarto grado  **UNIVERSIDAD PEDAGOGICA NACIONAL**

Objetivo: Identificar tus motivaciones para aprender inglés, además conocer un poco de ti y de tu familia.

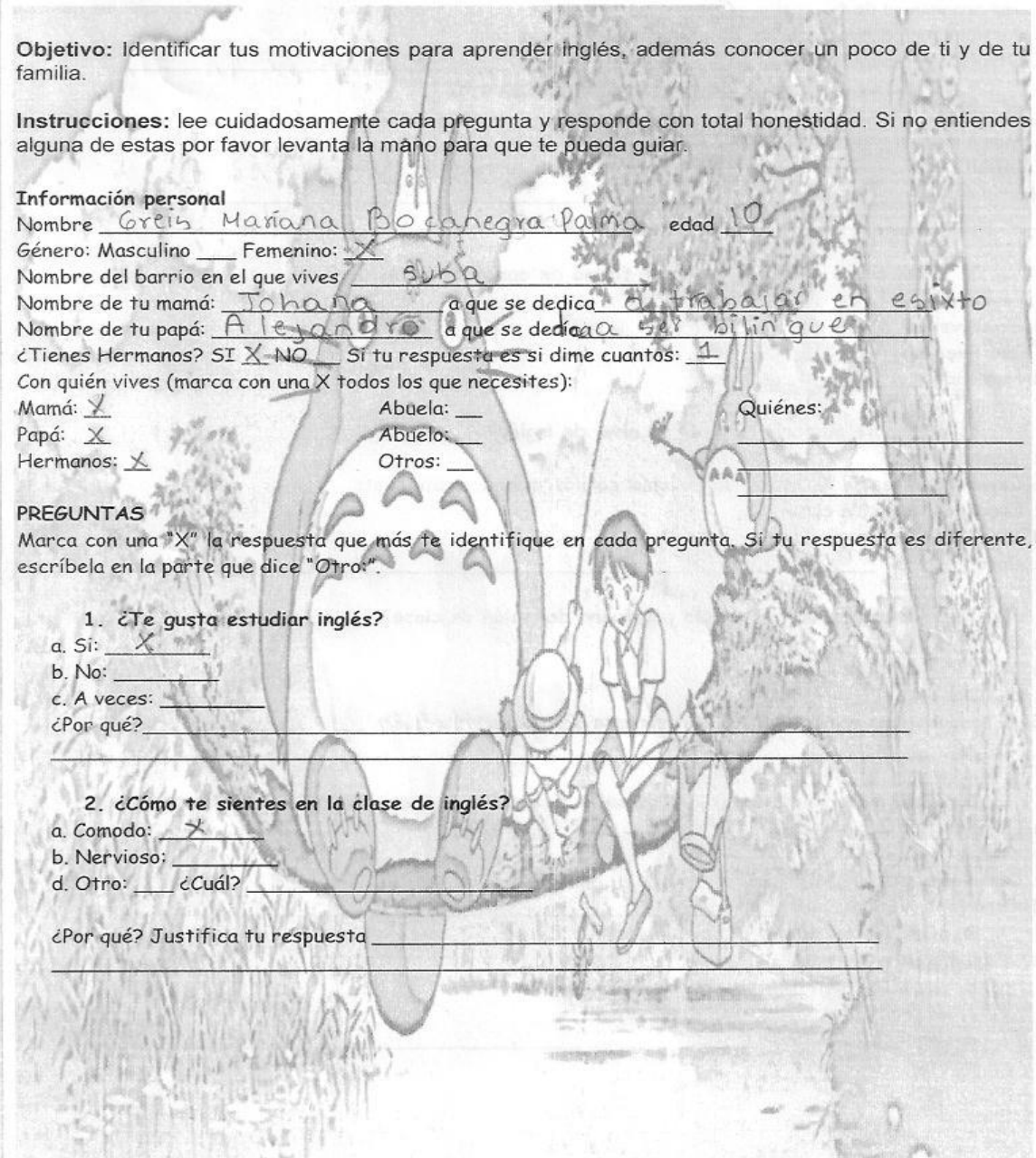
Instrucciones: lee cuidadosamente cada pregunta y responde con total honestidad. Si no entiendes alguna de estas por favor levanta la mano para que te pueda guiar.

