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# Trabajo fin de grado

Writing of comic strips to practice and develop the

L2

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## **1.BASIC INFO.**

### **Comic strips to practice and develop the L2**

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#### Summary

The aim of this End-of-the-Degree project is to present a proposal focused on developing students' language skills through the writing of comic strips. Using the methodology of the Task Based approach and working in teams, the students of the 5th grade will develop their use of the second language and a positive attitude towards working with their peers.

#### Keywords

Comic, Primary Education, Task Based, Second Language

## **2.INTRODUCTION.**

This proposal has been made with students from the 5th course of primary school in mind and focuses on the use of comic strips to develop second language skills. Due to the complexity of the process of creating a comic strip in a group, this is not a proposal which can be done by students of the first courses of primary. Because of this, the target of this proposal will be students of 5th of primary, whose greater experience and base knowledge will help them face the task and complete it without too many difficulties. Also, because of the need to communicate with one another to perform the different activities, students of 5th grade will have less problems than those of lower courses, who still do not have the vocabulary or have practiced so much speaking in English in class.

As happens with other forms of media, comics can and have been used in school as a tool to help teach a wide variety of subjects. Sánchez Díaz-Aldagalán. C. (2015), for instance uses comics to teach students from secondary school how to properly analyze texts. Others like García Reyes. J. (2017) also see the great value of comics to teach students a second language through the use and creation of strips.

The current proposal focuses on this process of writing a comic strip, a process which allows the use of less traditional resources and approaches like the task-based and communicative methods. Using these, the proposal will focus on giving the students a context and environment to not only work together, but also use their second language more freely than they would do in other, more traditional classes. As they share ideas, make plans and create something through a series of different steps, they will practice the language they are learning in a more natural way and so interiorize it better.

### **2.1 Main objectives of the proposal**

Before coming up with the activities of a lesson plan, one first needs to have a clear idea of what he or she wants to achieve with it. These are the objectives which should be fulfilled by the end of the lesson plan:

- Develop the four integrated skills-speaking, listening, reading and writing-through the communicative language teaching methodology.
- Improve the students' teamwork skills and encourage an open attitude towards criticism and new ideas different from the student's own.
- Make the students understand the different steps of the writing process and the value of following this methodology.

## 2.2 Using comic strips

Unlike novels, comic books have only very recently been used by teachers in the classroom as a serious tool to develop a student's skills and knowledge. Carmen Soto-Pallarés and Charlene Paré (2017) speak of how, after many years, has finally been accepted and used in different subjects, from art to the languages. Nowadays, comic strips can be seen represented in several English textbooks as a way to introduce an activity or learn specific vocabulary or verbs.

Amongst the many perks of the comic, Ortiz (2009) numbers many interesting ones, like how it can develop a student's speaking and writing skills, or help them with their acquisition of a second language. Moreover, Graham (2011) also argues that it does not even need to take the place of other tools, like textbooks or video. It provides the students with a chance to show their creativity while also improving a series of different skills.

The current lesson plan focuses entirely on the creation process of comic strips instead of whole comic pages. Since most students have little experience in the field of creating comics, it is better to begin with something short than a full comic page. Students will be far less overwhelmed by the task ahead if they see it is, at most, six or eight panels long instead of twenty.

Compared to full comic pages, strips are easier and faster to do, giving those groups working on them plenty of time to practice and redo what they want to do, before later reviewing their work. In a generation where information is made fast and given in a faster manner, comic strips show themselves to be adequate for the students to use and interact with.

## 3. CONTEXTUALIZATION

The following paragraphs will describe the different techniques, theories and approaches used during the lesson plan and how they will be applied in the classroom. Both the task based approach and the writing process have been chosen for this lesson plan due to how the steps in each can be easily applied to the process of creation of a comic strip, from the birth of the first idea to the moment where their creation must be put in front of an audience.

This is a delicate process, with many, different steps. Therefore, it must be analyzed thoroughly so it can be properly used in the lesson plan.

### 3.1. Communicative Language Teaching

The proposal explained here follows the method known as *Communicative Language Teaching*, one which differs greatly from more traditional ones in its focus and relationship between the language and those students learning it.

Richards J.C and Rodgers T.S (1986) explain the many different parts of what makes the communicative approach different from those done before them. Memorization of dialogues and fixation on structure and structure alone are replaced by a greater importance of meaning and the need to create effective communication between different speakers.

As said by Brumfit.C. (1986), the aim of this approach is mostly for the students to achieve a use of the language that is spontaneous and truly useful, the one they would use in real life situations. The materials, sentences and all the resources thus used in class must be authentic in some way and related to whatever topic is at hand.

Since the writing of a comic strip is a process which will require the cooperation between a group of students, the communicative approach appears to be the ideal one for this project. The task based approach, the one which will define the activities to come, is based in many ways on the different aspects of the communicative approach and thus, it is necessary to understand first one to begin with the other.

### 3.2. Task Based Approach

Before we can discuss the task based approach, we need to understand the definition of what a task is. Many authors have different definitions of the concept. Prabhu (1987), for instance, provides the following explanation: “An activity which required learners to arrive at an outcome from given information through some process of thought, and which allowed teachers to control and regulate that process, was regarded as a 'task' ” (p. 24).

The Common European Framework of Reference for Languages has another definition of what a task is, quite similar to Prabhu’s but adding in the competences of those who work in the tasks themselves. Because of this the VV.AA (2001) says: “We speak of ‘tasks’ in so far as the actions are performed by one or more individuals strategically using their own specific competences to achieve a given result” (p. 9).

Therefore, the task-based approach focuses on reaching that outcome following a particular process which the teacher has already planned. The students are the ones

who perform this task, using their skills and knowledge to achieve one specific result. As most of these tasks require proper interaction between students, the approach is closely linked with the communicative approach. Ellis. R (1982) speaks of how an environment must be created that allows learners to be able to use the second language using their own means, a situation which the task based approach provides, thanks to a purpose they need to get to together. It is then this outcome, this focus, which becomes the core of the whole exercise.

The use of the task based approach in this report will be based on Willis.D. and Willis.J. (2007). As explained by them, the language learnt in the activities we will introduce afterwards is not predetermined and the whole process will be based on a single, central task. The language the students will study is therefore determined by what happens during the different steps between the moment the students begin with the task and the moment they finally end it.

