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Voices **in** verse:
PoeTr**y** **AS** **a** **PA**TH **TO**
SiTu**a**Te**d** **W**r**i**T**i**NG
For 10TH **GrA**d**e**r**S**

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**VOICES IN VERSE: POETRY AS A PATH TO SITUATED WRITING IN TENTH
GRADERS**

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DEDICATORIA

A mis padres, el señor Luis y la señora María,

a mis hermanos, Duwan y Juan,

Los pilares, motores y bases

De mi formación como maestro, ciudadano y humano.

Gracias por no decaer, por cada consejo al amanecer

Por estar a mi lado cuando pensaba desfallecer.

Y esta dedicatoria fue, es y será en español

Para que cuando miren el fruto de su amor, esfuerzo y apoyo

Recuerden el éxtasis de este triunfo del cual este moreno

En lengua extranjera gozo.

Jesús David Linares Ochoa

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Abstract

This action research study, grounded in a qualitative approach within a hermeneutic paradigm, examined the potential of poetry as a pathway to foster situated writing among 25 tenth-grade EFL students (ages 15–17) at Instituto Pedagógico Nacional in Colombia. Using various qualitative instruments, the study explored writing as a meaningful and contextualized practice, supported by a scaffolding process based on three stages: *Echoes of the self: discovering my voice* (pre-writing), *Symphony of words: expressing my voice* (writing), and *Crafting my final verse: listening to my voice* (post-writing). Findings revealed that poetry transcended its traditional role as a literary form to become a pedagogical tool that enhanced learning, identity expression, and writing development, functioning as an adaptive process for situated writing and promoting relevant engagement with language. Students' writing was shaped by their emotions, personal experiences, and linguistic repertoires, positioning poetry as a space to express their inner voices, with Spanish serving as a mediating resource. Additionally, the integration of multimodal composition disrupted traditional textuality and expanded opportunities for emotional expression, highlighting poetry as a bridge between language learning and what students are, feel, and perceive.

Keywords: Poetry, Situated Writing, EFL Learning, Multimodal Composition, Emotional Expression, Qualitative Research, Action Research, Writing Development

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Chapter I: Roots and Setting

“If you don't know where you are, you don't know who you are.”
Wendell Berry

To characterize the context in which the observed students were situated, this section begins by examining the local context of the institution, offering a general view of the internal and external features of the school. Therefore, it addresses current contextual conditions of the school and its participants. Moreover, beyond presenting the mentioned aspects, this first stage portrays the basis of the research, giving readers clarity regarding the causes of the addressed issue, the rationale of the study, and the main inquiry and its objectives.

Local and Institutional Context

The Instituto Pedagógico Nacional is situated in the northern part of Bogotá, in the borough of Usaquén, within a predominantly residential and academic area on 127th Street. The neighborhood is well-served by public transportation, which provides relatively easy access for students and school members traveling from different parts of the city. Furthermore, it is essential to highlight that the institution's campus is a blend of historical and modern infrastructure, provoking a vibrant view of the setting as soon as people are in front of it; hunting people with its impressive mixture of the natural environment and educational facilities where students can deploy their social and cognitive processes.

On the other hand, according to the *Proyecto Educativo Institucional* -PEI from the IPN, students are expected to actively engage in their learning process by participating in the curriculum, engaging in class discussions, and contributing to group activities to acquire the “passion for knowledge” that the institution promotes (UPN, 2029, p. 1-5). Nonetheless, before conceiving its members as students, the school visualizes them as human beings who go beyond knowledge. Then, this academic environment not only provides quality education

for them but also offers students opportunities to participate in extracurricular activities, helping them learn to live and coexist within a diverse and plural community.

Participants

From a general closeness to the population, it could be deduced that the students were situated in the third emphasis of the four interdisciplinary emphases proposed by *Law 115 of 1994* by Congreso de la República de Colombia, specifically in Article 30 for middle education, and Agreement 020 of 2011 from Universidad Pedagógica Nacional (n.d). This emphasis, denominated the Artistic Cultural Field, comprises areas such as visual, theater, and musical arts, as well as humanities (IPN, n.d). Within this framework, students deepened their knowledge through topic-based classes (e.g., English literature), research seminars, and optional spaces aligned with their chosen emphasis. The study focused on 25 tenth graders from course 1003, aged between 15 and 17, who displayed a wide range of English proficiency levels, generating notable variability that affected participation and task development. As the main teacher stated, “it's not that I have proof... No, because within the same room I can find a huge variation of levels” (Personal Communication, 2025), reinforcing that students exhibited very diverse development of language skills.

Despite the aforementioned variability, a general cognitive concern emerged from field notes, the diagnostic test, and the semi-structured interview; students experienced difficulties when producing spoken and written outputs using prior knowledge, often requiring external ideas to complete tasks, which limited and hindered their ability to express personal experiences effectively. From a socio-affective perspective, students showed high engagement and generally positive perceptions of English (86% favorable), although this contrasted with reported obstacles such as “lack of time” and “lack of interest.” Finally, in terms of socio-cultural background, survey and observational data (Annex B and Annex D)

revealed that shared interests centered on artistic and multimodal expressions such as music, dancing, drawing, and audiovisual media that were properly and somehow aligned with the emphasis. As the titular teacher established during the interview, the group was “very driven by music... watching movies or series... very multimodal” (Personal Communication, 2025), a characteristic that was both evident and fostered within their educational context and future development of the research in Chapter 4.

Diagnosis

The following data was gathered throughout the diagnostic test (Annex E) designed by the author, the survey, and the semi-structured interview that was applied to the titular teacher. Consequently, the diagnostic test was limited to the area of writing skills to narrow the scope of the observed problem found in the context, considering the different perspectives of agents immersed in it, such as teachers, students, and institutional documents. The previous delimitation was based on information provided by the main teachers during the semi-structured interview, the data collected from the survey, and multiple references to the issues of this skill in the field notes (Annex A).

Besides, the diagnostic test was developed following the requirements proposed by the Ministerio de Educación Nacional (2015) in its *Estándares Básicos de Competencia en lenguas extranjeras: Inglés*, where it is established that students should have a level of English framed in B.1 (Pre-intermediate 1) according to the subdivision made from the B1 level of the CEFR. Then, the test focused on the abilities that students were expected to develop in writing production, such as writing narratives about personal experiences and events around them and answering written questions related to the texts they had read (MEN, 2015, p. 25). Hence, the preliminary test was delimited to perceive the production that they could deploy regarding their experiences and narrative or argumentative output that they were

expected to manage in this grade according to the MEN (2016) in items one, three, and eight from the nine grades of *Basic Learning Rights for English*.

In an initial view of the diagnostic test, it suggested that the majority of them may exhibit tendencies towards spontaneous and authentic expressions. However, they were unable to explore this potential in a complex and complete way, resulting in the production of short texts or speeches that were rigid, standardized, or not very coherent for the context they were setting. Thus, this issue generated short and incomplete creations solely to accomplish the required activities, as it was stated and evidenced in most of the field notes in Annex A and the diagnostic test in Annex E.

After implementing the previously explained diagnostic test and considering the general view, the results indicated that students' writing skills varied significantly, particularly in terms of structure, coherence, and textual typology. The validity of that analysis could be evidenced by the fact that, of the twenty-three students who took the test, only six students were able to produce a complete text that included all the required components, such as topic sentences, supporting ideas, a conclusion, and the other items demanded by the MEN in its different papers. Conversely, seventeen of the students expressed a preference for developing a narrative text, indicating a clear inclination for storytelling and the inclusion of personal experiences of their lives. Even before doing it, many of them had stated that they preferred that typology because it would be much easier to develop than the other argumentative one. Paradoxically, just three of them managed the structure properly.

On the other hand, it is worth mentioning that all 23 students who took the diagnostic test completed the first block of it (Annex E, first part), the purpose of which was to gather general and superficial data about them. Although responses varied in terms of length, depth,

spelling, and syntax, it was remarkable that all students made a significant effort to engage with the initial part of the test; however, they presented challenges in developing ideas or interpretations about the given inputs regarding the development of their ideas. In the second block of the activity, it could be observed that 16 students did not complete the whole test within the hour allocated for its development (Annex E, second part).

However, setting aside the general and formal aspects that a diagnostic test demands, the primary purpose of the test was to observe the content that students could produce when they were prompted to reflect on themselves and their experiences. Hence, the responses revealed meaningful insights into their cognitive processes and the deployment of writing. Some of them, at the end of the session, mentioned that the text they had in mind was excellent, but unfortunately, time was over, or they had just left intriguing lines that should be listened to (Field diary 1, Personal Communication). Then, this initial part hinted and glimpsed the writing process that was traced, and that was perceived as a zone that might deserve to be explored to perceive what those emotional words and identities had to say on the piece of paper.

Besides, the diagnostic revealed that 17 teenagers had preferred narrative and personal ways of writing that facilitated the articulation of their feelings, emotions, and experiences. Perhaps they did not have a literary engagement with the assigned topic, but it did not mean they had nothing to say. Conversely, the classmates who completed the diagnostic demonstrated a commendable command of the foreign language, a proficiency that could both hinder and facilitate the efforts in establishing the foundations for situated writing in the classroom space as a collaborative practice.

At the beginning of the diagnostic, they encountered some issues retrieving vocabulary from the assignment, but most of them demonstrated an understanding of the

instructions. However, four students were merely focused on completing the assignment; therefore, they attempted to produce the same lines that their peers had. Hence, this suggests that some students might have prioritized task completion over striving for quality or authentic expression. Then, the diagnostic indicated that some of their outputs were extrinsically driven, aiming only to meet task requirements to finish the activity. Consequently, it was identified that if the topic or class dispositions are aligned with the traditional notions of writing, the activities or tasks will not resonate with their interests or inspire them to think beyond surface-level understanding.

In conclusion, it can be said that the diagnostic test applied to students regarding written production did not align with the standards as mentioned above, as outlined in the national documents for English education in the country. Hence, it was evident that students struggled to express what they wanted to say in English because they encountered challenges in articulating their thoughts in a foreign language. Nevertheless, the development of this activity provided some hints and glimpses based on the observations, which led the researcher to perceive the potential of writing as a medium where students' beliefs, experiences, or feelings could be represented and articulated in an academic context.

Students' Proficiency Level

First of all, it is important to deepen the usage of the aforementioned instruments to gather data. The semi-structured interview was divided into three main spheres: the first one focused on the teacher's perceptions about her teaching context and general information about the population; then on the general view of students' learning processes and their issues, and finally, the perspective about literature in the school to delimit the problem that was being addressed. Secondly, field notes were recorded under the two main notions of identifying the key areas that could be worked on with students to address or improve a skill where they may

be experiencing difficulties in the first part, and later on, the notion of documenting, observing, and interpreting students' writing processes, emotional expressions, and classroom interactions throughout the poetry-based instructional cycle. (See Annex A). Finally, the surveys were designed and administered to gather, in former stages, the voices of students regarding general aspects of English and their issues in foreign language learning, and, in subsequent parts, to gather and listen how the project had crossed their learning processes.

It is imperative to acknowledge that students in grade 1003 were selected at the beginning of the academic year to enhance their English language proficiency. However, it is essential to note that the IPN's internal structures determined which students were qualified to study another language (German) due to their advanced English proficiency level, as indicated by teachers and preliminary exams. Consequently, students were selected to continue learning English based on their proficiency level. Thus, the observed population's levels varied from the A2 level to the B1 level according to the broad spectrum of CEFR. Nevertheless, professors stated that it was not like those levels in the reality owing to students developed their skills in different ways, which justified the diversity and variability of levels inside the group and made teachers to adapt their teaching practice considering the four skills.

In terms of listening and reading, it was identified in a general way that most students "can understand phrases and the highest frequency vocabulary related to areas of most immediate personal relevance ... (and) can catch the main point in short, clear, simple messages and announcement" (Council of Europe, n.d, p.1). Then, the previous descriptions were evidenced when, during the classes, they were able to understand basic inputs from the teacher, audios, or readings, extracting the main ideas from them. Furthermore, there were a few activities where they needed to read long texts. Most of the written inputs they decoded were short questions and phrases related to the grammar topics they studied, along with

numerous videos and multimodal texts. After reading or listening, they developed an automatic translation, which they did exceptionally well.

Regarding speaking, it was superficially observed due to the huge diversity previously mentioned that students were between A2 and B1 because they were able to “communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar topics and activities” (Council of Europe, n.d, p.1). Hence, they were slightly under the required level according to national requirements. They attempted to produce short sentences or words to answer questions during class, but they struggled with it. It is important to highlight that almost 40% of classes were developed in Spanish, with the teacher being the one who spoke the most during classes. Most of the time, few students, who presented a confident and accurate process with the foreign language, spoke in English to answer questions or explain what they were required to do. Still, the others did their best to produce short phrases or words to communicate with the teacher, but when they perceived that it was not possible for them, students resorted to Spanish to participate and be engaged with the class.

Finally, they develop writing according to the A2 and B1 levels of the CEFR. So, students “write short, simple notes and messages relating to matters in areas of immediate need” (Council of Europe, n.d, p.1). This phenomenon was observed in the field notes and diagnostic tests, where the majority of students were unable to complete the assignment, and, in some cases, when they showed their notebooks to the training teacher. Thus, they wrote down some isolated sentences without caring whether it was the plan for a speech or the guideline for a paragraph. It was previously highlighted that just 2 of them used connectors and an accurate structure for the development of their writing. Consequently, the remaining exhibited writing tried to convey and communicate a message with some mistakes regarding grammar, syntax, spelling, coherence, and development of the task in their productions.

Hence, it is evident that the established standard, according to MEN (2015), was not achieved by them; perhaps, it might be caused and attributed to the shocking and significant change that they experienced from 9th grade to 10th grade, where time and pre-writing strategies were not seen as an ally for them.

Statement of the Problem

In the Colombian educational context, the development of productive skills in English, prioritizing writing here, as a foreign language remains as a significant challenge for students at different educational levels as it has been somehow foreshadowed in the previous stages with tenth graders. Despite national policies aimed at promoting bilingualism, such as those implemented by the Ministerio de Educación Nacional like *Plan Nacional de Bilinguismo* it remains with the same huge issues. According Fandiño, Bermúdez and Lugo (2012) English should be seen beyond and not only as a way to prepare individuals for the socio-economic globalized world, it is also a wonderful door to explore and thrive children about themselves in a conscious way.

However, reality is not like that and looking the general panorama of teaching a foreign language, such as English, to teenagers in Colombia could be seen as a complex and challenging process; insomuch as, it is not the utopian heaven that teachers wish they had. It is known that plenty of schools do not have enough tools and environments outside of the institution to foster this process. Unfortunately, the skills that teachers and institutions prioritize inside the classroom do not usually have a solid and deeper connection with the activities that students develop outside of the classroom. There is a huge tendency on prioritizing grammatical accuracy over meaningful communication.

Henceforth, it is kind of impossible to reach what it is proposed by the MEN (2016) in the *Estándares básicos de competencias en lenguas extranjeras: Inglés* based on the CEFR,

where it is stated that all the students from 8th grade to 11th grade need to have a B1 to achieve the target level. Regarding writing, it was shown that students did not achieve the skills proposed by the Ministerio de Educación Nacional (n.d) in its *Basic Learning rights* (DBA), where they were expected to “write texts of medium length in which he/she makes recommendations or suggestions about situations of **personal**, academic, or **social interest**” (p. 25). Then, the previous notion of skill development seems to be far away from the reality that they had during the classes. Perhaps, this issue needs to be addressed throughout this project, as Gomez (2011) suggests that “their process of miseducation begins in high school, where little writing instruction is offered” (p. 207). Consequently, the settlement and implementation of poetry could be perceived as the stepping stone to work on this weakness that students, observations, and tools have evidenced within the study.

It is well known in this part that the diagnosis and various tools were used to collect information where fruitful information was found and analyzed to determine that students in tenth grade, specifically those from 1003, had exhibited issues with writing during their classes. They produced texts that lacked authenticity and spontaneity when they required to write about themselves or their experiences. Nonetheless, when they produced those short parts or fragments and accompanied them with a comment in their native language, it was perceived that they had several things to express, but they needed to find ways to do so.

Owing to the previous aim, it is pondered that poetry could be used to enhance situated writing in the classroom and to rescue those glimpses of their voices that could disappear when they finish their high school. Besides, approaching this genre was not randomly chosen because students encountered it during the scholarly periods in their literature topic class; hence, this fact was considered as one of the main reasons to work with it because, after all, poetry was positioning itself as an alley path that would smoothly fit with both students and context- voices and experiences.

It is known that hardships in our country in terms of bilingual environments and tools for learning-teaching processes will be constantly present in our profession, but institutions and teachers cannot be tied-handed about looking for new alternatives to reduce this gap of not being in a bilingual reality. Following previous paths that had been used in the English teaching in our country would be useless and it just would lead students to follow instructions or pieces of advice from teachers, as these were rigid guidelines that could not be modified. Gomez (2011) reflects on this problem when he says, “Why many of my students learn to see English as a set of dance steps to memorize without ever learning to hear the beat” (p. 209). Then, this research was aimed to observe how allowing students to enjoy of the English beat relying on their emotions or simply following the pace and the rhythm that their lives had could produce some effects over writing. Thus, that gap that there was in their written production could be approached through poetry in their classes in a multimodal prioritizing the most important spheres for them the social, and above all, the personal one.

Rationale of the Study

As a consequence of this general panorama that has been seen since the proposed guidelines from the MEN, that are not true and related to the classrooms at all, and the issues that were observed in the assigned population from the IPN, it is important to set that the issue was addressed regarding authentic and situated writing production to seize the voices and ideas they had to reduce the gaps that emerged from the distance that schools had with their experiences.

According to Gomez (2011), to:

Compensate for the lack of writing time that is given to EFL students, teachers need to complement vocabulary building and reading comprehension with writing activities. They need to remember that clear writing is not a natural byproduct of the mastery of the former two skills but

independent of them. Students need opportunities to write about what they like and feel, and this need cannot be substituted by asking them to read, analyze, and comment on texts written in English. (p. 211).