Información personal
Nombre Greis Mariana Bocanegra Palma edad 10
Género: Masculino Femenino:
Nombre del barrio en el que vives: Suba
Nombre de tu mamá: Johana a que se dedica a trabajar en esixto
Nombre de tu papá: Alejandro a que se dedica ser bilingue
¿Tienes Hermanos? SI NO Si tu respuesta es si dime cuantos: 1
Con quién vives (marca con una X todos los que necesites):
Mamá: Abuela: Quiénes: _____
Papá: Abuelo: _____
Hermanos: Otros: _____

PREGUNTAS
Marca con una "X" la respuesta que más te identifique en cada pregunta. Si tu respuesta es diferente, escríbela en la parte que dice "Otro":

1. ¿Te gusta estudiar inglés?
a. Sí:
b. No:
c. A veces:
¿Por qué? _____

2. ¿Cómo te sientes en la clase de inglés?
a. Comodo:
b. Nervioso:
d. Otro: ¿Cuál? _____
¿Por qué? Justifica tu respuesta _____



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Annex # 3: Field Notes

INSTITUTION: Colegio Técnico Domingo Faustino Sarmiento	Branch: B	LEVEL: 404
STUDENT-TEACHER: Carolina Vargas Daza		DATE: August 18 th 2016
TUTOR: Esperanza Vera		MENTOR-TEACHER: Astrid Barón

	Description	Interpretation
1	I came to the classroom at 7:00 in the morning and introduce myself to the students	
2	because the teacher and I were already acquainted.	
3		
4	I explained the purpose of my presence in the classroom and the students were not	
5	surprised whatsoever because they were accustomed to this kind of practice.	
6		
7	I asked the teacher for the permission to apply the survey right away; she said that it	The students should have known beforehand about my attendance as
8	was ok. All students were in their seats taking out from their book-bags the English	they were preparing for the class without any command
9	notebook.	
10		
11	I started giving the surveys to the students, and then I gave the instructions to fill	The teacher seems to know the students' hand-writing because she did
12	them out. Some students asked if they could write on with pencil or pen, the teacher	with her face a gesture of denial. Three students could feel displeased
13	said that just the ones who had clear hand-writing were allowed to use black pens for	because they feel more confinement writing with pens.
14	this task.	
15		
16		
17	Whereas the teacher was taking notes on her desk, students were writing on the	The students might be confused as the instructions were given just in
18	surveys. Many students raised their hands as they did not know how to answer some	English. However, many students did not need to be guided as the
19	of the questions from the survey. I was helping around the classroom with all of the	survey was completely in Spanish.
20	doubts. One child approached me and said he did not have a mother, so what he	
21	could write on the blank, my response was not to fill that space.	
22		
23	All of a sudden, another teacher came into the classroom and started to talk to the	The students probably assume the mentor-teacher as a figure of
24	mentor-teacher, and said to her that the principal was looking for her, The other	control as they behave different with other teacher and with me.
25	teacher left the classroom and immediately the students remained silent.	
26		
27	The teacher had to leave for a couple seconds as she was required in the principal's	The teacher could feel annoyed with the idea of misunderstanding and
28	office. As soon as she returned she apologized and said that I did not have to give the	tried to fix it with a kind reaction.
29	lesson to the children because she was the one in charge of the class, I said that I	
30	agreed with that decision as I was not allowed to do that.	
31		
32	The student lasted about one hour filling the survey; all of them kept sitting on their	The students are used to be sat on seat perhaps for the small place