There are many differences between this approach and more traditional one's. Sayed Mahdi Rozati (2014) exposes some of these differences, like the focus on making the tasks communicative, on the learner instead of the teacher or how there is no special focus on specific language forms. The task is a reflection of a real world activity, one which the students must try to solve with the resources which are available to them. These include both those they have already and the one's provided by the teacher himself.

Littlewood,W. (2004) differentiates between two kinds of tasks, some which focus mostly on language forms and others which focus instead on the meaning of what is communicated. This does not mean tasks must focus only on form or meaning, pushing the other away. Depending on what the teacher wants to achieve, form or meaning will have more importance, but that still does not mean one will be excluded for the other.

Can the creation of a comic strip be considered a task? Since at the end of the activity we reach a clear outcome, making a comic strip, and there must be a process between the planning of said strip and its final publication, a process which a teacher can regulate through a series of steps, we can say the creation of the comic strip really is a task.

The main focus of the task when it comes to comic strips is also a matter which must be discussed. Comic strips are read and so there must be some focus on form to make sure all readers can understand its dialogue and narrative. At the same time

however, the process of creating said strip and the exposure of it to an audience requires the students to be able to communicate and share information. Thus, meaning also has a place in this task.

The relationship between teacher and student also changes with the task based approach. No longer is the teacher the sole protagonist of the class. Monica and Jeisson Rodríguez (2010) say: “Teacher and students’ roles change within a task-based approach. TBL presents learning and teaching as collaborative work. Classes are student-centered. Teachers address students’ needs and interests by becoming facilitators” (p. 167).

Thus, it is the students who are the main protagonists of the task based approach, with the teacher working as their guide and facilitator so they are able to complete the activity. Apart from more freedom to perform the task, students also communicate a lot more during the activities, be it with possible teammates, the teacher or the rest of the class. Allwright (1976) explains how reorienting language towards practicing communication not only allows students to develop this skill, but also improve their linguistic skills during the process. Subconsciously, as they talk with other people, the students learn structures and improve their use of language in a natural way.

Does the creation of a comic strip allow the students chances to communicate with their peers? While the focus might be on writing the dialogue for the strip’s different panels, a working group still needs to share information if they want to properly work together and come up with a good comic. Moreover, speaking about their comic strip in front of an audience also requires them to communicate with their public, sometimes answering questions.

One of the most important steps of a task based approach, if not the most important, is the introduction of the activity to the students. Zoltán Dörnyei (2001) speaks of how a motivational introduction must not only fulfill the traditional functions of describing to the students what they are about to do, or how they will be evaluated. A truly motivating introduction must explain the main purpose of the task, make the students eager for it and also provide them with proper strategies to do their task. If the students know what they are going to do, how and in what amount of time, they feel more like they are part of the whole task and thus behave more confidently during it, as they already know what to expect.

Of course, if the students feel like they do not have the tools necessary to perform an activity, it will not matter how much they know about what comes next.



Without any knowledge of what to do, they will not be motivated to do it. As Peter Skehan (1996) argues, solving this issue is one of the main focuses of the pre-task phase. It processes the language to be used during the task through a series of activities which involve the students in different ways. They can reduce the cognitive complexity, provide examples of tasks similar to the main one the students will do and so on.

For those students who have never made or read a comic, this phase is critical. Without first knowing about the parts of a comic, what steps need to be followed and acquiring some practice along the way, they will not be ready for the main task and thus quickly lose motivation for it. If, on the other hand, the students know how to speak about the different parts of a comic strip, know of the process of creating one and have had some practice doing so, then the transition will be far smoother and the students will feel ready for the task.

The core of the whole task-based approach is the task itself. All previous exercises and activities have been prepared so the students are and feel ready for the main activity of this whole process.

Rod Ellis (2009) speaks of the criteria an activity needs to follow to be a task. More focus has to be given to the meaning of student utterances than the accuracy of their grammar, something which will be focused more during the post task phase. Learners also need to rely more on their own resources, linguistic and not, to make or do something apart from using language. For instance, during the creation of a comic strip, they may ask the teacher for help, but the dialogue they write, the distribution of space on each panel and the drawings they make will be done by them alone, using their experience and what knowledge they have gathered from previous activities and classes.

Lopes Jr. (2015) also speaks of the role of the teacher during this specific phase. If the focus of the activities is on language and its use, the teacher should try not to make any corrections at this phase. After all, the main focus here is for the students to practice their fluency, something which might be difficult for the students to focus on if they are constantly stopped by the teacher and told about their mistakes when it comes to grammar.

Creating a comic would be the task-phase of a lesson plan. The students, using their own resources and those they have acquired from pre-task activities, are left on their own to create a strip. They follow a series of steps and must share information with their peers in order to progress in their work.

The post-task is the part where the students not only present to the teacher and their peers the results of their work, but also reflect on what they have done and why. Unlike the main task phase, during the post-task activities the learners' attention changes as they are reminded how fluency, while important, is not their main objective. Accuracy also has its importance, since without it they cannot produce quality work. According to Anwar. K and Arifani. Y. (2016), the framework used to design a post-task lesson should follow a series of rules:

*-Allow students to repeat those activities done during previous phases.* This way, the teacher sees if they have improved during the process and the students are able to show their best performance thanks to all previous practice. Of course, the activities themselves may change in content a little to force the students to come up with a different answer to the one they gave in the past.

This repetition will already be familiar for the students, as the pre-task phase also includes activities similar to those the students will do during the task phase. Only, unlike the former activities, this time the students' experience and skill will be far greater, allowing them to focus more on accuracy than they had before.

*-Have students reflect on their work during the activities and afterwards.* Through this reflection, they will be able to reinforce what they have learnt, spot possible mistakes in their work and see how to correct them. This process of reflection is not something the students will learn in an hour or two and it must be encouraged by the teacher until they begin to do it on their own.

*-Encourage students to pay attention whenever they are faced with a learning problem during a task.* In this case, what the teacher wants is for the students to slowly create an attitude and mentality which helps them deal with said problems. This mentality, of course, takes some time to be created and must be worked on continuously.

Peter Skehan (1996), speaking about the whole task based approach, insists on the relationship between the different phases of the this process and the close link they need to maintain. When preparing the different activities, a teacher must know *when* to put them, in what *order* and *how* one might affect those which come next. One cannot prepare activities for the post-task phase before planning first what will be done in the previous two phases. Also, if the activities during the pre task have no relation with what the students will do during the main task itself, the whole process is at risk of not working correctly, as the students lack the tool and knowledge to complete the task.

