

**An Implementation of Alan Maley's proposal on creative writing as a tool for
developing writing skills in an EFL tenth graders group at Bravo Paez IED School.**

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FACULTY OF EDUCATION

DISTANCE B.Ed. IN ENGLISH AS A FOREIGN LANGUAGE

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Acceptance Note

The title research project “An Implementation of Alan Maley’s proposal on creative writing as a tool for developing writing skills in an EFL tenth graders group at Bravo Paez IED School” presented by Ruth Damaris Niño Díaz, was approved as a degree work to receive the title of Bachelor of Education in English as a Foreign Language.

TUTOR: _____

JUROR 1: _____

JUROR 2: _____

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Dedication

I wholeheartedly dedicate this research project to my life partner, my husband CJ. Thank you for your invaluable support. To my dear son, family and loves one. To my all professors, their persistent guidance made this possible, and above all to my Heavenly Father, what would I be without your love.

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ABSTRACT

This paper aims to determine the impact of the implementation of Alan Maley's proposal on creative writing as a tool for developing writing skills in an EFL tenth graders group at Bravo Paez IED School. This project describes an Action Research implementation. Instruments for data collection correspond to five workshops developed following some samples as proposed by the author afore mentioned. Data analysis follows the steps of Content Analysis Approach and Narrative Approach, and results are presented in terms of advantages, improvements, and students' perceptions about the role of creative writing tasks in language learning as a pedagogical scenario.

Key words: Writing in Learning a Foreign Language, Creativity, Creative Writing, Creative Writing in Teaching English, and Creative Writing in Learning Foreign Language.

INTRODUCTION

Creative writing, defined by Harmer (2007, p.326) is “a journey of self-discovery, and self-discovery promotes effective learning” Besides, Harmer stresses the importance of creative writing because it provokes the kind of input-output, and because when a student produces a piece of language and see how it turns out, that information is fed back into the acquisition process. Students are encouraged to respond to their own output which further encourages them to actively input into their work. ”

Consequently, this research tends to give a more in-depth experience for the students production fact, which helps them in language learning. This production referring to writing specifically requires full support from educators.

Sustaining the afore mentioned writing idea, it is proper to add to this explanation an allegorical example made by the psycholinguists Eric Lenneberg and mentioned by Brown (2007, p. 390) talking about writing as a process that must be taught: “Human beings universally learn to walk and to talk, but that swimming and writing are culturally specific, learned behaviors. We learn to swim if there is a body of water available and usually if someone teaches us. We learn to write if we are members of a literate society and usually only if someone teaches us”

The previous illustration makes part of the idea of this research about how teachers could support the writing skill, because this definitely is a process that requires guidance to get their hands on the paper, but overall this research aims to determine the impact of a writing proposal in which students get involved in a creative and pleasant atmosphere where their thoughts, experiences, personal interests among others make part of this process.

Supporting the focus of this research about creative writing, it is proper also to emphasize and clarify that creativity involves an “activity”, because of that Sr Ken Robinson (2009); an international recognized leader in the development of creativity added: “You can’t be creative if you don’t do something” (as cited in Azzam, 2009)

On the other hand, equally important, it is also appropriate to take into account that when we talk about creativity we are referring specifically to human beings unique

ability to innovate and, as the same author mentioned; creativity it is defined as “The process of having ideas that have value”.

Based on both of the aforementioned statements and without ruling out the current interest in the Colombian Educational System in fostering the learning of English in the National Program called: “Colombia Bilingue” 2004-2019, this research emerges from my interest in the implementation of an innovative strategy or methodology to help learners to improve their writing skills, in order to further enrich the learning experiences of both teachers and students.

The paper is divided into chapters, as follows:

Chapter One presents the problem statement, the research question which guided this research and the justification, all of them expounding an overall view of the project, describing the context in which this proposal took place and presenting a clear description of the participants’ experiences in terms of English writing learning that support this research problem.

Chapter two presents the main theory which supports this research project, as well as the explanation of the constructs that involve the research stamen, question and objective within the theoretical framework.

Chapter three is related with the research design that points out the type of study of this research proposal, the context and profile of the participants engaged in the research, as well as the methodological procedure that underpins the structure of an Action research implementation. It also exposes the instruments to gather data and approaches to analyze it.

Chapter four is focused on the instructional design which presents the pedagogical proposal with the objectives for this intervention, the methodology and approach applied during this implementation as well as the contents and procedures.

Chapter five presents data collection and analysis which establishes the explanation of how the data was collected, systematized, as well as the interpretation and analysis of the findings according to the categories that emerged in this process. This gives account of the impact that the creative writing proposal had on the tenth grade students.

Chapter six displays the final conclusions and the pedagogical implications of this research. It also presents the list of references that were the theoretical base of the research, the appendixes, the lesson plans conducted and the evidences o the students' writings (poems).

1. PROBLEM STATEMENT

In the last years the experts, such as Sir Ken Robinson (2009) and others, have considered creativity as an essential 21st century skill we will need to solve. This ability as he confirms, has place when doing things within whatever activity we are involved in. (as cited in Azzam, 2009).

However, this framework inside the educational contexts provokes teachers to the tendency to associating creativity in the way how they have to teach their classes (teaching creatively), but not as to way to encourage students to think creatively (teaching for creativity) according to the aforementioned author's affirmations.

It is precisely the atmosphere in which creative writing (CW) is supported, but specifically in learning a foreign language CW is an aesthetic process, which fosters plenty of playful engagement with language, self discipline and experiences that appeal to senses to give meaning to the reality. (Maley, 2012)

Consequently, this idea could be considered utopian in nature. This is due to the kind of educational context possible in classroom. In all honesty, because teachers are immersed in a standardized system in which the most important goal is to fulfill the syllabus and prepare the students for taking tests. I found this to be the case of the English teacher in 10th grade of Bravo Paez IED School where this investigation is being carried out. This teacher instructs by giving the necessary tools to her students to pass the test called: "Prueba saber 11". According to her perspective this test does not require the development of in depth writing skill. In addition, the 10th grade students of this school think that they are not capable of using writing as a means of expressing thoughts and feelings, because skill is only attainable for advanced English students.

Taking into account the previous observations for this research, it was also found that students are not interested in writing, this kind of activity bores them and after checking their notebooks, it was notable that if they write in English it was just to make short sentences in class in order to demonstrate to their teacher they understood the topic studied during a class, and just because they want a good score or merely have the desire to pass the course.

Furthermore, the writing activities on their notebooks reveal that students are worried about grammatical structures, and practically their way of writing is following a grammatical structure by writing word by word using translation from their native language.

In addition, drawing from several interviews it was figured out that students somehow have a tendency rank the school subjects in which unfortunately EFL is not at the top and therefore this subject does not strike students interest, at least not writing in English.

In this sense, taking into account some of the potential tools that creative writing offers in language learning, as well as the experiences of the experts in this field, it has found that the implementation of Alan Maley creative writing proposal for tenth grade students, might be an excellent alternative since this methodology has different advantages and improvements in learning a foreign language.

Besides, taking into account the students' needs and perceptions in terms of writing language skill, some workshops will be implemented in creative writing in order to be carried out by tenth grade students. After that, the development of those activities will be observed and analyzed to determine the impact of this proposal had on the students and to figure out how students respond to them; also, some interviews will be applied in order to identify the most important student's perceptions when being involved in creative writing tasks and whether those activities helped them to promote pleasant atmosphere to writing and to increase their motivation to write in English.

This entire framework and their consequent implementations became the key for developing this proposal that aims to improve student success by using creative writing strategy to strengthen their writing learning experience.

Based on the principle the author of this proposal has about CW as a personal activity involving feeling that deals less in fact than the imaginative representation of emotions, events, characters and experience, this conception fits the students' needs and requirements in this particular context. (Maley, 2013) This proposal can be especially helpful as a creative form of writing where practice grammatical structures, explore new ways of expressing themselves and explores new vocabulary make part of an enrich experience for students that took part in it.

Consequently, taking into account the benefits of implementing Creative Writing as a tool for developing writing skills in an EFL tenth graders and according to the aforementioned students' needs, I proposed a main research questions and the research objectives of this project.

Research Question

What impact does Alan Maley's proposal on creative writing have on writing skills of a group of tenth grade students at Bravo Páez IED School?

Research Objectives

General objective

- ❖ To determine the impact of the Alan Maley's proposal on creative writing on writing skills in terms of advantages, improvements and responses on a group of a group of tenth grade students at Bravo Paez IED School.

Specific Objectives:

- ❖ To identify student's perceptions on the role of creative writing workshops in language learning.
- ❖ To examine how writing process is improved following Alan Maley's creative writing proposal.

JUSTIFICATION

The word “creativity” has its origin in an Indo-European word “kere” which means “to create something new” (Alsoufi, 2014. p. 3). However, the same author argues that in Educational context creativity is considered as an essential element necessary for learning, because learning itself is a creative process that involves students making relevant information

Now, specifically referring to creative writing *Tse and Shum (2000) consider it, as a tool for language skill development. Thus, they set out that the role of language teachers can be viewed as procedural facilitators who apply creative writing strategies to enable students to retrieve, combine, and synthesize experiences, information and images in novel ways. (as cited in Alsoufi, 2014. p. 6)

Under this scenario, it is possible to assert that creative writing fosters the successful learning of a foreign language. Maley (2015) sustains that creative writing is “any kind of writing which have an aesthetic or affective rather than a pure pragmatic intention or purpose.” (as cited in Babae, 2015 p. 79). Besides, he affirms that creative writing through the playful engagement with language draws upon individual, unique experiences that appeal to all of the senses, giving meaning to reality.” (Maley, 2012)

Furthermore, Maley (2012) affirms creative writing aids language development at all levels: grammar, vocabulary, phonology and discourse. He adds that as learners, one manipulates the language in interesting and demanding ways, attempting to express uniquely personal meanings (as they do in creative writing).

This entire framework makes me to consider that creative writing contributes to improving the EFL classes for tenth grade students of Bravo Paéz IED School.

In respect to the students’ perceptions, they have expressed that although the teacher include some writing activities, it could be interesting carry out activities that reinforce their writing skills. They find repeated grammar exercises to be unhelpful and boring. By doing this research, it is expected that the implementation of a creative writing

proposal, provides 10th grade students with integrated-skills and challenging activities that afford them authentic and meaningful tools for language acquisition.

In addition, the importance of doing this project also lies in the students' needs, in terms of practicing and interacting with the target language. The students believe that the current classroom environment is intimidating and sometimes demotivating.

Furthermore they think that a different, out of class, learning space would be a better place for language learning. Because creative writing fosters unique and creative ideas, a non typical learning environment might encourage unique and creative ideas to help the student reach outside of the box.

Moreover, this research proposal will benefit not only the present group of tenth graders, but will also help to develop the EFL secondary program of Bravo Pérez IED School. Since this study might provide important findings, evidences and results that will be valuable for understanding why creative writing is a valuable tool, this tool will equip them to effectively engage students in the acquisition of a foreign language.

In conclusion, as a student of Bachelor in Teaching English as a Foreign Language I consider relevant to do this research project from two perspectives. Firstly, because from my own experience as a student of a foreign language I have experienced this firsthand in my language learning process and I have struggled with the challenge of writing in English. Secondly, from my pedagogical perspective as an English teacher, I have found that many students face the same problems in writing that I had. In this way I found interesting and valuable to explore creative writing as a writing learning tool in which the students have the opportunity of learning a foreign language despite their low proficiency of the target language, and where the language rules are discovered by students when communication are the focus instead of language rules. Here, students are the protagonists of their own learning process when they produce their meaningful pieces of writing.

2. THEORETICAL FRAMEWORK

Based on the fact that this research proposal aimed to determine the impact of the implementation of Alan Maley's proposal on creative writing as a tool for developing writing skills in an EFL tenth graders group at Bravo Paez IED School, this chapter comprises the theoretical constructs that support the process and development of this project.

2.1 Writing Skill

*“Writing is the high alchemy of the soul
That combines words and ideas to create magic.”
— Sharif Khan*

It is relevant before speaking specifically of writing skill keeping in mind that this skill is part of the four language skills within the framework we know as language learning. These skills are generally recognized such as: *listening, speaking, reading* and *writing*. The order how they are afore mentioned simply consists in the way how I consider they are more or less acquired. Since we born we are listening the language from our relatives ones, then we imitate and learn how to speak it. Once we begin the school stage, we learn how to read and consequently, we learn how to write.

Moreover, these language skills are categorized into two types. *Receptive skills* how are known listening and reading. *Productive skills* as speaking and writing are recognized, skills where students actually have to produce language themselves (Harmer, 2007, p. 265) However, this author also states that “it makes little sense to talk about these skills in isolation”, because they are integrated and connected in communication.

According to Nunan (2011) specifically referring to the skill that is the focus of this research, writing is an “unnatural” skill. While all people (except those with some form of disability) develop the ability to speak, not all people learn to write. Developing the ability to produce a fluent, coherent, extended piece of writing takes considerable application and practice over many years.

Like other skills, writing is a developmental process that begins with copying familiar letters and words, and moves through to the production of a range of text types and genres...In addition to cognitive development, it is necessary to take into consideration physical development. Writing is a physical act.

In formal education, writing serves as a cognitive function. It helps us to develop our thinking and reasoning skills, to develop an argument or position and support it with evidence.

Besides, Brown (2007) mentioned the psycholinguistic Eric Lenneberg (1967) once noted, on “species-specific” human behavior, that human beings universally learn to walk and to talk, but that swimming and writing are culturally specific, learned behaviors. We learn to swim if there is a body of water available and usually only if someone teaches us. We learn to write if we are members of a literate society, and usually if someone teaches us.

A simplistic view of writing would assume that written language is simply the graphic representation of spoken language, and that written performance is much like oral performance, the only difference lying in graphic instead of auditory signal. Fortunately no one holds this view today. The process of writing requires an entirely different set of competencies and is fundamentally different from speaking...The permanence and distance of writing, coupled with its unique rhetorical conventions, indeed make writing as different from speaking as swimming is from walking. Writing products are often the result of thinking, drafting, and revising procedures that requires specialized skills, skills that not every speaker develops naturally.

2.2 Writing in learning a foreign language

“Those who know nothing of foreign languages

Know nothing of their own. ”

—Johann Wolfgang von Goethe

As established by Nunan (2011) in learning to write in a second language mentions Scott and Ytreberg when they asserted that writing “is not only a good thing, but that it is also an essential, integral, and enjoyable part of the foreign language lesson.”

The following reasons are also mentioned by Nunan (2011) giving support to their argument that writing is a good thing:

- It adds another physical dimension to the learning process. Hands are added to the eyes and ears.
- It lets pupils express their personalities. Even guided activities can include choices for the pupils.
- Writing activities help to consolidate learning in then other skill areas...
- Particularly as pupils progress in the language, writing activities allows for conscious development of language... Lots of structures in language appear more frequently in writing, and, perhaps most important of all, when we write we have the time to go back and think about what we have written.
- Writing is valuable itself. There is a special feeling about seeing you work in print an enormous satisfaction in having written something that you want to say.

Also Machon (2011) mentions that contemporary scholarship in this area is generally seem to begin with Janet Emig's (1977) ground breaking-article, "Writing as mode of learning" in which she explained, "writing represent a unique modes of learning...Writing serves learning uniquely because writing as a process-and-product possesses a cluster of attributes that correspond uniquely to a certain powerful learning strategies" (p.122). Anne Herrington (1981: 186) notes that "the primary purpose of any writing assignment ... is to learn".

We can look at "writing to learn" from various perspectives. The one adopted in the chapter mentioned considers writing as a tool for language learning.

Various positions on the issue have since been advanced (cf. Machón in press; Machón & Roca de Larios 2007; Ortega 2009), and numerous empirical studies have directly or indirectly shed light on the potential of writing for language development envisioned by Cumming. The result is that, as recently note by Williams (2008), "it is increasingly apparent that the act of writing may [...] promote general proficiency in ways that have not always been acknowledged" (p. 11).

Besides, it is significant to add the perspective of Maley who is the principal author of this proposal. He points out that writing is a skill which we cannot ignore in the information age and the importance of developing it is vital. (Maley, 2005)

In addition, he sets forth writing is much more than just practicing handwriting and completing exercise, for him writing is about:

- ✓ Thinking of what you wish to say and trying out the language to set down in words the thoughts in your head.
- ✓ Expressing opinions
- ✓ Describing real and imaginary worlds; the ordinary and the fantastic.
- ✓ Playing with sounds.
- ✓ Experimenting with words
- ✓ Making up rhymes and writing poetry.

2.2 Creativity

Creativity is intelligence

Having fun.

-Albert Einstein

Creativity has become quite popular in recent years in terms of education, because of its importance to the future of the world as Csikszentmihalyi (2011) claimed. However, Maley (2015) states that creativity is an endangered species in the current model of education, and that is why he has focused some of his studies into encourage teachers to allow their creativity flourishing, and to foster it in others in the right environment.

Consequently, Maley (2015) utters openly the belief that everybody has the capacity to exercise creativity, assuming that it is not reserve for privileged elite. Yet, he clarifies his stance making emphasis on the difference that not everyone has the big “C” creativity genius of an Einstein, Mozart, Picasso and others, but everyone can exercise some called little “c” creativity, which for this author is inherent in language itself.

In this sense, it is relevant to mention that even some of us have the capacity of exercise creativity with a big “C” or a little one, the truth is that without exclusion all human beings have the ability or capacity for creativity. Csikszentmihalyi (2011) claims “We share 98 percent of our genetic makeup with chimpanzees. What makes us different –our language, values, artistic expression, scientific understanding, and technology- is the result of individual ingenuity that was recognized, rewarded, and transmitted through learning. Without creativity, it would be difficult indeed to distinguish humans from apes.” (p. 1)

Besides, The National Advisory Committee on Creative and Cultural Education Report (1999) defines creativity as a process that covers such a wide range of activities and personal styles is inherently difficult. They recognize four basic characteristics of creative process: First, they always involve thinking or behaving imaginatively. Second, overall this imaginative activity is purposeful: that is, it is directed to achieving an objective. Third, these processes must generate something original. Fourth, the outcome must be of value in relation to the objective.

Having these four points into account they define creativity as the “imaginative activity fashioned so as to produce outcomes that are both original and of value. On this basis we will develop our view that creativity is possible in all areas of human activity and that everyone has creative capacities Contemporary not always been acknowledged” (p. 11).

Moreover, Prof. Alan Maley has written and developed extensively about creativity in language classroom because he believes that creativity is an essential component of effective teaching and learning process. In his own words he explains: “The creativity spark is what ignites the fire of learning. Without it we are left with dull, demotivating, routine teaching – the kind of instructional treadmill we see all too often in classroom around the world,” (Floris, 2014)

Finally, Maley (2015) declares that in learning context, creativity seems to stimulate, to engage, to motivate and to satisfy in a deep sense. It has a motivational power when teachers allow students to express themselves creatively. Besides, he asserts that creativity in the classroom does not simply happen in a vacuum. Teachers need to created favorable conditions for it.

Then, Maley (2015, p.10) suggests some ways in which creativity can be developed such as:

- Establish a relaxed, non-judgmental atmosphere, where students feel confident enough to let go and not to worry that their every move is being scrutinized for errors.
- Frame activities by creating constraints. Paradoxically, the constraints also act as supportive scaffolding for students. In this way both the scope of the content and the language required are both restricted. By limiting what they are asked to write, for example, students are relieved of the pressure to write about everything.
- Encourage students to discuss their work together in a frank but friendly manner. We get good ideas by bouncing them off other people (Johnson, 2010). Help them establish an atmosphere where criticism is possible without causing offence. This implies creating a 'storied class' (Wajnryb, 2003) – a co-operative learning community.
- Explain regularly how important accurate observation is, and encourage 'noticing' things.
- Do not try to do too much. Take it easy. And be kind to yourself (Casanave and Sosa, 2007). Try introducing small changes over a period of time. And allow time for activities and for talking about them. Johnson (2010) among many others talks about the need for the slow burn of hunches and ideas.
- Make it clear that what they do in the classroom is only the tip of the iceberg. To get real benefit from these activities, they need to do a lot of work outside class hours. Most of what we learn, we do not learn in class.
- Do the activities regularly in order to get the best effects. Maybe once a week is a sensible frequency. If you leave too long between sessions, you have to keep going back to square one. That is a waste of time and energy.
- Be a role model. This means working with the students, not simply telling them to do things. This is especially true for reading and writing activities. If they see you are reading, or writing, they will be more likely to engage in these activities themselves.
- Never underestimate your students. Their capacity for creativity will astound you, if you can help them unlock it.