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<p>33 desks until the activity was over. One girl stood up and asked me if she could help 34 me picking up the papers, I told her it was ok; she could help me if she wanted to. 35 She went around the classroom and collected all of them. Just one student had not 36 finished the activity, so I decided to be with her until she was done. While I was 37 doing it the teacher asked two students to help her distribute some copies to the rest 38 of the students. Those copies had images of animals and their names in English 39 below each one. 40 41 Many students started talking and walking around the classroom. The teacher 42 commanded everyone to have seat. As soon as I finished assisting the student I came 43 back to my spot to check all the surveys were fine. 44 45 The teacher asked for the students' attention, as some of them kept talking the 46 teacher started singing and dancing a song which all students seemed to be familiar 47 with as they were followed the teacher. 48 49 As soon as all students were in silent the teacher said aloud two students' names, 50 immediately, the two of them stood up, the teacher said they are in charge to 51 distribute some copies in which they will be working on. Three minutes after the 52 teacher led students to look at the whiteboard in which she wrote "Wild Animal" 53 And below the title pasted the same copy that the students were handed. She could 54 not pronounce the word "wild" so she asked for my assistance. 55 56 The teacher asked the students for the name of some wild animals and five students 57 answered correctly and the others did not or just remained silent. 58 59 The activity handout was about wild animals and the origin of them. Students had 60 some previous knowledge about wild Colombian animals but did not know much 61 about other animals from other areas. Students have to see the image of the animals 62 and look at their names, then the teacher said them aloud and students had to repeat. 63 64 65 When the students finished with the exercise of repeating the words the teacher 66 requested them cut and paste the paper in their notebooks. They seemed to be 67 confused as the instruction were not clear. 68 69 The teacher had to give the students a short demonstration of what she was expected 70 them to do. 71 72 Once every student has finished they have to write the name of the animals in front 73 of each image in both languages English and Spanish. She had to give them time- 74 limit to accomplish this activity.</p>	<p>they have in the classroom. The students look like they like being helpful as most of them want to help out in any moment. The teacher might prefer the students to be busy with purpose to keep their attention. The students seem to enjoy match-making activities, so this could be a good English-engaging method.</p> <p>The teacher might not like students to be out of focus.</p> <p>The teacher uses this strategy to keep them all together. This is a good strategy to center attention.</p> <p>The students are inured with "necesito ayudantes" as they looked very excited when the teacher said those words, as soon as he mentioned the two children two be helped they were smiling. The teacher seems to have no practical English proficiency.</p> <p>The students who have good performance in English could be attending the immersion program which is given by the school.</p> <p>The students are used to "repeat after me" situations. This is a cause of the audiolingual method.</p> <p>The teacher should have improvised this part of the class because she gave four instructions one contradicted the other.</p> <p>The students had some problems in folding and cutting the papers. Maybe origami activities would solve this difficulty of handling paper. Managing of time is of utmost importance in a classroom, mostly where English courses are very scarce.</p>
<p>75 76 In the meantime, one student asked me if he was doing well with his activity and 77 before I could answer the teacher called him and said, he was not allowed to ask me 78 anything as I was doing my own tasks. 79 80 Now, the teacher asked the students to sit down because it is homework time, so they 81 have to write that for the next class they have to bring images of farm animals and 82 their names in English. 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99</p>	<p>The teacher may prefer students to ask her all doubts.</p> <p>It is important for a teacher to change the perception that students have about homework.</p>

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Annex # 4: Diagnostic Test



DIAGNOSTICO (ENGLISH DIAGNOSTIC TEST)



UNIVERSIDAD PEDAGOGICA NACIONAL

27

Name Tichany Pinto orrego Course _____

Instrucciones: lee cuidadosamente cada pregunta antes de responder. Si no entiendes alguna de estas por favor levanta la mano para que la persona encargada te pueda guiar. (Instructions: read each question carefully before answer them. If you do not understand any of these please raise your hand so the person in charge will guide you)

Grammar

1. Match with the correct answer.

- | | |
|--------------------------------|-------------------------------------|
| a. What's your name? | 1. It's <u>wintermoon@sfu.edu</u> . |
| b. How do you spell that? | 2. No, she's a teacher. |
| c. Are you a teacher? | 3. No, I'm a student. |
| d. What's your e-mail address? | 4. No, it's Wong. |
| e. What's your phone number? | 5. It's Liliana. |
| f. Is she a student? | 6. 873-8755. |
| g. Is your last name Fuentes? | 7. L-i-l-i-a-n-a |



2/6



2. Organize the sentences

- A. is /your/boyfriend/Francisco
Is Francisco your boyfriend?
- B. is/tennis/sport/favorite/my
is tennis sport favorite
- C. is/roommate/her/Aisha
is roommate Aisha?
- D. I/ Pedro/cinema/ in/ am/ with/the
am the with
- E. Gabriel Garcia Marquez/ favorite/ is/ your/ author
is favorite author
- F. is/ friend/ best/ Benny/ my
is friend Benny best

0/5

Listening

3. Listen to the recording and select the correct contractions from the box to complete each sentence. Look at the subject pronoun in the second sentence to help you decide. Follow the example.
 Example: He's my neighbor. His house is across the street.


I'm	He's	You're	She's	It's
-----	------	--------	-------	------

- | | | |
|--|---|--|
| | 1. <u>you're</u> the teacher. Your name is Mr. Grey. | |
| | 2. <u>It's</u> the white house. Its door is green. | |
| | 3. <u>she's</u> my classmate. Her sister is in college. | |
| | 4. <u>I'm</u> a doctor. My office is in the city. | |
| | 5. <u>He's</u> a baseball player. He is very talented. | |

5/5

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Annex # 5: Consent form

	FORMATO	
	CONSENTIMIENTO INFORMADO PARA LA PARTICIPACIÓN EN INVESTIGACIONES ADULTO RESPONSABLE DE NIÑOS Y ADOLESCENTES	
Código: FOR025INV	Versión: 01	
Fecha de Aprobación: 02-06-2016	Página 1 de 3	

Vicerrectoría de Gestión Universitaria
Subdirección de Gestión de Proyectos – Centro de Investigaciones CIUP
Comité de Ética en la Investigación