### 3.3. Writing Process.

As happens with the different steps of the task-based approach, the process of writing texts and dialogues for a comic strip is a complex process which needs to be understood if we want this activity to be done properly. Khaled Barkaoui (2007) describes how L2 learners, the focus of our current lesson plan, can become effective writers when they are given the right tools, training and feedback. If they have a model, if they know and understand the different steps of the process, the students will have an easier time when it comes to writing tasks.

Grammar is not necessarily the protagonist of this process. Hillocks (1987), after the review of thousands of studies having to do with writing quality and grammar, concluded that there really was little relation between one thing and the other. Proper writing can only be possible with good grammar, that much is true, but the process of writing itself is not dependent upon it. Moreover, a good writer has reviewed his texts many times, correcting grammar and changing it so the whole text is of good quality.

As happens with the task based approach, the writing process consists of a series of steps, all of them connected for a purpose. In the case of the task based approach, this purpose is completing a specific task. Similar to that, at the end of the writing process the writer also completes a specific task he or she has been trying to do, in this case create a text after following the different steps of the process. Kamehameha Schools (2007) speak of several logical steps done by most authors.

*-Pre-writing:* The phase where the first ideas are born. Here, the writers choose a topic after some time brainstorming for ideas in a group of varying size. This is the phase with the most creative freedom, as writers accept all ideas they come up with. This phase can also be done individually, only the number of ideas created is usually lower.

*-Drafting and writing:* The ideas previously obtained are refined as the author tries to focus now on the meaning of his or her texts. This is the moment when the writers see what ideas they like, which have to be discarded and start writing to see what works and what does not work. Once they have them, they begin to work with these ideas to make the body of their work, a *draft*, which they will develop and change during the following steps.

*-Sharing and responding:* Through peer editing and feedback, the writers are able to see different points of view to their own, so they may be able to spot mistakes or things they might want to re-write. This phase of the writing process is also important for later

when the students publish their work, as they will come to terms with how what they will produce is going to be seen and reviewed by other people.

*-Revising and editing:* The text is revised and maybe reorganized after the feedback received from others. This revision can either be done by the writer himself searching for errors in his work, other members of his team or people outside the writing process who may give a new and fresh look on what has been done.

*-Publishing:* A showcase is done of what the writer has produced. The creator can then see the result of his or her work and the feedback giving by the audience. From this feedback, the writer can have a good idea if he or she is happy with the finished result, what has worked and what needed some improvement.

Knowing these steps will be of great help for the students as they begin to create their comic strip. Plus, the writing process can always be improved if the students who take part in it do so in groups, big or small. Raimes (1983) speaks of how group work in a classroom has proven to be quite valuable not only for native speakers, but those who are learning their second language as well. Writers with little experience are less fearful to share what they have written when they do it with their peers. They want to know what they think and also see what they have produced themselves.

Of course, during the writing process, errors are bound to happen. This also occurs when the student groups deal with a task like writing a comic, as they try to come up with dialogue, scenes and a plot. Mistakes will happen during this process and it is the teacher who must show how best to deal with such errors in an useful way. Raimes (1983) gives some general strategies for these situations:

*-Mistakes happen and re-writing a text or dialogue does not mean the student is doing a bad job. On the contrary, it is thanks to mistakes that one sees how his or her work can be improved. Before a text is really finished, it must go through a series of different drafts, where an author sees his errors and writes again.*

*-Errors are also useful for the teacher. They show him or her what the students need to work in and help with planning ahead for future activities and lessons. If an error is repeated by a large number of students, the teacher may later prepare a series of activities and materials to reinforce that area.*

*-Students always deserve some time to try and correct their mistakes by themselves. A teacher should always be able to intervene if he or she sees how their student continues to make the same mistake over and over again. Even so, all students deserve some time to review their work and spot any errors in it.*

For this report, a focus must be chosen between process and product. Due to the length and the many steps of the process of creating a comic strip, the focus of the writing process is on the process, from the draft, to the editing and presentation. The final product might be the final objective of creating the comic strip, yet it is the journey which interests us the most, since it is through it that the students really develop their language and interaction skills.

### **3.4. Task based approach and writing process in the creation of a comic strip.**

As has been stated in previous sections, both the task based approach and the writing process easily combine with the process of creation of a comic strip. This is not to say that all comics are written the same way. Authors like Watterson (1995) state that imagination and inspiration are the most important tools in the process. With them, an author gets started in the process and feels motivated to keep going, as everything is already inside his head.

Still, one does not always feel inspired and experienced comic strip writers like Watterson have done so many comics already, the process comes almost naturally to them. That is why a new comic strip creator must follow a process, a series of steps which takes him or her from an idea to a finished product.

Wright and Sherman (1999) speak of how creating a comic strip is quite similar to the process of creating a movie script, with drafts followed by editing which then leads to the creation of the finished product, in our case the comic strip. The writing process on itself is based on the same steps, plus a few extra ones, only without the drawings and panels of the strip itself.

That is where the task based approach comes in. If the writing process is the steps you take to create the script for a movie, the completion of the *task* may be seen as the recordings, acting and music needed to finish the movie itself. Comic strips work the same way, only with panels and drawings instead of special effects and well-paid actors. Once the base (the dialogue and story of the comic strip, is made) the makers of the comic strip can focus on following that script, as they already know most of the steps which follow.

## **4. ACTIVITIES**

The whole lesson plan, from the introduction to the comic to the post-task phase, will last at least 8 lesson hours. All the following activities have been made with

students of the 5th course of primary school in mind. Nevertheless, the activities can also be adapted for students of the 4th and 6th of primary.

These activities are organized and planned to follow closely the steps of the task based approach and the writing process. These activities require cooperation between students, since they will need to work together to perform all the different activities handed to them. The main focus is for these groups to be able to create a comic strip at the end, one which they will do on their own and following those indications and steps prepared for them by the teacher. Due to the gradual nature of the whole plan, a future activity will not be properly understood or completed without first finishing and understanding those which had come before.

While the teacher will plan and organize the steps required to create the desired comic strips, it will be the group which will choose all the many details needed to create it. As Monica and Jeisson Rodríguez (2010) say, in these kind of classes the student is the main protagonist and thus is required to make some choices of his or her own. Through the interaction and actions done in these activities, the students will develop their second language, a process which will be materialized in the creation of their comic strip.

Due to a focus on writing, and the difficulties of creating a comic strip, drawings in the panels will not be given the same importance as comic structure or grammar. Drawings are the last addition, one the teacher will not grade.

#### **4.1. Pre-Task**

Time required: *2 lesson hours*.