It was clearly pointed out that students struggle to produce complete, authentic, and situated productions. Students had the initial idea of fire, but it was not further developed. Therefore, one of the reasons for the presence of this issue in Colombian classrooms is that it is promoted by the traditional view that has been imposed over the teaching path to develop writing. As it is stated by Gomez (2011), “EFL students who study in their home countries have a choice. Their social relationships depend on their native language as well as their professional relationships. Without a real need, there cannot be real learning” (p. 209). In the development of classes, teachers could propose and carry out plenty of activities to develop the writing skills in students' learning processes; nonetheless, if activities, workshops, or tasks are distant from the technological and social reality they live in, as it was seen in the diagnostic text, students will never develop an authentic writing process in the classroom.

Consequently, poetry, which was incorporated into the curriculum development of students in tenth grade, as it was highlighted, was a fruitful path to explore how this genre could develop authentic and situated texts in a context where they had not been prioritized. Besides, it followed the ideal notion proposed by the MEN (2021) in the *Diseñando una Propuesta de Currículo Sugerido de Inglés para Colombia Grados 6° a 11°*, where, within classes, the teaching practicum is focused on only one skill based on its proposed *competency-based approach*. This aforementioned closeness to the observed population provided meaning to English learning in contexts much closer to the learners' multimodal lives. Then, according to the MEN (2021), the syllabus should allow them to work on topics that are meaningful to students and whose approach will prepare them for their academic, personal, and social lives. Subsequently, this proposed approach to the mentioned genre

supplied students with multiple ways to utilize their experiences and voices as the primary source for developing writings using the resources, apps, and texts that were available during the project.

Research Question

How does the implementation of the poetry genre influence the situated writing of tenth-grade students from the Instituto Pedagógico Nacional?

General Objective

- To analyze the process of incorporating the poetry genre into the development of situated writing of tenth-grade students from the Instituto Pedagógico Nacional

Specific Objectives

- To identify how socio-cultural and emotional connections throughout poetry might foster situated written productions in tenth-grade students.
- To describe the usage of the poetry genre as a pedagogical tool for situated writing in the educational context of tenth-grade students.

Chapter II: Threads of Thoughts: The Bridges of Knowledge

“We are like books. Most people only see our cover, the minority read only the introduction, many people believe the critics. Few will know our content”

Émile Zola

This chapter not only deepens the concepts, notions, and theories framed within the document to observe what has been previously researched regarding this paper's topic, but it also introduces the three main theoretical constructs of this research project: *situated writing as social practice in EFL*, *Multimodal literacy in writing processes*, and *Poetry engagement in middle teenagers*.

State of the Art

The usage of literary genres such as poetry in educational wards around the world has evidenced plenty of advantages; in terms of the improvement and enhancement of writing as a situated social practice that makes visible experiences, emotions, and feelings that had not been previously approached. Notwithstanding, regarding our local context, there are few projects based on this literary genre to develop writing skills. In Latin America, the topic has not been sufficiently explored in the educational context since “most research about poetry is developed in Asian and Middle Eastern countries” (Orellana, 2021, p. 72). Thereby, this present section is developed to introduce, before delving into the concepts as mentioned above, five relevant papers, going from the national sphere to the international one, that are focused on the main affair of this project, to show what has been said considering the proposal.

First of all, the research study *Developing Writing as a Situated Social Practice through a Project Approach* by Atehortua (2020) from the Universidad Pedagógica Nacional in Colombia is presented. In this paper, the development of writing as a situated social

practice was explored among fifth graders through a project-based approach focused on water awareness. The identified concern, regarding skills, is related to the present project due to significant challenges in students' English proficiency, especially in writing were taken. The diagnosis test and field notes demonstrated greater difficulty in the aforementioned skill, pointing out that it is one of the skills with issues to improve in the educational context of the public school. Atehortua (2020) assumes a vision of writing that emphasizes that this skill should be deployed in connection with students' context, experiences, feelings, and themes relevant to them. Thus, this research project aimed to rebuild the traditional view of writing as a mechanical activity into a meaningful process involving collaboration among peers, exploration, and critical thinking. This research was a considerable reference for the development of the paper because it establishes students' contexts and experiences as the primary source to produce writing as an activity that goes beyond a requirement to be accomplished.

The second research is *Children poetry: a way to develop writing production* by Mogollón (2019). In this action research, poetry plays a crucial role in developing writing skills through the artifacts explained by the author and created by children in different project stages. Notwithstanding, one of the main ideas that should be highlighted is that poetry not only stimulates students' creativity and expression but also helps them to develop a deeper understanding of language structure and use. Furthermore, this research process is very fruitful for the research, as Mogollón (2019) states that students need to have clear guidance to produce accurate creations regarding poetry. This genre could not have been used without clear guidelines because it would not have had as many positive effects as using it as a controlled practice. It is therefore evident that this section was essential regarding the pedagogical design of the project. Then, the present research had the potential to continue

promoting writing through the incorporation of poetry, while also providing a platform for students to express their opinions and perspectives on their creative outputs.

The third paper is *Multimodal material with social content: promoting situated writing skills* by Galindo and Rodriguez (2020) from the UPN. In this action research project, the context is focused on the Colombian reality of the Prado Veraniego public school. The main purpose of the aforementioned project is to investigate the impact of multimodal materials on enhancing writing skills in seventh graders. Thus, this thesis worked as a crucial resource for the development of the inquiry, owing to the implementation of multimodal materials into teaching practices, could enhance writing skills in this research project. It was therefore important to acknowledge the relevance of social content on students' writing. In addition, it is necessary to consider the spaces that the project created. These interactional spaces highlight the necessity of the integration of language and real-life experiences into the language classes that are permeated by diverse multimodal texts and productions that schools should not omit.

The fourth paper is *The use of poetry for developing the productive skills in EFL/ESL students* by Orellana (2021) from the Universidad de Cuenca, Ecuador. This project is an exploratory and bibliographical research synthesis, where plenty of positive and some negative conclusions about the relevance and benefits of working with poetry in an educational context are drawn. Likewise, this research study establishes strong connections with the present project because poetry is a way to provide students with a humanistic learning process, where they can express their emotions and feelings to accomplish essential writing tasks. Then, poetry in most of the research articles that compose this paper shows that this literary genre allows students to establish meaningful bonds between their lives and the texts they produce. Finally, one of the key points of Orellana's research regarding the research that was developed is that the poems or readings that were going to be studied in the classes

had to be selected according to students' perspectives and needs. Doing this could promote the fostering of inner voices that students may not have been listened to.

Last but not least, the fifth paper is *Poetry Writing in EFL Classrooms: Learning from Indonesian Students' Strategies* by Fithriani (2021). In this ethnographic case study, poetry is proposed as a meaningful way to develop writing skills in EFL classrooms. This research allows to challenge the stereotypes surrounding poetry, such as the assumption that it is inherently difficult for EFL students to write poems. It demonstrates that students can indeed engage with poetry and that their interest in poetry can be fostered. According to statistics given by the author, it is possible to say that students are keen on poetry as a way to learn; actually, 90% of students stated this perception towards poetry in the implemented survey. Furthermore, this paper strengthened the pedagogical design of the current project because it provided three useful strategies, such as the use of poem templates, banks for writing, and the usage of emotions to facilitate the closeness that the observed population had to the development of writing.

Theoretical Framework

The main purpose of this section is to deepen the concepts that were perceived as the foundation of the research. Subsequently, this chapter is presenting *Situated writing as social practice in EFL*, *Multimodal literacy in writing processes*, and *Poetry engagement in middle teenagers*. They are introduced to support the main essence of this study through some important authors, views, and their own considerations that enriched this research.

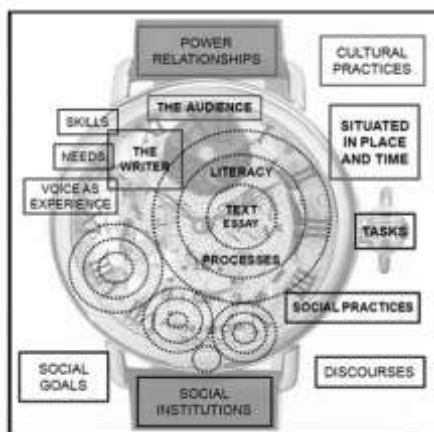
Situated Writing as a Social Practice in EFL

It is well known that writing is an essential skill in EFL classrooms because it is one of the productive skills where students can actively express themselves. Nevertheless, it is not common in writing for students to codify a message to accomplish the artificial task that

teachers ask of them. Then, in the current period of education, writing is intended to go beyond the traditional views or the superficial layer that has been recognized and prioritized at schools, combining and mixing some known writing methods. As Chapetón and Chala (2013) state, attention to writing must go beyond how students *write*, and they must begin to explore *why*, *when*, *where*, and to *whom* they produce their writings. Additionally, it has been said that the development of writing skills in Colombia does not have a strong link with the activities that permeate students outside schools; thus, writing has been seen as a mere strategy to create a product that will receive a quantitative grade.

However, writing goes further than this plain and mechanical idea because students “are active in what they do and literacy practices (such writing) are purposeful and embedded in broader social goals and cultural practices” (Barton and Hamilton, 2005, p. 12). Therefore, when writing is perceived as a socially situated practice that is influenced by cultural, social, and individual frameworks of students, it means writing enhances engagement with the authentic and meaningful contexts that schools should seize, whether they want to hear students’ voices as it is seen in the Figure 1, where writing is perceived as a situated practice influenced by social, cultural, and contextual factors, where meaning is constructed through the interaction between the writer, audience, and environment:

Figure 1. Writing as a situated social practice: A metaphor of a watch



Note: Reprinted from *Writing as a situated social practice: A metaphor of a watch* by Chala and Chapetón, 2012.

In this sense, considering writing as a social situated practice in educational spheres means poetry writing should not be perceived as a process that emerges because teachers want it instantaneously; conversely, as Ramirez (2007) declares in Chapetón and Chala (2013) this skill should arise from the writer's necessity of communicating, learning, or expressing something that is attached to their inner voices, and, consequently, it is a mirror of the social and cultural influences that teenagers might reproduce or modify within their writing.

In this sense, regarding the aforementioned data about writing as a situated practice, it is emphasized that this productive skill cannot be deployed in class as something inherent to students. It is not a process where teachers help students to recognize some emotions they feel, and then send them immediately to write something “meaningful” or “poetic”. Students could often be provided with inputs that appeal to their emotions and shake them, but they might be lost on what to write down. For this previous reason, writing is perceived as a complex process influenced by cognitive, emotional, social, and linguistic factors that must be combined in the sociocultural approach for writing, and the scaffolding process to structure the flexibility of this innovative conception of writing.

Therefore, the practices carried out in classrooms regarding writing should somehow resonate with students' sociocultural aspects. Henceforth, to develop authentic and real texts, they base their productions on “their writing experiences on their reality as students, as members of the wider society, and as people of the world” (Chapetón and Chala, 2013, p. 36). On this basis, the closeness to the writing processes inside the educational sphere should be contextualized as a writing that has a real and meaningful meaning for them, where language is perceived beyond its communicative function, and it points out a collaborative approach to really build knowledge through the interaction they have with peers, instructors, and society.

In this way, considering writing as a socially situated practice evoke emotions, feelings, and beliefs that transgressed the rigid conceptions about writing. Hence, as Chapeton and Chala (2013) state, writing is seen as a practice for citizens and human beings with many roles in and out of the school who want to write to express themselves and not only to achieve a grade because “writing should be “cultivated” rather than “imposed” (Vygotsky, 1978, p.118).

On the other hand, since writing is not a process where students “walk alone”, the introduction of scaffolding is crucial for the pertinent development of this skill in the EFL class. This approach ensures that students receive structured support as they progress toward independent or individual writing. According to experts, scaffolding is perceived as the process where the “teacher will model or demonstrate to the students when learning something new. After that, they will step back to let the students do the tasks independently while the teacher is guiding or supporting them as and when needed” (Binti Daud t al., 2018, p. 20). Thus, this process is worthy to be used in situated writing because it allows teachers to model, support, and then let students appropriate the process to become the masters of their productions.

This process of writing does not mean that students have to stay in the different phases of pre-writing, writing, and post-writing at the same level; on the contrary, this process considers the zone of proximal development to increase the difficulty of each stage. Some experts, state that scaffolding is adapting the guidance level to shape the children’s cognitive potential as well as performance during the course of classes (Binti Daud et al., 2018). Hence, the importance of a dynamic writing instruction can be visualized, regarding poetry, where students can be guided from modeling to gradual release and autonomy.

Multimodal Literacy in Writing Processes

Under the traditional notion that writing has been developed, this skill is considered an activity where students will talk about something that teachers have delimited according to the needs of a communicative task. Thus, this task is shaped by commercial or academic purposes that do not extend beyond those rigid creations, and it is forgotten and overlooked that there are human beings involved in that process of learning. In addition, one of the most concerning issues is that the objectives of these communicative tasks are based on massive real corpora, which promotes the decontextualization of the practice (Hanauer, 2012).

Hence, plenty of times, writing during classes is intended to divide the writer of the class from the student behind the pen. In this scenario, writing is “defined overwhelmingly in linguistic, structural, and cognitive terms. Thus, the language learner at the center of this system becomes nothing more than an intellectual entity involved in an assessable cognitive” (Hanauer, 2012, p. 105). According to Eduardo Galeano (n.d) the intellectual people are the ones who divorce the head from the body and, teachers and institutions should not continue promoting that approach in the writing that students create. They are complete human beings with bodies and experiences that are charged with meaningful voices. Consequently, classes about writing should enhance the processes of reasoning and feeling in their classrooms. Then, this idea of writing begins to be adapted when teachers recognize the outsiders and multimodal literacies that permeated them.

Subsequently, this previous idea is demanded by teachers' current contexts in education. Nowadays, as Kress (2010) suggests, the world, and in consequence, communication, is permeated by images that dominate the general panorama of students; consequently, the ways of writing that we used to have in the past are being reshaped, forcing and calling education to be projected as a new space of multimodal meaning-making. Plenty of semiotic resources are consciously and unconsciously used to express what they think,

believe, and feel through diverse multimodal texts. Thus, this notion of working with multiple codes, such as texts, images, sounds, gestures, colors, and others, needed to be included in the development of a meaningful and situated writing process within this project. According to Kress (2010), language is no longer perceived by the real society in a traditional way; then, students engage with language out of this traditional sphere, where the written form could also be manifested through visual, digital, and performative expressions.

According to Hanauer (2012), the role of students is reshaped as they learn about themselves, about the presence and existence of others, and the diversity of ways of thinking and experiencing that are part of their world. Likewise, based on his experiences teaching writing as a meaningful process that involves a multimodal approach, it is extremely important to highlight the notion that Hanauer (2012) exposes students to this skill:

Think about the significant moments of your life. Go over in your mind your memories and think of those moments that truly made an impression on you. Think of real moments and try to see them in your mind. Close your eyes and really imagine and relive the moment you are thinking of. Try to see, smell, hear, touch, and taste the experience. Now try and show that moment in words – make it possible for someone else to see it too. Just describe the moment itself. Use language to make it come to life for someone else. Make a collection of these written significant moments – what is it that you are telling the world – what is it that is uniquely you? (p. 112).

Nonetheless, the aforementioned part could be highly classified in poetic reflection; however, this reshaping process that students have is not isolated; conversely, it is related to the things that permeate them in society. Then, those “written significant moments” are used by students to find authentic ways to construct their meanings with cultural, social, and

linguistic hints of themselves. Therefore, as Mills (2010) establishes, the old square views of writing are not “adequate to describe the combination of sign systems in digital texts.

Reducing the English curriculum to a narrow repertoire of conventional genres and writing skills discounts the reality of literacy practices in society today, excluding new forms of digital text” (p. 250). Basically, students found in our familiar contexts are learners who negotiate meaning using multiple sources, rather than a simple and plain linear text or activity.

Likewise, elements such as music, vivid imagery, and prose in the middle of this virtual landscape could foster the engagement of the multimodal aspects that have been disregarded in the current education. Besides, it allows students to explore different sociocultural alternatives that need to be scaffolded in their pre-writing, writing, and post-writing processes.

On the other hand, the central notion in multimodal teaching is that students do more than a mere cognitive process when they deploy their writing multimodal texts, because this skill requires “affect and intention and integrating personal history and future actions. It is a holistic activity that defines the self at the moment of understanding and a perspective and orientation towards the world ” (Hanauer, 2012, p. 107). This productive skill should not be taught to students during classes; conversely, it should allow students to express the world in diverse multimodal paths in a specific and situated context. Therefore, this approach considers writing as a human activity that goes further than scholarly constraints due to the fact that students are allowed to deepen meanings in ways that transgress words, using visual, gestural, and emotional elements to boost their messages.

Poetry Engagement in Middle School Teenagers

The essence of poetry has been misunderstood by students and general agents in education due to the lack of mastery and importance that have been given to this genre. According to Vasquez (2004), poetry has been banalized and trivialized in the educational spheres owing to the fact that the poem has been used as a task for whatever teachers want to do. So, every special or holy week is a mundane way of writing “poetry”. Thus, it is maintained that perception towards poetry, where it is only valuable for children’s literacy processes, leads to “short writing”. However, this perception is biased as it was explained in the model of writing and its stages, and for the multiple elements that are forgotten and avoided, such as the rhyme, word musicality, richness of literary figures, and so on.

Leaving those essential aspects, one of the main points of the literary engagement throughout poetry to enhance writing is that “poetry makes us subtler, less obvious, deeper beings, more able to discover other tastes and smells; other worlds” (Vasquez, 2004, p. 6). Hence, it is perceived that, despite being one of the most feared and least worked-on genres in the classroom, it allows students to have a situated and meaningful writing process. Following the idea of Vasquez (2004), poetry permeates us with another skin, other senses. It makes us much more sensitive and, therefore, more human. Essentially, working with this genre to promote a literary engagement with it allows students to access unexplored borders of themselves or others and encourages creation since the self and the context.

On the other hand, poetry allows students to mold their thinking into a mere intellectual exercise when writing is used. According to Vásquez (2004), the engagement that is pursued in the teaching of poetry goes beyond the school space of the beautiful or the pretty, to delve into cognitive scenarios, within the boundaries of thought. Then, following the aforementioned author, the idea of working with poetry to take a new version of writing to the

classroom is not only giving them a nice way to recite, but also to open new paths to observe the reality that needs to be expressed or, perhaps, has not even been observed. Therefore, how poetry is presented in the classroom greatly impacts students' ability to achieve the literary engagement that teachers desire. Poetry belongs to the broad spectrum of literature; thus, dealing with this means developing a good experience to engage students in the addressed literary field. In this scenario, there will not be the development of poetry as a cognitive structure to be followed; contrarily, it will be introduced as the path to conceive a new world of amusement and passion.