- Make sure you offer a varied diet – of inputs, of processes and of products (Maley, 1999). This diversity helps to promote an atmosphere of ‘expectancy’ (I wonder what will happen today?), rather than the feeling of ‘expectation’ (Here we go again. Unit 4...).
- As a teacher, apply the four golden principles: acknowledge, listen, challenge, support. Acknowledge the individuality of students who make up the class group by showing that you value what they bring to the group. Learn to listen carefully and without pre-judgments to what they say or try to say. Make sure that you provide the right level of challenge in what you ask them to do. And offer support to them while they struggle to meet that challenge. It sounds easy but of course, it is not.

2.3 Creative Writing

*Creative writing and shooting are muscles that atrophy.
But when you work them,
You become a self-generator who can branch out.
-Eli Roth*

Referred to what is creative writing Ramet (2007) argues that Chambers Dictionary defines creativity as ‘Having the power to create, that creates, showing, pertaining to, imagination, originality’ and writing as ‘The act of one who writes, that which is written, literary production or composition’. Therefore, the term ‘creative writing’ may be defined as: “Having the power to create an imaginative, original literary production or composition” and can be applied to a very broad spectrum of writing genres.

Moreover, creative writing is considered as the “the art of making things up” in words of Licciardi (2015). She also defines it as the writing done in a way that it is not academic or technical, but stills attracts an audience. Creative writing for her it is considered as any writing that is original and self-expressive. Similarly, Hyland (2016) points out that creative writing is focused on student’s self-expression (p.245)

It is relevant in this point to clarify that a piece of writing is considered as a creative writing while it expresses the feelings of the writer, it is the opposite of a news article,

because the main goal of this one; is to present facts. Then, creative writing as well as entertains; aims to share human experiences. (Licciardi, 2015)

In accordance, one of the leading professors in using creative writing as a powerful resource in language learning; Alan Maley states: “Creative writing is a personal activity, involving feeling. This is not to say that thought is absent. The structure of a poem is not the products of an unthinking mind: they require a unique combination of thought and feeling” (Maley, 2012)

2.4 Creative Writing in Teaching English

*“When I went to college I took a creative writing
Class and decided in a week to be a writer.”*

—David Guterson

Maley (2012) in his article *Creative writing for students and teachers* explains creative writing making a comparison between the characteristics of creative writing and the characteristics of expository writing. His proposal supports that these two modes of writing are contrasting to each other. Explaining this, Maley proposes the following chart:

Table1: Contrasting modes of writing (Maley, 2013)

Expository writing	Creative writing
Instrumental	Aesthetic
Facts	Imagination
External control	Internal discipline
Conventions	Stretching rules
Logical	Intuitive
Analytical	Associative
Impersonal	Personal
Thinking mode	Feeling mode (plus thinking!)
Appeal to the intellect	Appeal to the senses
Avoidance of ambiguity	Creation of multiple meanings

Then, he explains that while the aim of expository writing is to be “logical, consistent and impersonal and to convey the content as unambiguously as possible to the reader” (Maley, 2013). Creative writing, on the contrary, focuses on its aesthetic function. He continues explaining that creative writing “deals less in facts than the imaginative representation of the emotions, events, characters and experiences” (Maley, 2013). Besides in his explanations Maley adds that creative writing “often proceeds by stretching the rules of the language to breaking point, testing how far it can go before the language breaks down under the strain of innovation” (Maley, 2013).

In this sense, ORELT (Open Resources for English Languages Teachers) determines creative writing as the kind of text that are “non-technical, non-academic and non-journalistic, and are read for pleasure rather than for information” (ORELT, 2012). They also argue that creative writing should be taught to the students because “creative writing sharpens students’ ability to express their thoughts clearly. It encourages them to think beyond the ordinary, and to use their imagination to express their ideas in their own way” Moreover, they stand out the benefits of learning about creative writing because it “makes students familiar with literary terms and mechanisms such as sound patterns or metaphors... for example; vocabulary, sentence patterns and metaphorical expressions, when composing their own creative work” (ORELT, 2012).

Furthermore, Maley justifies the inclusion of creative writing in language teaching by a survey conducted among 50 leading ELT professional and the reasons are clearly specify as benefits of creative writing in the next chapter. However, it is imperative to make clear that as many people believe, creative writing is not a writing done by “experts” such as poets, playwrights and novelist. Interestingly, creative writing can be through classroom writing activities. (ORELT, 2012).

2.5 Creative writing in learning a foreign Language

*“Even beginners learner can be creative
In the way they use language.”*

—Gill James

According to Akhter (2007), in his article, “Teaching Creative Writing in an ESL Context,” Kenny uttered four major factors for using creative writing in language learning classroom. These are:

- i) Freedom of Expression: According to Kenny, most writing classes focus on grammatical structure and correct form. There is less concentration on utilizing the creativity of the students. As a result, it can “lead to dissonance and low motivational levels” as well as “leave little room for the cultivation of views, opinions and ideas.” However, he thinks that creative writing activities have a direct connection to the learners’ imaginations as these are allowing the learners to explore their “interests and ideas in a spontaneous, immediate and personal way.”
- ii) The use of the imagination: Kenny claims that promoting the use of the imagination, the implementation of creative approaches, activities and tasks play a vital role in the development as a human being. If the teachers help the students to access their creative mind and promote self-expression, it will raise the students’ motivational levels as well as encourage them in good learning habits.
- iii) Emotional response: According to Kenny, the major difference between creative writing and factual writing is creative writing can ignite an emotional response in learners and facilitating an emotional response can have a beneficial effect on learning.
- iv) Connecting the known to the unknown: Creative writing can link pre-existing knowledge with new ideas and unfamiliar linguistic structures.

Moreover, Maley (2012) establishes that one of the chief distinguishes characteristics of creative writing text is a playful engagement with language, stretching and testing its rules in a guilt-free atmosphere. Besides, the same author states that creative writing combines cognitive with affective modes of thinking and refers the poet R.S. Thomas to

support his belief when wrote, “Poetry is that which arrives at the intellect by way of the heart.”

Therefore, the proposal of Maley (2009) under which this research project was implemented suggests a range of benefits which are discriminated below and the following sub-categories may account of these:

- Creative writing aids language development at all levels, such as grammatical, vocabulary, phonology and discourse. It requires learners to manipulate the language in interesting and demanding ways in attempting to express uniquely personal meanings. In doing so, they necessarily engage with the language at a deeper level of processing than with most expository texts.
- A key characteristic of CW is a willingness to play with the language. In recent years there has been a resurgence of interest in the role of play in language acquisition. (Carter 2004, Cook 2000, Crystal 1998)...This playful element encourages them to play creatively with the language, and in so doing, to take the risks without which learning cannot take place in any profound sense. As Crystal (1998) states, ‘Reading and writing do not have to be a prison house. Release is possible. And maybe language play can provide the key.’
- Creative writing put emphasis on the right side of the brain, with a focus on feelings, physical sensations, intuition and musicality...
- Perhaps most notable is the dramatic increase in self-confidence and self-esteem which CW tends to develop among learners. Learners also tend to discover things for themselves about the language... and about themselves too, thus promoting personal as well as linguistic growth.
- Creative writing feeds into more creative reading. By getting the process of creating the text, learners come to instinctively understand how such texts work, and this make them easier to read.
- Creative writing helps to improve expository writing too. In fact, by helping learners to develop an individual voice, it makes their factual writing more genuinely expressive. (Maley, 2012)

3. RESEARCH DESIGN

In order to carry out this part of the research project it is necessary to establish the type of research and define the instruments to gather data and procedures to analyze them. All of the above will be implemented to achieve the main goal.

3.1 Type of research

This research study will follow the **Qualitative Research paradigm**, that according to Merriam (2009, p. 5) is interested in understanding how people interpret their experiences, and what meaning they attribute to their experiences.

Furthermore, Dawson (2002, p. 14) claims that qualitative research explores attitudes, behaviors, and experiences through such methods as interviews or focus groups. In the same way, Dawson (2002) also establishes that qualitative paradigm attempts to get an in-depth opinion from participants involved in the research, which is one of the most relevant aspects in this proposal, that is; the perception of the participants about this proposal.

On the other hand, the research design for this study follows the principles and procedures of an **Action Research** that according to Burns (2010) is a method related to the ideas of “reflective practice” and “the teacher as researcher”. She also emphasizes the two essential concepts of Schön (Burns 2010, p.14) about how teachers in action research reflect on teaching. The first is called *reflection-in-action* and the second, *reflection-on-action*. Reflection in action as its name indicates is the reflection while the actions and interactions are taking place. Reflection on action is undertaken after the action. Burns defined it as “the kind of meta-thinking about what happened - reflecting on the decisions we made, on our students’ and our own responses, and on our thoughts and feelings about the lesson, and working out our reactions to it all.” The one that better suits this project is the reflection on action, having into account the main objective of this study is to determine the impact that the implementation of creative writing proposal has on the writing skills on tenth grade students.

Thus, taking into consideration the previous arguments, the research design to carry out this action research study follows the four main stages established by Zuber-Skerritt (as cited in Arthur, Warin, and others 2012, p, 72): *planning, acting, observing and reflecting*. These stages in the current proposal will be conducted in the following way: first, some creative writing activities will be implemented for ninth grade students to develop. Secondly, students' participation and development of those activities will be piloted and observed. Thirdly, based on the results, it will be analyzed students' experiences, perceptions, and meanings of the activities. In this stage also some interviews will be applied in order to determine whether those activities impact them in terms of advantages, improvements and responses. Finally, according to those results, new activities will be proposed having into account the information gathered through the interviews. This cycle, may be repeated until getting valuable information of what impact does the implementation of Maley's proposal have in tenth grade students of Bravo Paez IED School.

3.2 Context and participants

Participants enrolled in this study belong to the official school Bravo Paez IED located in Quiroga neighborhood of the south in Bogota. It is coeducational school with preschool, elementary and secondary levels in morning and afternoon shift. The educational project PEI has an emphasis on Business Management and Communication Skills Development.

The research participants to develop this project are about 31 tenth grade students in between 14 and 18 years old of whom 16 are girls and 14 are boys. They all are a blend of the four groups of tenth that the school has. This is because the teachers of the foreign language program in the school classify the students from seventh to eleventh grades into three categories such as: basic, intermediate and advanced. In this specific case the group involved in this research is categorized as advanced.

According to an interview with the home room teacher, students are classified at the beginning of the school year depending on their performance on previous courses (ninth grade) in which final grades are considered. Besides, students have fifteen reviewing

days of the topics seen, during this time teachers make a kind of diagnosis in where they finally decide the group or level for each student. There is not any placement test for this process as reported by the home room teacher, because this assessment causes cheating among the students.

On the other hand, it is also relevant to specify what characteristics in terms of English management were found in the students during the observation stage. During this diagnosis term, the home room teacher provided valuable information and according to the students performance we found:

- ❖ Students managed the three main verb tenses: present, past and future, of which only present is achieved into simple, progressive and perfect tenses. The other two tenses into simple form.
- ❖ Students had a good level of reading. They know scanning and skimming strategies.
- ❖ Students held a basic conversation about daily topics or surroundings.

In terms of writing:

- ❖ We found that some of students had problem with the transference of the adjective and noun. They wrote in English like in their mother language placing the noun firstly and then, the adjective.
- ❖ There was a lack of specific vocabulary. They knew the umbrella terms of a considerable amount of words, but not the specific one. As an example in one writing exercise they had to describe the name of a bird, a flower, some kind of transport, but they needed translators and dictionaries. (See Annex 2 Lesson plan # 2)

Furthermore, it is also suitable to emphasize that teachers are not focused on writing and speaking as skills for developing in class. On the contrary, she instructs by giving the necessary tools to her students to pass the test called: “Prueba saber 11”. According to her perspective this test does not require the development of in-depth writing and speaking skills. They are centered into increase the level of reading as well as grammar and vocabulary.

3.3 Sampling

Considering that this study is based on Maley's creative writing proposal, and that the same author suggests that motivation takes as an essential role in writing as well as in language learning, besides Dörnyei (2001) declares: "motivation is related to one of the most basic aspects in human mind, and most teachers and researchers would agree that it has a very important role in determining success or failure in any learning situation" (p.11). This study had taken into account the previous key concept to apply a survey for the tenth grade students seeking their approval to belong to this project. From the 30 students of tenth advanced class, 12 of them expressed their interest for participating on the implementation of this creative writing proposal.

However, this agreement would be consider to analyze their writings or to take them into account for analyzing the impact of this proposal bearing in mind motivation as aforementioned. This does not mean that the rest of the group is not going to be part of the class. Then, they are going to be included in each class and the home room teacher is going to take into account their participation in their scores for the second and third term.

3.4 My role as a researcher

Based on Lodico, Spaulding, and Voegtle (2006, p. 290) action research characteristics, the *practitioner-researcher* takes an active part in the research, it involves collaboration with other educators and persons involved in the educational process, it focuses on taking action to change and improve educational practices.

In terms of collaboration, both the *practitioner-researcher* and the *home room teacher* will be in charge of checking the student's writing products and providing the feedback to the students which require a reflecting section to improving their writings every creative writing section.

Likewise, Dawson (2002, p. 16) claims that in action research, the *researcher* works in close collaboration with a group of people in order to improve a situation in a particular setting. She also promotes the idea that the researcher does not "do" research "on"

people, but instead works with them, acting as a facilitator, and therefore, good management skills and an understanding of groups dynamics are important skills for the researcher to acquire.

3.5 Data analysis

Bearing in mind the type of research of this study -action research- and the characteristics of this kind of investigation, the criteria to analyze the data is based on the content analysis approach and the narrative analysis, considering the scope of this research, its question, objectives and theoretical support.

Content and narrative analysis as methods for data analysis can provide information that may not be accessible for other method. In some way the qualitative material that these methods supply can expose deeper thoughts, feelings, reactions to situations and information about persons (Smith, 2000).

Thus, both sources of analysis provide to this research study the interpretation of data from two ways. Being the first one content analysis, Bryman (2004) defines it in the following way:

An approach to documents that emphasizes the role of the investigator in the construction of the meaning of and in text. There is an emphasis on allowing categories to emerge out of data and on recognizing the significance for understanding the meaning of the context in which an item being analyzed (and the categories derived from it) appeared" (as cited in Kohlbacher, 2006, [41]).

Therefore, in this research this method will be used to determine the characteristics of the student's creative writings in terms of language's advantages and improvements. Besides, how they communicate their inner thoughts, feelings, intentions and experiences through writing. The second one is the narrative analysis, which according to Smith (2000) this is a method that is used to refer to accounts of personal experiences or the experiences of others (p.328). In other words, within this method participants provide a point of view of what happened and tells what is significant, reflect on events and give meaning of doings which they have participated. From this scenario, through

the interviews and exercises of reflection students will made evident their perceptions and insights after been involved in creative writing workshops.

3.6 Stages or phases in the research process

Taking into account the previous arguments about the type of research, this proposal follows the four phases of inquiry that an action research conducts, which according to Norton (2009) are: *observing, planning, acting, and reflecting*. ”(as cited in Costello, 2011, p.9). (See table 3)

Stage 1: Observing

In this stage Norton (2009) suggests that researchers “observe and notice that something is not as it should be and could be improved” (as cited in Costello, 2011, p.9). Thus, I implemented a survey for getting data of what students think about writing in English, how they perceive writing as a way of express their thoughts and feelings and what are their interest and difficulties in learning English. This is the stage where I identified the research problem by the instruments applied in this stage. Besides, through this stage I decided the plan of action based on Maley’s creative writing proposal as well as what to do in the next stages.

Stage 2: 21|Planning

In this part of the cycle, Norton (2009) argues what researchers plan is a course of actions which involves changing something in the practice. (as cited in Costello, 2011, p. 9). Therefore, I designed a plan of action based on the creative writing proposal of Alan Maley, which considers some writing activities. For this particular stage, I proposed to develop some interviews after each writing activities in the pedagogical implementation. The purpose of this is to analyze the process and to reflect about it. (See appendixes 1, 2, 3 ,4 ,5).

Stage 3: Acting

This is the stage of carrying out the change as Norton (2009) claims. Besides Ferrance (2000) sustains that in this part of the cycle, teachers-researchers develop the plan designed in the previous stage, then, this stage enables teachers-researchers to implement the pedagogical design and gather data for the corresponding analysis. At this point, the population selected for this research will be involved in developing some writing activities based on the proposal of creative writing by Maley.

The sessions are explaining with their respective workshop in the following table.

Table 2 Creative Writings Workshops

Creative Writing Workshops <i>MEN SUPPORTIVE STANDARD: “Valoro la escritura como un medio de expresión de mis ideas y pensamientos, quién soy y qué sé del mundo”</i>				
<i>Date</i>	<i>Workshop</i>	<i>Goal</i>	<i>Activity</i>	<i>Evaluation</i>
14 th May 2015	ACROSTIC POEM	By the end of the lesson, the students will be able to produce poetry by writing an acrostic and to discover how capable of writing in English they are	Watch two videos: -What would you do for love? -Me estoy enamorando Creating acrostics	Writing an acrostic with the word LOVE and checking writing fluency when looking for words to fix the acrostic poem.
21 st May 2015	GUIDED POEM If I were...	By the end of the lesson, the students will be able to produce creatively a poem using the subjunctive mood “If I were” and to discover how learning to write is enjoyable.	Art Exhibition: Students will enjoy and observe in detail the exhibition about outdoor sculptures. Ss Complete the Outline Writing the guided poem	-Writing a poem for a person they like. -Reading and share the poem to the class. -Checking for clarity and comprehensibility of themselves and their partners.
28 th May 2015	GUIDED POEM You are...	By the end of the lesson students will be able to improve by themselves their writings by editing	Making a story By groups students will receive a piece of a story they will read and discuss the order of the story with the other groups. Editing Checking the mistakes and correct them to improve their writings.	Rewriting the poem and improve their writing by correcting specific parts according the suggestions of the teacher and self-correction.

13 th August 2015	GRAMMAR POEM	By the end of the lesson, the students will be able to write a poem following a grammar pattern to bolster the use of adjectives, nouns and adverbs describing an animal creatively	Posters observation Writing a Poem: Following the rule creating a grammar poem Painting Hand Animals	Writing a poem describing an animal and presenting it with hand animal.
27 th August 2015	METAPHOR POEM	By the end of the lesson, the students will be able to write a poem using the metaphor as a common form of expression in language, and at the same time as an opportunity to discover new realms and gain insights.	Reading metaphors Posters. Finding metaphors: By combining words from a list. Creating a short poem using metaphors.	Composing their own creative metaphor poem.

Stage 4: Reflecting

Norton (2009) describes this reflecting stage as the stage to see what effect your change has made (as cited Costello, 2011). Similarly, Ferrance (2000) defined this stage as the assessment of the effects on the interventions to determine if the improvements have occurred. So, in this stage I wrote a journal to keep memories during the process, which helped me to analyze the development of the writing skills and the impact of the implementation of Alan Maley's creative writing proposal. Besides, to enrich this stage the English teacher of the school was interviewed after each session to evaluate the process and provide valuable information for the process.

The following graph summarizes what was carried out in each stage during this research proposal:

Stages during the research proposal

OBSERVING



- A questionnaire survey conducted among the Students.
- An interviews to the teacher in charge.
- Class observation
- Notebooks observations

PLANNING



I designed a plan of action based on the creative writing proposal of Alan Maley, which I considered six creative writing workshops. For this particular stage, I proposed to develop some interviews after each writing activities in the pedagogical implementation.

ACTING



- Implementation of the pedagogical proposal:
- Development of the six creative writing workshops
 - Students' writing products.
 - Tape Recordings of the interviews

REFLECTING



- Journal to keep memories during the process
- Transcription of the recordings.
- Interviews to the Home room teacher of the school after each section.