Before the students begin the process of creating a comic strip together, they need to have a solid background about the different steps and rules which need to be followed during it. Instead of teaching this part of the lesson in a traditional fashion of just reading information or having the whole class listen to it, the teacher will use a series of activities and examples that will allow the students to not only acquire the necessary information, but also take part and feel more motivated when it comes to the incoming task. Interaction and dialogue between students will be the main skills developed during this phase, as the students work in groups and try to come up with answers to a series of questions presented by the teacher.

When talking about these first steps of performing a task, Peter Skehan (1996) insists on making sure the pre-task gives students those tools they need to perform the

main task itself, thus increasing the chances of success as, in a way, the students will already have an idea of what to do and how.

Because of this, before a group of students is given the task of creating a comic strip, they must first know the main characteristics of this specific kind of comic. With this knowledge, the process of planning and creation will be easier, as the students will already have an idea of what any comic strip needs to be one.

While speaking about the comic, Ortiz (2009) explains several aspects which often make a comic strip. These will be our basis to create a comic strip and what parts it needs to be considered one:

*A short story:* Each team will have between four and six comic panels to work with, so whatever story they come up with must be short enough to be contained in those parts. That is why comic strips are often used to tell quick jokes or send a short message about something.

*Text on each panel:* While it is true that not all comic strips make use of dialogue to tell their stories, for the activity we will insist that at least more than half of a strip's panels must contain some writing to help explain what the drawings cannot.

*A logical relation between drawings, text and story:* A more obvious rule which still needs to be addressed, just in case. The groups must make sure each panel makes sense when it comes to the story, including the drawings and dialogue in it. It is not enough to make just a series of random panels and joining them together. There always must be a plot, a story, behind what is happening. It can be comedic, dramatic or weird, but it has to exist.

For this introduction, the teacher, along with the rest of the class, will begin to see and play with different comic strips. They will do so focusing on various, specific parts of a comic, like the story, drawing and dialogue. The students will work in four groups of more-or-less equal numbers so they get used to working as a team. During the main task phase (see 4.2), members of these groups will be given more specific roles. Before that however, they must learn to do activities together and work with different comic strips.

#### 4.1.1 *Introduction activity*

*-Do you know what the people in this comic are saying?* The teacher shows his students a series of comic strips without dialogue. Looking at the drawings on the panels, they must try to guess the reasoning behind their actions and come up with what they might

be saying, discussing with their group. Thus, in this activity we focus mostly on oral expression and interaction between students.

The objective of this activity is to begin to show students the importance of dialogue and its relationship with the pictures in each panel. Following once again the explanations of Peter Skehan (1996), this activity has been made to provide tools and experience to the students before they perform the main task. Aside from this, it will introduce them to the comic strip with a simple one with little dialogue and easy to read expressions.

To show them the importance of dialogue, the teacher will show his students a comic strip which really needs dialogue to be more or less understood by its readers. Finding one might be a little difficult, as many of those comic strips which require dialogue to be understood have vocabulary the students might not understand and jokes having to do with wordplay they will not probably get. Here is an example of one of such strips:



Figure 1. Comic strip from the comedy series “Cyanide and Happiness”. While the surreal humor does not help students with understanding the strip’s context, the variety of expressions and the quick dialogue makes the joke easy to understand.

Using paint, the teacher can easily erase the dialogue in this strip, then present the challenge to the students so they can guess what the person is saying in the first two panels and why he is eating the bone. Because the real reason for this is on itself weird, the teacher will tell his students to have some fun and invent strange reasons as to why the person is munching on the bone he was going to give to his dog. To help them out, the teacher will give the student groups a series of specific questions to be answered:

*-Why is the man angry with his dog?*



*-Do you think the man is hungry, or does he have another reason to eat the bone?*

*-Can you think of what happened after the man ate the bone?*

As mentioned before, due to the strange nature of the comic, it is nearly impossible for one group to guess the real answer correctly. These questions not only focus on the students analyzing the comic, but also performing the first phase done by any writer before creating his or her work: Brainstorming. Thanks to this activity then, they will also acquire some experience when it comes to coming up with a comic strip in the main task phase.

After all groups have talked, the teacher will reveal what the original strip says and compare the answers, to see all the different ideas, stories and continuations the groups have come up with. At the end of the activity, once the students have read the real dialogue, the teacher will ask them if they would really have been able to guess the story behind this comic strip without the dialogue, thus reinforcing its importance.

#### *4.1.2 Order the panels.*

A comic strip will always be made by a number of panels, placed in such a way that they can make a coherent story. Choosing a comic strip the students have neither seen nor read before, the teacher will divide the panels and hand them to the group without any clear order. Looking at the drawings and reading the dialogue, the students will have to find the correct order for the comic strip to make sense.

The objective of this activity is mainly to show the importance of the order of panels and the story of a comic strip. Moreover, it will give the students another example of a comic strip, this one longer and with a more simple story which can be understood even without dialogue. Discourse is important here, since students will have to somewhat justify using simple sentences the reasoning behind whatever choices they make.



Figure 2. Strip from “Garfield”, by Jim Davis. Short, with dialogue in almost every panel and a short message, it is not only a good example for a comic strip, but also useful for the activity.

The comic strip above is a good example of what can be used for the activity. Previously, the teacher will have cut the comic strip to separate the different panels, handing them without order to each group of students. The drawings in each panel help convey Garfield’s moods and the dialogue is short with words that can be easily understood even by students from 4th or 3rd of primary. Only the first three panels, where Garfield barely moves, can prove to be a challenge if the students do not notice the spiders next to him and either way that problem can easily be solved by reading the dialogue in the fourth panel.

Once an order of panels has been chosen by the members of the team, they will explain to the teacher and the rest of the class the reason for their choice. This second part of the activity not only shows that the students have not picked the order of panels at random, they also give them the chance to improve their communication skills by exposing their thoughts and ideas to others. To help them reason and explain, a simple worksheet will be handed to them to better organize their answers:

<p><b>You have chosen the first panel of this comic strip. What happens in it?</b></p>	
<p><b>What happens during the four panels between the first and the last one?</b></p>	
<p><b>What happens to Garfield in the last panel?</b></p>	

Through these answers, the students will learn the importance of how to organize a comic strip. Moreover, they will see the difference between the panels and one of the structures they can follow to make a story.

While less relevant in short comic strips of three panels or less, knowing how to start and end a strip will be important as the students do the one which all the task is based upon, since those will be longer stories, yet still limited by their number of panels. Having many ideas and time to work upon them, students will for the most part try to create strips of more than three panels, strips where their characters do a series of actions instead of a swift gag that is over in only a few movements.