According to Dymoke & Hughes (2009) in Höglund and Jusslin (2022) the way teachers take poetry to classrooms has to stimulate a “re-thinking of poetry that (re)negotiates what poetry is and where it can be found: not as “stranded forever on the printed page” (p. 15). So, this process needs to be carried out in the classrooms to evoke in students a literary engagement related to the new world, and they have to stop perceiving poetry as something negative or out of context. Teachers should establish the bonds that the current society has with this literary genre, breaking down the traditional views that have been spread to go to new conceptions of poetry in a multimodal world where images, sounds, music, and other manifestations are charged with it. Poetry must get out of the book to show how it permeates our daily lives.

To sum up, the three concepts that were addressed play an important role in the deployment of a new approach towards writing in the educational context. Therefore, as can be observed in Figure 2, these concepts are deeply interconnected and collectively support a meaningful approach to EFL writing instruction. Thus, situated writing provides the foundational perspective by framing writing as a socially and culturally embedded practice that reflects students' identities and lived experiences. Multimodal literacy enriches this process by offering diverse modes of expression, such as visual, auditory, or digital, that

allow students to communicate meaning in more personal and dynamic ways. Poetry, as the chosen genre, naturally integrates these dimensions by inviting emotional, creative, and multimodal expression. Together, these concepts create a cohesive and well-structured framework in which students can write with purpose, authenticity, and voice.

Figure 2: The intersection between situated writing, multimodality, and poetry in the teaching process. The pedagogical doors to a new inner world.

Note: Own source.



Chapter III: The Journey's Tools: The Steps to Walk within the Voices

"The real voyage of discovery consists not in seeking new landscapes, but in having new eyes."
Marcel Proust

This chapter will address the methodological design of the research to approach the research project's objectives and question. This section defines the research paradigm, the type of study, and the specific instruments used for data collection. Consequently, this chapter allows readers to comprehend the systematic process for gathering reliable and valid data. By aligning the methodology with the established objectives and research question, this design seeks to give meaningful insights into the way that the problem is addressed.

Research Paradigm

This research project has been developed considering the qualitative research approach with a hermeneutic paradigm, and having them as the basis of the project. They focus on comprehending a social phenomenon or problematic issue, considering the viewpoints of individuals or small groups in a specific context. Hence, it is important to highlight that this approach towards research is pivotal for studying and trying to analyze the implementation of poetry to develop situated writing; owing to Leavy (2017) points out that this approach allows us to unpack the meanings people ascribe to activities, situations, events, people, or artifacts, which leads to deploy an in-depth exploration of the complex and socially situated context that participants have. Subsequently, as the observer was immersed in a specific and situated context such as the tenth grade of Instituto Pedagógico Nacional, the selected paradigm is intended to examine "how (students) engage in processes of constructing and reconstructing meanings through daily interactions" (Leavy, 2017, p. 129) focusing the attention on the writing skill to prioritize a holistic and interpretative analysis of the researched affair. Thereby, this project aims to explore and describe the writing process that students are

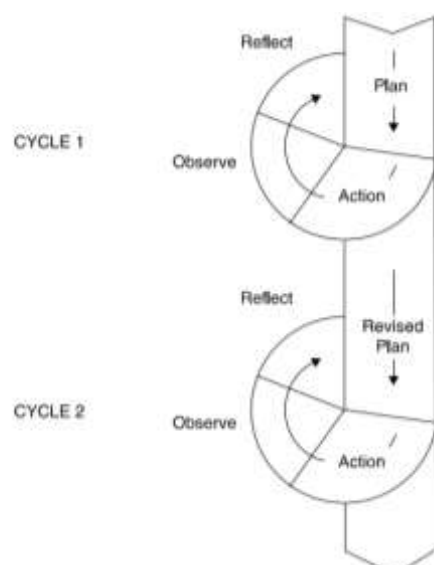
expected to have according to their context, needs, and other important factors rather than testing previous hypotheses.

Type of Research

For the accurate development of this research project, action research (AR) is set as one of the methodological foundations of this paper. Burns (2014) proposes that AR is an approach that is pertinent when in a delimited context, specific knowledge is demanded for a particular problem in a certain situation. Then, action research, in the educational context, is aiming to “identify a ‘problematic’ situation or issue that the participants, who may include teachers, students, managers, administrators, or even parents, consider worth looking into more deeply and systematically” (Burns, 2009, p.2). Thus, this critical and systematic approach to exploring the teaching contexts is relevant to working with students from the tenth grade of the Instituto Pedagógico Nacional. Following Burns (2009), AR within this project intervenes in a deliberate way in the recognized phenomenon to bring about changes, insights, and even improvements, whether it is possible, in the writing processes of students.

Furthermore, it is important to recognize the different stages that are applied to this type of research process. Action research requires a cyclical process according to Kemmis and McTaggart (1988), cited in Burns (2009), that includes planning, implementing interventions in the classroom, observing outcomes, and reflecting on results to refine subsequent actions in the context.

Figure 3- *Cyclical AR model based on Kemmis and McTaggart (1988).*



Note: By Burns (2009) *Doing action research in English language teaching: A guide for practitioners*.

As a consequence, within this process, every stage of the cycle must be linked to students to ensure that their voices are actively shaping the research process. Moreover, the presented model is characterized by being flexible, owing to sudden challenges or some aspects that could modify some parts, and that will provide new insights that should be considered for the development of the coming stages. It will promote a human and situated form of writing, rather than just a linguistic exercise.

Data Collection Instruments

In this part, the instruments were designed to gather the data that was analyzed in the coming chapters. Then, it is important to mention that all these instruments were designed and analyzed considering the aforementioned type of research and its paradigm. Each instrument was carefully selected to complement the action research methodology, allowing feedback and adaptation throughout the research process to ensure comprehensive and contextualized findings. Consequently, the instruments are considered as the tools to build the foundations of the project as data collection “enables the researcher to find answers to research questions. Data collection is the process of collecting data aiming to gain insights regarding the research

topic” (Taherdoost, 2021, p. 10). Therefore, the following part will present the tools that were used to gather the required data.

Diagnostic Test

The mentioned instrument to gather data is perceived within this project as the basis or foundation to delimit the phenomenon that deserved to be addressed over the course of the project: Writing skill. Consequently, it is important to mention that this tool is conceived in that way owing to the purpose and usefulness of the instruments, which led the observer to obtain essential baseline data to later set down a starting point to intervene in the learning process of tenth-grade students. As Javidanmehr and Sarab (2017) acknowledge, tools like the diagnostic test are meaningful devices that are designed to recognize and measure concrete knowledge structures or skills that students possess. Therefore, the obtained data foreshadowed the cognitive strengths and weaknesses that the researcher and teacher must consider to deploy the intervention, regarding the writing skill, and to gather qualitative evidence.

Hence, the implemented diagnostic test was centered on the ability of students to express ideas clearly, structure their writing effectively, and use grammar, vocabulary, and formal aspects correctly. In consequence, this tool was divided into two blocks that required personal introduction about themselves, and the fulfillment of a structured writing task that gave them the possibility to choose between narrative or argumentative writing skills to develop both tasks within 1 hour. Thence, the diagnostic test provided a comprehensive overview of students’ writing skill, from basic self-expression to structured-analytical writing following the *Basic Learning Rights: English. 6th to 11th grades* (2016) and *Estándares básicos de competencias en lenguas extranjeras: Inglés* (2015).

Surveys

Surveys can be used in a research project with the main aim of applying it to gather insights about feelings, opinions, or thoughts. Hence, participants were elicited throughout surveys with set or package of questions depending on the purpose of the researcher. Even though, this project gathered some superficial socio demographic and general information of participants to delimit a general view of the population, the main objective of the semi-structured survey, that combined closed and open-ended questions, was “to explore the populations' attitudes, ... and discover the possible changes over time by repeating surveys in regular time intervals” (Taherdoost, 2021, p. 25).

Consequently, the first survey was divided into three main parts that gathered data about the sociodemographic aspects, perceptions of the foreign language, and the views on literature (poetry) in the learning process. Thereby, this tool was quite relevant for this project to delve deeper into the conceptions and views of the observed population, and perceive how they could be changed or transgressed by the developed project. The aforementioned components contained open questions as a guideline to delve deeper into the identified problems from a point of view that is crucial for this research, owing to the AR approach, teachers play a key role in delimiting and exploring the process students had with the writing skill in the institution.

Field notes

This instrument was deployed to gather information about what happened in the immediate context. Then, this tool was developed considering the actions that the researcher perceives in the context where the project's population is observed. Nonetheless, this tool is not only used to register the observations, but it also allows to write down interactions and reflections during the research in a real and natural setting. Moreover, according to Emerson, Fretz, and Shaw (1995), the development of those field notes did not only focus on the redaction of what was perceived and the possible insights researchers had, but also involved

abilities that the researcher had refined over time. So, this tool is not just a mere process of writing down what was seen; this tool was used in the context of the objectives of the research and the purpose of the current project.

Interviews

Following Burns (2009), these instruments are commonly used during the research process because “interviews are a classic way in research to conduct a conversation that explores your focus area” (p. 74). Then, this instrument was a meaningful tool during this project to delve deeper into the problem that was being studied in order to gather important data throughout the voices or perspectives of the observed subjects, including the diverse agents that were immersed in the context. As a consequence, in the current research project, the interview was delimited to a semi-structured interview. According Taherdoost (2021), this semi-structured interview was formal and conducted based on a pre-designed guide of questions.

Nonetheless, when the researcher or interviewer needed extra information, the conversation and questions were modified or asked based on the answers provided ahead of time. This instrument was used with the main teacher of the studied population in the context of the school and students who were immersed in the research. Thus, it is extremely important because semi-structured interviews provided ways of understanding how individuals created meaning from their experiences and contexts. Subsequently, the applied semi-structured survey was divided into four main fields: background information from the teacher, general view about students' learning and issues, perspective about literature in the school, and final thoughts.

Artifacts

These instruments are relevant outcomes in this qualitative research because they provided tangible and observable evidence of practices, implementations, and the diverse

factors that permeated the studied phenomena in the particular context of tenth grade in the IPN. According to Bowen (2009), “artifacts serve as a rich source of contextual data, often revealing information that participants may not explicitly articulate during interviews” (p. 29). The presence of these productions by students in the project was highlighted because it ensured a different perspective on the writing affair, enhancing contextualization and reliability of the findings. The artifacts were the paths to see how the project developed, what was intended to do. Besides, it is important to clarify that this tool is divided into summative assessment artifacts and formative assessment artifacts; however, the current project focused on the latter. This idea could be traced within the produced artifacts such as lesson plans, corpography (silhouettes) or body cartography productions, students’ final writing pieces (multimodal poems), and the poetry collection; due to, they played an essential role in data triangulation, as those elements provided multiple sources of evidence regarding instructional design; possible embodied learning, written outcomes, and collective productions. Thus, these artifacts ensured a comprehensive analysis of how poetry was situated by writing, showing a diverse panorama of findings that portrayed interconnected data aspects.

Ethical Issues

It is important to state that the data that was gathered through the instruments was exclusively used for academic purposes in order to develop this project. Moreover, no tool asked or demanded students to provide personal data, disregarding the key basic information like name and age, and the data gathered did not ask for specific details about them. It was focused on the gathering of perspectives and ideas that protect their integrity all the time. Besides, as can be seen in Annex D, the consent formats were given to their parents or responsible adults to approve the usage of their productions.

Chapter IV: The Architecture Beyond Voices

“Education is not the filling of a pail, but the lighting of a fire.”
W.B. Yeats

This chapter exposes the vision of writing, students, and literature that were implicitly and explicitly considered within the project. These perspectives and views influenced the formulation of the problem statement, the planning stage, and the intervention phase. Furthermore, this chapter will present and visualize the pedagogical intervention designed to address writing as a situated practice, considering poetry as a tool.

Vision of Writing

This research project was founded on the hypothesis that writing is not merely a technical skill that only privileges intellectual exercise. Conversely, this skill was seen as a deeply situated social practice that enabled students to comprehend and explore their identities, recognize their humanity, and delve into their inner speech to make writing a natural process. Thereby, as students engage with productive skills, they would navigate their personal and social realities. It helped them understand their own lives, considering their experiences and the process they navigated in relation to their culture and history. This completely shaped who they are and the world around them. Consequently, writing was set on the idea of being based on that natural need for students to express something throughout their productions to break down the linkage of writing as an activity towards grades and artificial tasks.

According to Vygotsky (1987), the development of writing skills should be necessary and relevant for students' lives outside the school. Likewise, it is essential to clarify that writing was not to be trivialized as an activity where everything was going to be well. As Vygotsky (1987) says, "writing should be meaningful for children so that an intrinsic need should be aroused in them, and that writing should be incorporated into a task that is

necessary and relevant for life" (p. 118). Then, in this perspective, writing must be seen as an activity where students were going to express something that needed to be expressed. The ideal notion of writing is to break down the barriers that are promoted in academic spaces, such as writing in the third person and with an objective intention. Then, the research's writing aimed to get closer to students' production, where the social influences and inner traits could be perceived. Therefore, writing was set to be divided into 3 stages where students addressed the skill in prewriting, writing, and post-writing or rewriting stages. According to Murray (1972), the aforementioned stages cannot be observed and implemented as a rigid lock-step process because each stage depends on students' personalities, work habits, and other important internal and external factors that are constantly shaping this skill.

Vision of Learning and Teaching

Learning is perceived as a process developed in and out of the school walls. Then, it was established that in this process, the school should not be perceived as the only space that could build up this. The daily life they had outside school was going to be one of the main sources that the development of learning should consider, having situated and real practices. This learning process "is strongly influenced by the ways participants make meaning. New experiences and learning are interpreted through our current constructions of reality" (Ignelzi, 2000, p. 6). Hence, this writing process must be centered around the previous knowledge that students had acquired within their different roles in the diverse spheres surrounding them, and the zone of proximal development proposed by Vygotsky.

According to Ignelzi (2000), the learning process that was boosted from the school should not be only focused on presenting "adequate information" effectively; conversely, it was a process that constructed a developmental "bridge" between the student's way of understanding that they had and the new way they acquired with the implementation. Therefore, in the study, the experiences and knowledge accumulated by the students served as

the foundation upon which they could build a bridge that enabled them to navigate the situated social practices associated with their writing of poetry.

On the other hand, regarding the teaching process, it is necessary to establish that it was pivotal in the students' learning process to help to create a deeper connection between them and their written creations. Following Navarrete's (2020) conception of teaching, students believe in their productions because they observe a correction process; then, their writings will not be forgotten by the immediacy of some tasks and time. Furthermore, teaching was not deployed within this project as merely correcting grammar or structural aspects; conversely, the teaching process of writing was focused on meaning and the message students wanted to express. The teaching process should encourage what the writers are saying, not how perfectly the message is said. Grammar and structure were implicitly addressed, but it was not the center or essence of this project. Consequently, as Murray (1972) states, teachers should not teach finished writings as a mere product; instead, they should teach a process where students are able to communicate what they learn and perceive about their world.

Vision of Literature

Literature served as a wonderful tool to foster many essential abilities that students were expected to develop in the educational context, such as critical thinking, empathy, and, most importantly, self-expression. Then, integrating the genre mentioned within this paper offered unique opportunities and scenarios inside schools to engage writing as a situated practice based on students' personal and social realities. Subsequently, poetry was seen as a genre that allowed students to produce writing emphasizing creativity, reflection, and emotional expression, which enhanced this to an amazing level. According to Rosenblatt (1995), literature, and in the specific case of this project, poetry enables students to interact with texts in an active role. Thus, it led them to produce personal meaning based on their

lived experiences. Thus, literature was, is, and will be perceived as the place where students can explore their identities and experiences while situating their writing within broader social contexts that permeate what they produce.

Instructional Design

The current project research was focused on tenth graders' writing abilities to deploy situated writing in the development of their productions using poetry as a tool to be implemented in the aforementioned process. Consequently, to make this project doable and time-bounded, considering the time frames that the Instituto Pedagógico Nacional offered, this research was divided into three main cycles: *Echoes of the self: discovering my voice*, *Symphony of words: expressing my voice*, and *Crafting my final verse: listening to my voice*. Thus, during the development of the exposed stages, students could interact and produce their own writing under a different approach fostered and promoted by poetry and multimodality, making writing a situated, process-based, and voice-centered practice. In the following paragraphs, each stage will be briefly and concisely described to share a glimpse of the work the researcher carried out in the classroom.

In the first cycle, *Echoes of the Self: Discovering My Voice*, it was aimed to activate students' personal, social, and cultural backgrounds while they were getting immersed in the poetic world. Consequently, the designed lesson plans emphasized the exploration of the self, place, and identity through multimodal inputs such as images, music, and multimodal poems, offering students multiple paths to engage with poetry beyond a traditional view. Hence, this first cycle prioritized the first part of the scaffolding process mentioned by Binti, Din, and AlSaqqaf (2018) due to the teacher needing to model the components of poetry to let students be familiar with them and establish an initial point for the zone of proximal development. Therefore, the cycle was composed of two main parts that promoted writing as a situated practice with *the exploration of themselves in a personal way* in the former part, and *the view*

that others could have about them in the later one. Then, drawing from Vygotsky's sociocultural theory (1978), the lessons scaffolded meaning-making through personal and collective development of understanding. Ultimately, this part of the instructional design invited students to discover that poetry could begin with their voices in the coming cycles.

In the second cycle, *Symphony of Words: Expressing my Voice*, students slowly moved from the prewriting stage to the writing stage. Henceforth, this cycle emphasized the collective and individual production of poetry. Then, the scaffolding notion was strongly fostered here to guide students through brainstorming, drafting, structuring, and even using other words to achieve their individual and collective creations. The above is due to the writing not being immediately deployed because, as established by Chapetón and Chala (2013), in the previous cycle, students began to perceive that their productions were based on the experiences or feelings they had in and out of the school. Therefore, writing worked as a socially contextualized practice, always considering students' experiences and feelings as the starting point to produce their creations.