4. INSTRUCTIONAL DESIGN

Bearing in mind, that this research project is aimed to determine the impact of the implementation of Alan Maley's proposal on creative writing as a tool for developing writing skills in an EFL tenth graders group at Bravo Paez IED School, this chapter contains a detailed description of the instructional design, including the participants selected, the pedagogical objectives, the pedagogical strategies and the approach under which I developed this proposal.

4.1 Introduction to the pedagogical proposal

This pedagogical proposal was designed whitening this research proposal for giving the students the opportunity for learning writing skills in foreign language through an innovative and creative way. Alan Maley's proposal on creative writing is based on creativity, about it he claims "Creativity is at the heart of learning. But it is not usually at the heart of education" (as cited Tomlinson 2013). Because of that, the current pedagogical design had taken into account the power of creativity writing that Maley points out "...its capacity for language development, its potential to draw on affect and "playfulness" the way it can foster risk-taking and finally, its capacity to enhance positive motivation." (Maley, 2009)

This entire framework has into account that this pedagogical implementation pretend to foster the innate ability of the students (creativity) to develop some writings that allow the students to discover their capacities creating, no matter the barrier of the foreign language, as well as to consider learning a foreign language as an appealing and lively experience.

Lastly, it is important to add that Maley's proposal suggests for implementing creative writing some practical ideas among which to ensure that students' work will be "published" in some way, it is part of this project. During this implementation, I was paid attention to using features of creative writing as a tool for developing writing skills in teaching English as a foreign language, but also as Maley proposes, I dealt with creative writing as an activity that could be published in order to students value

themselves and their partners creations. So, it is why each students' poems has their respective name.

4.2 Description of the teaching method

The proposal for this research in Maley (2010) does not refer a "method" as a set of procedures that have to be applied rigidly, but generic types of activities such as:

- ❖ **Project Work:** The engagement of students projects, in spite of a modest work; it would be a major form of activity. It has the notion of the experiential learning, where learners are actively involved in learning process; so, they learn by doing. (Dewey 1980 as cited in Miller, 2010)
- ❖ **Ensemble Work:** It is referring to share commitment to a production of different kind of works. It consists in the benefits for languages learning that personal and linguistic investment by students have in this process. (Lutzkert,2007)
- ❖ **Autonomous Engagement:** Gadamer (2011) says that education was self-education. This "self-education" is not referred to avoid the pedagogical and didactic support that teachers provide, but to the critical reflection, awareness and responsibility for the language learning process by students. (as cited in Dion, 2011). Maley (2010) suggests for this point that personal reflections, research, writing and reading would be an essential methodological tool.
- ❖ **Multi-dimensional activities:** This is based on the importance of the learners' ability to learn through doing things physically, to learn through experiencing things in the mind. (Tomlinson, 1998) In other words, this indicates activities that involve not just language skills and thinking but movements that implicate the senses as part of the affect which the same author consider for human beings the most important factor in learning.
- ❖ **Problem-solving:** The aim would be to make much of the learning discovery-centered rather than telling-centered. (Maley, 2010) This is linked with the "deep processing" notion of Craik & Lockhart, 1972. Heine (2010) concludes supporting the idea of deep processing of these authors "The more superficial item is processed, the less meaning is linked to it; the more deeply it is processed, the more processes of pattern recognition and generation of meaning is run".

- ❖ Playfulness: Cristal (1998) said that activities would always be designed with a playful element, not simply because they would be more enjoyable but also because play is a major factor in learning anything. (as cited in Maley, 2010).

Additionally, Maley (2012) proposes Dörnyei's "key conditions" which should be considering in a "well-run creative writing class". They are listed in the chart below according to the original order proposed by the author when suggested them as the main guidelines for creating motivational surrounding in a classroom. (Dörnyei, 2001, p. 138-144; Maley, 2012)

Table 3: Key conditions which should be met in a well-run creative writing

1	Create a pleasant and supportive atmosphere in the classroom
2	Promote the development of group cohesiveness.
3	Increase the students' expectancy of success in particular tasks and in learning in general.
4	Make learning more stimulating and enjoyable by breaking the monotony of classroom events.
5	Make learning stimulating and enjoyable for the learner by increasing the attractiveness of tasks.
6	Make learning stimulating and enjoyable for the learners by enlisting them as active task participants.
7	Present and administer tasks in a motivating way.
8	Provide students with regular experiences of success.
9	Build your learners' confidence by providing regular encouragement.
10	Increase student motivation by promoting cooperation among the learners.
11	Increase student motivation by actively promoting learner autonomy.
12	Increase learner satisfaction.
13	Offer rewards in a motivational manner.

4.3 Approach of the pedagogical implementation

Alan Maley based on the idea of creativity in language classrooms has proposed the development of what he called the **Aesthetic Approach** to ELT. This approach, as he affirms “gives far more prominence to the art and the artistry of teaching.”(Maley, 2010)

In contradiction to the so-called “scientific” approach of language learning purely instrumental, objective-focused, predictable outcomes, testing and assessment, the aesthetic approach would be characterized of what he suggests a constellation of keywords: Flow, Balance, Playfulness, Creativity, Elegance, Harmony, Joy, Co-creation, Choice, Sensuality, Risk, Deep-processing, Discovery, Openness, Humor, Space, Physicality, Curiosity, Relaxed Energy, Economy, Co-operation, Independence, Visualization, Personal Investment, Story, Mutual Respect, Non-judgmental. (Maley, 2010)

According to Maley, there are some key features of the current paradigm compare with what are the principles of aesthetic approach summarized thus:

- It defines Expectations (objectives) and does not create Expectancy.
- It breeds Dependency: does not stimulate Independence.
- It seeks Predictability: does not exploit Unpredictability.
- It values Security over Risk.
- It promotes Conformity: does not relish Diversity.
- It pre-empts “Wonder” does not stimulate Curiosity/Inquiry.
- It focuses on what is taught: not on what is learnt.
- It seeks to Control: does not seek to Liberate.
- It is more concerned with Testing, than it is with Teaching / Learning.

These statements in somehow show the teaching exercise in a very different view of what we are commonly acclimated. This approach put in the correct place the student; as the protagonist, because it promotes the independence of the student focused on what is learnt and what attitudes are spread within learning happens. Besides, the role of the

teacher in the class is viewed as learning sponsor, but not as the testing controller of what is taught and what is learnt.

Supplementary, in terms of learning it is required to consider some aspects during the pedagogical implementation. But before mentioning them, it is suited to add that the aesthetic approach considers learning as an “experience”, in this terms Parrish (2007) states, “Learning happens only within experience” “Experience is the best teacher.” “Experience is an active event”. However, the author aforementioned suggests the idea of learning experience as not only the basic one that describes the transaction that takes place between individual learners and the instructional environment, but the one that includes the way that the learner feels about, engages with, responds to, influences, and draws from the instructional situation. (Parrish, 2007) The notion of aesthetic experiences is the premise that is pleasurable and involves an emotional response from the learner.

Meanwhile, Maley (2010) makes a distinction between the pedagogy of expectations and the pedagogy of expectancy which determine a crucial responses in the learning process within the aesthetic approach. “The pedagogy of expectations offers predictable routines and outcomes, and everyone knows what to expect and what is expected of them. This hardly fosters the excitement and involvement in learning which comes from being in a state of expectancy, where teachers and learners alike are in discovery mode, and where unpredictability is embraced rather than avoided.” (Maley, 2010, p. 6)

Furthermore, there are some features of teaching and learning that Maley considers elementary truths to rehearse:

- Teaching is a public act. Learning is a private act.

Teaching happens in public. Its role is can be seen. Learning is an unknowable process; it is a result of an activity in learner’s mind that occurs privately.

- Teaching is observable. Learning is unobservable.

What teacher does is observable by learner, whereas that learning is not possible to observe learning taking place. It can only be adduced retrospectively, after it has taken place.

- Teaching is an activity. Learning is a process.

Teachers do things waiting that learning may take place, whereas learning is a process which proceeds at its own rate almost irrespective of what the teacher does.

- Teaching is intermittent. Learning is continuous.

Teaching takes place at spaced intervals: hours per week for example. Learning does not stop; it is continuous process going on inside learners.

- Teaching is intentional. Learning is unconscious.

The teacher acts with intentions which are not necessarily shared by learners. Learners often learn what teachers have taught, but they may also learn many things that the teacher did not teach at all.

- The teacher acts with intentions which are not necessarily shared by learners.
Learners often learn what teachers teach, but may also learn many things that the teacher did not teach at all.

This goes to the heart of the issue states Maley. Administrators and experts make curricula, textbook writers produce highly-structured artifacts. Teachers make lesson plans. These actions are predicated on the assumption that they can predict what learners will learn. Such actions offers the conformity sense that things are under control and that everyone knows what they are doing, and that what they are doing is right. Unfortunately for them, this is rarely the case. (Maley, 2010, p. 8)

Maley persists in the belief that “it is the quality of the learning experience that ultimately counts, not the technicity” (Maley, 2010) and he suggests that such an approach could be implemented in three main ways: The Matter, the Methods and the Manner.

The Matter concerns the content of teaching. Here, the author refers to the input to the learning process. In the aesthetic approach this art and it implies some kind of artistic input considered by author could take the most important place:

- Visual images in the form of genuine art
- Music of all kinds. Maley claims that music can serve as an indirect as well as a direct stimulus to learning.
- A wider use of use of images from art.
- Moving images in the form of film or video.
- A wide range of non-referential texts from literature and elsewhere.
- Student-made inputs.

The Method consists of a set of procedures the teacher sets up. It involves both art and artistry. Maley suggests teachers in this case to: “use more project work, ensemble work (for performance, etc.), more autonomous engagement by students, more multi-dimensional activities engaging all the senses, problem-solving and critical thinking, and playfulness through exposure to humor, games and creative writing.” (Floris, 2014)

Finally, the Manner relating to the human climate teachers create. This is the area in which teachers demonstrate their artistry, because it involves the enabling atmosphere that teachers create in the classroom. It responds to the “quality of what is going on”, an attitude of openness to experiment and risk, offering choice, and developing a learning community bound together by mutual trust and support.

4.4 Pedagogical Objectives

General Objective

To foster the writing practice and use of English in tenth grade students through developing workshops about Creative Writing, during their Monday English Classes by following Alan Maley’s creative writing proposal.

Specific Objectives

- To promote the writing practice in tenth grade through developing creative writing workshops aligned with the principles of the aesthetic approach.
- To increase language learning among tenth students through the implementation of Maley’s creative writing proposal.

4.5 Design

The design of this instructional proposal includes **five** creative workshops taken from Alan Maley's proposal in *Creative Writing for Students and Teachers*. Additionally, each workshop is made of several activities which define the stages of the lesson in some way. Besides they were done once a week in order to get the best effects as Maley points out "It is important to maintain the sensible frequency". (Maley, 2012)

The Workshops were implemented as follows:

1. **Doing Acrostics:** An acrostic poem is based on a word written vertically. The letters then each form the first letter of a word and all the words are related to the meaning of the original word. It is not necessary that each word matches with the next letter. For example:

Docile

Obedient

Growling

(See Appendix 6. Acrostic Poem)

2. **Guided Poem: If you were...** (This workshop was divided in two sections)

Students complete this outlines:

If I were a fruit, I would be

If I were a vegetable, I would be...

If I were a tree, I would be...

If I were a flower, I would be...

If I were a fish, I would be...

If I were a bird, I would be...

If I were a book, I would be...

If I were a song, I would be...

If I were the weather, I would be...

If I were a season, I would be...

Then, students think of someone they like and write the person's name as the title of the poem they then write a 12-line poem addressed to that person using the following format:

You are...

Line 1: describe the person as a kind of food.

Line 2: describe the person as weather

Line 3: describe the person as a tree

Line 4: describe the person as a time of day

Line 5: describe the person as some kind of transport

Line 6: describe the person as an article of clothing

Line 7: describe the person as part of a house

Line 8: describe the person as a flower

Line 9: describe the person as a kind of music/a sound

Line 10: describe the person as something to do with colour

Line 11: describe the person as an animal

The last line should be the same for everyone: **'You are my friend'**.

(See Appendix 7. Guided Poem)

3. Grammar Poem: This poem was selected to bolster the use of adjectives and help the students to clarify the difference between a noun and an adjective creatively.

Students follow this rule: Noun, Adjective + adjective, verb-ing + adverb., Like....,

If only... Example:

N:	Eagle.
Adj + adj:	Strong and powerful.
Vb-ing + adv:	Flying effortlessly
Like....,	Like a leaf in the wind.
If only...	If only I could join you.

(See Appendix 8. Grammar Poem)

4. Metaphor poems:

Metaphors are common forms of expression in our language. At the same time they also provide the opportunity to discover new realms and gain insights.

The following word list could be written on the board for later use in the lesson.

Love	an egg
Hate	a tooth brush
Disappointment	a vacuum cleaner
Marriage	a spoon
Friendship	a knife
Hope	a mirror
Life	a window
Work	a cup
Time	a banana

Then, students will find three metaphors by combining one of the words on the left side with one on the right (“is” has to be used as a connective). The pupils should not spend too much time thinking about the combinations. For example:

- Life is a window.
- Friendship is a knife.
- Love is a vacuum cleaner.
- Marriage is a banana
- Hate is a mirror.

Then ask the pupils to choose one of their metaphors and add two explanatory lines. For example:

*Marriage is a banana.
When you've eaten the fruit,
Only the skin is left.*

*Hate is a mirror:
it reflects back
on the one who hates.*

*Love is an egg.
Take good care
Not to break it. (This was myself creation)*

(See Appendix 9. Metaphor Poem)

4.6 Evaluation of Student's Creative Writing

Evaluation is considered one of the most important issues in creative writing, but also the most complicated. Crusan (2010) sustains "Assessing writing requires patience, a great deal of conscious preparation of assignments and criteria, and painstaking decision-making about student writing" (as cited in Pelcova, 2015. p. 38)

Moreover, Rippey (2014) proposes that "factors like volume and accuracy of production manifest effort, and observance of deadlines can be figured into a holistic evaluation ahead of any considerations of "quality" of writing. Students also benefit from and appreciate open discussion of grading criteria, rationales, and the role and relative significance of grades in the larger picture of academic work."

However, some authors consider evaluation within creative writing is assessed generally by literary criteria. So, it gives more emphasis on the importance of original creative writing and evaluates to give appropriate grade by feeling, imagining and involving. (Neupane, 2014)

On the other hand, Spiro (2007) suggests that assessment in creative writing depends on the goals that teacher chooses to do with learners. She exemplifies three kinds of goals and how to evaluate each one of them. Pelcova (2015) proposes the following table that facilitates to understand Spiros' ideas.

Table 4: Assessment in Creative Writing (Pelcova, 2015. p. 39)

<i>Goal</i>	<i>How to evaluate it</i>
to encourage oral fluency	Make a note of some of the key errors that disturb comprehension, report back on these.
a precise linguistic goal (i.e. correct use of past tenses)	Ask learners to self-correct just this aspect, then check the work again yourself.
to encourage writing fluency	Invite learners to read one another's stories to check for clarity and comprehensibility. Ask them to check with you if there are any parts that they cannot correct or improve for themselves.

In addition, it could be considered that Maley supports this view, due to he is the editor of Spiro's book afore mentioned. So, both encourages teachers to overlook various inaccuracies that are not in the focus of a particular area which is evaluated in the activity. They also recommend recognizing these inaccuracies as "part of the creative process - creative in that the learners are seeking strategies for filling gaps in their knowledge. (Spiro, 2014, p. 9)

Besides Maley (2015) responded to the question: how did he evaluate the capacities for creative writing that "what we need to look for is the quality of the writing" (as cited in

Babae, 2015.) Certainly, this perspective was how this implementation has dealt the evaluation. The goals of the workshops first of all were that students were able to write a poem in a creative way as table 2 showed. Besides, during the workshops students and teachers (home room teacher and I) discussed their work in a frank but friendly way as Maley (2015) suggested. After every creative writing class, the home room teacher and I read and looked over the poems something that could be fixed and finally made suggestions to the students to polish and perfect (editing) the poems.

However, the most relevant aspect to evaluate in students' poems was the content; under the terms of originality which was assessed through the question proposed by Isaacson (2015): Did the writer (learner) present a personal point of view?

Finally, students presented their final product (poems) and sometimes they shared them to the class or I read them to the entire class. Besides, I ensured to tell them that their work will be published in my thesis paper work, so it is why in each one of the poems appears one of their names with the initial letter of their last names, of course with the respective permission for doing this.

5. DATA ANALYSIS

5.1 Brief contextualization on the research

Considering that the main goal of this qualitative research project is focused on determine the impact of Alan Maley's creative writing proposal on writing in terms of advantages, improvements, and students' perceptions about the role of creative writing tasks in language learning as a pedagogical scenario for 10th grade students, I interpreted the data gathered from the implementations by following the procedure for content and narrative analysis, both approaches in accordance to Smith (2000) "may be applied to phenomena that are less artificial and more reflective of an individuals' constructs and contextual organization of experience" (p. 314).

On the other hand, it is important to point out that the pedagogical intervention for this research project was carried out during six sections in which the students developed some workshops or tasks based on the creative writing proposal by Alan Maley. Besides, in every section the 10th grade students were guided to discover their capacities to create through the aesthetic approach and to write in a way in which they were positively motivated.

Specifically each workshop included three basic moments: opening, developing and closing. During the opening section the aesthetic approach invites the teacher to create expectancy among the students through some artistic elements to awake the students' interest toward the class. Some examples of what we developed in this moment were: art gallery of outdoor sculptures, watching videos based on the topic for the class, art in the hands or hand painting, reading pictures and interpreting meaning among others. In all these activities the artistic and playful component was essential. After creating a pleasant and supportive atmosphere in the classroom, the developing moment has place. This was the specific time to create by writing. In this moment students were engage to participate actively in the creation of their own poems. In this section, students always were guided by the teachers to follow a procedure to obtain the writing product. However their self expression was crucial. Finally, the closing moment was the exposure time in which students share their products by reading and the class offered some rewards in a motivational manner.

5.2 Data collection

The process to gather data during the implementation stage of this research project was carried out using the following instruments based on the data collection steps:

1. ***Students' writing outcomes:*** this instrument allows me to determine the impact of the Malay's creative writing proposal on students' artifacts products in terms of advantages, improvements and perceptions toward the implementation. According to Smith (2000) through the content analysis this kind of data "may reveal properties of text that might be unnoticed by the reader" (p. 315). Besides, this instrument lets me to get insights on students' writing development, the use of the foreign language, goals of the instructional design and the learners' participation. (See Appendixes 6 to 9)
2. ***Audio-recorded interviews:*** Considering that "an interview is basically a purposive conversation with a person or a group of persons" (Lodigo .M, Spauling .D & Voegtle. K 2006, p.12), this instrument aims to get students' perceptions regarding their experience after developing some creative writing workshops. At the same time, they attempted to get information about how creative writing encouraged them to learn English as a foreign language.

In this part, it is important to take into account that basically the interviews included some general questions to the students in order to determine how the students felt and how they addressed the workshop. Besides, these interviews were a kind of conversation so the initial questions might generate other questions due to they were semi structure, because they were questions that were given during the conversation.

3. ***Journal:*** this instrument has the role of allow me to keep memories of the process. The purpose to use it is to reflect and improve the different stages of the implementation. This is a way to state the difficulties and advantages during the process. "Teachers often use journals to reflect on their feelings, perceptions, and interpretations of what they see happening in their classrooms" (Marguerite G. Lodico, Dean T. Spaulding, Katherine H. Voegtle. 2006, p. 132).

On the other hand, in this journal are consigned the opinions and the feedback that the home room teacher makes to the process every section during the implementation stage.

5.3 Systematizing information in the data analysis

In order to analyze the data gathered and to get the results of the pedagogical implementation of this research project; based on the impact of Alan Maley's creative writing proposal on 10th grade students in Bravo Paez IED School, the methods to support data analysis correspond to content and narrative analysis. The procedures underpinning the analysis applied on students' advantages, improvements and responses followed the criteria and steps bellow, based on the analytical procedure stated by Smith (2000, p 331), who argues "In general, the steps in narrative research are similar to those of content-analytic research" which correspond to: eliciting, coding, units establishment and categorization.

In the context of this research project the steps afford mentioned were conducted as follows:

Step 1: Eliciting information from participants.