#### 4.1.3 Complete the panels.

After focusing on the order of the panels, the students will change their focus to dialogue and narration. Using what they have learnt about the parts of a comic in previous activities, the students will fill those gaps found on the comics handed to them by the teacher. These comic strips show several panels with characters and locations on them, but no dialogue whatsoever. Looking at the drawings in the panel and their order, the students must come up with new dialogue which fits what is shown on the comic strip.

The main objective of this activity is, aside from giving the students a context to interact and share ideas, allow them to try and come up with dialogue between different characters. Like previous activities of the pre-task phase, this one will therefore give them tools and experience for when they have to write dialogue together for their own comic strip.

Here is an example of a comic without dialogue for the students to fill in:



*Figure 3.* Strip taken from the “Asterix and the laurel wreath”, by René Goscinny and Albert Uderzo. This strip was chosen for both for its fast action and to show how to make a brief story with a small number of panels. Reference located in the bibliography section.

For this specific comic strip, students can begin to practice dialogue and banter between different characters, including questions, answers and orders. So they try different ones, the teacher will tell the students that, at the very least, there must be two questions in the comic strip and one order. The content of these specific pieces of dialogue is left for the students to decide on their own.

Since they are given freedom to use what dialogue and vocabulary they think will fit in the comic strip, the results will vary a lot between one group and another. When they begin to write, the teacher will remind them that the dialogue can be funny, dramatic or something else. As long as it makes more or less sense with the drawings and follows the story, it will be ok.

To practice their communication skills and how to speak in front of an audience, once they are finished, each work group will read the dialogue they have written on the comic strip. The teacher will make comments if he finds any mistakes, but only after the group has finished speaking.

Once this final activity has been completed, the teacher will make some quick questions to the students to see how much they have learnt about the creation of comic strips and their contents: *What new things do you know about comic strips now? What comic did you like the most? When you worked as a team, did you and your team members choose different roles?*

Finally, and after answering these questions, the teacher will ask a final one: *Do you think that, after these activities, you are more prepared to make a comic strip?* After this question, the teacher will be able to introduce the main task at last.

#### **4.2. Task.**

Time required: *4 lesson hours.*

After finishing the pre-task activities handed to them, the students will be able to face the main task. The teacher will remind the students, before the task starts, that to create a quality comic strip they will need time and revise what they create a few times before then presenting it to the rest of the class. This is quite important, as the journey between the beginning and end of the creation of the comic strip’s dialogue is just as

important as the end result. While, as any communicative activity, interaction between students will still be a prominent skill to develop, writing too will be practiced as the students create their script for their comic strip.

The activities of the main, task phase will follow the indications and steps of the writing process. Drawing will also be a part of this activity, but only at the end, when the design and writing had been all but completed. These writing steps will be those indicated by Kamehameha Schools (2007) as the most common used by authors around the world. Starting with brainstorming and drafting, they will then share what they have completed and make any number of edits necessary at the end of the main task.

Before we can begin with any of the activities of this phase, the students will be divided in work groups of three or four people each. Unless there is a clear necessity for the group's components to be changed at some point of the incoming activities, the members of these groups will remain the same from the pre-task to the post-task. Each member of the group will have one of these specific roles:

-Designer: The student who organizes the plot of the story, from its beginning to its end. The tone, main plot, number of panels and the order of these are, for the most part, the designer's responsibility.

-Writer: The one in charge of choosing and writing down the dialogue between characters in the comic strip. This person also needs to make sure the dialogue is neither too short nor too long, so it properly fits in the panels.

-Artist: The student in charge of drawing both the characters and possible background in the comic strip's panels. Like the writer, this person also needs to try and make sure the drawings fit in the panel.

While each member of the group has a different role, that does not mean that will be their sole focus for the duration of the activity. Things like story, dialogue and characters must be agreed upon by the whole group, not just by the designer, writer or artist. Any member can give advice to another one if he or she wishes to do so and the teacher will encourage the group to discuss and spend some time talking if they do not agree on one matter or another. Communication between students is, after all, one of the main objectives of this lesson plan.

Once all the requirements for the comic strip to be considered as such are completed, including the drawing in the panels, the class will continue to the post-task phase.

#### 4.2.1 *Brainstorming phase.*

Before handing to the groups the empty, comic strip panels they will use to make their comic strips, the teacher will first give them sheets of paper to fill with basic information about the strip they are going to do. As happens with the writing process, this is the part of the comic strip creation process where the students come up with different ideas and write them down, keeping those they like and crossing those they are not convinced by.

The main objective of this phase is for students to ponder and come up with as many ideas as they are able with the rest of the group, analyzing them all to see which are the ones they like and those which just do not work for their comic strip.

To guide them through this storm of ideas, the teacher will hand to each group a paper to organize their ideas and so have an easier time discarding or choosing those they are more interested in. The example below has been reduced in size just so it will not take to much space:

	<b>What is the story about?</b>	<b>Are there any characters? Who are they?</b>	<b>What happens to them?</b>	<b>What did you like about this story?</b>
Comic 1				
Comic 2				

Writing the ideas down like a list, the group will have an easier time comparing what they have and choosing which one will be the one they will be working in. At least more than half the group must vote in favour of an idea for the comic strip before going through with it.

The students have total freedom to choose whatever story, character and plot they wish. However, there are still a number of requirements they need to fulfill in order to make their ideas into a proper comic strip. To help them with that, each team will have a sheet with all the requirements so the students can look at it and see if they

should pick an idea or not. The group will keep this sheet during the task, just in case they want to revise something or try a different story.

Here is the worksheet which will be used by the teams. Its small size makes it easier for the students to look up what they might need to change without looking through to many paragraphs or files:

<b>How many panels are in your story?</b>	If your story needs more than six, it is too big for a comic strip
<b>How many panels have dialogue in them?</b>	At least more than half of the panels must have dialogue
<b>How much space of the panel does the dialogue take?</b>	If the dialogue covers more than half of the panel, it is too much. Use less words or create more panels for the text.
<b>How much space of the panel do the drawings take?</b>	If there is no space to write the dialogue or the narrative, then the drawings are too big.

Once the comic strip has been chosen and has passed all the needed requirements for it, the group will move to the drafting phase, where they will turn their ideas and plans into something more tangible.