Besides, as Wilson and Dymoke (2001) establish, the meaning of the diverse activities they deployed during the cycle was built in dialogue and with awareness of the audience and purpose. Then, the inclusion of different collaborative drafting and poetic workshops reinforced the notion of writing as a process, not as a product. For that matter, following Murray (1992), the writing process of this cycle was centered on the importance of the message students wrote in their poems, and not on the perfection that they could have regarding grammar, structure, or other aspects.

Finally, in the third cycle, *Crafting my final verse: listening to my voice*, was devoted to enhancing revision, reflection, and publication, allowing students to come back or refine the work they did with their poems and recognize the process they developed during the

project. Here institutional and personal schedules from the research had to be mixed to give time to read, clarify and appreciate the poetic productions. Besides, this phase of the instructional design considers rewriting not as a correction, as it is mentioned by Graves (1983), but is it seen as a process where the authors and peers re-see their own ideas with clarity and purpose. Here, peer feedback played a pivotal role in achieving an authentic creation. Besides, in this cycle, the notion of authorship for students is relevant because it transgresses the idea that their creations were made just to be read by the teacher. On the contrary, students reflected on their writer identity and prepared to share their production publicly. Hence, writing acquired a meaningful role beyond the classroom, creating an environment where writing fostered an authentic audience, purpose, and voice-centered process (Freire, 1970).

Furthermore, as their words were spoken aloud in the main facility of the university, the classroom dissolved, and writing ceased to belong to a desk or the teachers' eyes, there, it became movement, encounter, and dialogue with students at the university that found a reflection of themselves on experiences and voices from tenth graders; something unusual for them because they were confined to do it the other way around. Besides, as soon as their poems are published, their voices will not return to silence; instead, they will show how poetry could be seen as a tool to resist confinement and challenge the idea that writing passes away with the time or the scholar's year.

Cycles of intervention	Lesson plans	Topics	Learning objectives	Designed material
Cycle 1 Pre-writing <i>Echoes of the self:</i> <i>Discovering my voice</i> (Stage of reading it) Objective: To foster an emotional, personal and cultural connection with poetry before writing it	1 (1h 30) Who am I? What is poetry to me?	- Expressing opinions, agreements, and disagreements. (Communicative competence) - Using pre-writing strategies (brainstorming, outlining, etc.). (Writing skills) - People's features	By the end of this class, students will: -Develop an initial and superficial understanding of poetry as a personal and emotional way of communication. -Express thoughts and emotions in English using plain and simple language. -Use mind maps to organize basic ideas or thoughts students want to express	-Selected verses and poems for each class regarding its development. -Flamboyant flash cards with key concepts - Printed poems to be highlighted -Multimodal texts to represent the poems (Samples): https://youtu.be/QzrHCYXFg3w?si=6nk0b7IIxx7tkSrU https://youtu.be/mVIXU0x9ocI?si=50tuetPzeWybKaGn
	2 (1h 30) Do I know my body? Do I listen to it? How do I feel and perceive the world that surrounds me?	- Sensory language - Themes and tones -Recognizing tone, mood, and speaker intention	By the end of the class, students will: -Recognize the bond between emotions and language. -Use their ability to describe feelings through sensory inputs. -Identify how the basic senses influence in different ways how they feel and perceive the world.	
	3 (1h 30) Is there music in words? How do sounds and rhythm influence what I hear?	- Sounds and rhythm -Practicing pronunciation, stress, and intonation.	By the end of the class, students will: -Understand the diverse manifestations of words' musicality in poetry. -Experiment with playful word combinations to expand their vocabulary. -Get familiar with the importance of pronunciation, stress, and intonation in a foreign language.	- Food, textures, essences (incense stick)
	4 (1h 30) Is there a hidden message in who I am? What do I not see what others see?	The first part of figurative language: Metaphors, similes, and personification (Too much?) -Seeing the world differently. Common idioms: Colombia and other countries. -Passive voice and reported speech	By the end of this session, students will: -Understand how figurative language provides more profound meaning to words. -Create metaphors, similes, and personifications based on their interaction and experiences. -Get poetry as a path to express emotions and abstract ideas. -Use passive voice and reported speech when they want to persuade in a particular way	-Guides for the literary devices seen in class -Selected clothing for some performances made by the teacher and them.

	5 (1h 30) Is she/he like a poem? What does the structure reflect?	- Structural elements from a poem (Stanza, Line, etc.) - Developing cohesion and coherence in writing	By the end of the lesson, students will: -Identify basic structural elements of poetry. -Recognized different poetic forms through guided exploration. -Understand the cohesion and coherence that poetic writings maintain without losing creativity.	-Phonetics cards with short pronunciation guidelines. -Interactive presentations to boost some literary aspects.
	6 (1h 30) Are there aspects that influence who I am that I have not seen? The role of the context in the poet	- Context and Historical Background - Comparing cultural aspects between Colombia and other countries.	By the end of the class, students will: -Understand that historical, social, and personal-local contexts shape poetry. -Identify how some poets respond to the events and emotions of their time. -Reflect on how their own lives and experiences influence their writings.	

Interviews, and Classroom artifacts (Mind maps and Silhouettes' process of themselves).

Cycles of intervention	Lesson plans	Topics	Learning objectives	Designed material
Cycle 2 Writing <i>Symphony of words: Expressing my voice</i> (Stage of	1 (3h) What experiences shape our poetry? Could we reflect on our personal and social realities in poetry?	- Cultural Values - Pre-writing strategies (brainstorming, outlining, and mind mapping)	By the end of these classes, students will: -Recognize poetry as a dialogic process where relevant themes of their culture can be used to write. -Apply descriptive language to foster their poetic exercises in oral and written ways. -Use mind maps or other writing strategies to organize basic ideas or thoughts students want to express	Excerpts from socially engaged poetry as: <i>"I, Too, Sing America" – Langston Hughes</i> <i>"I, too, sing America. I am the darker brother. They send me to eat in the kitchen When company comes, But I laugh, And eat well, And grow strong."</i> Graphic organizers for brainstorming themes
	2 (3h) How do poets make choices about words, rhythm, and structure? Co-writing a poem as a class: Putting ourselves in poets' shoes.	-Written expression of ideas and thoughts - Styles in Poetry (Free verse, haiku, sonnets, etc.)	By the end of the class, students will: -Experience the co-construction of a poem and understand how poetic elements function in their writings. -To extract meaningful lines from other poems without taking the whole excerpt. -To refine poetic drafts regarding linguistic improvements in a superficial way.	

writing it) Objective: To promote and develop students' poetry writing skills by progressively transitioning from collaborative to independent writing.	3 (1h30) If our classroom were a word or mural, how would it be? The words that live in the walls of the class.	-Identity and belonging -Collaborative writing -Community and shared experiences	By the end of the class, students will: -Express their identity and sense of belonging through poetic manifestations. Collaborate with others to create a poem that reflects their shared experiences in school and their worlds. -Transform poetry works into visual representations of community	Whiteboard or digital mind-mapping tools Sentence strips with poetic lines for collaborative arrangement Mentor texts that model poetic structure Thesaurus for expanding vocabulary Sensory word bank Poetry reading rubric for peer feedback Computer with the proposed presentation to be made: Whiteboard Markers https://canva.link/2eqbgi4xq8i38b4
	4 (1h30) How do my personal experiences influence my poetic expression? Doors to the self: Writing poetry to the soul.	-Self-expression through poetry -Poetic styles and forms -Creative writing -Reflective writing.	By the end of this session, students will: -Use brainstorming and outlining techniques to craft personal emotions, memories, and imagination as poetic inspiration. -Select a poetic style that resonates with their way of writing poetry. -Write a three-stanza poem that reflects their inner world using imagery and other literary devices.	

Classroom artifacts (Collaborative murals' images and Poems).

Cycles of intervention	Lesson plans	Topics	Learning objectives	Designed material
	1 (1h30) Reading myself with other's eyes What do I want my audience to feel or understand?	Voice and intention Emotional resonance Speaking fluency Listening for meaning	By the end of the class; students will: -Identify key elements of voice and first-person redaction in poetry. -Complete a voice reflection sheet identifying at least two aspects of their classmates' poems. -Provide structure feedback to at least one peer using the designed chart.	Voice reflection rubric: Items and guideline to develop the feedback Peer feedback starters https://canva.link/g1agri68b3zqelk

Cycle 3 Post-writing <i>Crafting my final verse: Listening my voice</i> (Stage of reading it) Objective: To use reflective reading, feedback, and collaborative publishing as ways for students to deepen their connection to their writing and each other.	2(1h30) Coming back to my poem: Taking what the other saw What should I say more clearly or powerfully? Why?	Vocabulary choice Grammar in context	By the end of the class, students will: -Revise their own creations making changes related to voice, clarity, or poetic devices, using the revision checklist. -Respond questions regarding the elements and meanings they deployed in their texts. -Complete a reflection note explaining one change they made and why it strengthens their creations.	Revision checklist (Focus on meaning, imagery, poetic elements, etc.) Mini capsule: (Revision: Re-seeing your voice) Clothing activity.
	3 (1h30) Bringing writing to life: 1st step- Organizing our voices. What do we want to show and say with this anthology about 1003?	Themes and emotions in poems Suggestions using modal verbs and polite requests Components of a cover Co-creation of an anthology as a collective creation	By the end of the class, students will: -Organized poems for the anthology and submitted them in a finalized format -Agree on a title, theme, and structure for the class anthology. -Join a working group (Editing, design, illustration, or writing team)	Anthology planning draft Team roles cards Guided reflection for the letter to my future writer self.
	4 The final step: Publishing ourselves. What legacy does our anthology leave behind? What are we going to say about our work to the audience?	Authorship and ownership of writing Public speaking phrases Expressing emotions and experiences in writing.	By the end of this class, students will: -Share in a public space some of the poems they have created during the anthology event. -Write and send a “letter to my future writer self” reflecting on their writing journey and process during the project. -Complete a group feedback form about the ups and downs of the anthology process.	Anthology invitation template https://canva.link/h0qjbblmh4941d
	Classroom artifacts (Mind map, final poems, exit survey and group’s anthology).			

Chapter V: Unveiling the threads of the books

“We live in the minds of others without ever knowing the shape of our own stories.”
Virginia Woolf

The following chapter presents the findings and analysis of the data gathered throughout the research process. Consequently, the objectives and research question outlined in chapter one were used here as the primary sources to analyze the data obtained and to introduce the three emerging categories. Hence, this chapter will narrow the central notion of the research, considering the descriptions of the implementation of the poetry genre as a pedagogical path for situated writing in the addressed students and educational context.

Data analysis procedure

In this part, it is crucial to reiterate the main aspects of the research paradigm, including the interpretative trend and the hermeneutic approach were adopted in the previous chapters. Hence, the interpretive and hermeneutic paradigm enabled the current research project, especially the analysis and interpretation phase, to explore participants' subjective experiences, beliefs, or conceptions, going beyond what may be apparent in the collected data (Pervin and Mokhtar, 2022). Additionally, a qualitative approach, coherent for the aforementioned paradigm, was deployed in this part to gain a broader and deeper understanding of the project findings, drawing on qualitative insights, in those aspects that somehow tried to portray the human face of the students

Furthermore, it is pertinent to establish that the collected data was gathered through different instruments, such as the diagnostic test, semi-structured and structured interviews, and diverse classroom artifacts, which led the research analysis to the establishment of the proposed categories. Then, those instruments enabled the research process to gain a holistic understanding of the implications of using the poetry genre in the classroom for writing

among teenagers. Nevertheless, the mentioned tools were not just focused on reflecting the project's outcomes, but were also intended to foreshadow the process students developed.

To determine the most pertinent categories for the current chapter, the discourse analysis and thematic analysis methodologies were applied to categorize the collected data and insights. Besides, with this approach, the written production not only reflects the reality of students, but it also projects the construction and reproduction of the world as they experience it. Thereby, it could be perceived that some glimpses of important aspects were presented in poetry as a writing process that goes beyond a mere artistic practice, but as a form of producing texts that are embedded in social and personal spheres.

Notwithstanding, bearing in mind the research questions and the notion of answering them, aspects of the thematic analysis methodology were considered to analyze the pedagogical traits deployed in the class and their implications. Following Kushnir (2025), the TA “is a method for systematically identifying, organizing, and offering insight into patterns of meaning” (p.2). Then, using the TA is worthwhile because it offers insight into those sequences, capturing the depth and complexity of experiences and pedagogical views in the classroom. In that sense, both methodologies to analyze data were highly appreciated due to the fact that they allowed for exploring what was being said and how it was being said.

Consistent with the previous information, data was organized through a complementary or combinatory usage of discourse analysis and thematic analysis to obtain a holistic comprehension of students’ poetic productions and the pedagogical experiences. Then, in the first stage, thematic analysis was used to identify recurring patterns and key themes across artifacts, interviews, and reflections on field diaries. Secondly, representative creations were taken for discourse analysis, leading towards a deeper perception of how students employed language to construct meaning, express personal voices, and reflect social

contexts' influences. Hence, this mixed or dual closeness, regarding analytical framework, offered a richer interpretation of the educative and personal spheres of the poetry writing process in the middle of the tenth grade from the IPN.

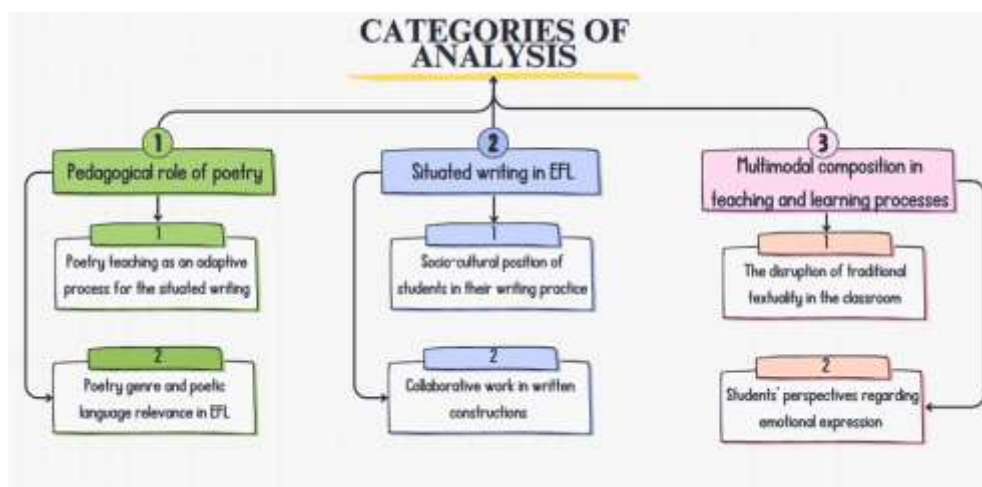
Given the methods and approaches to analyze and organize the collected data, it is relevant to mention that to ensure the validity of the findings in the current project, data triangulation and methodological triangulation were chosen to develop this key part owing to mixing those approaches “provides more insights that help the researcher to better explain a phenomenon” (Bans-Akutey & Tiiimub, 2021, p.3) like the one that was addressed in this research considering the implementation of poetry and its influences over situated writing. As a consequence, the former one was achieved when diverse sources like artifacts, interviews, and the researcher's field notes were used to provide multiple perspectives on the research matter. Furthermore, the later one involved the use of thematic and discourse analysis, which allowed the research process to examine not only the experiences and content of students' creations but also the linguistic and discursive dispositions deployed to construct their meaning.

Categories of Analysis

This research aimed to analyze the influence of poetry genre implementation over situated writing in tenth-grade teenagers to unveil the implications of it, considering the pedagogical and writing development in the midst of the educational context from the Instituto Pedagógico Nacional. Thus, in Figure 4, three categories and their corresponding subcategories are exposed to address the research question and its objectives. Therefore, the categories *Pedagogical role of poetry*, *Situated writing in EFL production*, and *Multimodal composition in teaching and learning processes* emerged to analyze and validate the

aforementioned implementation of the chosen literary genre over the situated written productions of the students and the implications of it regarding the pedagogical journey.

Figure 4- Categories of Analysis



Category 1- Pedagogical Role of Poetry

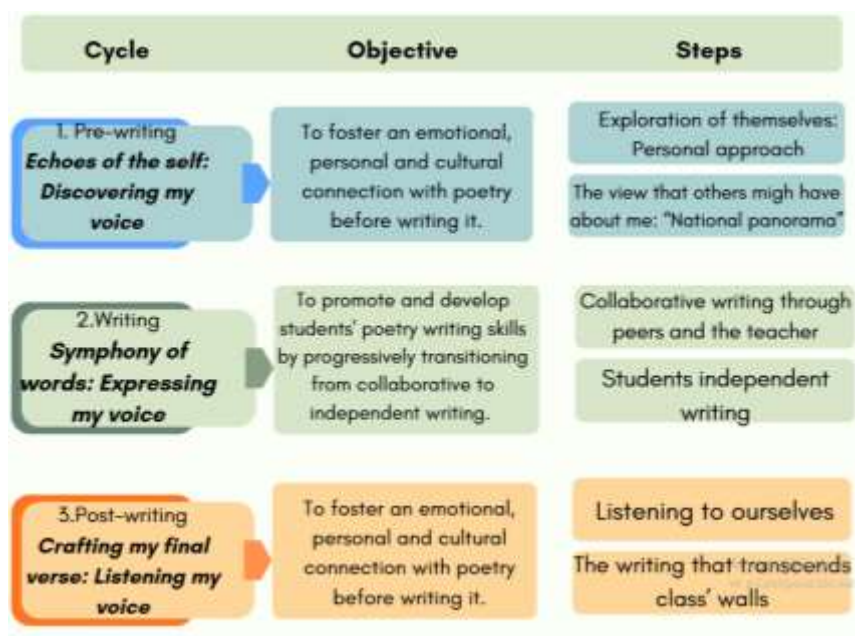
This category refers to the usage of the poetry genre during the implementation of the aforementioned instructional design, going beyond the typical conception of this literary genre as a mere literary form; therefore, during the development of this category, poetry was set as a pedagogical tool that enhanced learning, identity expression, and writing development in the addressed EFL context. Thus, the pedagogical role of poetry was revealed, following Vasquez (2004), when poetry became more than a plain and decontextualized text to analyze; in contrast, it was perceived as an adaptive process for situated writing (subcategory 1) and as a genre that promoted engagement with language in a relevant way (subcategory 2). Then, when poetry permeated students with a new perspective, it prompted them to try to dovetail it with their own contexts and experiences.