This step is related specifically with all the material obtained from the instruments applied as well as the information gathered from the learning experiences of the 10th grade students during the whole implementation. Within this step Smith (2000, p 319) suggests that "with the material elicited with research purposes, the researcher has greater control over the sources of information, the amount and kind of information obtained, and the conditions under which is obtained"

Step 2: Deciding on the coding system.

Considering how Smith (2000) defines this step, coding system is the heart of this methodology, because it specifies the information to be obtained from the material to be analyzed. Besides through this step we can decide what to code and what not

to code for each category. (p, 320) Thereby, this step is related with the reorganization of the material for then be classified into categories.

Step 3: Establishing the units.

This step has place through the selection of significant segments giving an account on the purpose of the research. Smith (2000) defines the unit as the part that provides a standard basis of comparison between the data gathered. (p, 320)

Step 4: Identifying the Categories.

This stage is done by describing the classification and dimensions that illustrate the findings. Here I used the key words of the main objective to identify findings related to the impact of Alan Maley's proposal on creative writing in terms of student's advantages, improvements and responses.

5.4 Categories from the research question

To give an account to the research question the following table summarizes the initial and final categories that emerged from the information that I organized and gathered from students' creative writing products and their experiences.

Table: Categories responding the research question

MAIN RESEARCH QUESTION: *What impact does Alan Maley's proposal on creative writing have on writing skills of a group of tenth grade students at Bravo Pérez IED School?*

<i>Final Categories</i>	<i>Sub-categories</i>
<i>1. Students' writing process makes evident practical advantages.</i>	1. Students working and interacting collaboratively in small groups. 2. Students expressing feelings and emotions through writing.
<i>2. Students' improved their writing while developing creative writing workshops.</i>	3. Students learning new lexicon through creative writing workshops. 4. Students improving grammatical structures by the means of creative writing.
<i>3. Students' manifest positive responses towards the experience of writing creatively</i>	5. Students perceive the atmosphere of the classroom has an impact in their writings. 6. Students raising motivation while writing creatively.

5.5 Description analysis and interpretation of results

1. *First Final Category. Students' writing process makes evident practical advantages.*

This final category is related to the benefits and advantages that student's writing process evidenced. Basically, under this category are scrutinized two areas in which the impact of this proposal was marked such as: how students' worked and interacted collaboratively in small groups while writing their poems, as well as how students expressed feelings and emotions through creative writing.

At this point, it is necessary to mention that creative writing, as supported by various professionals in the field of language teaching, is beneficial for students in many respects. Tompkins (1982) says that not only it *entertains* students, but it also *fosters their artistic expression, explores the functions and values of writing, clarifies thinking, stimulates their imagination*, helps them in their *search for identity* and last but not least it *enables* them to *learn to read and write* (as cited in Pelcova, 2015)

Considering this scenario, under this final category I will present the following data as evidence of the positive impact creative writing workshops had on students.

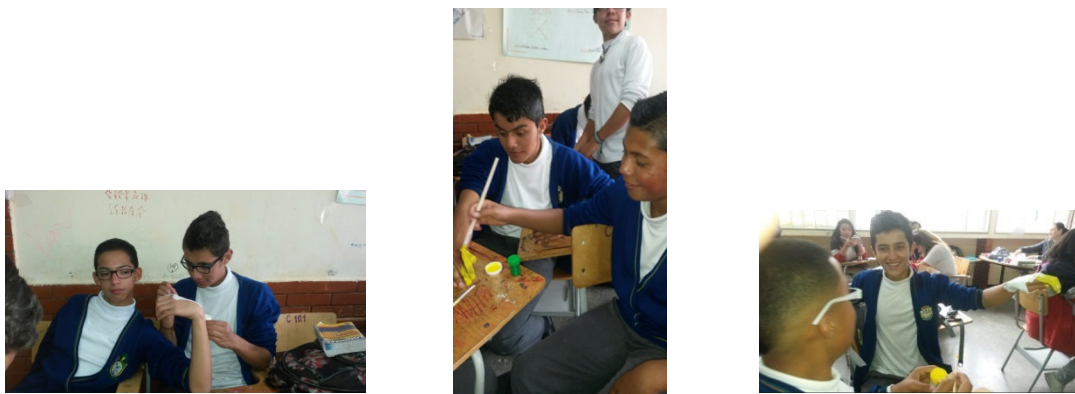
Excerpt One: When asked students about their opinion of creative writing workshops.

- ✓ *Me gusta, porque podemos relacionar la realidad con cosas tan comunes y pone a trabajar nuestra imaginación. Daniela M.*
- ✓ *Pues para mí es muy interesante y me gusta mucho, ya que por medio de estas actividades expandimos nuestros conocimientos en inglés. Manuel C.*
- ✓ *Esta clase me parece interesante ya que puedo hacer lo que más me gusta (poemas), en un idioma diferente como es el Inglés. Cristian S.*
- ✓ *La clase me gusta mucho porque es una forma de aprender lúdicamente. Laura M.*

- ✓ *Me gustó, porque fue innovador y me entretuve mucho. Aprendí más vocabulario y eso me gusta. Bryan C.*
- ✓ *A mí sí me gusta esta clase, porque es muy lúdica y me hace recordar varios verbos o frases que no sabía. También me gusta porque es algo diferente a lo que vemos siempre, es creativo y la profesora explica muy bien. Alexandra P.*
- ✓ *Me gusta porque salimos de las cosas tradicionales y nos divertimos mas aprendiendo cosas nuevas, poniendo a favor que la profe explica chévere y nos muestra cosas nuevas. Karen G.*

Finally, this excerpt confirms that creative writing allows students not only practice writing as a skill, but to learn new vocabulary and sentence structure, to expand their knowledge of the foreign language when putting their imagination to work creatively, and to have fun when learning. All these advantages give a response of the benefits that Maley's proposal argues and raises.

Sub-category 1: Students working and interacting collaboratively in small groups.



Moving forward in the analysis, I could evidence that a collaborative scenario was around of the students when working in the creation of their poems. Every class the students worked in groups, sometimes because I suggested groups of two or three, but then, the students began to settle freely in the group of their preference.

These groups were crucial during the pedagogical implementation, firstly because they discussed the ideas they wanted to develop on their writings, also because they took decisions about which word or sentence was more suited for their poems. Secondly, they shared the new vocabulary that each one of them looked for the dictionary or

probably in the electronic translators. Thirdly, because the same groups provided a pleasant atmosphere around the class, all of them were engaged with the creation of their poems.

The following excerpt illustrates one of my reflections in my journal. There my opinions and the ones of the home room teacher demonstrate how the collaborative writings and the interactions among the students allows an excellent class with wonderful results.

Excerpt two: My journal reflections about the grammar poem class

Session 4: 13th August 2015

*As the previous workshops, it was as a challenge poem to develop, because of the vocabulary. When we write something about a specific animal, we need to discover its characteristics to be able to write about it. **However, we had figured out how the students work collaboratively looking for the dictionary and in the translators new words that fixed in their poems. They shared the vocabulary found among them, and something unusual but interesting was that they suggested ideas with each other about what word to use or how to write.** I found an example in two poems of different groups in which they used the same word “wit” to describe an eagle and an elephant. It is not a common word between them, but they found it and putted their imagination up. Something wonderful in this section was the time to paint the animal on their hands. It was not very easy to encourage them to do it so, but they all took pains painting the animal they had chosen for the poem, trying to imitate the posters that I pasted on the board. I took pictures of their art, and I am sure they did an excellent job.*

On the other hand the home room teacher told me that something that awaked her attention was how the students changed their wrong attitudes between them and worked in collaboration painting and creating. She wrote:

“This group of students has been getting used to doing tasks in small groups, however, most of this work was done by just one student, and the others copied from him/her. When participating in these workshops I noticed they were not copying but working together to develop the task. That is, they were sharing their writings, looking for the meaning of words (not only the ones for his/her own writing but the words other classmates need to know) The small group also support their ideas and make them feel relax when writing or speaking. Interacting in small groups was very fruitful, and then when they had to socialize they were more confident to do so.”

This excerpt shows students working and interacting collaboratively as advantage of the creative writing. It also reveals how collaboration and interaction among students

determined a good environment of writing. It is crucial how the context and writing interacts. Ong and Olson (as cited in Murray, 1992) claimed that “writing is not a solitary act; rather, it is the result of the interaction among people, context and text” (p. 100). It means that writing occurs in community as the author aforementioned concludes.

Besides, this kind of experiences in which the students interact, discuss and work collaboratively while creating by writing, it is a part of their personal development. Murray (1992) claims that if we want that our English classes prepares the students for their life outside the classroom, we must give them opportunities to experience collaborative writing. (p. 100)

Excerpt three: Results of collaborative writing

These are the creation of their shared understandings.
This is a collaborative work.

Crocodile

Strong and aggressive

Hunting fiercely

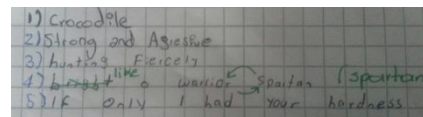
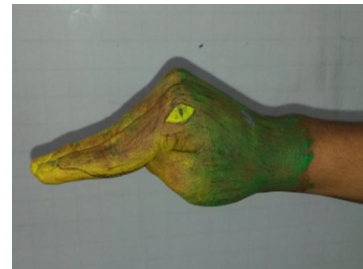
Like a Spartan warrior

If only I had your hardness.

By: Gustavo L.

Michael A.

Manuel C.



Dog

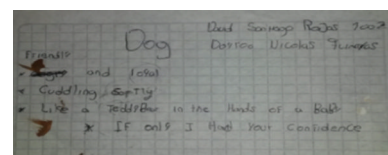
Cuddling softly

Like a teddy bear in the hands of a baby

If only I had your confidence

By: David R.

Dayro Q.



Sub-category 2: Students expressing feelings and emotions through writing

Once the students found the proper atmosphere in which they can freely express their thoughts; emotions and feelings through writing, they were able to express themselves and their writing products were really admiring.

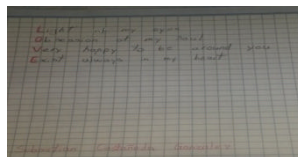
According to Maley (2012) creative writing makes an emphasis on the right side of the brain, the side with a focus on feelings, physical sensations, intuitions and creativity. He states that creative writing has a healthy restoration of balance between the logical-analytical (faculties from the left hemisphere) and the intuitive faculties (left side). This means that the experience of creative writing allows students to express their feelings and emotions in a creative way, but it implies effort and critical thinking. As Sharples (1999) adds, “creativity is usually the product of a long apprenticeship and considerable effort” (p.37). This “considerable effort” for my point of view was the one that students made when writing and expressing their feelings in every workshop and overcome the limits of language.

In this research, students evidenced as an advance how the proposal of creative writing helped them to express feelings and emotions through writing. It happens from the beginning of the workshops, for example in the acrostic poem, the central topic was “Love” and after watching two videos they gave shaping to an acrostic with this word.

The following excerpt shows an acrostic poem that catches the attention of the home room teacher:

Excerpt four: Acrostic poem about love

*Light of my eyes
Obsession of my soul
Very happy to be around you
Exist always in my heart.*
By: Sebastian C.



As mentioned before, this workshop consisted on the creation of an acrostic poem based on the word “love” written vertically. The students had to seek one word for each letter of the word, but all the words had to be related to the meaning of the original word.

However, the student who wrote the poem of the afore excerpt asked me if he could write more than one word per letter, because he believed that one word was not enough for him, before this my response was assertive and I simply encourage him to express himself. In the product of his writing we can see his feelings to his girlfriend and great poetry in an unusual way.

The next excerpt is a part of my reflection of this session class taken from the Journal in which the home room teacher responded something specific about this student:

Excerpt five: Reflections of Session One

A noticeable reflection of this first lesson is the fact that there was one student who was the first one that finished the acrostic, and his writing surprised the teacher, because he is very shy; as she claimed.

The home room teacher said: “For me there were guys that wrote brilliant things. It was very inspiring. I was surprised with Sebastian, because he is very shy and look how the feelings go out through writing. This kind of exercise helps the students to express themselves.

Some students, who were very afraid to express their thoughts, were willing to participate and develop the tasks.”

His acrostic really surprised all of us; it was very emotional and inspiring. In fact, some students gave some opinions of the acrostics in general. They were excited because of their acrostics; I think they thought they were not able to achieve something like this.

Having into account this framework, Spiro (2012) states that another, perhaps even more important reason of introduce creative writing activities is that an effective creative writing strategy brings the whole learner into the classroom: experiences, feelings, memories, and beliefs. These are precisely the outcomes which through the six implementations of creative writing I found more interesting among students. They had an experience with the foreign language in which their feelings and thoughts had place to be expressed.

Besides, it is relevant to recognize that writing to express emotions was a challenging task for these foreign language students, especially because this was the first time that they addressed this kind of workshops in English class. However, I noticed that for tenth students English language was not a barrier to express feelings and communicate their emotions, which was an important result whitening this category.

There are more excerpts that support this idea as follows:

Excerpt Six: Students expressing their feelings and thoughts by poems

While students were writing, they let me know their thoughts and ideas about love, and what they really wanted to express by writing in order to get help. This is why each acrostic poem has a commentary.

*Light
Of our
Visible
Eternity.*

By: Alexandra P



Here the student lets us to see what is her thought about love, an eternal light is her way to feel the love, something that is not limited by life. In contrast, the next poem displays another vision about love:

*Lose
Opportunity
Victory
Experience.*

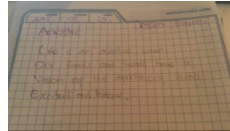
By: Carolina F.



Although the poem appears to have no aesthetic sense, it allows us to observe that this student vision of love is related with the couple's relationships where losing or winning (victory) could be possible. However, for her, love is also the opportunities and experiences that we have. This poem had a relation with the following one where the experience has to do, but in this case could be interpreted from the perspective that the adults are whom have the experiences and can guide us in this way. According to the home room teacher, this poem speaks by her writer, because she is a student kind of different from the others. She is very close to her parents, and she always tries to do the right, because her relationship with her relatives.

*Listen
Often the
Voice of the
Experience.*

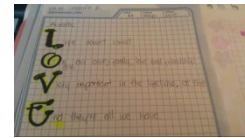
By: Diana R.



On the contrary, the following poem shows another vision about love: this student relates the love with the family and the friendship as the most important in life, because for her they are all we have. Love for her is not selfish; her vision of love is towards others.

*Life does not consist
On our own; family, love and friendship are
Very important in the lifetime, at the
End they are all we have.*

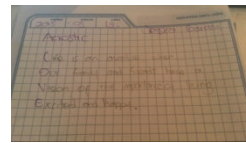
By: Laura C.



The same feeling about love has the students of the next acrostic poem; however she thinks love is also living excited and happy with family and friends.

*Life is an adventure. When
Our family and friendship have a
Vision of the importance of living
Excited and happy.*

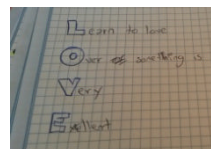
By: Jessica G.



The following poems samples are part of a group of friends. They shared vocabulary and ideas, but I found interesting how each of the students gave shape to the poem with their personal touch. They showed their personal feelings and thought in their writings.

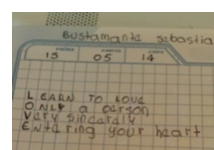
*Learn to love
Only a person
Very
Excellent.*

By: Michael A.



*Learn to love
Over something is
Very sincerely
Entering your heart.*

By: Sebastian B.

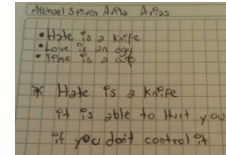


There are further samples of poems in which are evident how students express their feelings and emotions through writing. The following are some of these:

❖ ***From the Metaphor poem creative writing workshop***

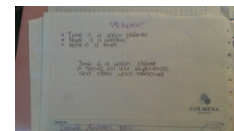
*Hate is a knife
It is able to hurt you
If you do not control it.*

By: Michael



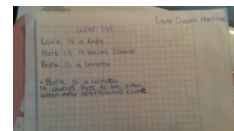
*Time is a vacuum cleaner.
It hoovers all your experiences
and cleans your memories.*

By: Daniela



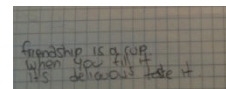
*Hope is a window
It always has to be open
When new opportunities come.*

By: Laura



*Friendship is a cup
When you fill it
It is delicious to taste it.*

By: Jessica



Based on these poems, I noticed how students through writing reveal their feelings and emotions. In this exercise, students using this literary figure tried to describe some abstract concepts, for instance; the following student wrote a poem about friendship, through it, she demonstrates how she felt at that moment about her friends.

*Friendship is a knife,
Because the more I trust
The more you disappointed me.*

By: Mayerly



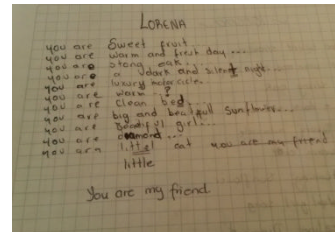
It is remarkable how through the metaphors students reveal their innermost thoughts to a philosophical sense, rather than in an everyday classroom situation they did not, or did not see.

- ❖ ***From the Guided Poem creative writing workshop students wrote the name of someone they like as the title of the poem and then they follow a format writing 12-line poem addressed to that person. The following are some of these:***

Lorena

*You are sweet strawberry
You are warm and fresh day
You are strong oak
You are dark and silent night
You are luxury motorcycle
You are warm coat
You are stunning sunflower
You are beautiful girl song
You are dazzling diamond
You are little and tender cat
You are my friend!*

By: Julian D.



The next poem exemplifies very well how the student did not want to add the final part of that the format suggested (You are my friend). She added her own stamp that shows her feelings for her boyfriend. It is remarkable how this student prioritized the expression and communication above grammar. Here the structure or the exemplar is broken and the content for her is more relevant.

Juan Pablo

*You are sweet lulo
You are excellent sunny day
You are strong oak
You are beautiful night
You are modern airplane
You are warm coat
You are immense bedroom
You are stupendous rose
You are alternative music
You are admirable rainbow
You are smart elephant
You are my boyfriend,
my real love.
I love you!*

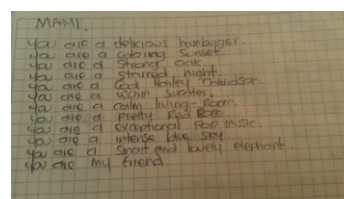
By: Karen L.



The following sample poem in this sub-category is one that impressed me, because the student decided to write their poem to her mother. In spite of the instructions that propose to write the poem to someone that they like, she said that nobody better than her mommy. Based on the diagnosis made with the homeroom teacher, here were established the kind of relation that this student has with her mother.

Mami

*You are a delicious hamburger
You are a coloring sunset
You are a strong oak
You are starred night
You are a cool Harley Davidson
You are warm sweater
You are calm living room
You are a pretty red rose
You are an exceptional pop music
You are an intense blue sky
You are a smart and lovely elephant
You are my friend.*



Second Final Category: Students' improved their writing while developing creative writing workshops.

Moving forward to the analysis, this second final category gives account of the improvements that were evidenced in the writing process and products of the students during the pedagogical implementation of the six creative writing workshops.

In this way, the inclusion of creative writing contributed to challenges in language learning. When doing so, the students evidenced when giving them the opportunity to write creatively, they made it with dedication and paying more care to every word when they expressed.

Then, Smith (2013) argues “creative writing, in particular poetry, provides a means of combining meaning-focused and form-focused task”. This two means were specifically the ones that during this pedagogic implementation were noticed in the students. While the development of the poems, the students were engaged into looked for the precise word and also asked about the structure form to organize their creations. This happened

even when I and the home room teacher suggested them to add or correct something; they worked on the improvements of their own writings.

As argued by Maley (2013) “Creative writing aids language development at all levels: grammar, vocabulary, phonology and discourse” Besides, he explains that when students handle the language in an interesting and demanding ways as in creative writing they do, “they necessarily engage with the language at a deeper level of processing than with expository texts”.