#### 4.2.2 Drafting phase.

With the brainstorming phase finished, the students will now focus on developing their ideas into something less vague. The drafting phase, the next on the list of steps organized by Kamehameha Schools (2007) about the process of writing any story or report, will be the new focus of the group's efforts now. This is the phase where the students are able to write texts, organize panels and properly begin creating their strip.

As explained by Sayed Mahdi Rozati (2014) when speaking about doing a task, the students will use their experience and resources to, together, begin to create the strip. They will do so interacting and helping each-other, as if this were a real life situation where they were truly creating a comic as a group.

Using those ideas they have chosen previously in the brainstorming phase, the students will begin to develop each one and combine them to create a first draft of the comic strip without the drawings. To guide them plan the scenes and dialogue, the

teacher will hand them empty comic strips (see anexus) so they may have a better idea of what the final result might look like. Even if they will not make the drawings until the end, they can still plan where to place them and how to combine with the strip's panel structure and dialogue.

Like the brainstorming phase before it, the drafting phase allows the students to show their creativity and develop their ideas on their own. To help them with this, they will use a work template similar to the one they used to help them during the brainstorming phase. Instead of following general terms, it will focus on each panel:

	<b>What happens in this panel?</b>	<b>Who are the characters in this panel?</b>	<b>What do the characters say in this panel?</b>
Panel 1			
Panel 2			
Panel...			

Once the template is completed with information about every panel in their comic strip, the members of the group will then focus on how the comic strip would look as a whole. To help them see if the structure and position of the panels and characters is good, they will answer together to a series of questions about the draft they have made. These questions will be written at the other side of the previous template:

*The first panel of the comic strip. Does it introduce well the comic? Do you think you could change it and make it better?*

*The last panel of the comic strip. Is it a good ending? Do you think you could change it and make it better?*

*Do you think you need more panels for the comic strip? How many more?*

The group who made the comic strip will not be the only one to answer these questions. To get some more peer-feedback, the group will meet with members of other teams to show them their draft and see new points of view. This will be the start of the sharing phase.

#### 4.2.3 Sharing phase.



As a way to check out if they planned comic strip will be liked not only by them, but also by the rest of the class, the students will share their draft with other groups. This way, they might find mistakes and things to develop they had not thought about before. In this phase the students develop their interaction skills, as they need to communicate with other groups about a specific subject.

The sharing phase goes both ways. One group shows their work, expecting to receive feedback about it, then they give their own reviews about the work of the members of the group who gave them that feedback. Aside from the questions mentioned previously on the drafting phase, each group will be able to ask any extra questions they desire to see what other parts or aspects of their comic strip draft might need to be changed.

The main objective of this phase in the main task is not only for students to find out what changes could be made to their drafts. Aside from that, the sharing phase allows different groups to interact freely and see the importance of different, new points of view when it comes to creating something or doing a specific task.

To prevent possible arguments, the teacher will tell the students that the feedback they give must be constructive. Saying that the drawings do not fit the story, or that the order of panels makes no sense is only useful if the one saying that afterwards explains why that is the case and maybe offers a possible solution for the issue.

#### 4.2.4 *Editing phase.*

As told by Hillocks (1987), a good writer is not the one who uses the best grammar, but instead he or she who revises their work again and again until finally getting what they wanted. This editing phase is the last and most important of all these edits, since, after making this one, the group will present their work to their teacher and the other groups. Here, more than in any other phase, the students will practice their writing skills, as they revise the dialogue they have created in the panels.

At this point, now that the group is certain about the story they want to tell, the panels, dialogue and drawings, it is time to make the last edits and finally finish the comic strip. To reach this last part, all the members of the group must agree that the comic strip they have now is the one they want to present to the class and that the edits which they will do are the last they are going to make.

Truth be told, the editing phase is something which happens continuously during the creation of the comic strip. When they do the draft, when the students share what they have done, they are constantly looking at their work and changing things to improve it in one way or another. This phase can be seen at the last one of those edits, the official one which all groups must do before showing their work to an audience of their peers. To help them perform this last edit of their comic strip, the teacher will deliver to the groups a series of questions to see if there really is no need for further edits:

**Read the comic strip you have now. Does the story make sense to everyone in your group?**

**Have you written dialogue for more than half the panels? If you have, have you revised it for possible errors? How many times?**

**In the sharing phase, you have talked with members of other groups. Did you use the information they gave you for your comic strip? How?**

The first question demands the whole group to read and comment about the story, one after the other, to see if they all think the story, dialogue and characters all make sense together or something needs to be changed in some way. The second question, speaking of the dialogue, makes the students pay attention to both the meaning and the grammar of what they have written. Third and final, the question of how they have used the information given during the previous phase not only helps the students internalize the choices they have made, but also think twice about how they used the information given to them.

The editing phase includes, right at the very end of it, the drawing of the different panels. Only done once everything else has been completed, revised and agreed upon, this drawing phase does not require the students to reach any artistic standard. Aside from making sure drawings, dialogue and story all make sense together, the artists are completely free to choose whatever style they so desire.

At the end of the last lesson hour of the task phase, and once every group has at least one comic strip, the teacher will remind the class of the next phase, where they will need to play the comic strip in front of the rest of the class. It is advisable to make the announcement half an hour before the lesson ends, just so the student groups have some

extra time to plan and practice what they are going to do. That way, since there will also have time to practice during the next lesson, they will feel far more relaxed and confident about talking in front of their fellow classmates.

#### 4.3. **Post Task.**

Time required: *2 lesson hours.*

Due to the number of groups who will take part on the exposition of their work, the time it will require for each of them to do so properly and answer possible questions and the analysis which will come afterwards.

After the completion of the comic strip, it is time to take a step back and properly analyze what has been done. It is at this moment when the students will properly expose their work to their teacher and peers and then answer questions about it, to show the work behind their comic strip and their implication in the process. Anwar. K and Arifani. Y. (2016) says it is during this post task that the students can properly reflect on the work they have done and analyze it either alone or with the rest of the class.

Because of this, the main objective of this phase is for students to revise and analyze not only the work they have done, but also the process itself. Through this analysis during this post task phase, the students will better interiorize what they have learnt during the whole process.

##### 4.3.1 *Exposition.*

One by one, the different work groups will expose their finished product to their teacher and the rest of the class. To make the procedure more interesting for both the creators of the comic and their audience, the work team will represent their comic strip just as if it was the text of a theatre play.