Poetry Teaching as an Adaptive Process for Situated Writing.

If poetry is considered as one of the pivotal basis of this project, it is worth noting that it was constantly adapted to the development of the project; then, it can be surely stated that poetry teaching unfolded as an adaptive process (see Figure 5) that was progressively

scaffolded in the three articulated moments that Díaz (2013) proposed as it could be observed in the chapter IV in the instructional design throughout the pre-writing cycle *Echoes of the Self: Discovering my Voice*, the writing cycle, *Symphony of words: Expressing my Voice*, and the post-writing cycle, *Crafting my Final Verse: Listening to my Voice*.

Figure 5- *Instructional Design (Deployment of steps and objectives)*



Besides, this scaffolding process was highly evidenced during the first cycle, when the teacher modeled interpretations of the poems and videos in order to facilitate students' acquisition of basic knowledge. In that stage, students reacted to the poems with thoughts like “no lo entiendo, pero lo siento” (Field Diary 3, personal communication, 2025), showing how poetry created, from a pedagogical view, an accessible entry point into the genre and the multiple pathways to connect their emotions and experiences to poetic inputs in English. Even though they understood almost nothing from the first outputs, the multimodal closeness to poetry and English supplied them with another skin to get closer to the foreign language in a secure zone. Their speeches changed from “I have nothing to say” to “I am not very sure but...” (Field Diary 3, personal communication, 2025), opening a door where English was not something unknown for them, but something they could talk about.

Moreover, the use of multimodal poems with strong emotional content played a crucial role in connecting students with the writing task, even when language comprehension was insufficient. For instance, one student expressed that “*No entiendo todo lo que dijo, pero por la música e imágenes entiendo que él perdió al amor*” (Field Diary 4, personal communication, 2025). The previous insight of one of the students showed how multimodal resources enabled learners to build meaning beyond linguistic barriers. The teacher further reinforced this adaptive process through questions such as “How would you express that feeling with your experience and words?” or “How would you express what the author said with your words?” (Lesson Plan 4, Echoes of the self, cycle 1). Then, they did not say anymore that they were not into English, because they found other elements that were covering English and were part of the communication process from the poem to later connect that with their experiences.

Poetry played a transformative pedagogical role within the instructional design, positioning itself as an adaptive process for situated writing. Beyond its literary dimension, poetry served as an emotional and affective tool, enabling students to approach writing not as an imposed task but as a meaningful practice connected to their inner experiences. This affective engagement modified their prior dispositions toward writing, which were often characterized by resistance, indifference, or obligation, by fostering enjoyment and a sense of ownership. Hyland (2003) emphasizes that writing development in second-language contexts involves not only the acquisition of linguistic skills but also the creation of contexts in which learners can see writing as personally relevant and socially meaningful.

In this sense, poetry encouraged students to write from their own emotions, thus allowing them to find value in expression and to experience writing as pleasurable and comfortable zone rather than obligatory assignment as it was perceived when the pre-teacher

could establish that “several students begin to say that they were ready to use poetry to say things they couldn’t in normal writing, ‘we have plenty of things to say’.” (Field diary 5, 2025). That moment was almost paralleled and replicated through their voices in the interviews (See Annex F) when they said they “feel that using different modes was helpful because there are things they cannot expressed with words” (Student interview 2, personal communication, 2025) Henceforth, it reflected anyhow how the classroom became a space where poetry mediated affection and cognition, aligning with the theoretical premise that writing was not merely a cognitive exercise but a situated, socially and emotionally contextualized process (Hyland, 2003). In other words, it could be traced back to the fact that poetry teaching supported the emergence of a writing disposition marked by enjoyment, affectivity, involvement, and personal expression.

Poetry genre and poetic language relevance in the EFL class

The analysis of the gathered data, on the other hand, showed that the poetry genre served not merely as a literary form but also as a pedagogical mediator, enabling students to resignify their conception and relationship with English as a foreign language. At the beginning, students said before starting that classes “make it seem boring and make us 'lazy' about the subject. They also present it as just another subject and not as something essential for life” (Survey Participant 7, personal communication, 2025). Later, through the study and creation of poems, learners approached language as a living, expressive, and contextualized phenomenon rather than a prescriptive communicative tool to be mastered through disciplinary knowledge.

This shift gave English a new perspective for them because, through their expression, they achieved some humanity that had been diminished in the traditional style of doing it. Besides, it aligns with Hanauer’s (2012) idea of meaningful literacy, in which writing poetry allows them to build personal meaning in the target language as they develop linguistic and

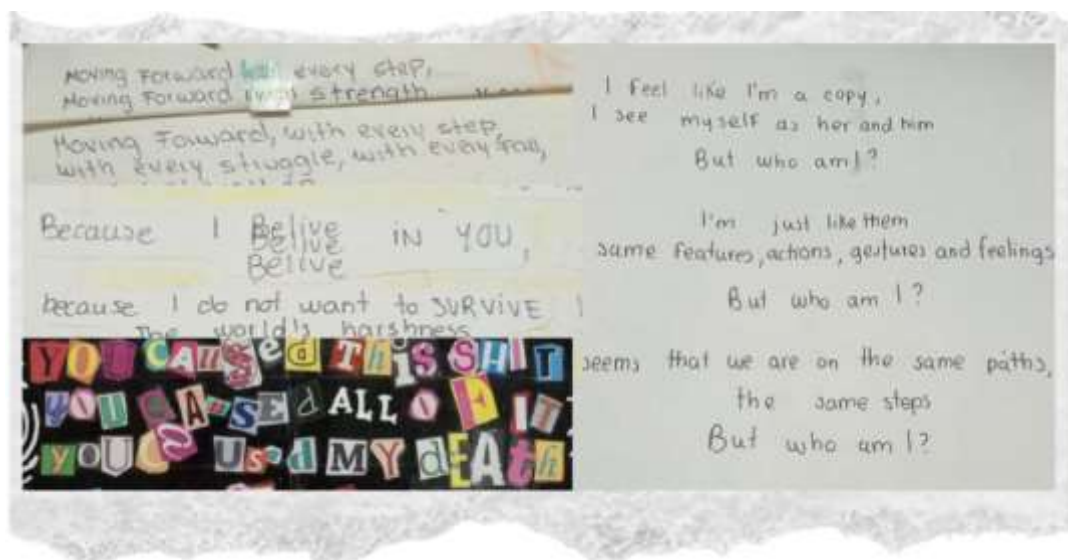
affective engagement. Besides, it was not just a vague engagement towards their creations, but it was also, as later it will be seen, a connection with that “otherness” that had coexisted with them along these years, but they had no idea that person was marked by those feelings.

In the first task from Figure 6, students wrote short basic paragraphs like the one shown; later, they integrated literary figures such as metaphors and personification, like the one visualized about the sentence ‘The world on the road to my soul’, showing a shift from description to poetic imagery. This transformation demonstrates what Wilson and Dymoke (2017) describe poetry writing as a socially contextualized process, in which learners moved from surface-level imitation toward more authentic and situated expression. By engaging with poetic language, students not only expanded their vocabulary but also appropriated the linguistic resources of English to express identity, emotions, and experiences, echoing in that way Chala and Chapetón’s (2012) conceptualization of writing as a situated social practice. In that slight movement for outsiders, the student could take the simple version of issues and people who surrounded him, into the “World” that permeated the way that he had to stroll to the self, or as the author of the poem called it, “my soul”. Consequently, these first verses that

are presented foreshadow the change anyhow from an explicit world to a subtle path that leads to a new form.

Furthermore, classroom recordings and lesson plans revealed that the pedagogical design intentionally scaffolded students' understanding of poetic language through modeling, guiding writing, and independent creation. (Binti Daud et al., 2018). These stages, step by step, changed the notion of poetry as an exclusive, mastered, or difficult genre, allowing learners to identify and use linguistic devices such as imagery, personification, and repetition for communicative purposes rather than formal ones. Thus, the aforementioned poetic devices were presented as tools to empower the expression of emotion, feeling, or experience rather than just the text or assignment itself. Then, "During the modeling phase, students noticed how repetition (Anaphora) could emphasize emotion saying "It again and again to make stronger the feeling'" (Field diary 5, personal communication, 2025). However, it was not just repeated in an oral way after the class, it was also included and added in some of the creations that they developed, as can be perceived in the coming figure :

Figure 7
Student verses from the symphony of words, Cycle 2



From a socio-cultural perspective, these findings resonate with Vygotsky's (1978) concept of the zone of proximal development, in which learning occurs through mediated activities. Poetry became a cultural tool that scaffolded not only linguistic development but

also the emotional and aesthetic ones. It is not just because they used an iterative way of asking questions, like “But who am I?” It is the stare of a voiceless sound that wants to express the uncertainty of our world. Besides, it could also be perceived in the field diaries:

Poetry opened a space for the guys to be learners and creators, to use English to express, not to impress or not make mistakes, and we, teachers, have also forgotten how to talk without words. Then, doing the sample to guide them in the creation of the visual poems was a challenge to let go of what I have learned to give space to my emotions and feelings. (Field diary 5, personal communication, 2025).

Then, to sum up this first part of the analysis, it can be stated that poetry’s relevance in EFL extended beyond linguistic outcomes, barriers, or expectations. It nurtured a humanistic and affective side that has not been approached in language learning. Turning the classroom into a community of meaning-makers, where poetry was not a decorative genre but a pedagogical space of encounter.

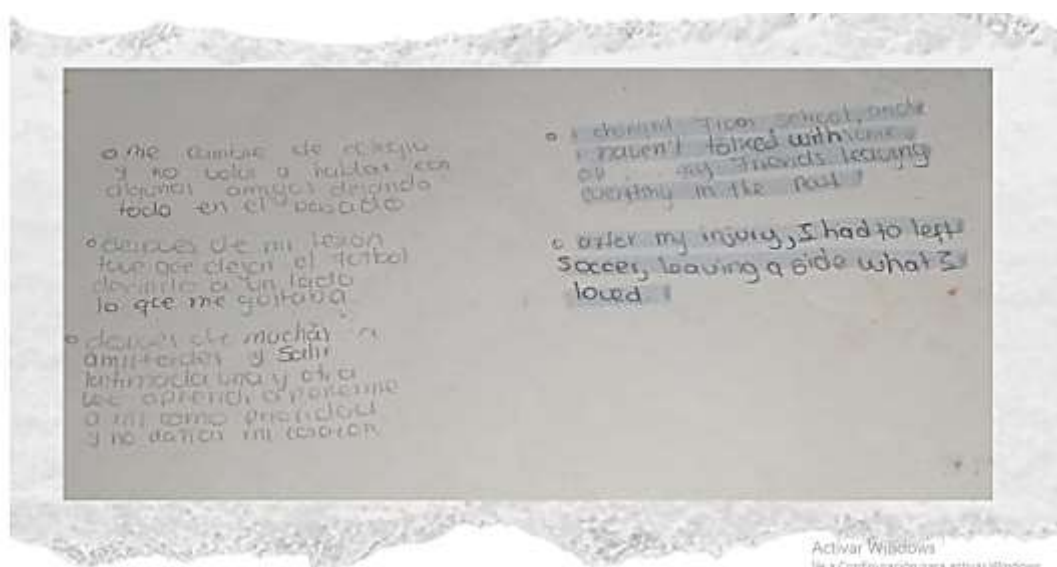
Category 2- Situated Writing in EFL

This second category examines how situated writing in EFL emerged as a means to observe that students’ engagement with poetry was shaped by their emotions, personal atmospheres, and linguistic repertoires. Then, rather than treating writing as a merely technical activity or structural process, this category delves into the writing that, following Chapetón and Chala (2013), arises from something that is attached to their inner voices to be able to express their lived experiences and feelings through poetry, while students strategically incorporated Spanish as a mediating tool. Thus, the analysis of this category reveals how students progressed through a step-by-step process of poetic composition, during which they immersed themselves in expressing their own voices.

Socio-cultural Position of Students in their Writing Practice.

The analysis of student artifacts revealed that their poetic compositions were influenced by their socio-cultural positions, primarily through the constant interplay of Spanish and English in their writing process. This aligns with a general idea of code switching where is seen the movement and freedom across languages that learners can perform when constructing meaning. Evidence from the field diaries indicates that this practice was not imposed but emerged organically due to “most students begin the task by jotting down or orally expressing keywords in Spanish, using them as a basis before attempting translation.” (Field Diary 2; Personal Communications, 2025)

Figure 8- *Student phrases from echoes of the self, Cycle 1*



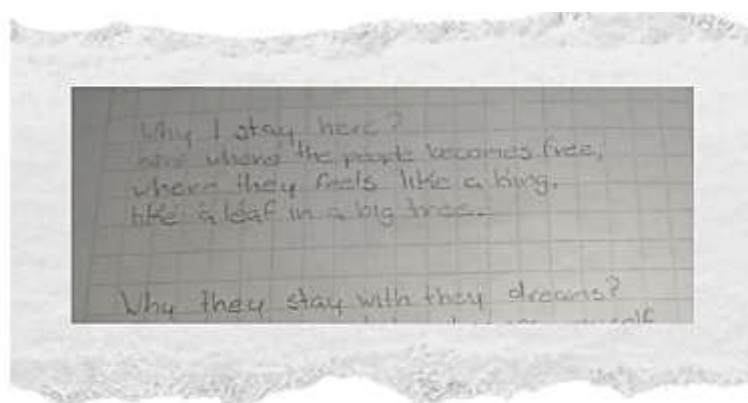
Note: Image of the student verses from drafts in the First part

This excerpt from students’ process illustrates what Chala and Chapetón (2012) could define as the social practice orientation of writing, where learners draw upon their cultural and linguistic repertoires to shape their texts. In this sense, writing was not an isolated cognitive task but a socially and emotionally contextualized negotiation of identity, voice, and linguistic belonging and starting point of reference (Wilson & Dymoke, 2017). Henceforth, it is notable to mention that in some cases, the first emotional attempt to develop the first verses should be

done in Spanish, since the traditional system has set students into this mindset. Besides, Figure 8 allows us to observe that Spanish should be recognized as the main source where there are some emotions or aspects that cannot be expressed either in vocabulary, emotional connection, or foreign language exposition. It should not be forbidden in class; conversely, teachers need to find bridges between the two languages to not limit students' voices.

Moreover, the data also revealed that code switching was not limited to direct translation. Students frequently allowed hybrid forms or non-standard expressions to emerge in instances of what Canagarajah (2013) terms of translingual creativity could be slightly shaped. For instance:

Figure 9- *Student phrases from symphony of words, Cycle 2.*



Verses: Why I stay here? And Why they stay with they dreams?

The verses demonstrate both a grammatical limitation and a poetic effect, producing a line whose awkwardness intensifies the emotional discomfort being described. Nonetheless, in this superior part of Figure 9, it is perceived that students were able to produce initial verses mixing linguistic aspects from both languages. There are no words or sentences during the class by them saying “I cannot teacher”. So, in these first stages, it was highly remarked the message over the form within the positive feedback, trying to make the grammar aspect

implicit in it when the teachers read their creations, correcting the mistakes they had without making emphasis on them.

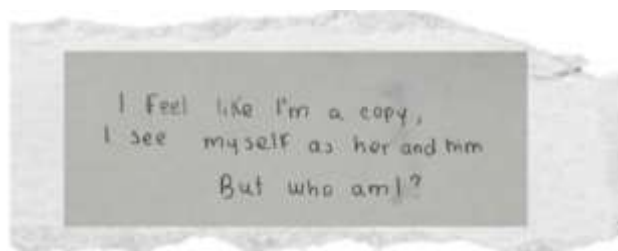
From a discourse perspective, spelling or grammatical mistakes such as “*fell*” instead of “*feel*” or “*speek*” instead of “*speak*” in the coming Figure 10 also portrayed that those “mistakes” did not obscure the meaning. Instead, they revealed a prioritization of emotion over form. Then, when students wrote verses like:

Figure 10 Student phrases from *echoes of the self*, Cycle 1.



Although “fell” was clearly unintended, the error produced an additional layer of meaning, subtly suggesting instability or fragility. These moments echo Chapetón and Chala’s (2013) call for educators to look beyond how students write and points out why, when, and for whom they write. There, teachers will be acknowledging the emotional and experiential roots of their productions. The verses could tell those layers that she used to narrate a river of memories and stories that had not allowed her to see in the water the reflection that she could see in others’ waters. Thus, the researcher of the project did not focus on mistakes in the first place, but tried to unveil deeper layers of students. Importantly, not all unconventional uses of English were mistakes. Some reflected deliberate experimentation like in could be observed in Figure 11. In these verses, a student wrote that:

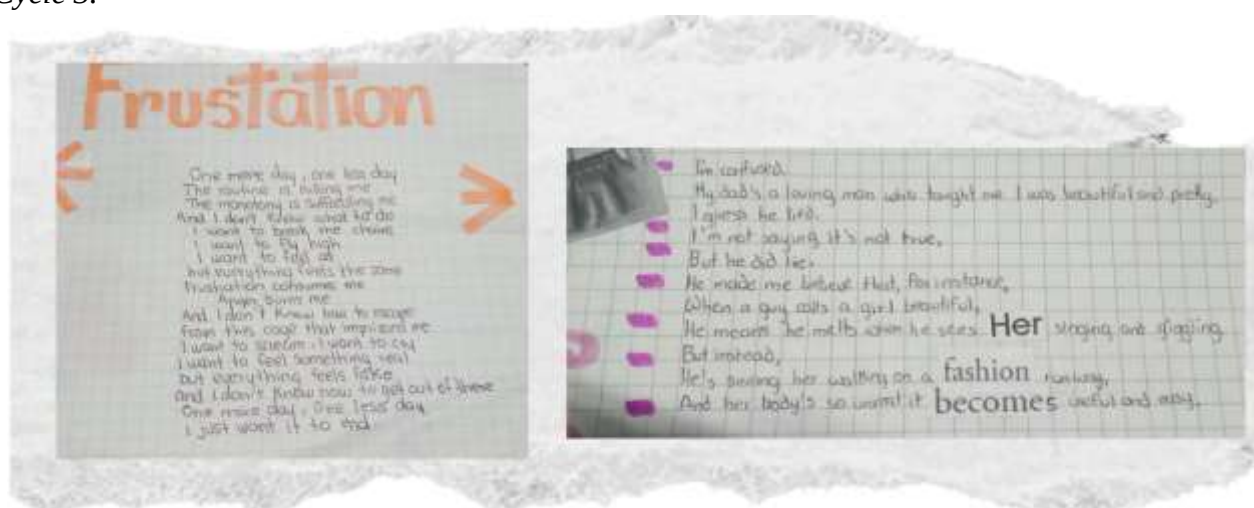
Figure 11 Student phrases from *symphony of words*, Cycle 2.