The following excerpt is proof of the perceptions of the students in front of the creative writing workshops that supports this category:

Excerpt Seven: Students giving their perceptions when asking them about the creative writing workshops

- ✓ *Me gusta, porque podemos relacionar la realidad con cosas tan comunes y pone a trabajar nuestra imaginación. Daniela M.*
- ✓ *Para expresarnos mejor hay palabras que aún no conocemos y estos talleres ayudan a que aprendamos. Diana R.*
- ✓ *Estos talleres nos ayudan a desarrollar más en el inglés. Dayro Q.*
- ✓ *Con estos talleres he aprendido distintos tipos de hablar y escribir. Sebastián C.*
- ✓ *He aprendido mucho, porque yo no sabía nada de inglés. Andrés R.*
- ✓ *Creo que a medida que uno va trabajando va aprendiendo a escribir de varias maneras. Mayerly P.*
- ✓ *Esto es algo diferente y divertido, porque uno aprende más y mejor. Luisa L*
- ✓ *Muchas palabras, cada vez escribimos cosas o palabras nuevas en inglés. Manuel C.*
- ✓ *En estos talleres nos podemos expresar libremente, podemos mejorar la redacción y la escritura. Tatiana V.*
- ✓ *Por medio de estos talleres mejore mis conocimientos lingüísticos. Sebastián B.*

- ✓ *Esta me parece una clase muy interesante, porque estamos usando la imaginación, creando poemas y más que eso aprendiendo a escribir correctamente en inglés. Diana R.*

This excerpt demonstrates how the students by themselves recognized the contributions of the pedagogical proposal on their vocabulary, lexis, language learning, among others. The inclusion of creative writing in this tenth group language learners allowed them to explore the language and taking risk with it. The next sub-categories give details of this.

Sub-category 3: Students learning new lexicon through creative writing workshops

This sub-category refers to the use of a particular lexical item and distinguishes between its various meanings when students were engaged into the creative writing workshops.

Through the creative writing the students had the opportunity not only to practice the lexical items they already known, but also to acquire new vocabulary. Every workshop required students to look for the dictionary new words, as well as know their different meanings and finally, understand the difference between the uses of them.

The following excerpt shows one of my reflections about how students used the dictionaries and tried to find the appropriate word for writing their poems.

Excerpt Eight: My journal reflections about the grammar poem class

Session 4: 13th August 2015

As the previous workshops, it was as a challenge poem to develop, because of the vocabulary. When we write something about a specific animal, we need to discover its characteristics to be able to write about it. However, we had figured out how the students work collaboratively **looking for the dictionary and in the translators new words that fixed in their poems. They shared the vocabulary found among them, and something unusual but interesting was that they suggested ideas with each other about what word to use or how to write. I found an example in two poems of different groups in which they used the same word “wit” to describe an eagle and an elephant. It is not a common word between them, but they found it and putted their imagination up.**

The home room teacher wrote about this class:

When participating in these workshops I noticed they were not copying but working together to develop the task. That is, they were sharing their writings, looking for the meaning of words (not only the ones for his/her own writing but the words other classmates need to know)

Under this scenario the students created the following poems:

Excerpt Nine: From the grammar poem creative writing workshop

Eagle

*Intelligent and fierce
Flying majestically
Like an angel in the heavens
If only I had your **wit**.*

By: Cristian S.
Sebastián C.
Julián M.



Elephant

*Indomitable and stunning
Defending smartly
Like a mother with her babies
If only I had your **wit**.*

By: Cristian C.
Andres R.



Having into account the afore poems, I can assert that specifically in this example, although they were following a format, it was necessary for them to understand the context of each animal and rummaged in the dictionary for words such as “wit” that

helped them to express their ideas. This is also an example which makes reference to the meaning-focused that afore was mentioned by Smith (2013).

The next excerpt makes part of their responses when I asked them why they used the word “wit” and what was the meaning, they wanted to communicate.

Excerpt Ten: Student’s responses about the use of a word

Session 4: 13th August 2015

Teacher: Chicos cuéntenme qué significa witty

Students A: Ingenio profe. Nosotros lo buscamos.

Teacher: Ahhh ok se refieren entonces a wit: que es ingenio, yo también la busque.

Porque witty es ingenioso, que sería el adjetivo o la cualidad. Es cuando vas a expresar sobre algo o alguien que es ingenioso utilizas witty. Ok?

Students B: Ay profe nosotros estábamos buscando otra palabra para decir inteligencia para hablar del águila y ellos nos dijeron que eso también era inteligencia, entonces la usamos. Porque nos servía.

Teacher: ¿La buscaron en el diccionario?

Students B: No, nosotros buscamos en internet y estaba también: inteligencia y saber.

¿Está mal?

Teacher: No, está muy bien. No hay problema. De hecho yo también aprendí esta nueva palabra. Solo la corregimos y cambiamos witty por wit. ¡Muy pilos chicos!

Having into account this excerpt, Yassen (2008) through her creative writing class asserts: “Vocabulary development comes into play in many ways during creative writing. Students can initiate learning new words on their own, and instructors can arrange activities and assignments to encourage the discovery of new expressions”.

Certainly, in general all the students when developing the poems needed to use the dictionaries, the translators and also asked to the teachers, because the poems awakened this way to foster the use of new vocabulary. This happened also in the guided poem, in which students had not only to recycle the vocabulary they already known, but to search for specific one as the coming next excerpts shown:

Excerpt Eleven: From the Guided Poem students improved their lexicon

Students follow the following format:

Line 1: describe the person as a kind of food.

Line 2: describe the person as weather

Line 3: describe the person as a tree

Line 4: describe the person as a time of day

Line 5: describe the person as some kind of transport

Line 6: describe the person as an article of clothing

Line 7: describe the person as part of a house

Line 8: describe the person as a flower

Line 9: describe the person as a kind of music/a sound

Line 10: describe the person as something to do with colour

Line 11: describe the person as an animal

The last line should be the same for everyone: 'You are my friend'.

Simon Simons

You are a sweet mango

You are a sunny day

You are an apple tree

You are a sunset

You are a ford Mustang car

You are a swimsuit

You are a bedroom

You are a tulip

You are cry for the moon song

You are a rainbow

You are a lion

You are my friend!

As the poem manifests, this students was very specific in his words, but when I asked him why not try to add an adjective in each line to see how the poem changed the following was the final product:

Simon Simons

You are an exquisite sweet mango

You are a beautiful sunny day

You are a tempting apple tree

You are an attractive sunset

You are a colossal Ford Mustang

You are an elegant swimsuit

You are a gigantic bedroom

You are an appealing tulip

You are a contented cry for the moon song

You are a giant rainbow

You are a cute lion.

You are my friend!

By: Andrés R.



This poem shows how this student struggled to find the suitable adjectives for each noun. For example “Colossal” which means “extremely large” for describing the mustang car, also “appealing” to describe a tulip as something “attractive or interesting”, or a “tempting apple tree” making reference as an seductive and captivating tree. This was the case of several students, the excerpt bellow exposes

how the students drew upon his previous vocabulary to write the first poem and after my suggestion of added an adjective to beautify the poem, the result definitely demonstrates them how many words they could use when they focused on express their ideas.

Excerpt Twelve: Students enhancing their poems

First draft

Camila

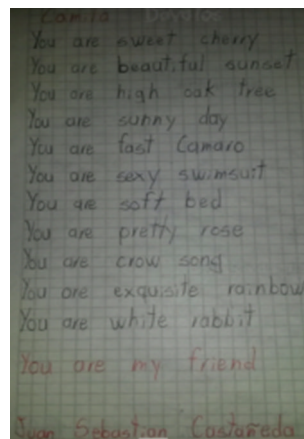
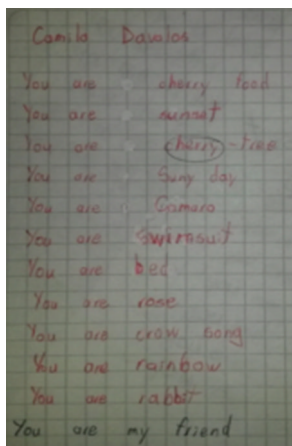
You are cherry food
You are sunset
You are cherry tree
You are sunny day
You are Camaro
You are swimsuit
You are bed
You are rose
You are crow song
You are rainbow
You are rabbit
You are my friend!

Final draft

Camila

You are sweet cherry
You are beautiful sunset
You are high oak tree
You are sunny day
You are fast Camaro
You are sexy swimsuit
You are soft bed
You are pretty rose
You are crow song
You are exquisite rainbow
You are white rabbit
You are my friend!

By: Sebastian C.



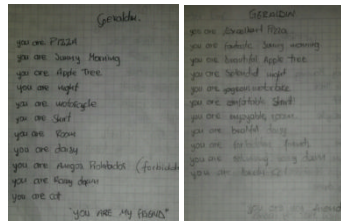
Geraldin

You are pizza
You are sunny morning
You are apple tree
You are night
You are motorbike
You are shirt
You are room
You are daisy
You are amigos prohibidos
You are rainy dawn
You are cat
You are my friend!

Geraldin

You are excellent pizza
You are fantastic sunny morning
You are beautiful apple tree
You are splendid night
You are gorgeous motorbike
You are comfortable shirt
You are enjoyable room
You are beautiful daisy
You are forbidden friends song
You are stunning rainy dawn
You are lovely cat
You are my friend!

By: Jarol T.



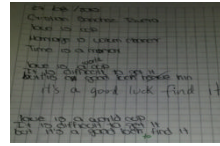
Based on this excerpt, I noticed how students not only recycled the known words several times, searched new words when needed and wrote simple sentences, but they also could learn parts of the speech through creative writing workshops, in this specific case; adjectives and nouns.

In consequence, creative writing by poems is also an opportunity for vocabulary enrichment, as well as exploration not just the use of vocabulary, but figurative language, such as metaphor. (Kirgöz, 2008, p. 97).

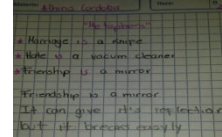
The following excerpt displays precisely the use of metaphors by creating a poem. This workshop was actually fruitful, through it students learned besides of some abstract and concrete vocabulary of nouns, they broadened their imagination and creativity.

Excerpt Thirteen: Students creating metaphor poems

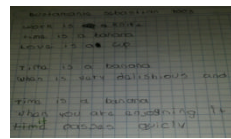
Love is a world cup
It is difficult to get it
But it is a good luck to find it.
By: Cristian R.



Friendship is a mirror
It can give its reflection
But it breaks easily.
By: Alhiris

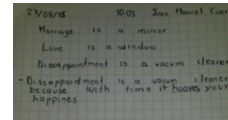


Time is a banana
When you are enjoying it
passes very quickly.
By: Sebastian B.



It

Disappointment is a vacuum cleaner
because with time
It hooves your happiness.
By: Manuel C.



Having into account this workshop, the succeeding excerpt presents some perceptions of the students after developing their metaphor poems:

Excerpt Fourteen: Students perceptions about metaphor workshop

- ✓ Me gustó porque con las metáforas la clase fue de creatividad y de pensar algo bonito. Michel B.
- ✓ Es Bacano, porque hubo un buen entendimiento del tema propuesto, osea de las metáforas. Julián M.
- ✓ Me gustó, además de que me gusta la escritura creativa, porque las metáforas me parecen una atractiva figura literaria para aprender en la clase de Inglés. Laura C.
- ✓ Es una clase muy divertida y con participación de todos y con muchas cosas que me gustaron como los ejemplos de las metáforas porque algunas no las conocía. Gustavo L.

- ✓ *Me gustó la clase porque aprendí cosas nuevas que no sabía acerca de las metaphors. ¡Excelente! Nicol B.*
- ✓ *Me pareció útil y creativa la clase, por el hecho de tener que crear una metáfora, me parecen muy interesantes este tipo de clases. Michael A.*
- ✓ *La actividad de hoy con las metáforas me gustó porque nos hicieron pensar en utilizar nuestra imaginación para completar la actividad. También me gustó porque me inspiré. Gracias. Andrés R.*

As a conclusion of this sub-category, I can assert that creative writing improved students' English lexicon and vocabulary by looking up words to write their poems, as well as learn new words when they had to find words to express themselves, besides; in spite of their poor lexicon in specific vocabulary, students realized out they were more capable and creative than they thought. Furthermore, workshops like the metaphor one when students were encouraged to produce a poem following a format; they were challenged to go further and create something new from their own point of view.

Sub-category 4: Students improving grammatical structures by the means of creative writing.

Similarly improving lexis and vocabulary, also grammatical structures can be improving by the mean of creative writing. Maley (2009) sets that through creative writing “gains in grammatical accuracy range...”

However, as teachers we know that grammar is one of the most difficult aspects of a foreign language to master, but in creative writing workshops students were not focused on grasp this skill. On the contrary, one of the basic goals was to write a poem using the individual voice. Therefore, Brown (2007) establishes that “as courses help students to pursue relevant language goals; grammar is best brought into the picture as the contributor toward those goals” (p. 425). I consider this is the nature of this pedagogical implementation whitening this sub-category.

In consequence, during the workshops, students by their own found new grammatical structures, due to the necessity of transferring from their mother language to the target one; sentences that arose in the exercise of writing. From this perspective, Nunan

(2011) points out that “lots of structures in the language appear more frequently in writing” (p. 100).

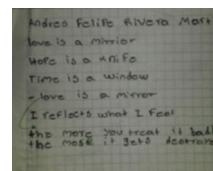
The following excerpt shows students’ products using the correlative comparative grammatical structure or the conditional comparative; as it is also known. This was an unexpected outcome that was held during the metaphor poem creation.

Excerpt Fifteen: Students discovered new grammatical structures

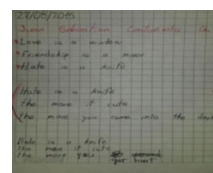
*Hate is a cup
the more you fill it,
the more difficult is to drink it.*
By: Karen G.



*Love is a mirror
the more you treat it badly,
the more it gets destroyed.*
By: Andrés R



*Hate is a knife
the more it cuts,
the more you get hurt.*
By: Sebastian C.



*Work is a knife
the more you use,
the less useful it is.*
By: Gustavo L.



As it is shown by the evidence above, students using the metaphor tried to embody their thoughts about concepts of the daily life such as; love, hate, marriage, among others. Besides, during the creation of the poems students discovered useful ideas for writing and being focused on one concept, they realized how many different sentences they can form and ideas they can communicate.

Because of this, the home room teacher and I figured out that grammar was improved through creative writing workshops and writing short poems is a good way to learn how to use the different structures of English language.

In addition, Robertson (2015) sustains that “writing poetry is a great exercise for English language learners. It gives them a chance to experiment with language and vocabulary, and to freely share their ideas without the confinement of perfect grammar or firm structures” yet, in this workshop students explored with language and while they openly disclosed their ideas, they found a way using a grammar structure to write it down.

Moreover, through creative writing students practiced some grammatical structures that according to the home room teacher they had learned before, but developing the workshops recovered meaning. James (2006) suggests that “creative writing does not have to be grammatical”, however in the same article this author puts forward the fact of learning grammar through creative writing when students come across patterns to repeat. So he adds “In fact, we often learn those repetitive patterns to help us learn the form”.

Under this scenario, students could practice the subjunctive mood when they follow the format bellow as a warm-up when creating the guided poem such the following excerpt exposes:

Excerpt Sixteen: Students learning the subjunctive mood

*If I were a fruit, I would be an apple.
If I were a vegetable, I would be spinach.
If I were a tree, I would be an apple tree.
If I were a flower, I would be a poisonous flower.
If I were a fish, I would be a clown fish.
If I were a bird, I would be a parrot.
If I were a book, I would be a book of jokes.
If I were a song, I would be wiggle wiggle of Jackson Derulo.
If I were a weather, I would be a warm night.
If I were a season, I would be spring.*

By: Juan G.

*If I were a fruit, I would be an orange.
If I were a vegetable, I would be a lettuce.
If I were a tree, I would be a pine.
If I were a flower, I would be a sunflower.
If I were a fish, I would be a shark.
If I were a bird, I would be a hummingbird.
If I were a book, I would be the adventures of Tom Sawyer.
If I were a song, I would be sometimes villagers.
If I were the weather, I would be a rainy day.
If I were a season, I would be autumn.*

By: David O.

*If I were a fruit, I would be an apple.
If I were a vegetable, I would be a lettuce.
If I were a tree, I would be a plum.
If I were a flower, I would be a sunflower.
If I were a fish, I would be a dolphin.
If I were a bird, I would be an eagle.
If I were a book, I would be Kamasutra book.
If I were a song, I would be among your hands.
If I were the weather, I would be a sunny day.
If I were a season, I would be spring.*

By: Mayerly P.

*If I were a fruit, I would be a banana.
If I were a vegetable, I would be a tomato.
If I were a tree, I would be an apple tree.
If I were a flower, I would be a rose.
If I were a fish, I would be a whale.
If I were a bird, I would be a hummingbird.
If I were a book, I would be Harry Potter.
If I were a song, I would be One Love.
If I were the weather, I would be a rainy dawn.
If I were a season, I would be summer.*

By: Diego M.

According to Pelcová (2015) “Creative writing can serve as this means of practicing the newly acquired grammatical structures as well as the language patterns that students learned in the past”. (p. 25). In this workshop, students could improve their knowledge about the subjunctive mood, but more of that; they found meaning to this structure by writing freely about themselves and in a creative way of expression.

On the other hand, under this category I present the sentence structure as another find that creative writing improves on students, owing to during the workshops word order was an specific point to improve by the students. A considerable part of students tended to translate from Spanish directly to English without bearing in mind the word order that changes between these two languages. Lubin (2016) bolsters this fact arguing that “a common mistake among the Spanish speakers is to place the noun before the adjective”.

The excerpt below allows viewing the mistakes before mentioned, but also how students thought about each word for editing their poems and worked on them without pressured.

Excerpt Seventeen: Students improving grammar structure

First draft

Maria

*You are a salad very delicious
 You are a summer very funny
 You are a big tree
 You are my time of fun
 You are a train for my home
 You are a t-shirt stylish
 You are a garden full of life
 You are a red rose very beautiful
 You are my song favorite of love
 You are as a park very funny
 You are as a koala very tender
 You are my friend!*

Final draft

Maria

*You are a very delicious salad.
 You are a funny summer
 You are a big tree
 You are my fun time
 You are a train to my home
 You are a stylish t-shirt
 You are a garden full of life
 You are an exquisite red rose
 You are favorite song of love
 You are as a colorful funny park
 You are as a tender koala bear
 You are my friend!*

By: Sebastian.

First draft

Harry

*You are a cake of lemon
 You are a sunny day with a little rain
 You are a tree of apples
 You are a late...
 You are an airplane
 You are a shirt white
 You are a living room
 You are a tulip
 You are sound quite-sound strong
 You are as a rainbow
 You are cat sweet
 You are my friend!*

Harry
 You are a lemon cake
 You are a sunny day with a little rain
 You are an apple tree
 You are a late summer; beautiful and calm
 You are an airplane that turns in the life
 You are a white shirt
 You are living room
 You are a tulip
 You are quiet sound but intense
 You are as a rainbow
 You are a sweet cat
You are my friend!

By: Diana R.

In conclusion, students during creative writing workshops tried their hand at writing and created heartfelt poems. This opportunity gave them the possibility to improve grammar, lexis and vocabulary and also learn more about English Language.

Here are some students' perceptions that concluded this category. Their thoughts give account of how they were conscious of the benefits in learning English that creative writing elicited on them. Besides, they demonstrated as the theory how creative writing fosters an understanding of the playful nature of language as Maley (2009) argue "One of the chief distinguishing characteristics of CW texts is a playful engagement with language, stretching and testing its rules to the limit in a guilt-free atmosphere, where risk is encouraged. Such writing combines cognitive with affective modes of thinking".