The teams prepare for their short play in the class. To make sure every student has a chance to speak, the dialogue and text will be shared as equally as possible between the members of the team. Those who do not speak can play other characters or try to help give life to the background and context of the comic strip. For instance, driving imaginary cars if it happens during a race or staying still with their arms up like palm trees if it happens in a jungle.

The group is allowed to invite other students to join in creating the background, as this will help everyone get more involved in the story. Of course, one should always

place a limit as to the number of people who can be on stage, in case the number of students moving around makes it difficult for the group to do their representation.

Unlike previous activities during the pre task and task phases, accuracy, more than meaning, will be the protagonist during the exposition. This does not mean the focus will be on grammar and grammar alone. Since they are on a stage, delivering information to an audience, the students also need to be understood and thus meaning also is important during the exposition. There are reasons however, for why the teacher's focus will be more on form during this activity:

*-The student's knowledge of the material:* After following different steps, creating several drafts and making a number of edits, the members of the working group will be the most knowledgeable about their comic strip and its contents. Playing the panels and answering questions about their creation will be therefore far easier for them than if they were talking about some random subject.

*-The time the group had to practice:* This not only refers to the time given right before the exposition. When talking to other members of their own group and during the sharing phase of the main task, the students will have already practiced a little their communication skills.

*-The chance to see the improvement of writing skills and find recurrent errors:* The exposition can be seen as an oral test, where the teacher is able to see what might need to be worked on more during future lessons. This includes pronunciation of certain words, sentence structures and so on.

After the students end exposing their work, they will begin with a round of questions, followed by another by the teacher. These questions will focus both on the creation process of the group's comic strip and the dialogue written in the panels. Apart from those concerning the grammar of the comic's dialogue and the distribution of the story's panels, the teacher may also add other questions about the experience itself, asking what was the part they enjoyed doing the most and any funny moments which might have happened during the process. That way, the teacher may ease some tension from the group and make them more eager to answer his or her questions.

#### 4.3.2 Analysis

Once all the groups have completed their expositions, it is time to do an analysis not only on their performance, but also on the activity itself and what needs to be improved or changed altogether. This analysis will allow the teacher to get the students'

perspective on the activities they have performed and give the students the chance to think and ponder about their work.

All the class will take part in the analysis, taking turns to speak and give a piece of their mind. The first part will be about their own experience with the process of creating the comic strip and will focus on a few main points which the teacher will explain to the students before beginning the analysis, just so they know what they are giving feedback about:

-The distribution of time: This refers both to the amount of time each group has used to brainstorm, draft their comic, share it and later edit the result. The amount of time given to each phase is also something to be discussed. The students can give their opinion on how one phase or activity should have had less or more time been given to it.

-What activities during the pre-task phase have help them the most during the main task: Since their main objective is for the students to be ready to perform the task at hand adequately, they will tell the teacher if the pre task activities managed to fulfill this purpose or not.

-The way each work group distributed their work: The students of each group will self reflect on how they worked with the rest of their team, if they helped another member out whenever they were stuck, or were open to advice and feedback. Remind the students to be constructive and positive about their feedback and not just blame another member of the group for working less or doing something they did not like.

To organize the answers, the teacher will hand to them a special sheet to write down their thoughts:

<p><b>Which activity needed the most time to be completed? Why do you think that is the case?</b></p>	
<p><b>Which activity did you use in less time than you thought? Why?</b></p>	
<p><b>Before the main task, you did some “pre-task” activities. Which one helped you the most and which one helped you the least? Why?</b></p>	

<p><b>When you were working in the activity, did you like the job given to you? Would you have changed it for another one?</b></p>	
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Following the rules of Anwar. K and Arifani. Y. (2016) when it comes to what each post-task requires to be considered one, the questions of this sheet invite the student to reflect and think of what he or she has done during the task and what could have been improved or changed.

The second part of the analysis will be a feedback session, where the students come up with those things which could be added or improved to the whole procedure to make it more interesting or fun. The teacher will give them first a couple of minutes to think about what they can say and maybe discuss it with their peers before delivering their feedback.

Through this analysis, the teacher provides the students with another chance to discuss and develop their critical thinking. Moreover, since they are reviewing the activities planned by the teacher, those who might still be a little worried about getting criticism will see that there is really nothing wrong with it. As long as it is done in a constructive way and with respect between the person who gives the feedback and the one who gets it, there should be no problems.

## **5. EVALUATION.**

To better assess the success or failure of the activities and how the students of the class have performed them, we will use a series of rubrics to evaluate the results of this project. These rubrics will allow the teacher to properly see how well, or how badly, the students are able to understand and perform each activity.

As it happens with all lesson plans performed in a class, what is taught must follow the specifications set by the *Real Decreto 126/2014, de 28 de febrero* when it comes to English. The criteria and grading standards chosen can be seen in the annex section of this report (Annexus 1.2).

The teacher will evaluate not only the results of the task, but also the process itself and the attitude of the students during it. Therefore, different rubrics will be used to properly grade what has been done and thus have a precise look of whether it has worked as intended or if it should have been changed somewhat for the students. First of

these rubrics is the one for the activities of the pre task phase and the answers obtained from the questions asked to the student groups.

<b>Pre task phase</b>	Needs Improvement	Good	Excellent
<b>Introduction activity</b>			
<i>Attitude during the activity</i>	The students do not take part on the activity or do not allow their peers to give their own ideas	The students take part, rarely interrupting other members of the group while they work together	The students all take part, sharing and trying to see the best part of each idea while they work
<i>Number of ideas</i>	The students do not come up with any ideas, or do not try to	The students come up with one or two ideas before choosing their favourite	The students come up with more than four ideas, then see which of them fits the comic the better
<b>Order the panels</b>			
<i>Reasoning</i>	The students choose the panels randomly or without trying to reason their choice.	The students refer to other panels when explaining their order	The students refer to other panels and do some basic comparisons to push their point across
<b>Complete the panels</b>			
<i>Writing in the panels</i>	What few dialogues are written are made of two or three words at most	Though there are several grammatical errors, the students write the dialogue for at least most of the panels	All dialogues have been written with only some grammatical mistakes
<i>Context between pictures and drawings</i>	There was no relation between what the students wrote and the drawings in at least half the panels	There is relation between dialogue and panels except for between 3 and 6 sentences	Aside from maybe two sentences, all dialogues and panels match and work well together

Depending on the results of this graph, we will be able to discern whether the activity has truly worked as expected or not. During the first, introductory activity, if we see the attitude and number of ideas needs improvement, we will realize the group did not feel ready or did not have the tools yet to handle such an activity. Ordering the panels, on the other hand, requires reasoning to make some basic explanations as to why one is at the beginning and another at the end. Should the group have trouble here, some extra assistance will be needed when it comes to the organization of their main, comic strip. Finally, writing and context sees whether the students to face the core of the task (that is, writing the dialogues for their comic strip), or if they still need help.