The blending of pronouns signaled not confusion but an intentional exploration of identity, resonating with Wilson and Dymoke's (2017) view that poetry provides learners with pathways to articulate complex social selves beyond prescriptive linguistic boundaries. The consistent use of first-person pronouns across artifacts strengthens the argument that students were using poetry as a medium to explore and present their voices, not as a high-speed road to achieve grammar perfection in their writings. When they created verses throughout poetic speaker like "I see myself as her and him" they were just foreshadowing a complex antithesis, but they were also showing the traces and marks that others could have left over them.

Finally, the artifacts themselves revealed a clear pattern that students consistently connected their poems to themes embedded in their socio-cultural environments, such as economic struggles, family structures, gendered expectations, and emotional burdens. Some students referred to hardships or responsibilities at home, while others incorporated references to local cultural feelings or expressions:

Figure 12 *Students' poems from symphony of words, Cycle 2 and Crafting my final verse, Cycle 3.*



Note: Version of a draft and visual poem

These traces aligned with Wilson and Dymoke's (2017) view of poetry writing as a socially contextualized process that allows learners to position themselves and make sense of their contexts through language. They perceived topics that related to the realities that faced teenagers in their daily lives and some conceptions about being a female adolescent in a world that placed its glance in mundane aspects breaking what had been given at home.

Additionally, the teacher's lesson plans, which framed writing as meaning-making rather than correctness-making, helped students perceive that "in previous classes we wrote more academic texts, but talking about emotions is different" (Student interview 1, personal communication, 2025). Thus, the aforementioned deployment of teaching follows Rosenblatt's (1995) notion of the transactional relationship between reader-writer and text, enabling students to mobilize their socio-cultural voices authentically. Therefore, this pedagogical approach allowed the inquiry to use an emotional photograph in verses, images, and colors that foreshadow the landscapes they navigate in their day-to-day.

The Authentic and Contextualized Process of Writing.

The analysis of students' artifacts also highlights that their engagement in writing was not limited to isolated linguistic exercises, but developed as an authentic and contextualized process that unfolded through successive stages: planning, drafting, and producing final versions of their poems. This approach aligns with process-oriented views of writing proposed by Hyland (2003), as it addresses students' need for a clear strategy for drafting and revising their work. It then mirrored the step-by-step process that students developed before reaching the final version, such as creating mind maps and artifacts like the silhouette, where students gradually took ownership of their work and constructed meaning through revision and reflection.

Figure 13 Students’ brainstorming from symphony of words, Cycle 2.

Freedom without

Bondage
↳ Loss of self

Self → loss of self
+ → self
→ Expression
→ Self
→ Stage

My writing

- an error
- truth
- fight
- express discontent
- tell stories

- class
- understand these
- write
- least problems

My writing holds the things I see
The silent struggles I need to prove
It tells the stories I face each day.

Activat Win
is a Copyright

Note: Version of a brainstorming verses later applied to the first draft poem

mind $\rightarrow$ when I was a child I thought
 I knew but now I am so I have
 inspiration and no more
 know $\rightarrow$ I don't know, I don't know
 but I want to know for the
 rest of my life

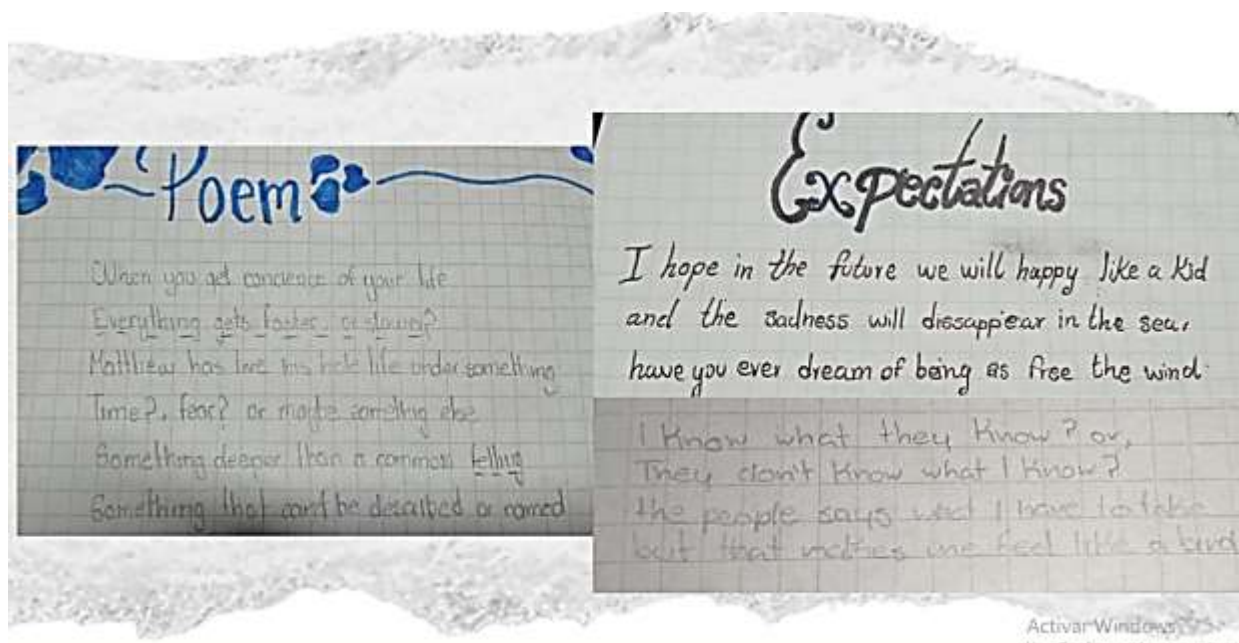
I know what they know? or
 They don't know what I know?
 the people says what I know is like
 but that makes me feel like a fool to the sea.

ADITYA WINDOM
 Writings, thoughts and words

In addition, there were some examples like Figure 14, where it could be observed that a student began with the phrase “*I don’t know, I don’t know but I want to know how the world was alone*”, which later evolved into a poem about learning to speak up and reflecting on himself and his relationship with others.

Besides, classroom recordings and student drafts reveal the complexity of the drafting phase. Students often navigated tensions between their emerging English proficiency and the desire to convey nuanced emotional meanings. Rather than inhibiting expression, linguistic limitations became generative, echoing Hanauer’s (2012) idea of *meaningful literacy*, where emotional resonance was highly considered over formal correctness, as it is observed in Figure 15. Students’ drafts, collected as artifacts, show numerous instances of code switching and imperfect structures. For example:

Figure 15 Student’ verses from symphony of words, Cycle 2. Other's voices.



Note: Verses with some grammatical mistakes regarding the usage of verb to be and creation of standard questions structure

These phrases demonstrate a deep search for expression, where grammar bent under the weight of meaning rather than the other way around, without completely losing the

direction of accuracy. Therefore, the draft stage clearly revealed how students negotiated between linguistic limitations and creative intention. Mistakes were common, such as those previously exposed, yet they did not undermine the meaning; instead, they reinforced the authenticity of the voice. In fact, the discourse analysis suggests that such “errors” became productive because they maintained the emotional depth of the message. In phrases like “we will happy” or “felling” the message is not completely distorted or interfered by those mistakes, making that the deepening of the verses kept alive their voices. Such drafting episodes also confirmed Ignelzi’s (2000) argument that learning emerges through personal and social meaning-making rather than merely through textual refinement.

In the final versions, the students’ voices emerged more clearly, showing a progression from initial ideas to crafted texts. For example, one student developed her early reflections on sadness into a rich image stanza in her previously exposed poem “Expectations” in the former figure saying, *“I hope that we will be happy like a kid, and the sadness will disappear in the sea”*. These evolutions demonstrate how the writing process enabled students to refine their expression while preserving their personal meaning as it was caught by the teacher in a class where a student said “I prefer my final poem with mistakes because it shows who I am. If I change it too much, it stops being mine” (Field diary 12, personal communication, 2025). Even though, they did not achieve perfection in terms of grammatical rules, they developed texts and ideas that could have been expressed in the standard text as it is perceived in the diagnosis stage.

Taken together, these findings confirm that students’ writing practices cannot be understood out of their socio-cultural contexts because they “write with more emotion, and not for obligation, what is better than before” (Student interview 3, personal communication, 2025). Therefore, poetry writing became a situated practice where Spanish, Spanglish, and

English were used to sustain meaning, while thematic choices reflected students' life experiences (See Annex G), frustrations, and aspirations. Rather than being hindered or pointed out by mistakes, students' poems demonstrate how creative play with language enabled them to articulate emotions and identities that would have remained inaccessible, and perhaps, they would have never been heard in traditional writing activities promoted by standard visions of English.

Category 3. Multimodal Composition in Teaching and Learning Processes

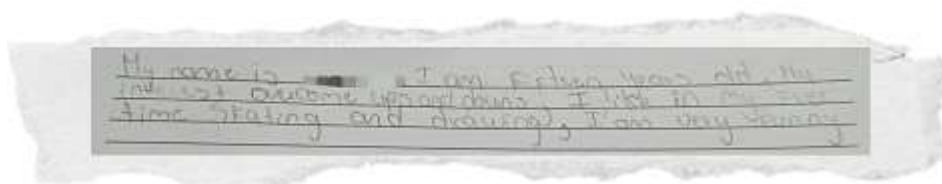
The third category highlights how the integration of diverse multimodal resources reshaped both instructional practices and students' learning experiences. Subsequently, the disruption of traditional textuality that challenges the dominance of written language will be addressed, in the first place, to perceive what happens when the classroom no longer relies solely on words, but on images, sounds, and creative interplay. Secondly, there will be developed the students' perceptions of emotional expression that revealed multimodal composition as more than a task, showing that poetry and multiple modes could become the very space where students finally find a voice for what they felt.

The Disruption of Traditional Textuality in the Classroom

The gathered data regarding the diverse tools used to carry out the project demonstrated, through glimpses of this triangulation, that a significant disruption of traditional textuality within the EFL classroom was achieved, as it was lightly perceived in the previous subcategory. Now, this transformation is perceived through the hints of students' voices, creations, and processes where they engaged in poetry writing and multimodal composition, challenging little by little the conventional conception of writing as a linear, plain, and mainly as a mere linguistic practice.

From the outset, classroom data revealed that multimodal poetic assignments unsettled students' prior expectations of what "counts" as writing. At the beginning, for instance, during the diagnostic tests, students predominantly showed template-standard paragraphs with rigid sentences patterns and traditional responses of the EFL class (Gómez, 2011). It is perceived in the following words where the majority of the students described themselves in the following archetypical way, echoing the repetition that has been prioritized, as it is seen in the next figure:

Figure 16 *Student-written paragraph from diagnostic test*



The previous sentences showed a simple and practical way of answering the first part of the diagnostic test. However, accepting the aforementioned sentences as a trustworthy statement about who the students were, it would have been staying in a dangerous zone, whereas teachers would have drawn on the immediacy of students' cover faces. Now, as soon as the research was unfolded, students began moving beyond these expressive walls or "archetypical jails" by integrating and acknowledging that visual, spatial, typographic, emotional and symbolic resources could also communicate meaning, not just writing. Then, that notion of moving beyond these plain lines could be observed when the same students of the previous exercise described themselves with the metaphors of being on a:

Figure 17 *Student-written verses from symphony of words, Cycle 2.*



Thus, this shift goes beyond Kress's (2009) conceptualization of multimodality as a social semiotic process because the meaning is not just shaped by the usage of diverse modes, but it is essentially shaped and originated by the inner voice and necessity of expressing experiences and breaking down the typical ways of presenting the size. When students established verses like the aforementioned one, it was not a mere “cute” expression; it was a way of saying that the poet of this “silent war” was somehow diminished in the reality he was inhabiting. In these verses, the possibility of introducing himself, his experience, and his emotions was done under the complex notion of a paradox, where the chaos of the war was not manifested in an outsider layer but as an inner struggle. Then this writer breaks traditional textuality, adding the verses in different sizes to convey the complexity of the paradox presented in the heading. Meaning was produced but through deliberate choices regarding shape, layout (war presented in a “disorganized” way as a reflect of it), line-breaks and even the absence (Figure 17) or presence of colors (See annex G) making the creations so “personal and beautiful that these colors give more emotion to the poem and not just the writing” (Student interview 1, personal communication, 2025).

Then, in the former verses, the necessity of negotiating social and cultural identities could also be perceived, as it is emphasized by Chala and Chapetón (2012). These students' choices of symbols, colors, images, and repeated cut-words often referenced local experiences, emotions, and personal concerns, turning their text into culturally meaningful artifacts. Therefore, in students' written creations, it was highly evident the necessity of personalizing something that has been taken away from academic production: their voice in their writing. Thus, it will be seen the constant and alliterative usage of the words I and am to resignify the assumptions and surmises that other people do about them. Then, in Figure 18

the notion of the poetic voice was highly shown to recover or discover the notion of the self that academic texts tend to diminish:

Figure 18 *Student verses from symphony of words, Cycle 2.*



Furthermore, classroom recordings and, mainly, field diaries, evidence that the disruption of textuality generated a new approach to writing as an open, interpretative, and multimodal act of seeing what they had not seen, including sometimes the self. It was observed during the early sessions that some students expressed confusion about the multimodal task, foreshadowing the internalization of traditional norms or ways of writing when they said, “But teacher, is this still writing if we draw this silhouette?” (Field diary 2, personal communication, 2025) This initial resistance or confusion is meaningful to represent a glimpse into the reality and mindset that is promoted in our education, or what Barton and Hamilton (2005) set as the dominance of institutional literacy, where writing is preconceived as correctness, linguistic accuracy, and grammatical-sentence development. In the educational context, it is important to be creative without acknowledging that with subtle situations and activities in class, this mindset is promoted, and creativity is hidden from their voices.

At the beginning, that vision of writing could be thought; conversely, with the course of classes, it could be perceived as something great “because sometimes it's better to change than to do the same, and the same all the years” (Student interview 4, personal communication, 2025). Thus, this approach towards writing allows them to explore different

ways of perceiving themselves to discover their voices; from the silhouette of a woman to the spark of a star:

Figure 19 Student silhouettes from *echoes of the self*, Cycle 1.



Nevertheless, as the instructional design and project itself unfolded, multimodal composition began to destabilize these internalized norms, enabling students to reconstruct writing as a meaning-making activity rather than a transcription or application of grammatical steps. This idea somehow resonates with Ignezi (2000), who argues that learning becomes transformative when individuals negotiate and reconstruct meaning through their diverse experiences and representations. Moreover, this disruption of traditional textuality aligns with Rosenblatt's (1995) view of reader-response theory: multimodal composition intensifies the experience between classmates. Some students established they “felt” or “comprehended” their classmates’ poems better and more strongly because of visual elements, suggesting that this disruption of textuality worked as an emotional echo and a door of accessibility to closed worlds that were unknown. Thus, when the students stated on drafts or initial thoughts the following ideas presented on Figure 20:

Figure 20 Student thoughts and silhouettes from *crafting my final verse*, Cycle 3.



Note: *Image of the student comments and her later silhouette*

In the previous silhouette, student gave comments related to “How am I going to talk about war without adding people?” (Field Diary 10, Personal Communication, 2025). It could be perceived as a simple comment; however, the student pondered in a conscious way that war was being incarnated by people. It could have had the saddest lines in the poem, but without the images it would have been kind of hard to identify where the war is fought, not in the territory, but in the soldiers, children and other agents that inhabit the poem and the context that made her producing this poem.

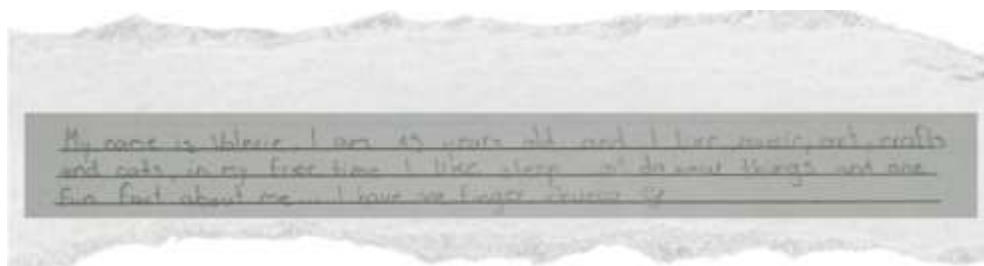
To sum up, the disruption of traditional textuality demonstrates that writing in EFL is not limited to linguistic structures or steps; it is a multisensory, multimodal, and a socially situated process that enabled students to communicate meaning in expanded ways beyond traditional views. The data revealed that when students moved beyond the scope, they gained new paths to express identity, emotion, and understanding, leading them, the teacher, and the environment of the class to reshape what writing could be in the EFL classroom.

Students’ Perceptions regarding Emotional Expression.

The analysis of students’ perceptions, gathered through semi-structured interviews, field diaries, classroom recordings, diagnostic results, and their multimodal creations, revealed that poetry-based multimodal composition became a pivotal space for the emotional expression in the EFL classroom. Even though, students, and the class itself, demonstrated that the multimodal-poetic activities demanded higher and more complex processes of thinking about what was going to be reflected in the paper apart of writing, it is also perceived that the nature of these activities, considering the scaffolding process as the key background, enabled them to communicate emotions-experiences in English more freely, authentically, and confidently than in traditional writing tasks.