Excerpt Eighteen: Students' opinions

- ✓ *Pues me pareció muy divertido y curioso estos talleres ya que se dio artas definiciones de unas palabras. Luisa L.*
- ✓ *Con esto aprendo más vocabulario, porque al escribir palabras e ideas o pensamientos podemos saber qué significa o cómo dice cada palabra. Además al hacer algunas actividades no sabíamos el vocabulario y preguntábamos para aprender. Karen G.*
- ✓ *En estas clases uno usa expresiones que quizá antes no usaba y no sabía cómo escribirlas y al aprender expresiones nuevas uno va ampliando su vocabulario. Nicol S.*
- ✓ *Así nos memorizamos mejor cada palabra y como se sale del contexto normal es más rápido y fácil. Laura M.*

- ✓ *Aprendemos a escribir con estas actividades y nos acostumbramos a las palabras desconocidas. Diego M.*
- ✓ *Pues en algunas cosas (talleres) se requieren nuevas palabras lo cual expande nuestro vocabulario. Laura C.*
- ✓ *Además es muy divertido porque causaba intriga el vocabulario desconocido. Al realizar estos talleres conocemos nuevas palabras, las cuales vamos agregando a nuestro vocabulario y en algunas actividades aparecían palabras desconocidas y luego yo averiguo que son. Jessica G.*
- ✓ *Aprendí demasiadas palabras nuevas que nunca se habían nombrado. Cristian C.*
- ✓ *Utilizamos nuevas palabras y requerimos saber su significado porque tuve la necesidad. Michael A.*
- ✓ *En los talleres se manejaba un léxico desconocido entonces eso nos ayudaba a aprender más. David R.*
- ✓ *Esta (talleres) es una forma para cambiar nuestro vocabulario. Dayro Q.*
- ✓ *En los talleres escribimos cosas nuevas y cosas de mi interés con vocabulario nuevo. Nicol B.*
- ✓ *Estamos escribiendo y al escribir perfeccionamos nuestro vocabulario, a través de los poemas descubrimos palabras mejores. Michel B.*

Finally, something that the poet R.S. Thomson once wrote had place in this conclusion, “Poetry is that which arrives at the intellect by way of the heart.” Outstanding thought that Maley (2009) also referred when exposing how writing combines cognitive with affective modes of thinking.

Third Final Category: Students’ manifest positive responses towards the experience of writing creatively.

Under this final category I pretend to publish the students’ responses toward the experience of writing creatively. During this pedagogical implementation, while and after every workshop I talked to students, and recorded the conversations. Besides, I took for granted that every single response could feed the results and implications of this research.

Basically, the positive responses of the students are based on the “playfulness” that creative writing fosters. According to Maley (2013) “in creative writing, learners are encouraged to do precisely this: play creatively with the language in a guilt-free

environment.” The responses below are connected with the idea that the playful element allows the students to discover things not only about the language but about themselves. Maley (2013) ensures that this is the effectively begin to develop a “second language personality.”

The following excerpt shows some students’ responses stored during this pedagogical implementation. Nonetheless, throughout the data analysis there are students’ responses that are also valuable to consider as a response toward this experience.

Excerpt Nineteen: Students’ responses toward creative writing

- ✓ *Aunque hubo un momento en que no me lograba inspirar, es muy interesante escribir un poema. Yuri V.*
- ✓ *Mi opinión es que es muy chévere, por mi parte me gusta hacer poemas y me gusta bastante, pero de esta manera es más creativo. Sebastián B.*
- ✓ *Es muy interesante usar la imaginación creando poemas y más que eso aprendemos a escribir correctamente en inglés. Diana R.*
- ✓ *Con poemas podemos expresarnos mejor y así escribimos muchas cosas que se nos dificulta decir. Andrea F.*
- ✓ *Esta es una manera de expresión muy diferente, donde todos podemos mostrar nuestros sentimientos y anhelos. Julián M.*
- ✓ *Creo que de esta manera se aprende más, mejor y el tema nos interesa más. Es muy divertido, los temas son bastantes llamativos y fantásticos para aprender más rápido. Alexandra P.*
- ✓ *Me gusta la expresión, porque así van a tener claro qué es lo que tú quieres y cómo te sientes. Diana R.*
- ✓ *Es bueno porque se desahoga expresando lo que siente y es duro de decirlo. Nicolás Q.*
- ✓ *Uno se enfoca en algo personal y no solo temas que todo el mundo ve y aprende. Expresamos nuestros gustos y cómo nos sentimos respecto a muchos temas. Diana R.*
- ✓ *Escribiendo nos desahogamos lo plasmamos en algo escrito. David O.*

Sub-category 5: Students' perceive the atmosphere of the classroom has an impact in their writings.

This sub-category is based on how the atmosphere of the classroom is another factor that impacts the student's writings. Undoubtedly, during this pedagogical implementation the environment where students were immersed in every workshop influenced their writing performance.

Considering the key conditions that Maley (2013) establishes should be met in a well-run creative writing class the first one of them utters: "create a pleasant and supportive atmosphere in the classroom." In addition, Maley also incites teachers "to establish a relaxed, non-judgmental atmosphere, where students feel confident enough to let go and not to worry that their every move is being scrutinized for errors" (Maley, 2013).

Under this scenario, it is crucial going into detail and mentioning that even though this implementation was developed in the classroom of English intermediate class, this place in each creative writing class was transformed in a place of enjoyment, playfulness and non-disapproving atmosphere. Primarily, because I provided the class from the beginning elements such as: videos, exhibition of outdoor sculptures, hand painted' animals posters, pictures, and so on. (See Appendixes 1, 2, 3, 4 and 5 anex1 in each one it) These resources offered the students the possibility to change their opinion of the English class and also felt that the environment was different and comfortable for writing.

The excerpt below is an evidence of how the opinion of the English class changed:

Excerpt Twenty: Students' changed their opinions of the class

- ✓ *Esta clase tiene un ambiente muy divertido y llamativo. Alexandra P.*
- ✓ *Uno se da cuenta que esto se sale de las demás actividades de la monotonía. Julián.*
- ✓ *Salir de la rutina diaria de la clase es mucho más divertido. Andrea F.*
- ✓ *Me gusta que la profe nos ayuda a entender y explica las veces que sea necesario. Cristian C.*
- ✓ *Esta clase es creativa no es lo mismo de siempre. Michel Ballesteros*
- ✓ *Con esta salimos de la rutina, de estar haciendo solo guías y actividades muy normales. Mayerly P.*

In second place, students had the option to sit next to their friends and made the groups as they preferred. This gave them, the chance to express their view and participate freely. However, my role as a teacher always was as a guidance, and their comments and contributions were accepted and addressed, never scrutinized. Thirdly, during the workshop students could move around the class investigating and asking the teachers and their partners about words and ways to write whatever word or phrase. Last but not least, the way as the Maley's proposal allowed the students to develop the poems was not just creative, but easy to build up.

Having this scenario into account, Karaoglu (2008) argues "providing students with a learner-centered, low-anxiety classroom environment has a great impact on language acquisition. Personalizing the environment can relax the students and enhance the friendly atmosphere, which will increase their desire to learn and develop their language skills." This was precisely the atmosphere where students got involved; the next excerpt shows more contributions of the students about the workshops.

Excerpt Twenty-one: Students' contributions of the workshops.

- ✓ *La clase de inglés mejora, porque uno escribe lo que cree correcto y es como imaginarse a uno mismo y aprende a valorar su punto de vista. Alhins*
- ✓ *Uno se da cuenta que esto se sale de las demás actividades de la monotonía. Julián M.*
- ✓ *Una clase muy divertida, causaba intriga. David R.*
- ✓ *Siento que esto da un ambiente muy bueno con los otros compañeros. Cristian C.*
- ✓ *Aquí se da un muy buen ambiente ya que recibimos ayuda en cosas y también porque podemos escribir lo que queremos. Deja de ser algo monótono. Jessica G.*
- ✓ *Las clases en su mayoría son interesante, aunque se seguían ciertos parámetros era algo complicada, pero desde mi punto de vista me gusta porque la escritura es de las mejores maneras de expresarse y de análisis. Laura C.*
- ✓ *Es un ambiente chévere porque dialogamos. Diego M.*
- ✓ *Muy divertido, todos colaborando. Laura M.*
- ✓ *Dinámico, divertido un modo más de aprender inglés. Nicol S.*
- ✓ *Chéveres, son muy divertidas más que otras clases habituales. Sebastián B.*

As a conclusion of this sub-category I deduce that a favorable atmosphere in the class can contribute to enhance students' performance when writing. The fact of students feel confident in the class has a great impact not only in their writings, but in their language learning. As Pelcova (2015) suggested when cited William Dell "the greatest part of writing creatively is believing that [students] can do it. A relaxed atmosphere of acceptance in the classroom can foster such a belief within students by building their confidence." (p. 35)

Sub-category 6: Students' raising motivation while writing creatively.

It is well known that in teaching and learning English motivation is vital and has a crucial part in language learning. (koraoglu, 2008). According to the experience of this implementation, motivation was crucial for stimulating the creativity on students.

Moreover, Dörnyei (2001) argues that "motivation explains why people decide to do something, how hard they are going to pursue it and how long they are willing to sustain the activity" (p. 7). It is at this right point that Maley (2013) explains that his experience in teaching creative writing lets him supporting the "exponential increase in motivation." This motivational increase according to him is evidenced when "Learners suddenly realize that they can write something in a foreign language that has never been written by anyone else before, and which others find interesting to read."

All this framework is what supports this sub-category, which is based on how creative writing buildup student's motivation through the fact that it allows students writing in a freely way while expressing their ideas, create something new with their own brand as well as enjoy playing with language. (Pelcova, 2015. p. 17)

Consequently, I consider relevant on the one hand to present the home room teacher's viewpoint that was done in conversation I had with her which is part of the following excerpt taken from my journal:

Excerpt Twenty-two: My conversation with teacher Carmen

Session 6: 27th August 2015

Today we finished the pedagogical implementation. After class, the teacher and I had a conversation about the students' performance during the workshops and also how they seemed motivated during the classes. In spite of some of the students needed a lot of help, because in some way they felt challenged by their partners that wrote in an easier way.

The homeroom teacher thought that students could develop the workshops not just because the proposal was interesting, but because the motivation that students received during the process. Basically, the way of explaining the exercises, the material and the resources proposed for every workshop, made that students felt motivated because it was something new. She said: "I consider that each activity moved the fibers of their being, so they could produce something that born from their individuality as human beings." "Students showed through these workshops their emotions, so this was what spreading on them the feeling of authenticity, because each one wrote something authentic. I think students actually felt drawn by creative writing and motivation played an important role"

The perceptions of the home room teacher evidenced the importance that motivation had on students. In some way in our conversation we concluded that the writing (poems) results gained during this implementation were critically influenced by the motivation.

On the other hand, students' perspectives are also valuable, because at the end; they were who determine the results by their writings and performance of this pedagogical implementation.

Excerpt Twenty-three: Student's raising motivation

- ✓ *Muy interesante, me gusta mucho porque creo que puedo dejar volar mi imaginación, porque estamos escribiendo libremente. Y en ciertas ocasiones nos libera. Laura P.*
- ✓ *En cada escritura uno puede ser uno mismo, sin miedo a expresarse, porque tenemos más libertad de decir las cosas. Jessica G.*

- ✓ *Me gusta la escritura creativa, porque uno se da cuenta que esto se sale de las demás actividades de la monotonía. Julián M.*
- ✓ *Me motiva la forma en cómo se desarrollaron los talleres porque uno puede expresarse libremente. Nicol S.*
- ✓ *Estos talleres interfieren en el comportamiento de la clase, porque son muy didácticos. Sebastián B.*
- ✓ *Aquí aprendemos mucho más, todos estamos relajados y entretenidos y damos a conocer lo que sentimos. Mónica R.*
- ✓ *Los talleres de escritura creativa son divertidos ya que nos podemos expresar con ellos. Cristian R.*
- ✓ *Me gusta aprender a hacer un poema de forma diferente. Karen G.*
- ✓ *Mediante esto expresamos nuestra imaginación y lo que sentimos. Laura P.*
- ✓ *Con la escritura creativa expresamos cualquier emoción y de lo que estamos sintiendo. Cristian R.*

These responses support the idea that using creative writing raises motivation, because it provides to students the space for self-expression as well as self-discovering and this allows the students to realize their abilities when they finally create a poem by their hands. Maley (2013) sustains that: “[p]erhaps most notable is the dramatic increase in self-confidence and self-esteem which Creative Writing tends to develop among learners. Learners also tend to discover things for themselves about the language... and about themselves too, thus promoting personal as well as linguistic growth. Inevitably, these gains are reflected in a corresponding growth in positive motivation”

As a conclusion, creative writing could be considered a tool that motivates students’ learning and writing performance. Tarnopolsky (2005) indicated that creative writing is a motivating way for stimulating and intensifying language learning and/or acquisition (as cited Alsoufi, 2014. p. 6).

CONCLUSIONS AND PEDAGOGICAL IMPLICATIONS

In order to respond to the main research question of this study that sought to determine the impact of the implementation of Alan Maley's proposal on creative writing as a tool for developing writing skills in an EFL tenth graders group at Bravo Paez IED School, I found that on average, tenth grade students had positive impact on their writings improvements and also the mayor of them manifested a positive response towards this pedagogical implementation.

At the beginning of this research proposal and based on the class observations in which students demonstrated that they were not interested in writing, because this activity bored them, and concluded through the interviews that the majority of them considered themselves not capable to write a poem in English. As well as saw how the homeroom teacher considered that students did not require the development of in depth writing skill, because they actually were prepared for passed the test called: "Prueba Saber 11" then, the design and implementation of this Maley's proposal had place in terms of the instructional design, which implied to carried out six creative writing workshops. These workshops challenged tenth grade students to write with an aesthetic or affective purpose, and discovered this opportunity for developing writing skills.

After that, through the data gathered and the data analysis, it was possible to observe the improvements and advantages of implementing creative writing when analyzing the students' outcomes. Concerning to the use of vocabulary and accurate grammar structures, it was perceptible how students improved such vocabulary, lexicon and grammar creating poems with an amazing personal brand; in spite of their poor knowledge about this aspects. Also learners showed appropriation of the topics proposed while developing each workshop demonstrated their writing improvement.

Likewise, evidences also exposed student's positive responses and motivation towards their writing process and practice during the creative writing workshops. Despite of their word order difficulties, limited specific vocabulary and lexicon, most students felt that creative writing gave them the opportunity to express their thoughts and beliefs as an enjoyable way to improve their language learning and writing. Most the students agreed that creative writing was useful for encouraging them to write in English, since

they were able to create poems and figured out that it was not an activity aimed only for gifted and talented people, but an activity that they could accomplish. So, as Pelcova (2015) argues: “all students can be creative, think creatively and write creatively.” (p. 19). Besides, students evidenced interest on interacting and creating poems with their partners where they could share their opinions and wrote collaboratively.

This proposal pretended to promote the development of writing skills through the implementation of Maley’s creative writing workshops that offered opportunities not just for writing, but for developing learners’ skill. However, students’ participation on creative writing proposal demonstrated diverse results. For instance, most of the students evidenced through the practice not only progress in their writing as a skill, but also practice grammar, vocabulary and word order, as well as acquired new lexicon, develop creativity, enlarge imagination and also boost self-confidence and self-expression.

Besides, I consider relevant to mention the students’ expressions and points of view captured through their writings. They evidenced their feelings and positions about love, life, hate, disappointment, marriage, and many other topics in which self expression took place. These are fundamental aspects of Maley’s proposal that were found during this implementation. I noticed that English as a foreign language was not a barrier for these students to express and communicate their feelings and insights, which was an important finding and contribution of this project.

In terms of student’s responses after being exposed to the workshops on creativity writing, students manifested that this scenario is an interested way for learning English and a more enjoyable way to have English classes. Besides, student’s expressed that creative writing provided them the atmosphere of freedom, entertainment, learning and dialogue that allowed them to show their feelings, thoughts and beliefs with no fear or reproof. Creative writing also motivated them to participate, extend their English writing time and engaged them in memorable learning experiences.

Concerning to interaction, students’ responses as well as the opinion of the home room teacher revealed that participating and developing the workshops of the creative writing proposal encouraged them to worked collaboratively when discussing and communicating the ideas they wanted to develop on their writings, also took decisions

between them, shared the new vocabulary and finally provided a pleasant atmosphere around the class, because all of them were engaged with the creation of their poems.

The implementation of creative and interesting themes on the workshops in creative writing triggered a positive impact in EFL tenth graders students, since they felt engaged to reflect and analyze. For instance, the acrostic poem promoted the combination of thought and feeling and encouraged them to express their exclusively personal meaning. This happens also with the metaphor poem in which themes of the real life could be analyzed and in a creative way and interpreted by using the metaphor in a poem.

On the other hand, findings of this research also provided insight into EFL tenth graders students' experience and responses when developing creative writings within an environment of art and artistry development, which included resources such as: exhibition of sculptures, painting hand animals, tales, videos, etc; complemented in a playful way their learning process. They reflected on how this elements and creative writing itself, as a new writing way of learning English, transformed their English learning process as a significant and meaningful space.

During the final stage of this implementation, the homeroom teacher of tenth grade and I had a conversation in which we made an analysis about student's participation and performance in the whole implementation of this proposal. The analysis unveiled that creative writing is a different way to teach writing, because it is not centered on structures, but in the student as an individual. We also conclude that creative writing is not focused on the syntax and grammatical rules of the language, but in the how to empower the student to communicate and express his/her personal thoughts using a foreign language.

Moreover, creative writing implementation produced a pedagogical impact. The home room teacher perceived creative writing as an interesting tool to adapt for teaching in her learning settings. Besides, some students asked the teacher to continue developing the creative writing workshops as a complement of their English classes, because they found this as an excellent opportunity to practice writing skill and to express themselves.

As an important implication of this project I emphasize the fact that creative writing is not an activity for developing only inside the classroom context. On the contrary, it gives the students the possibility to practice outside the classroom and in all circumstances. This was evidenced after the acrostic poem with the word love. Then, I proposed to students creating another acrostic with “kiss” as homework. The next class most of students brought the acrostic and told me that the second time practicing this kind of poem was easier, besides they added that at home they felt more privacy and inspiration flew.

In addition, as a pedagogical implication I found that creative writing breaks the paradigms of teaching writing. Creative writing does not have the control practice in teaching; on the contrary it is based on free practice. For instance creative writing does not use prompts or schemes. So, this requires that teachers expand their vision and determine the achievement of the joyful learning in their classes. Besides, teachers cannot give for granted that all students are going to write the same such as the syllabus or the objectives determine. Then, the role of the teacher is to engage and support the students to write original text and as Maley (2015) proposes “the key word is ‘encouragement’. That means not offering indiscriminate and unjustified praise but quietly and firmly helping the student realize what is worthwhile and what can be improved” (as cited in Babae, 2015)

As an in practice teacher during this pedagogical proposal, I realize that implementing this kind of proposal is a bit time-consuming, because this requires not only reading each student’s poem and giving them feedback, but select the material and prepare a well-designed class for significant learning. However, I consider this experience was fruitful, not only for the designing of the classes, but for the interaction with the students. They allowed me to know their thoughts, interests, beliefs and feelings and this gave me the chance to see the teaching practice as a channel to help students to find their own inner voice and see writing as a means not only for learning a foreign language, but a means of freeing themselves.

Lastly, results of this research project suggest that creative writing was a mediation that impacted and expanded language learning to EFL students. Then, it could involve a pedagogical contribution for the English program at Bravo Paez IED School once it may benefit the students of other grades.

Besides, I really consider that after this research experience there are possible research topics that can be studied and that could be implemented in a writing project on a methodology which could be related to the creation of writings as from students' feelings and positions; as factors to be considered within the methodological and assessment strategies, because on the contrary, our educational culture in somehow devaluates "emotional" for considering it opposite of "rational". Ultimately, the importance of this research project described in this paper work resides in the commitment of the students for writing without hiding their emotions and positions, a journey of self-discovery that promotes effective learning as Harmer (2007) suggests when defining creative writing.

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APPENDIXES

APPENDIX 1. Lesson Plan # 1

INSTITUTION TUTOR: RUTH DAMARIS NIÑO DÍAZ

COURSE: 10TH GRADE

DATE OF THE CLASS: 14TH MAY, 2015.

TERMINAL OBJECTIVE: By the end of the lesson, the students will be able to produce poetry by writing an acrostic and to discover how capable of writing in English they are.

SUPPORTIVE STANDARD: “Valoro la escritura como un medio de expresión de mis ideas y pensamientos, quién soy y qué sé del mundo”

ENABLING OBJECTIVES:

The students will watch a video relating to a sad love story

The students will watch a video clip of music.

The students will read some acrostics samples.

The students will write an acrostic of LOVE.

The students will listen to the acrostics of their partners.

The students will experience a pride in their own products.

Materials and equipment

Video bean, papers, pens.