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


PARTE UNO: INFORMACIÓN GENERAL DEL PROYECTO

Facultad, Departamento o Unidad Académica	Licenciatura en Español-Inglés y lenguas extranjeras		
Título del proyecto de investigación	SHAPING NARRATIVE WRITING SKILLS THROUGH THE CREATION OF PICTURE BOOKS.		
Descripción breve y clara de la investigación	Este proyecto de investigación se propone asistir en el enriquecimiento de los procesos de escritura narrativa por medio de la implementación de libro-álbumes como medio para promover la lectura significativa con el fin de familiarizar a los estudiantes a este tipo de literatura.		
Descripción de los posibles riesgos de participar en la investigación	Ninguno		
Descripción de los posibles beneficios de participar en la investigación.	El principal beneficio es el hecho de que su hijo podrá participar de diversas actividades en las que la lengua extranjera este inmersa permitiéndole desarrollar sus capacidades comunicativas y cognitivas en el inglés a través de ejercicios realizados en el salón de clase.		
Datos generales del investigador principal	Nombre(s) y Apellido(s) : Carolina Vargas Daza		
	N° de Identificación: 1023871551	Teléfono:	3193833603
	Correo electrónico: carolina.vd87@gmail.com		
	Dirección: Diagonal # 20b30 sur		

PARTE DOS: CONSENTIMIENTO INFORMADO

Yo _____ mayor de edad, identificado con Cédula de Ciudadanía N° _____ de _____, con domicilio en la ciudad de _____

SHAPING NARRATIVE WRITING SKILLS IN EFL THROUGH CREATING PICTURE BOOKS

 <small>UNIVERSIDAD PEDAGÓGICA NACIONAL</small> <small>SENSEANDO LA EDUCACIÓN</small>	FORMATO	
	CONSENTIMIENTO INFORMADO PARA LA PARTICIPACIÓN EN INVESTIGACIONES ADULTO RESPONSABLE DE NIÑOS Y ADOLESCENTES	
Código: FOR025INV	Versión: 01	
Fecha de Aprobación: 02-06-2016	Página 2 de 3	

Dirección: _____ Teléfono y N° de celular: _____

Correo electrónico: _____

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

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

Autorizo expresamente su participación en este proyecto y

Declaro que:

1. He sido invitado(a) a participar en el estudio o investigación de manera voluntaria.
2. He leído y entendido este formato de consentimiento informado o el mismo se me ha leído y explicado.
3. Todas mis preguntas han sido contestadas claramente y he tenido el tiempo suficiente para pensar acerca de mi decisión de participar.
4. He sido informado y conozco de forma detallada los posibles riesgos y beneficios derivados de mi participación en el proyecto.
5. No tengo ninguna duda sobre mi participación, por lo que estoy de acuerdo en hacer parte de esta investigación.
6. Puedo dejar de participar en cualquier momento sin que esto tenga consecuencias.
7. Conozco el mecanismo mediante el cual los investigadores garantizan la custodia y confidencialidad de mis datos, los cuales no serán publicados ni revelados a menos que autorice por escrito lo contrario.
8. Autorizo expresamente a los investigadores para que utilicen la información y las grabaciones de audio, video o imágenes que se generen en el marco del proyecto.
9. Sobre esta investigación me asisten los derechos de acceso, rectificación y oposición que podré ejercer mediante solicitud ante el investigador responsable, en la dirección de contacto que figura en este documento.

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

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


Nombre del adulto responsable del niño o adolescente: _____

N° Identificación: _____ Fecha: _____

Firma del Testigo:

Nombre del testigo: _____

SHAPING NARRATIVE WRITING SKILLS IN EFL THROUGH CREATING PICTURE BOOKS

 UNIVERSIDAD PEDAGÓGICA NACIONAL <small>ANEXO 2012-2013</small>	FORMATO	
	CONSENTIMIENTO INFORMADO PARA LA PARTICIPACIÓN EN INVESTIGACIONES ADULTO RESPONSABLE DE NIÑOS Y ADOLESCENTES	
Código: FOR025INV	Versión: 01	
Fecha de Aprobación: 02-06-2016	Página 3 de 3	

Nº de identificación: _____

Teléfono: _____

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

En constancia firma el investigador responsable del proyecto,

Nombre del Investigador responsable: _____







Nº Identificación: _____

Fecha: _____



La Universidad Pedagógica Nacional agradece sus aportes y su decidida participación

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Annex # 6: Correction Code

	Spelling
	Grammar S/V
	Preposition error
	Word missing
	Tense
	Wrong word

SHAPING NARRATIVE WRITING SKILLS IN EFL THROUGH CREATING PICTURE BOOKS

	Wrong form
	I don't understand what you are trying to say