The previous statement could be broken down addressing the diagnostic tests and the results that were obtained there. Then, it can be perceived that most of students initially approached the writing in the foreign language as a functional and affectively neutral task, characterized by given structures, disconnected sentences, and a focus on structure correctness and achievement of the goal; patterns that have been traditionally associated with the long-established way of writing in the Colombian EFL class (Gómez, 2011). Emotional content was almost absent from their initial texts. Consequently, the notion of going beyond the cover face of students' books was impossible, owing to the worn-out and repeated phrases were given to write about themselves, which were written to do what the teacher said, not to express what they felt. The researcher could ponder about it when:

Figure 21 *Students' answers in the diagnostic test*



The initial paragraphs showed no depth. The majority of students stayed at the cover page of their identities, repeating the same information you listen to in a regular class. It was clear that they were responding to the task in a mechanical way, following what I have said in the instructions rather than exploring their voice. (Field Diary 1, personal communication, 2025)

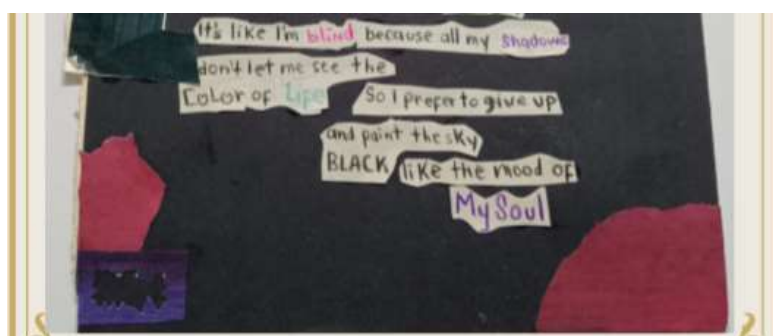
Nonetheless, these short and impersonal answers of the beginning, as observed in Figure 21, were slightly changed when students were engaging in multimodal poetry; their use of emotional language was expanded in a significant way. The previous change was driven by the notion that “without a real need, there cannot be real learning” (Gomez, 2011, p. 209). The previous statement needed to be carefully analyzed because the influence of the task and the teacher played a role that could not be omitted; however, the main need was

caused by the necessity that they had to express what they contained in the inner self. Consequently, the emotional sphere drove them to look for vocabulary, images and other important elements that reflected somehow their emotion, experience and vision. This aforementioned idea could echo Hanauer's (2012) concept of meaningful literacy, where poetry creates an important aspect for the development of human acts inside the classroom: a safe space for learners to articulate personal experiences and emotions.

Furthermore, during interviews, several students reported that multimodal poetry made somehow "easier" or "more natural" to express what they felt in English. Some of them established that "You can explore more these things (topics and emotions) for your poem with the images, colors and freedom for expressing your feelings about your life and experience, what was so good." (Student interview 3, personal communication, 2025). Thus, this shift suggested a kind of movement away from writing as an institutionalized literacy practice toward writing as a situated and personally meaningful action (Chala and Chapetón, 2013) where "the images and colors, (allow students to) become more open to express things that were not commented before" (Student interview 3, personal communication, 2025).

Then, some classroom artifacts illustrate recurring moments where students explained emotional meanings by referencing multimodal features when they commented to the teacher aspects like "The background is black to show the emotional emptiness/darkness of the soul, it not just a color itself to cover the remaining spaces, it is a visual metaphor of the absence that parallels the words" (Field diary 11, personal communication, 2025).

Figure 22 *Coming back to the visual poem from Crafting my final verse. Cycle 3*



Such moments reflect in a vivid and dynamic way Ignelzi's (2000) assertion that meaning-making integrates cognitive and reflective dimensions, and that learners develop deeper understandings and educational experiences when they connect content to personal experience. In fact, this became more than evident in the last field diary, where several students expressed rejection to participate in the university exposition because their poems felt "too personal" and "too deep to be shared with others, and that it should be accepted and respected by the teacher" (Field diary 10, personal communication, 2025). Their hesitation revealed a huge emotional investment in their writing, one that exceeded the expectations of a typical classroom written task and the assumptions of teachers.

At the same time, half of the students who chose to attend to the event demonstrated a different form of attachment, saying that they wanted to take their creations home to display them in their personal spaces or share that with their families. This desire to preserve, protect, or privately present their works suggests that their work had become meaningful artifacts of self-expression, not merely tasks completed for evaluation. This made that writing survived somehow the terrible course of time and oblivion. Thus, the presence of these silent, but meaningful acts foreshadowed how the students' attachment overcame what was stated in the theory because they continued knitting threads to their works without caring that they had already finished them.

Finally, students' perceptions indicate that the emotional expression they had in the multimodal poems transcended individual feelings, contributing to a broader redefinition of writing inside the educational wards. As it was perceived by students they consider "Reading my other classmates' poems, I felt like completely shock because we usually do not see the others realities and these poems give us a vision of the other lives, of the other feelings." (Student interview 1, personal communication, 2025). Through the multimodal meaning-

making process, students developed not only linguistics competence, but emotional literacy, social awareness or acknowledging of others that we had not seen, and a sense of belonging in the English class.

To sum up, multimodal creation not only disrupted traditional literacy norms but also empowered students to perceive writing as a deeply emotional, expressive and, the most important to this research, a human practice. The artifacts and process that are still ongoing in the university (Publication of their poems in a university journal directed by a university's teacher) make of this research a fulfilling process for them and teachers when they perceive how when writings contained hits and glimpses of the self-break the barriers that make us perceive English as a mere communicative path.

Overall, the results of this study revealed the transformative potential that poetry has as a pedagogical resource within the EFL classroom in the addressed school. Through its integration into the instructional design, poetry moved beyond its traditional role as a literary genre and became a meaningful tool for learning. This process enabled students to engage in situated writing practices, connecting their poetic compositions to their personal experiences, emotions, and linguistic repertoires while gradually developing their authorial and autonomous voices. Moreover, the incorporation of multimodal resources expanded the possibilities for expression, challenging conventional text-centered approaches. Together, these findings demonstrated that when poetry is based, situated, and perceived since a multimodal writing approach, practices can enhance more meaningful and humanized language learning experiences, allowing students to position themselves as active creators of meaning and to express their voices in ways that are relevant to their lived realities, and above all, they are listened in spaces where it was not the typical action.

Chapter VI: The Shadow of the Ash After the Fire

Being a teacher is not gonna be easy,
I know it sometimes is gonna be dark,
but if I remember in the future,
even if it vaguely crosses my mind,

to me, please, remind
that verses will remain
in these pages,
in those minds,

verses where the first part was:
this process is yours, not mine.

Conclusions

The implementation of the poetry genre in the EFL classroom enhanced the situated writing development of tenth-grade students at the Instituto Pedagógico Nacional by positioning writing as a socially mediated, multimodal, and emotion-oriented practice. The aforementioned part is stated owing to findings showing that poetry created conditions for students to negotiate meaning within specific and related communicative contexts, reinforcing their understanding of writing as a social practice rather than a decontextualized linguistic task. Through multimodal elements such as free verse, visual arrangement, performance, and symbolic language, students expanded their semiotic resources and demonstrated greater intentionality in addressing the main purpose of the project: listening and expressing their voices as it is echoed in the cycle titles. In brief, poetry functioned not merely as a genre for creative expression but as a pedagogical bridge that integrated social practice, multimodal literacy, and teenagers' engagement.

Secondly, regarding socio-cultural and emotional aspects, it was perceived that they were developed through the poetry work in a significant way. The usage of poetry fostered situated written productions among tenth-grade students by deepening their contextual experiences and emotions and strengthening their positioning regarding expression in the EFL classroom. Therefore, from a socio-cultural and emotional perspective, poetry enabled

students to deploy their writing in lived experiences, community realities (inside and outside school), and shared cultural references, which made their texts more responsive and socially grounded. Simultaneously, the emotional dimension of poetic engagement facilitated authentic voice construction, allowing learners to articulate personal stances in a freeway while consciously addressing specific audiences. The interaction between these socio-cultural and emotional aspects generated a shift in students' writing processes: rather than producing linguistically isolated compositions, they constructed texts that reflected a part of what they were and what they wanted to say; purposeful meaning-making that broke school's walls.

Finally, in this part is stated that this project could be perceived as an academic creation that demonstrates that the use of poetry as a pedagogical tool in the tenth-grade EFL classroom functioned as an adaptive instructional strategy that effectively promoted situated writing practice. Some people would ask how poetry moved beyond its conventional role to be used as an adaptive pedagogical tool. Then, it could be said that as an adaptive process, poetry teaching allowed instructional decisions to respond to students' communicative needs, sociocultural contexts, and varying levels of linguistic proficiency, thereby facilitating context-sensitive writing rather than rigid text production focus on linguistic conceptions of the communicative expression.

Furthermore, the flexibility of poetic structures and displacement in the classroom, mainly throughout free verse writing, enabled learners to experiment with their position in poems, voice construction, and rhetorical intention in ways that traditional expository genres often constrain. Additionally, the relevance of poetic language, characterized by literary devices, expanded students' semiotic awareness and encouraged linguistic choices aligned with students' specific feelings and needs. These pedagogical dynamics positioned poetry not simply as content to be studied in a chronological way with vast analysis of it, but as a

methodological framework for developing socially situated written production, becoming the traditional reader in a new writer.

Implications of the Study

This project suggests that schools in Colombia should further embrace literature within the English classroom by rethinking the literary approaches used to engage with diverse readings and genres. It is well-known that the IPN does a great job, including English branches like literature in their own curricula under the socio constructivist approach that it has. However, it is perceived that English should not be dichotomized into grammar and literature, as separating them is like dividing the mind from the body, linguistic features from literary ones. Instead, it is thought that those connections and common ground within the language itself should be fostered to unify these processes, rather than treating them as separate components with different instructional times. Such an integration could recognize that English is not merely communicative, but also deeply emotional, social, intercultural, and above all human.

On the other hand, the research also highlights that somehow, there were given brush strokes in the mind and students' learning processes towards the value of writing as a space where students can create from a personal and emotional sphere through literary elements. In a world driven by immediacy, writing became a pause, a moment to reflect on aspects that are forgotten or taken for granted regarding who I am, what I want to say, when, why, where, and to whom I could express my words. This process not only enriched students' self-expression but also expanded the scope of English writing beyond the classroom, allowing it to become a meaningful tool for them to construct and connect with others. Perhaps, in the future, students may not be the most famous poets in the country, but with this inquiry, they recognized that using their emotions, making wonderful creations with their hands and voices, and coming up

with ways to have dynamic creations, they could reach the author's facet that is not commonly spread in our world.

Finally, for the pre-service teacher role and process, this project helped out to be conscious about the multiple roles and extra-functions required to achieve meaningful writing practices in the classroom. Sometimes, when pre-service teachers are out of the teaching context, they tend to have an idealized vision of the world. However, it was highlighted by the experience and relationship with the practice in moments and aspects out of the paper, the importance of being immersed in the process regarding administrative and logistic functions. Every idea to transcend the school context needs time, planification, contacts, creations of authorizations and other papers that make these ideas possible in an academic and legal framework.

Besides, writing, reflecting, and questioning from one's own experience, as a way to authentically guide students, was perceived as a key experience and activity that the practicum demanded. If the teacher does not engage in the act of writing, how is he expected to ask students to write? It is pivotal to live the experience, to be under the dynamic of expressing your ideas and emotions in order to deploy the best of teachers' knowledge and guidance into the class. Moreover, the process fosters a human and emotional bond between teacher and students, grounded in an understanding of what learners wish to express and the emotions that shape their voices. It is better to say to students "I feel you" rather than "Those are your words, find a way to express them out".

Limitations of the Study

One of the main limitations of the study was related to time constraints, as each session lasted only one and a half hours, which proved insufficient time to fully implement all the planned cycles and stages of the instructional design. Thus, this limitation made it difficult

to develop each phase with the depth it required, and in some cases, a flipped classroom approach had to be adopted in order to make better use of the available time. Additionally, certain sessions had to be shortened or adjusted to ensure the realization of the research process. Unexpected school events and additional scenarios that were not initially considered also affected the planning and reduced the number of effective instructional hours.

Moreover, the limited time impacted the possibility of conducting a detailed and thorough revision of students' work. Although students' voices and productions were central to the study, there were moments when providing meaningful feedback became challenging due to time pressure. As a result, the richness of their writing sometimes competed against the urgency and pressure to move forward with the planned activities, which may have affected the depth of analysis and support they received.

Another significant limitation was related to the administrative processes required to carry out the study. Procedures such as obtaining parental authorizations and completing institutional documentation were time-consuming and often complex because pre-service teachers do not have the experience of doing it. These processes extended over a considerable period and had to go through different committees for approval, which added further delays to the implementation of the project.

Finally, as pre-service teachers, there is not consciousness about navigating these administrative requirements, which made the process more challenging. Facing these procedures demanded patience, constant follow-up, and adaptation. In some cases, these constraints required adjustments to the original planning, influencing how and when certain activities were carried out; it was not easy to modify as some spaces, commuting aspects, and support were already set and scheduled.

Further Research

Further research could expand this study by exploring the impact of poetry-based approaches on students' oral development, particularly how engaging with poetic language may enhance confidence, fluency, and expressive abilities in spoken English. Additionally, future studies might examine the linguistic implications of using poetry as a means to foster grammatical awareness in an implicit way, or how this approach could influence and possibly complement the traditional grammar instruction that Colombian educational wards have. Another valuable line of inquiry could connect this pedagogical perspective with the development of emotional intelligence, analyzing how poetry and multimodal expression could support adolescents in navigating personal and social challenges more consciously owing to in the project were given worthy and valuable emotions and thought to be explored. Perhaps, the foundations established by this project suggest an initial pathway to integrate language learning with emotional growth and well-being.

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Annexes

Annex A

Sample of field diaries.

Field Note #2 School: Instituto Pedagógico Nacional	Grade: 1003 Ninth grade	Date: March 4 th 2025
Titular teacher: A. R	Practitioner:	
Number of students: 25 students	Hour: from 11:00 to 12:30	
Observations:	Interpretation:	
Objective: To document, observe, and interpret the students’ writing processes, emotional expressions, and classroom interactions throughout the poetry-based instructional cycle		
Students created silhouettes of their bodies on paper and filled them with general data such as hobbies, family, and favorite colors. As they decorated, many began asking questions about what could be included: “Can I write feelings instead of facts?” one student asked. Another drew non-conventional silhouettes like sparks or parrots, saying, “This is how I perceive myself” with a hide symbolic charge. The room was lively and colorful. Some students began connecting the visual and linguistic, mixing English words with images and small drawings. The teacher noted emerging curiosity and ownership in the process. However, there	In this class, I saw how the visual side of multimodal writing really began to open something up. Students started using symbols, colors, and shapes to say things about themselves that words alone hadn’t been able to capture. It was the first moment when the activity stopped feeling like a teacher-guided exercise and began turning into their own space. I could see them taking control of their meanings—making choices, expressing themselves, and stepping into authorship in ways that amazed me.	

were doing a huge usage of Spanish between them and the teacher. Regarding all these actions, I was shocked by the questions of Sofi ““But teacher, is this still writing if we draw this silhouette?”” because I give it for granted without noticing they were not used to doing it. It was my bad to arrive with assumptions and not clarify those aspects before starting.

Annex B

Survey

Sample of survey's questions

Encuesta sobre aspectos sociodemográficos y percepciones de la lengua extranjera

Un cordial saludo para todos los estudiantes de 902 del IPN. A continuación, te invitamos a participar en una breve encuesta diseñada para recopilar información demográfica y perspectivas sobre el aprendizaje y uso del inglés dentro y fuera del contexto escolar. Por ende, los datos que se recolecten serán de gran ayuda para comprender mejor las diversas experiencias y opiniones de los participantes en relación a la lengua extranjera. Es de suma importancia aclarar que tu participación es completamente anónima y voluntaria; los resultados serán utilizados exclusivamente con fines de investigación para el proyecto de grado (tesis) de la licenciatura de español e inglés de la Universidad Pedagógica Nacional. Consecuentemente, agradecemos que respondas las preguntas con la mayor honestidad posible; de igual manera por tu tiempo y contribución. Lo anterior se aclara porque esto no va a influir ni en la materia, ni en tu desempeño académico en la institución. Instrucciones: Por favor, responde a las siguientes preguntas. Tu participación es anónima y tus respuestas son confidenciales.

* Obligatorio

Datos sociodemográficos

1. Edad

* 

- ☐ 13 años
- ☐ 14 años
- ☐ 15 años
- ☐ 16 años

18. ¿Por qué consideras que estás en el nivel que seleccionaste en la pregunta anterior? Responde según tu nivel de desempeño en la lengua extranjera. *

Escriba su respuesta

19. ¿Qué aspectos de la lengua extranjera te resultan más difíciles? (puedes seleccionar más de una opción): *

☐ Gramática

☐ Vocabulario

☐ Pronunciación

☐ Comprensión auditiva

☐ Producción oral

☐ Escritura

☐ Lectura

☐ Otras

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Annex C

Semi structured interview



National Pedagogical University, Humanities
Faculty, Languages Department, Pedagogical
Research Praxis: Project, Seventh Semester.

Student: _____

Code: _____

Estimada profesora -----;

Al responder esta entrevista **autoriza** el uso de los datos obtenidos en la propuesta investigativa realizada en la Universidad Pedagógica Nacional, que cumple con los lineamientos de la Ley 1581 de 2012, Decreto Reglamentario 1377 de 2013 y el Manual de política interna de la UPN. Adicionalmente, se señala que las respuestas serán de carácter anónimo y su divulgación será exclusivamente con fines académicos-investigativos.

Entrevista semiestructurada para profesores de inglés de 10° grado: Problematicas sobre las habilidades y procesos de aprendizaje de la lengua extranjera inglés.

Estimada profesora ---- del IPN, en primer lugar, le agradezco mucho el apoyo y el tiempo que se está tomando para desarrollar esta entrevista. Además, es de suma importancia hacerle saber que esta herramienta de investigación está siendo aplicada para recolectar las percepciones que usted tiene sobre el ambiente de enseñanza y los problemas que enfrentan sus alumnos en el proceso de aprendizaje de la lengua extranjera (inglés). En consecuencia, en

este trabajo se presentan las preguntas en los cuatro campos que vamos a profundizar en el encuentro virtual o presencial (según su tiempo y espacios lo determinen) . Además, es importante mencionar que estas preguntas fueron diseñadas para desarrollar el proyecto de grado (tesis) de la facultad de humanidades de la UPN. Por ello, esta entrevista va a estar centrada en el uso de algunos géneros narrativos que mejorarán una habilidad en los procesos de aprendizaje de sus alumnos. Por último, si tienes alguna duda, estaré atento para resolverla.

Antecedentes de la profesora.

Breve introducción sobre la profesora y su contexto docente.