Procedure

Stages	Teacher –activities	Students -activities	Resources	Time
Opening	Watching Videos To awake students’ interest and motivation about the topic that they are going to write about, the teacher are going to show them two videos about love stories. The first one is about a photographer who decided to donate his eyes to his girlfriend, because she has lost hers on an accident at his photo lab. The second one is a video clip that shows a story of adolescents’ couple falling in love, but the girl is suffering from cancer.	They will go to the lab room and watch the videos.	Video bean, Videos, lab room.	30

Developing	Acrostic. The teacher is going to explain what an acrostic is and write up one or two examples on the board. Then she asks them to write an acrostic using the word “LOVE” having into account the previous videos. The words students choose for their acrostic should somehow describe what for them it means.	Students will use their creativity while writing an acrostic with “love”. They may use dictionaries, translators, etc.	board, markers	30
Closing	Teacher collects all the poems and read for the class some of them, praising their creativity and when will be necessary, she is going to translate some of them. Then, Teacher is going to ask the students about their opinions of this kind of writings and she is going to record them. At the end, teacher will ask the Ss to write at least one more acrostic before the next class. This time will be with “KISS”.	Students will listen to their partners’ acrostics, and they will figure out about the creativity of their partners and themselves. Students are going to share their opinions about the activity	Students’ acrostics.	20

First video: Kiss- A real story of Love
<https://www.youtube.com/watch?v=DR8AwNydGoQ>

Second Video: I am falling in Love
<https://www.youtube.com/watch?v=0yr75-gxVtM>

APPENDIX 2. Lesson Plan # 2

INSTITUTION TUTOR: RUTH DAMARIS NIÑO DÍAZ

COURSE: 10TH GRADE

DATE OF THE CLASS: 21ST MAY, 2015.

TERMINAL OBJECTIVE: By the end of the lesson, the students will be able to produce creatively a poem using the subjunctive mood “If I were” and to discover how learning to write is enjoyable.

SUPPORTIVE STANDARD: “Valoro la escritura como un medio de expresión de mis ideas y pensamientos, quién soy y qué sé del mundo”

ENABLING OBJECTIVES:

The students will see some sculptures’ pictures.

The students will analyze which of the sculpture pictures is their favorite one and why.

The students will complete the outline of the poem.

The students will share with their partners what they written.

The students will follow a poem format to create a poem.

The students will be experience a pride in their own products.

Materials and equipment

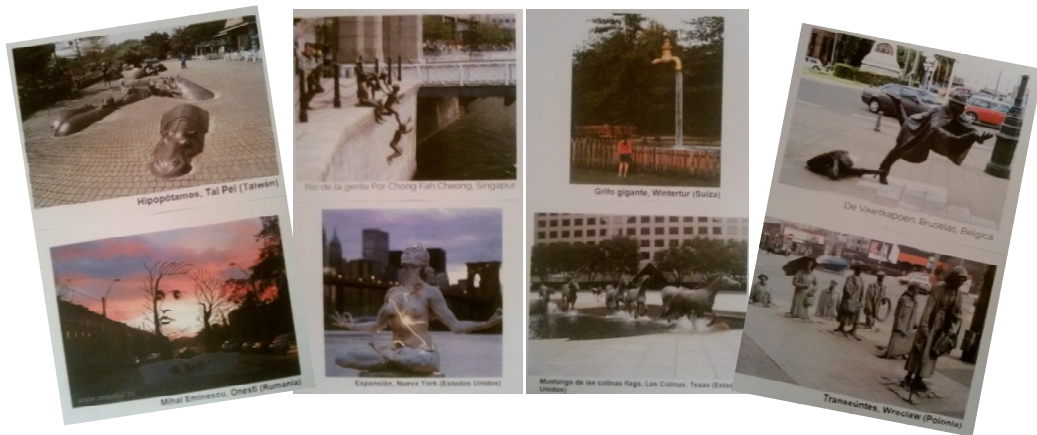
Sculpture pictures, papers, pens.

Procedure

Stages	Teacher –activities	Students -activities	Resources	Time
Opening	Art Exhibition As a warming up and enhancing creativity, as well as promote the understanding about that all people are creative, the teacher is going to around the classroom some posters of outdoor sculptures as a king of “Art exhibition”. Then, the teacher is going to explain some characteristics of the pictures, and also she is going to ask some questions about the pictures such us: what topic the pictures hesitate, which one do they consider is the best one and why.	Students are going to observe carefully each one of the pictures pasted around the classroom. Then, they are going to participate giving their opinions about the sculptures and deciding which one is the best for everyone.	Sculpture pictures (annex 1), Adhesive tape, board.	15

Developing	If you were...			
	The teacher is going to distribute the sheets of the outline. Then she is going to ask students to work individually for about 10 minutes, completing the outline of the poem with words they prefer. If it is necessary, the teacher could explain the use of the structure “If I were” or probably translate it into the L1, giving some example of the same outline; in order to clarify the hypothetical or imaginary use of this structure.	Students will use their imagination for writing some hypothetical situations while completing the outline of the poem individually.	Sheet copies, board, markers (annex 2)	20
	Then, teacher will let the students to share what they have written in groups of four.	Students will share what they have written in group of four.		10
	After that, teacher will ask students to think of someone they like and to write the person’s name as the title of their poem. They then write a 12-line poem addressed to that person using the format in the appendix 2.	Students will write a poem following the format presented by the teacher.		30
Closing	Teacher collects all the poems and read for the class some of them, praising their creativity and when will be necessary, she is going to translate some of them. Then, teacher is going to ask the students about their opinions of this kind of writings and she is going to record them.	Students will listen to their partners’ poems, and they will figure out about the creativity of their partners and themselves. Students are going to share their opinions about the activity.	Students’ poems. (annex 3)	15

Annex 1 lesson plan # 2



Annex 2 lesson plan # 2

If I were a fruit, I would be
If I were a vegetable, I would be...
If I were a tree, I would be...
If I were a flower, I would be...
If I were a fish, I would be...
If I were a bird, I would be...
If I were a book, I would be...
If I were a song, I would be...
If I were the weather, I would be...
If I were a season, I would be...

Annex 3 lesson plan # 2

Line 1: describe the person as a kind of food.
 Line 2: describe the person as weather
 Line 3: describe the person as a tree
 Line 4: describe the person as a time of day
 Line 5: describe the person as some kind of transport
 Line 6: describe the person as an article of clothing
 Line 7: describe the person as part of a house
 Line 8: describe the person as a flower
 Line 9: describe the person as a kind of music/a sound
 Line 10: describe the person as something to do with colour
 Line 11: describe the person as an animal
 The last line should be the same for everyone: 'You are my friend'.

APPENDIX 3. Lesson Plan # 3

INSTITUTION TUTOR: RUTH DAMARIS NIÑO DÍAZ

COURSE: 10TH GRADE

DATE OF THE CLASS: 28th MAY, 2015.

TERMINAL OBJECTIVE: By the end of the lesson students will be able to improve by themselves their writings by editing.

SUPPORTIVE STANDARD: “Valoro la escritura como un medio de expresión de mis ideas y pensamientos, quién soy y qué sé del mundo”

ENABLING OBJECTIVES:

The students will organize in groups.

The students will read and analyze a part of a story in a piece of paper.

The students will share and discuss the order of the story.

The students will look for the dictionary unknown words.

polish and perfect their poems. (Editing)

The students will have a dialogue giving their opinions of their poems, and about the workshops itself.

Materials and equipment

Story pieces of paper, papers, and pens.

Procedure

Stages	Teacher –activities	Students -activities	Resources	Time
Opening	Making a story Teacher will ask the students organize into groups. Then, she will distribute a piece of a story in little papers. She also will ask students reading it and discuss the content. Then, teacher invites the class to make a big circle with all the groups and share the papers' information trying to organize the story comprehensibly.	 Students are going to make groups and read the information of the little papers. Then, they are going to participate in the big groups, discussing and trying to find the order the story in a comprehensible way.	 The story in pieces of paper, pens, board. (anex1)	 20

Developing	Time to polish The teacher is going to distribute the sheets of the outline of the class before. Then she is going to ask students to read the suggestion and take the time to polish their acrostic poems. (editing) Then, teacher will let the students to share what they have written in groups of four. She also will ask the students if some of them bring the kiss acrostic to read it.	Students will read the suggestions, correct the mistakes by editing their poems . They will also complete the poem in case the last class some of them did not finish. Students will share what they have written in group of four.	Sheet copies, board, markers	30
Closing	Teacher collects all the poems and read for the class some of them, praising their creativity and when will be necessary, she is going to translate some of them. Then, teacher is going to ask the students about their opinions of this kind of writings and she is going to record them.	Students will listen to their partners' poems, and they will figure out about the creativity of their partners and themselves. Students are going to share their opinions about the activity.	Students' poems.	15

Annex 1 lesson plan # 3

There once was a little boy who had a bad temper. His father gave him a bag of nails and told him that every time he lost his temper,

he must hammer a nail into the back of the fence. The first day, the boy had driven 37 nails into the fence.

Over the next few weeks, as he learned to control his anger, the number of nails hammered daily gradually dwindled down.

He discovered it was easier to hold his temper than to drive those nails into the fence.

Finally the day came when the boy didn't lose his temper at all. He told his father about it...

and the father suggested that the boy now pull out one nail for each day that he was able to hold his temper.

The days passed and the boy was finally able to tell his father that all the nails were gone. The father took his son by the hand and led him to the fence.

He said, "You have done well, my son, but look at the holes in the fence. The fence will never be the same.

When you say things in anger, they leave a scar just like this one. You can put a knife in a man and draw it out.

*It won't matter how many times you say I'm sorry. The wound is still there. **A verbal wound is as bad as a physical one.***

APPENDIX 4. Lesson Plan # 4

INSTITUTION TUTOR: RUTH DAMARIS NIÑO DÍAZ

COURSE 10TH GRADE

DATE OF THE CLASS: 13TH AUGUST, 2015.

TERMINAL OBJECTIVE: By the end of the lesson, the students will be able to write a poem following a grammar pattern to bolster the use of adjectives, nouns and adverbs describing an animal creatively.

SUPPORTIVE STANDARD: “Valoro la escritura como un medio de expresión de mis ideas y pensamientos, quién soy y qué sé del mundo”

ENABLING OBJECTIVES:

The students will read a lion grammar poem.

The students will recognize through reading nouns, adjectives and adverbs.

The students will observe some animals painted on hand.

The students will write creatively a poem about an animal following a grammar pattern.

The students will paint the animal of their poem on hands.

The students will be experience a pride in their own products.

Materials and equipment

Posters, sample poem, paint, paintbrushes, pencils, papers.

Procedure

Stages	Teacher –activities	Students -activities	Resources	Time
Opening	Sample Poem From the beginning of the class some posters of painted hand animals will be pasted on the board. As a warming up the teacher will ask the students to observe them and decide which one is the best for them and about what animal they would like to write a poem. She also is going to persuade the students about creativity as an ability that everybody can develop if we work on it.	Students are going to observe carefully each one of the pictures pasted on the board. Then, they are going to participate giving their opinions about the paints and they are going to choose one animal to write a poem.	Posters (annex 1), Adhesive tape, board.	15

Developing	Grammar poem	The teacher will tell the class that she has wrote a poem with the lion following a grammar pattern that she is going to explain step by step. In this stage will be important that teacher clarify the difficulties about adjectives, adverbs and nouns that students shown in the last section. If it is necessary teacher could translate the poem into the L1 in order to make clear for the students the sense of the poem. Then, she is going to ask students to work in groups of three for writing a poem about the animal they previously choose following the grammar pattern explained before. After that, teacher will ask students to try painting the animal they wanted on the hand of one member of the group.	Students are going to figure out what is the use of the adjectives, adverbs and nouns. They are going to read and understand the sample poem. Students will write a poem following the pattern presented by the teacher. Students will paint and discover that they are able to be creative.	Board, markers, sample poem and grammar pattern (annex 2)	20 10 30
	Closing	At the end, the teacher will suggest the students to share their paints and writings with the rest of the group. The teachers will take some pictures and collect all the poems. Here, it is meaningful that the teacher praises the students for their job. Then, teacher is going to ask the students about their opinions of this kind of writings and she is going to record them.	Students will listen to their partners’ poems, and they will figure out about the creativity of their partners and themselves. Students are going to share their opinions about the workshop.	Students’ poems.	15

Appendix 1 of the lesson 4



Appendix 2 of the lesson 4

Sample poem

Noun, Adjective + adjective, verb-ing + adverb, Like..., If only...

Noun:	Lion
Adjective + adjective:	Clever and powerful
verb-ing + adverb:	Defending incessantly
Like...	Like a soldier in the war
If only...	If only I had your courage.

APPENDIX 5. Lesson Plan # 5

INSTITUTION TUTOR: RUTH DAMARIS NIÑO DÍAZ

COURSE 10TH GRADE

DATE OF THE CLASS: 27TH AUGUST, 2015.

TERMINAL OBJECTIVE: By the end of the lesson, the students will be able to write a poem using the metaphor as a common form of expression in language, and at the same time as an opportunity to discover new realms and gain insights.

SUPPORTIVE STANDARD: “Valoro la escritura como un medio de expresión de mis ideas y pensamientos, quién soy y qué sé del mundo”

ENABLING OBJECTIVES:

The students will read some poster samples of metaphors and interpret them.

The students will find metaphors by combining words from a list.

The students will create a short poem using metaphors.

The students will discover a way to write creatively.

The students will share their poems with the class.

The students will give an opinion about their own writings and the others.

Materials and equipment

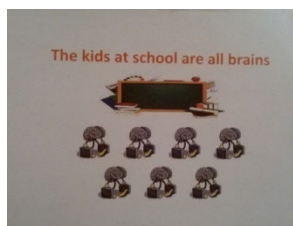
Posters, metaphor poems, board, pencils, papers.

Procedure

Stages	Teacher –activities	Students -activities	Resources	Time
Opening	Sample Poem From the beginning of the class four posters of metaphors used in daily life will be pasted on the board. The teacher will encourage the students to read them and try to interpret what is their meaning and in what cases we can use them. Then, the teacher will give a short explanation about what is a metaphor and how it is useful to when writing to produce an aesthetic meaning to a poem.	Students are going to read carefully each one of the metaphors pasted on the board. Then, they are going to participate giving their opinions about the meaning of them as well as in what cases we use them.	posters, (annex 1) Adhesive tape, board.	15

Developing	Metaphor poem The teacher will write on the board a word list and will ask the students to find three metaphors by combining one of the words on the left side with one on the right. The teacher will clarify that “is” has to be used as a connective for the two words. She can give some examples. Then, the teacher will ask the students to choose one of their metaphors and add two explanatory lines. She will show the class her own metaphor poem. If it is necessary teacher could translate the poem into the L1 in order to make clear for the students the sense of the poem.	Students are going to find metaphors using the word list. The students should not spend too much time thinking about the combinations.	Board, markers (annex 2)	20
		Students will write a short poem using their creativity.	Examples of metaphors poems. (annex 3)	30
Closing	At the end, the teacher will suggest the students to share their writings with the class. If it is necessary she could translate some of the poems in order to allow all the class understands them. Then, teacher is going to ask the students about their opinions of the poems and what are their perceptions when doing this kind of writing exercises. she is going to record them.	Students will listen to their partners’ poems, and they will figure out about the creativity of their partners and themselves. Students are going to share their opinions about the poems.	Students’ poems.	15

Annex 1 of the lesson 5



Annex 2 of the lesson 5

Word list

Love	an egg
Hate	a tooth brush
Disappointment	a vacuum cleaner
Marriage	a spoon
Friendship	a knife
Hope	a mirror
Life	a window
Work	a cup
Time	a banana

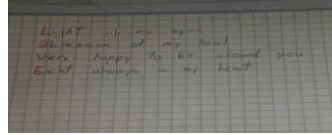
Annex 3 of the lesson 5

*Love is an egg.
Take good care
Not to break it.*

*Marriage is a banana:
when you've eaten the fruit,
only the skin is left.*

APPENDIX 6. Acrostic Poems

*Light of my eyes
Obsession of my soul
Very happy to be around you
Exist always in my heart.*
By: Sebastian



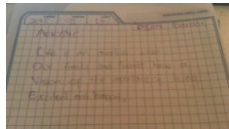
*Light
Of our
Visible
Eternity.*
By: Alexandra



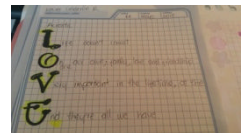
*Lose
Opportunity
Victory
Experience.*
By: Carolina.



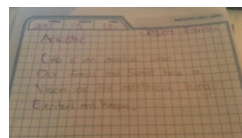
*Listen
Often the
Voice of the
Experience.*
By: Diana



*Life does not consist
On our own; family, love and friendship are
Very important in the lifetime, at the
End they are all we have.*
By: Laura

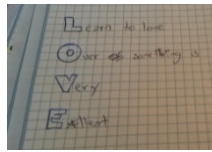


*Life is an adventure. When
Our family and friendship have a
Vision of the importance of living
Excited and happy.*
By: Jessica



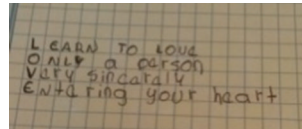
Learn to love
Only a person
Very
Excellent.

By: Michael



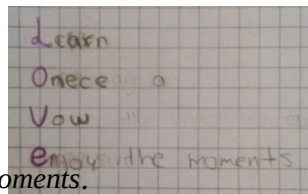
Learn to love
Over something is
Very sincerely
Entering your heart.

By: Sebastian



Learn
Once
Vow
Enjoy the moments.

By: Monica



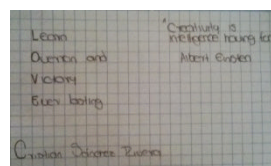
Little girl
Once you truthful the love is
Very
Elementary.

By: Laura



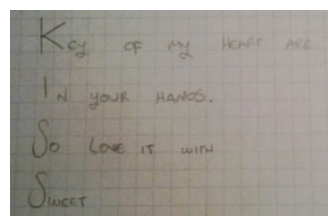
Learn
Overrun
Victory
Every lasting.

By: Cristian



Keep
Inspiration
Safety
Sagacious

By: David

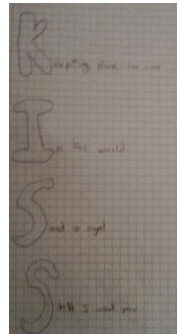


*Key of my heart is
Is in your hands
So love it with
Sweet*

By: Nicol Sanabria

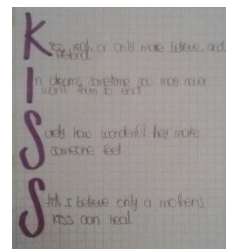
*Keeping alone for ever
Is the world
Send an angel
Still I want you*

By: Michael Avila



*Kiss me real or only make me believe that you pretend
In dreams sometimes you may never want them to end
Surely how wonderful they make me feel
Still believe only a mother kiss can heal.*

By: Yuri

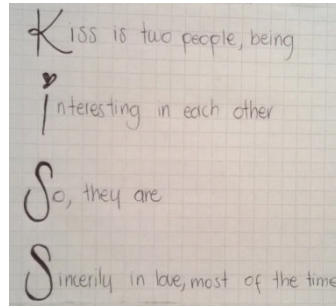


*Knowing how much I miss your hugs and kisses
Is perhaps the greatest and biggest challenge to reach my house
Sad my soul
Spite of time, I never get used to your absence.
I love you grandmother!*

By: Mayerly

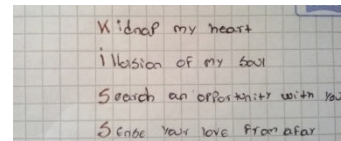


*Kiss is two people being
Interesting to each other
So, they are
Sincerely in love, most of the time.
By: Laura*



KISS is two people, being
interesting in each other
So, they are
Sincerely in love, most of the time.

*Kidnap my heart
Illusion of my soul
Searching an opportunity with you
Sense your love from apart. love, most of the time.
By: Andres*



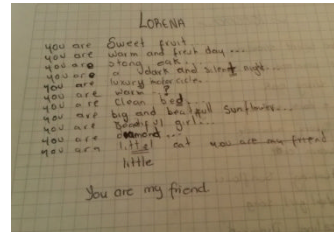
Kidnap my heart
Illusion of my soul
Search an opportunity with you
Sense your love from afar

APPENDIX 7. Guided Poem

Lorena

*You are sweet strawberry
You are warm and fresh day
You are strong oak
You are dark and silent night
You are luxury motorcycle
You are warm coat
You are stunning sunflower
You are beautiful girl song
You are dazzling diamond
You are little and tender cat
You are my friend!*

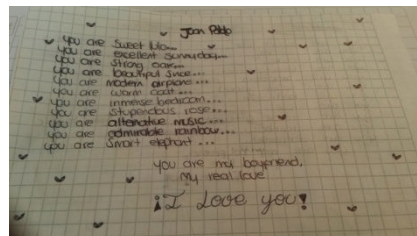
By: Julian



Juan Pablo

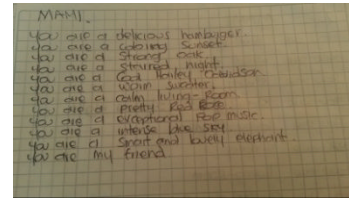
*You are sweet lulo
You are excellent sunny day
You are strong oak
You are beautiful night
You are modern airplane
You are warm coat
You are immense bedroom
You are stupendous rose
You are alternative music
You are admirable rainbow
You are smart elephant
You are my boyfriend,
my real love.
I love you!*

By: Karen



Mami

You are a delicious hamburger
You are a coloring sunset
You are a strong oak
You are starred night
You are a cool Harley Davidson
You are warm sweater
You are calm living room
You are a pretty red rose
You are an exceptional pop music
You are an intense blue sky
You are a smart and lovely elephant
You are my friend.



Simon Simons

You are an exquisite sweet mango
You are a beautiful sunny day
You are a tempting apple tree
You are an attractive sunset
You are a colossal Ford Mustang
You are an elegant swimsuit
You are a gigantic bedroom
You are an appealing tulip
You are a contented cry for the moon song
You are a giant rainbow
You are a cute lion.
You are my friend!

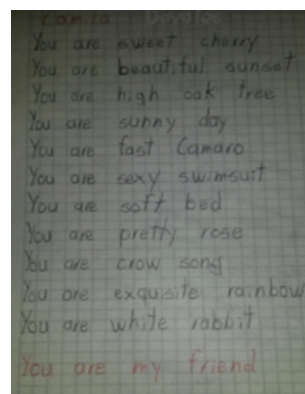
By: Andrés



Camila

You are sweet cherry
You are beautiful sunset
You are high oak tree
You are sunny day
You are fast Camaro
You are sexy swimsuit
You are soft bed
You are pretty rose
You are crow song
You are exquisite rainbow
You are white rabbit
You are my friend!

By: Sebastian

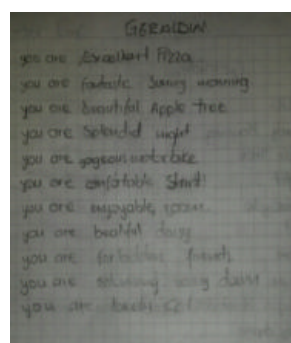


Geraldin

You are excellent pizza
You are fantastic sunny morning
You are beautiful apple tree
You are splendid night
You are gorgeous motorbike
You are comfortable shirt
You are enjoyable room
You are beautiful daisy
You are forbidden friends song
You are stunning rainy dawn
You are lovely cat

You are my friend!

By: Jarol

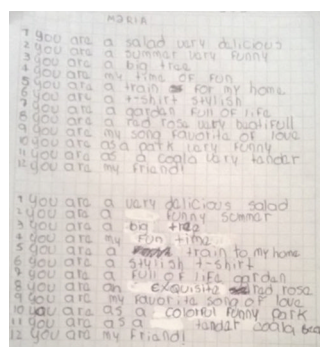


Maria

You are a very delicious salad.
You are a funny summer
You are a big tree
You are my fun time
You are a train to my home
You are a stylish t-shirt
You are a garden full of life
You are an exquisite red rose
You are favorite song of love
You are as a colorful funny park
You are as a tender koala bear

You are my friend!

By: Sebastian

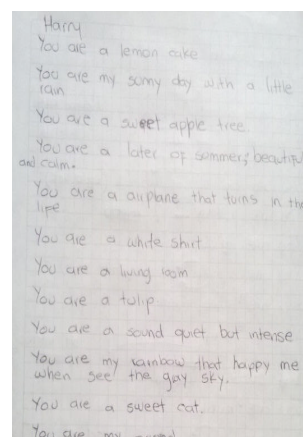


Harry

You are a lemon cake
You are a sunny day with a little rain
You are an apple tree
You are a late summer; beautiful and calm
You are an airplane that turns in the life
You are a white shirt
You are living room
You are a tulip
You are quiet sound but intense
You are as a rainbow
You are a sweet cat

You are my friend!

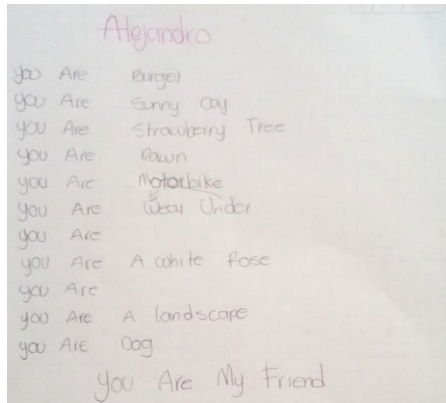
By: Diana



Alejandro

You are burger
You are sunny day
You are strawberry tree
You are dawn
You are motorbike
You are under wear
You are a white rose
You are a landscape
You are dog
You are my friend!

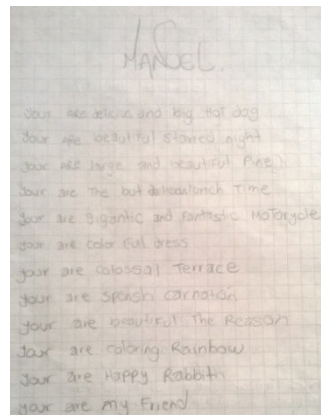
By: Mayerly



Manuel

You are delicious and big hot dog
You are beautiful starred night
You are large and beautiful pine
You are the but delicious lunch time
You are gigantic and fantastic motorcycle
You are color full dress
You are colossal terrace
You are sponsh carnation
You are beautiful the reason
You are coloring rainbow
You are happy rabbit
You are my friend!

By: Nicol



Sister

You are a slice of pizza

You are a warm weather, not too cold, but not too hot

You are a strong willow

You are the most coloring sunrise

You are for sure my favorite car, a mustang

You are my favorite warm sweater

You are a bedroom where I can feel peace

You are a lotus, always looking well balanced

You are the sound of the piano

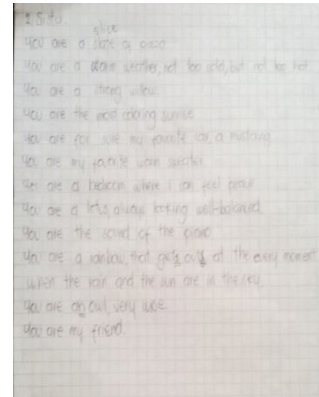
You are a rainbow that gets out at the every moment

When the rain and the sun are in the sky

You are an owl, very wise

You are my friend!

By: Laura



Alexandra

You are delicious beef

You are hot day

You are splendid rose

You are admirable night

You are colossal train

You are petite glasses

You are adore living room

You are elegant rose

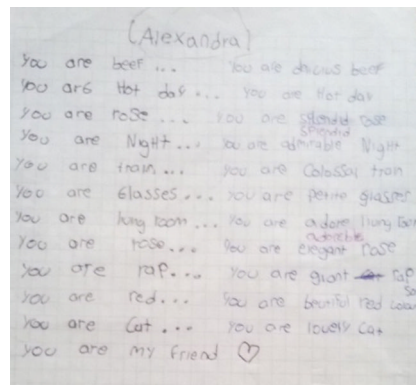
You are giant rap song

You are beautiful red colour

You are lovely cat

You are my friend!

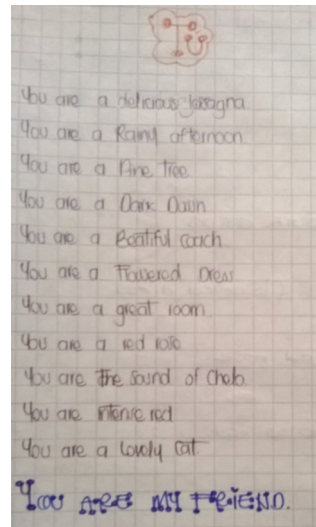
By: David



Tu

You are delicious lasagña
You are a rainy afternoon
You are a pine tree
You are a dark down
You are a beautiful coach
You are a flowered dress
You are a great room
You are a red rose
You are the sound of chelo
You are intense red
You are a lovely cat.
You are my friend!

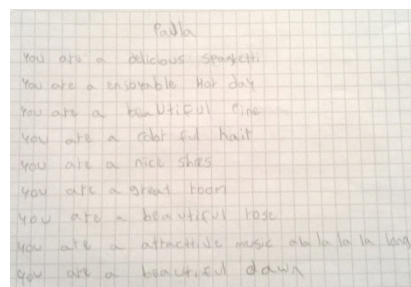
By: Laura



Paula

You are a delicious spaghetti
You are a enjoyable hot day
You are a beautiful pine
You are a color full hair
You are a nice shoes
You are a great room
You are a beautiful rose
You are a attractive music ala la la la long
You are a beautiful dawn
You are dog
You are my Friend!

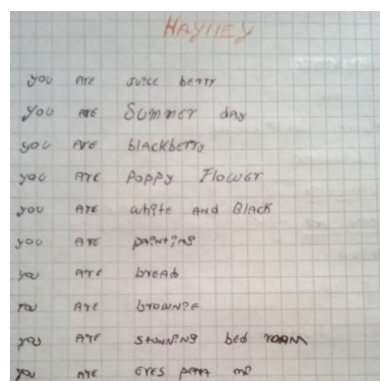
By: Diego



Hayley

You are juice berry
You are summer day
You are blackberry
You are poppy flower
You are white and black
You are painting
You are bread
You are brownie
You are stunning bedroom
You are for me.

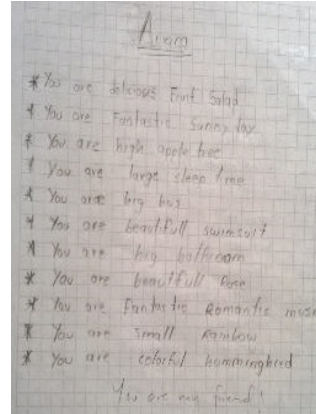
By: Cristian



Ariana

You are delicious fruit salad
You are fantastic sunny day
You are high apple tree
You are large sleep time
You are big bus
You are beautiful swimsuit
You are big bathroom
You are beautiful rose
You are fantastic romantic music
You are small rainbow
You are colorful hummingbird
You are my friend!

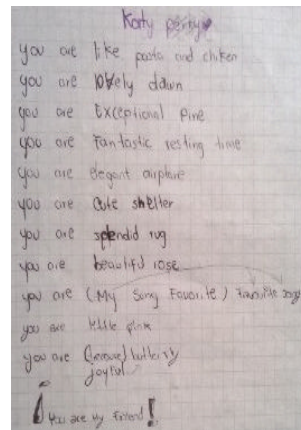
By: Manuel



Katy

You are like pasta and chicken
You are lovely dawn
You are exceptional pine
You are fantastic resting time
You are elegant airplane
You are cute shelter
You are splendid rug
You are beautiful rose
You are beautiful rose
You are my favorite song
You are little pink
You are joyful butterfly
You are my friend!

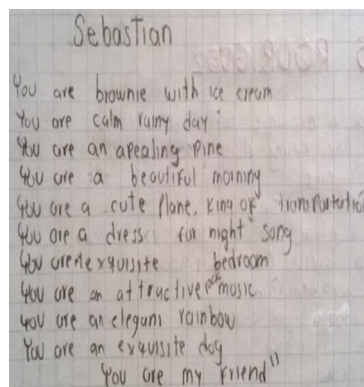
By: David



Sebastian

*You are brownie with ice cream
You are calm rainy day
You are an appealing pine
You are a beautiful morning
You are a cute plane
You are a dress for night song
You are my exquisite bedroom
You are an attractive rock music
You are an elegant rainbow
You are an exquisite dog
You are my friend!*

By: Michell

**SG Baby**

*You are berry juice
You are cheerful sunny day
You are attractive pine
You are warm night
You are enormous airplane
You are colorful gloves
You are stupendous bed
You are wonderful rose
You are kiss me song
You are funny fortune wheel
You are cute cat.*

You are my friend!

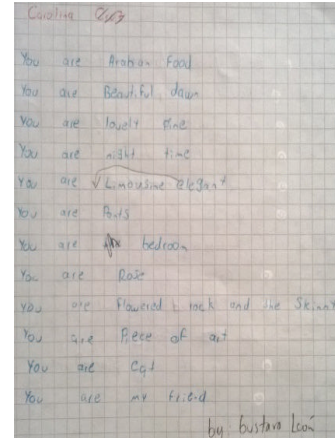
By: Laura

Carolina

You are Arabian food
You are beautiful dawn
You are lovely pine
You are night time
You are elegant limousine
You are pants
You are a bedroom
You are rose
You are flowered rock and the skinny song
You are piece of art
You are eat

You are my friend!

By: Gustavo

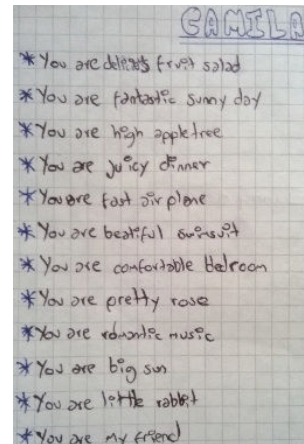


Camila

You are delicious fruit salad
You are fantastic sunny day
You are high apple tree
You are juicy dinner
You are fast airplane
You are beautiful swimsuit
You are comfortable bedroom
You are pretty rose
You are romantic music
You are big sun
You are little rabbit

You are my friend!

By: Michael



APPENDIX 7. Grammar Poems

Crocodile

*Strong and aggressive
Hunting fiercely
Like a Spartan warrior
If only I had your hardness.*

By: Gustavo
Michael
Manuel



1) Crocodile
2) Strong and Aggressive
3) Hunting Fiercely
4) Like a warrior Spartan (Spartan)
5) If only I had your hardness

Dog

*Cuddling softly
Like a teddy bear in the hands of a baby
If only I had your confidence*

By: David Santiago Rojas
Dayro Quimayas



Eagle

*Intelligent and fierce
Flying majestically
Like an angel in the heavens
If only I had your wit.*

By: Cristian
Sebastián
Julián



Elephant

*Indomitable and stunning
Defending smartly
Like a mother with her babies
If only I had your wit.*

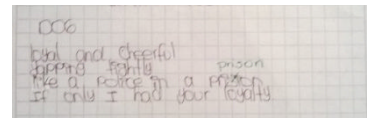
By: Cristian
Andres



Dog

*Loyal and cheerful
Yapping tightly
Like a police in a prison
If only I had your loyalty*

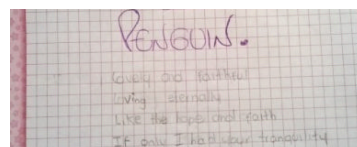
By: Yuri
Bryan



Penguin

*Lovely and faithful
Loving Eternally
Like the hope and faith
If only I had your tranquility*

By: Daniela
Alexandra
Luisa



Elephant

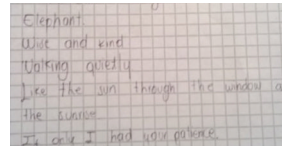
Wise and king

Walking quietly

Like the sun through the window at the sunrise

If only I had your patience

By: Jessica García
Laura Calderón



Cat

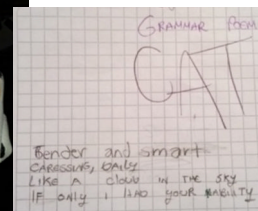
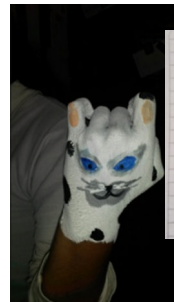
Tender and smart

Caressing daily

Like a cloud in the sky

If only I had your ability

By: Nicol
Luisa



Jiraffe

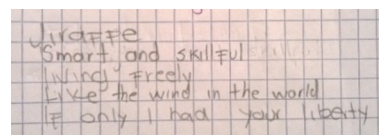
Smart and skillful

Living freely

Like the wind in the world

If only I had your liberty

By: Aliris
Diana



Eagle

Fast and Observer

Flying freely

Like a balloon in the sky

If only I had your speed

By: David

Diego



EAGLE
→ FAST AND OBSERVER
FLYING ~~QUICKLY~~ FREELY
LIKE A BALLOON IN THE SKY
IF ONLY I HAD YOUR SPEED

Cat

Cute and ferocious

Running quickly

Like a rocket reaching the moon

If only I had your softness

By: Laura



Grammar Poem
Noun, Adjective, + Adjective, Verb-ing, Verb-to, etc., I only
Cat
Cute and Ferocious
Running quickly
Like a Rocket Reaching the moon
If only I had your softness

Cat

Clever and agile

Staring constantly

Like a detective in a case

If only I had your intelligence

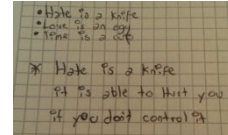
By: Sebastian

Sofia

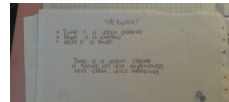
GRAMMAR POEM 10 - August - 2005
Noun, Adjective, + Adjective, Verb-ing, Verb-to, etc., I only
CAT
Clever and agile
Staring constantly
Like a Detective in a Case
If only I had your intelligence

APPENDIX 8. Metaphor Poems

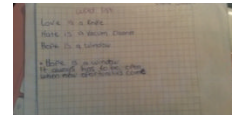
Hate is a knife
It is able to hurt you
If you do not control it.
By: Michael



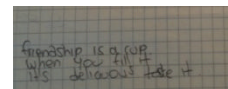
Time is a vacuum cleaner.
It hooves all your experiences
and cleans your memories.
By: Daniela



Hope is a window
It always has to be open
When new opportunities come.
By: Laura



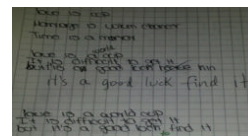
Friendship is a cup
When you fill it
It is delicious to taste it.
By: Jessica



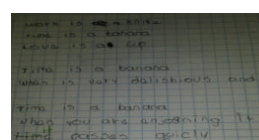
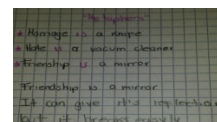
Friendship is a knife,
Because the more I trust
The more you disappointed me.
By: Mayerly



Love is a world cup
it is difficult to get it
But it is a good luck to find it.
By: Cristian



Friendship is a mirror
It can give its reflection
But it breaks easily.
By: Alhiris



Time is a banana
 When you are enjoying it
 It passes very quickly.
 By: Sebastian

Disappointment is a vacuum cleaner
 because with time
 It hooves your happiness.
 By: Manuel

Marriage is a mirror
 Love is a window
 Disappointment is a vacuum cleaner
 - Disappointment is a vacuum cleaner because with time it hooves your happiness

Hate is a cup
 the more you fill it,
 the more difficult is to drink it.
 By: Karen

"MEMPHORS"
 Word List
 • Work is a knife
 • Hate is a cup
 • Love is a mirror
 Hate is a cup
 the more you fill it
 the more difficult to drink it.

Love is a mirror
 the more you treat it badly,
 the more it gets destroyed.
 By: Andrés

Andrés Felipe Rivera Matos
 Love is a mirror
 Work is a knife
 Time is a window
 - Love is a mirror
 I reflect what I feel
 The more you treat it badly
 the more it gets destroyed

Hate is a knife
 the more it cuts,
 the more you get hurt.
 By: Sebastian

Love is a mirror
 Friendship is a mirror
 Hate is a knife
 Hate is a knife
 The more you cut the more you get hurt
 The more you cut the more you get hurt

Work is a knife
 the more you use,
 the less useful it is.
 By: Gustavo

Work is a knife
 The more you use the less useful it is
 The more you use the less useful it is
 The more you use the less useful it is