- ¿Cuál es su perfil como profesor de inglés y su formación académica?
- ¿Podría describir su experiencia en la enseñanza del inglés a alumnos de décimo grado en el IPN?
- ¿Qué hobbies cree que tienen sus alumnos?
- ¿Con qué frecuencia sus alumnos le piden ayuda en clase o buscan el apoyo de otro compañero para entender el tema o la actividad que se está realizando?
- ¿Qué actividades disfrutaban más los estudiantes para el aprendizaje de una lengua extranjera?

Visión general sobre el aprendizaje de los alumnos y sus problemas

Visión general sobre el aprendizaje de los alumnos y problemas

- ¿Cuál es el nivel general de inglés de sus alumnos? ¿Cómo lo demuestra o comprueba?
- ¿Qué destrezas le resultan más difíciles y cuáles más fáciles en el desarrollo de su clase a los estudiantes? ¿Por qué?
- ¿Cuáles son los principales retos/obstáculos a los que se enfrentan sus alumnos en el aprendizaje de la lengua extranjera? ¿Por qué considera que tienen dificultades?
- ¿Ha identificado las posibles causas de estos problemas?
- ¿Hay problemas que se producen fuera de la escuela pero que afectan a su desarrollo en la clase de inglés?
- ¿Hay habilidades específicas con las que los alumnos tienen más dificultades que con otras? ¿Por qué considera que se da este problema en el aula y en el contexto educativo en general?
- ¿Cómo se manifiestan estos retos tanto en el rendimiento en el aula como en las evaluaciones?

- ¿Qué procesos de aprendizaje (por ejemplo, trabajo en grupo, lectura en voz alta, actividades interactivas, etc.) parecen ayudar más a los alumnos a superar estos retos? ¿Qué actitudes tienen hacia estas actividades?

Perspectiva sobre la literatura en la escuela.

- ¿Cómo influyen las películas, los vídeos, la música y la literatura en el aprendizaje de lenguas extranjeras de sus alumnos?

- ¿Hasta qué punto están familiarizados los alumnos con la literatura y géneros literarios?

- Si tuvieran que centrarse en un género literario ¿en cuál se centrarían? Hablando de la novela, poesía, relatos cortos, obras, etc. ¿Por qué lo elegirían?

- Según su experiencia, ¿hasta qué punto son eficaces la literatura y lectura para apoyar el desarrollo de las destrezas lingüísticas? Y, por supuesto, ¿cuáles son algunas ventajas y desventajas de trabajar con ellas?

- ¿Cómo responden generalmente los alumnos al uso de la literatura y lectura en el aula?

Reflexiones finales

¿Qué consejos darías a un futuro profesor de inglés sobre la incorporación de géneros literarios como la poesía y los relatos cortos a su enseñanza?

¿Existen otros métodos o enfoques que te hayan resultado eficaces para abordar los problemas de competencia lingüística a los que se enfrentan tus alumnos?

¿Hay algo más que te gustaría añadir sobre el papel de la literatura a la hora de ayudar a los estudiantes a desarrollar sus destrezas lingüísticas en inglés o sobre los problemas que tienen los estudiantes en su proceso de aprendizaje hacia el inglés y que podrían analizarse?

Annex D

Consent format

Sample of consent format

	FORMATO		
	AUTORIZACIÓN TRATAMIENTO DE DATOS PERSONALES Y DE MENORES DE EDAD		
	Resolución T27 de 18 de junio 2018		
FORNINGSI	Fecha de Aprobación: 18-06-2018	Versión: 01	Página 2 de 2

AUTORIZACIÓN TRATAMIENTO DE DATOS PERSONALES DE MENORES DE EDAD

_____, identificado con C.C. ☐ C.E. ☐ No, expedida en _____, representante legal del menor, identificado con T.I. ☐ NUP ☐ No, declaro que he sido informado por **LA UNIVERSIDAD PEDAGÓGICA NACIONAL** (en adelante la **UPN**), identificada con NIT. 899.999.124-4, con domicilio en la ciudad de Bogotá y sede principal en la calle 72 No. 11 – 86 de Bogotá, que, de conformidad con los procedimientos establecidos en la Ley 1581 de 2012, Decreto Reglamentario 1377 de 2013 y el Manual de política interna y procedimientos para el tratamiento y protección de datos personales de la Universidad, disponible en la página web www.pedagogica.edu.co, actuará como Responsable del tratamiento de mis datos personales³, necesarios para el cumplimiento de la misión de la **UPN**, obtenidos a través de canales y dependencias institucionales y que podrá recolectar, almacenar, usar, actualizar, transmitir, transferir y poner en circulación o suprimirlos, mediante el uso de las medidas necesarias para otorgar seguridad a los registros, evitando su adulteración, pérdida, consulta, uso o acceso no autorizado o fraudulento incluso por terceros.

Que tratándose de datos sensibles⁴ y de menores de edad no está obligado a autorizar su tratamiento, salvo las excepciones consagradas en la ley o que medie su consentimiento expreso. Que es de carácter facultativo responder a las preguntas que tratan de datos sensibles o menores de edad.

Como representante legal del menor, debo velar por los derechos consagrados en la Constitución y la Ley sobre sus datos, especialmente el derecho a conocer, actualizar, rectificar y suprimir información personal, así como el derecho a revocar el consentimiento otorgado para el tratamiento de datos personales del menor, en los casos en que sea procedente. Las inquietudes o solicitudes relacionadas con el tratamiento dichos datos, pueden ser tramitadas a través del e-mail: asistenciasistemas@pedagogica.edu.co

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

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

Leído lo anterior, manifiesto que la información para el Tratamiento de los datos personales del menor de edad que represento, ha sido suministrada de forma voluntaria y es veraz, completa, exacta, actualizada, comprobable y comprensible.

FIRMA

Nombre: _____

Identificación: _____

³ La UPN garantiza la confidencialidad, libertad, seguridad, veracidad, transparencia, acceso y circulación restringida de sus datos y se reserva el derecho de modificar su Política de Tratamiento de datos personales en cualquier momento. Cualquier cambio será informado y publicado oportunamente en la página web.

⁴ Son **datos sensibles** aquellos que afectan la integridad del Titular o cuyo uso indebido puede generar su discriminación, tales como aquellos que revelan el origen racial o étnico, la orientación política, las convicciones religiosas o filosóficas, la pertenencia a sindicatos, organizaciones sociales, de derechos humanos o que promuevan intereses de cualquier partido político o que garanticen los derechos y garantías de partidos políticos de oposición, así como los datos relativos a la salud, a la vida sexual, y los datos biométricos (Art. 9º Ley 1581 de 2012, art. 2º Decreto 1377 de 2013).

Annex E

Diagnostic test

Sample of the diagnostic test:


UNIVERSIDAD PEDAGÓGICA NACIONAL

Humanities Faculty – Languages Department- Bachelor's Degree in Spanish and English- Praxis Pedagógico Investigativa: Implementación

Date: 25/02/25

Name: Praxis Pedagógico Investigativa Class: 1003

Diagnostic test

Block 1

Write a short introduction about yourself.

- What is your name, age, and interests?
- What do you like to do in your free time?
- What is one fun fact about you?

Hi, my name is _____, I have 15 years old and my interests are
the music, crafts and the food. In my free time I love make
cookies, necklaces and handles, listen music and sleep. A fun fact
about me is that I have a smaller little finger.

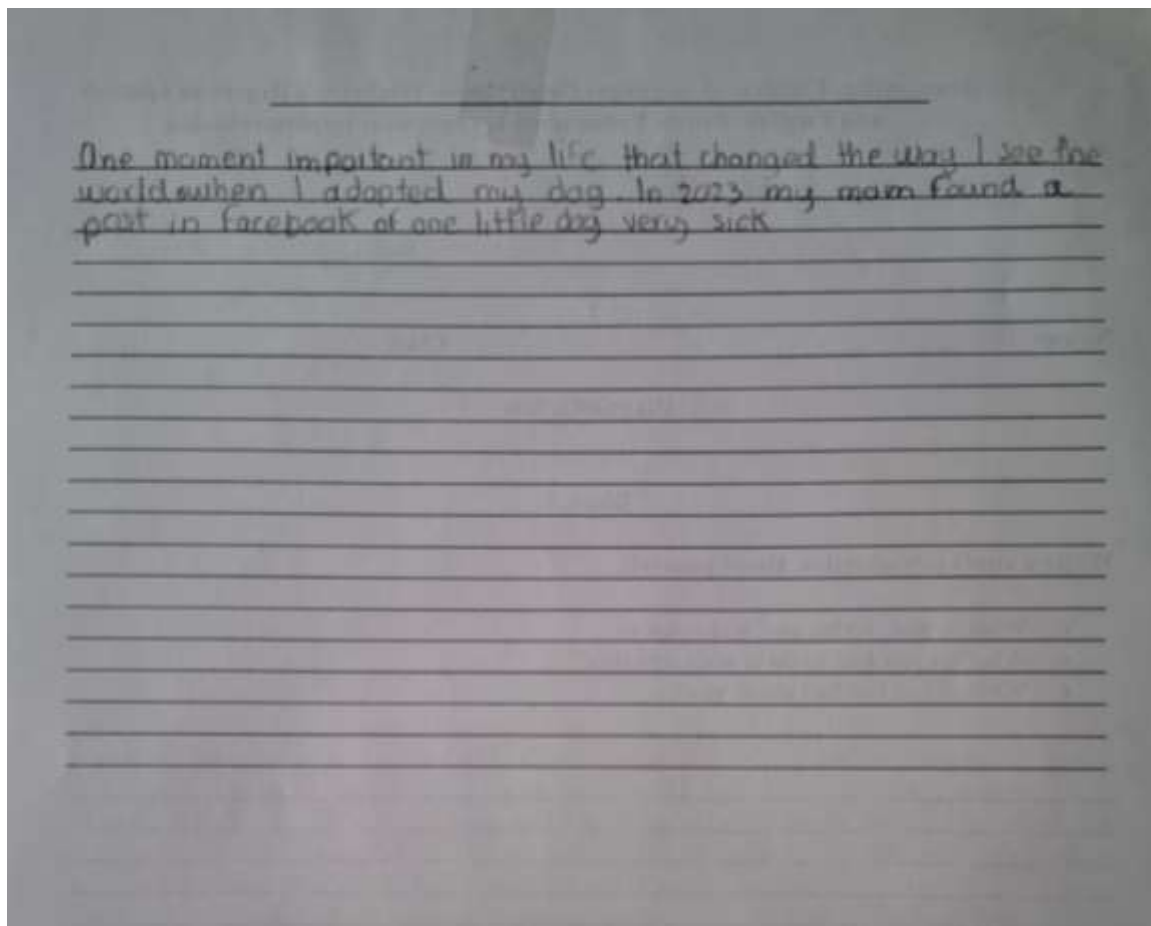
Block 2

Instructions:

1. Choose **one** of the following options.
2. Write a well-organized text between **150-200 words**.
3. Use **complete sentences** and proper **spelling and punctuation**.
4. Structure your response with an **introduction**, **body paragraph(s)**, and a **conclusion**.

Option 1: Personal Narrative
Describe a moment in your life that changed the way you see, perceive or feel the world.
What happened, and how did it impact you?

Option 2: Opinion Piece
Write an **opinion text** on the importance of learning English in today's world. Discuss at least two reasons why learning English can benefit your personal and professional life. You can support your ideas based on your experience.



Annex F

Structure of students semi-structured interview

National Pedagogical University, Humanities Faculty, Languages Department, Pedagogical
Research Praxis, ninth semester, 2025-2

Semi-structured interview for 10th Grade English Students

Opening

1. How did you feel about participating in the poetry project at the beginning?
2. Can you describe what it was like to work on poetry using different materials or modes (like images, colors, videos, or sound)?

Section 1: Disruption of Traditional Textuality in the Classroom

(Focus: the shift from teacher-centered writing to student authorship and multimodal production.)

3. In what ways was this poetry project different from the usual writing activities you've done in school?
4. How did it feel to decide what to include in your poem — not only the words, but also images, layout, colors, or sounds?
5. Do you think combining different forms of expression (visual, written, oral, digital) changed what your poem could communicate? Why or why not?
6. If you had to describe how “writing” feels now, after the project, what words would you use?
7. During the process, how did your teacher support you? Did their role feel different from in other writing activities?

Section 2: Students' Perspective Regarding Emotional Expression

8. When you were creating your poems, what kinds of emotions did you want to express?
9. How did the use of colors, sounds, or images help you express those emotions?
10. Do you think it's easier or harder to express feelings in English when you use multiple modes (like art or sound)? Why?
11. Can you describe a moment in the process when you felt emotionally connected to your poems or to your classmates' poems?
12. How did writing poetry this way help you know yourself better or understand others?
13. If you could describe how your poem *felt* visually or sonically, what would you say? (e.g., bright, calm, chaotic, rhythmic).
14. If you could give advice to another student starting a multimodal poetry project, what would you tell them about expressing emotions?
15. How has this experience changed the way you think about writing in English?

Annex G

Samples students' whole visual poem (Symphony of words, Cycle 2).



I will sow a **Space** to **EXIST**,

to resist,

TO breathe,

To think,

TO NOT DENY YOUR EXISTENCE

To honor life.

Because I Believe IN YOU, In this fragile and wounded humanity,

because I do not want to SURVIVE I want to INHABIT IT

TO FEEL IT
9/16
To name it.

Because I will not
let them tear my
HUMANITY from my hands,

nor my right to look at the
SKY without fear.

I DEMAND that
you SEE ME

And MY RIGHT to reclaim
the SPACE

that has been
DENIED to me
on THIS EARTH

FOR ME

FOR YOU

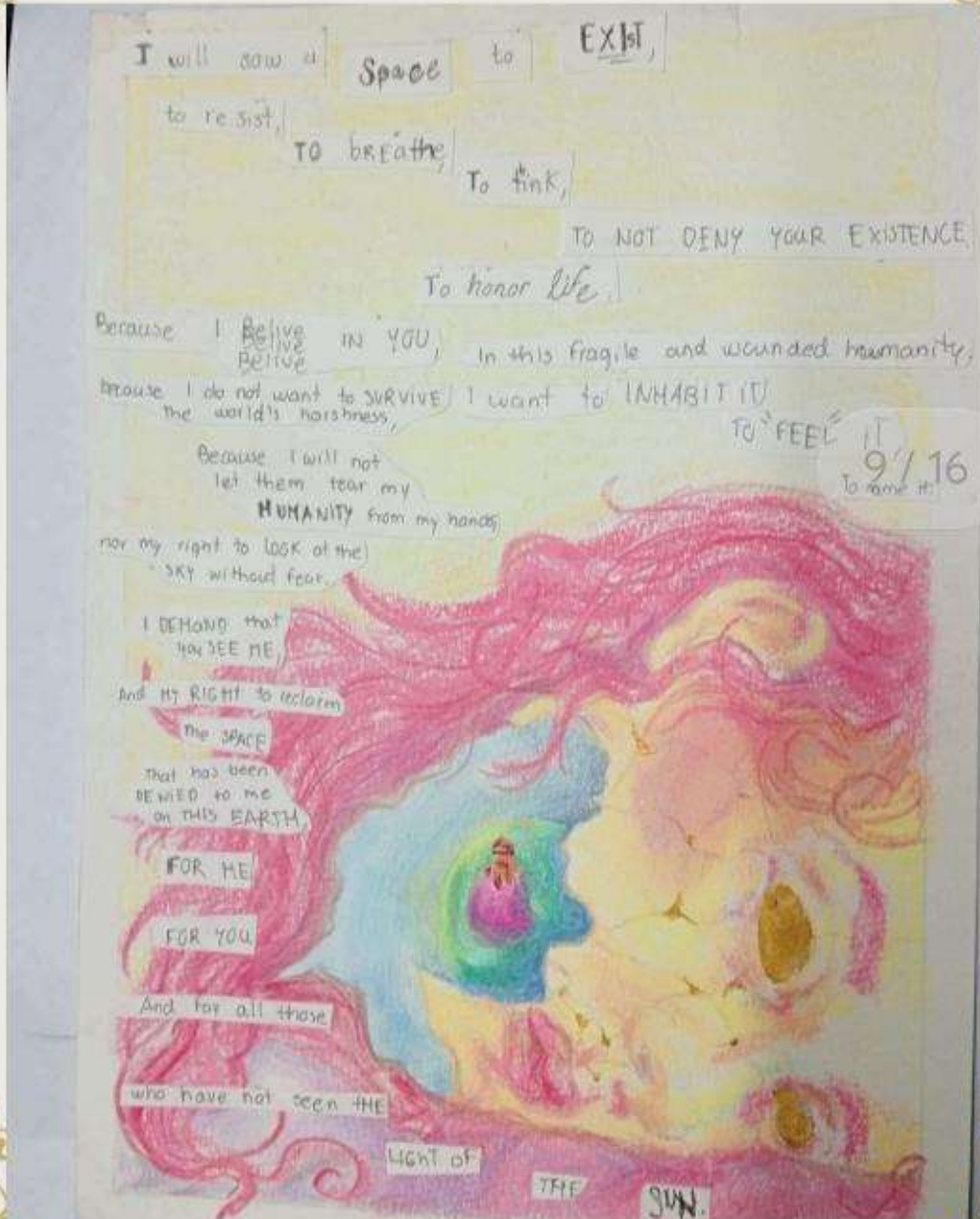
And for all those

who have not seen THE

LIGHT OF

THE

SUN.



IN peace?



I'm at peace, I think.

As I read the last two years, "everyone deserves to love, even me."

B there's sometimes when I feel everything just spins & I see the other's skins, so clean, so blank. Not like me.

If someone tell me one more time "you're in The Rise of Life" I think I'm gonna cry a River. 'Cause I'm not strong as a brown bear.

I feel the Universe watching me & how the sky regrets for me.

there's sometimes when I thought that's

Last chance to have a change.



There's sometimes when I feel depressed.

There's sometimes when I don't feel in peace.

BUT it's ok.

Like I said, I'm at PEACE.





THE world on the ROAD to my soul,

brilliant species FULL of LOVE

THE KEE p ME like roots To a TREE,

Makes like the sky to the stars.

me FeeL LIKE A flower blooms

I OPEN UP and

STRETCH

I Brea the

I BREATHE

between-bursts
of breeze,

the breeze that
surrounds me

AND

said TO ME

remember

you

aLIVE

HERE ARE