Should we see the need for improvement in most of the activities, it will be clear that the pre task has not been properly made for the particular needs and background of our class. On the other hand, a mostly positive fulfillment of these first activities will show the students are ready and prepared enough for the main task itself.

The next rubric will deal with the task and post task phases, where the students finally create and perform their comic strip. Divided in two parts, the first will focus on the process of writing the comic strip and the second and final on the result.

<b>Task phase</b>	Needs Improvement	Good	Excellent
<i>The students follow the different steps of the writing process</i>	The students finish the task without following the specifications of each step	The students finish the task performing at least most of the steps required	The students finish the task having followed all the steps
<i>The members of the group fulfill their roles</i>	The students do whatever tasks they please without attending to any role or organization	The students fulfill the requirements of their roles	The students fulfill the requirements of their roles, helping their peers whenever they require assistance
<i>The students perform several revisions of their work</i>	No revisions are made of the first draft	At least two revisions are done before presenting the comic	More than two revisions are done before presenting the comic
<b>Post task phase</b>			
<i>The students' preparation of their</i>	The students perform directly	The students know their roles before	The students know their roles and also



<i>performance</i>	without knowing their roles or how they are going to perform the comic	performing	the timing between each sentence of dialogue
<i>Grammar of the students' comic at the end of the task</i>	More than 5 grammatical mistakes	Between 4 and 2 grammatical mistakes	Between 2 and 0 grammatical mistakes

The main focus when it comes to evaluating the students during the task phase is how they follow the process itself. Because of this, since the content itself will be the focus of the post task phase, the roles, following the steps and revising the drafts are the important parts when it comes to measuring the success or failure of our planning during the task phase. Should the students not revise what they do, play their roles or follow the steps we explained, that means the explanation itself has not been good enough or we have not managed to motivate the students enough for them to try.

The post task focuses, on the other hand, of the final result, that is, how the students perform what they had been making for so long and whether the dialogue they have at the end still has mistakes in it after several revisions. Therefore, in this part we focus mostly on form, more than meaning.

As for the importance of each part, the task phase represents half of the final mark, while the pre and post task phases each one represents a quarter of the total. Referring to each of the phases in particular:

*Pre task phase:* Each section, like “attitude during the activity” counts as one fifth of the total of the pre task.

*Task phase:* Each section, for instance “*The students perform several revisions of their work*”, counts as one third of the total of the task.

*Post task phase:* Each section, like “*The students' preparation of their performance*” counts as half of the post task total.

Finally, to compare marks like *good* or *excellent* with more exact, numerical values, the former would be a 7 and the latter a 10. *Needs improvement* is a 4 and requires a revision to make sure the student can improve and reach the marked standard.

## 6. SELF-ASSESSMENT.

After the info given to him during the post task phase, the teacher may do an in-depth self-assessment of the whole activity, from its beginning to its end. This self-

review will be done with many aspects in mind, like how well the teacher used the time he or she had, the way he taught values and motivated the students to work together and how much the class enjoyed the experience. Thanks to the feedback given by the students, such things as motivation or enjoyment of the activity will be easier to see and analyze.

The following sheet will be used for the self-assessment:

	Completely	For the most part	Needs revising
The teacher gave the students all the tools they needed to complete the main task			
The teacher distributed time so the students could complete all phases			
The teacher was able to show students the importance and usefulness of constructive feedback			
The teacher managed to encourage students to communicate more with their L2			
The teacher was able to keep the students interested in the task through the process			

*Completely* means that the teacher managed to reach his objectives with almost every member of the classroom. This is the best case scenario, where everything has gone just as planned and the students have performed at their best, thanks both to the teacher's help and their own skills.

*For the most part* refers to how, even if the objective has been accomplished, there is still ground for improvement. For instance, students communicated more using their L2, but there were still many who remained quiet, too shy to use a language they feel they have not yet mastered.

*Needs revising* means that, either for lack of skills, tools or a bad use of both of them, the teacher has not been able to accomplish his objectives with the classroom.

Maybe the students were quite interested during the pre-task process, but quickly grew bored and worked with little-to-no energy during the main task itself. Maybe the students followed the steps of the writing process, but it is clear they did not see the point in them, so they will never use them again.

To have a better view of his or her own work, it is advisable that the teacher adds the feedback given by the students to what he or she has in the self-assessment sheet. An outsider's view of the teacher's performance might help him or her decide whether the objectives were completed as much, or as little as the teacher might think. That way, an activity which the teacher might think was badly planned and thus should be changed might remain after most of the students agreed how it was perfectly fine and helped them a lot.

One must always take into account however, that students are people and so their thoughts about one thing or another will vary greatly and what might have been a great help for one group, will prove to be a hindrance to another.

## **7. CONCLUSIONS**

Writing a comic strip is not an easy task, yet that does not mean the process itself cannot provide the students with plenty of chances to improve their knowledge and skills. As we are focusing more on the writing than the drawings themselves, this skill will be the main one practiced during the activities of the task. Due to the communicative nature of the project, as students work mostly in groups, the rest of the skills will also play a part, since it is impossible for students to share information if they are not able to listen or speak.

The main difference between this project and others which also use comics as a tool to learn a language, is the mixture of the creation of a comic strip with the task based approach and the writing process. While making the comic is still the goal of all groups, what is truly important is the series of specific steps which led to that ending. A certain attitude is developed, where students not only need to work together, but also revise their work and thus reinforce what they have learned, or change what is wrong. This attitude not only helps them when it comes to the process of learning a second language, but also in many other situations they might face in the future, where teamwork and revising one's work can be quite useful.

Working with their peers in a project which will have physical results in the end is also quite motivating for the students who work in it. Despite giving them a series of

specific activities and steps to do, it is the student group and the group alone which choose the theme and story of their comic. Thanks to this, the process becomes more personal for the students and thus far more motivating if the teacher was the one giving them a specific story and characters they needed to develop.

Once again, this set of activities requires the students to interact and write using their second language, not an easy task for those who have just begun or do not have the required knowledge to do it. Because of this, students from the 5th of primary are the ideal target, as they do have a number of resources and tools to use to complete all the activities presented to them while creating the writing of the comic strip.

## 8. BIBLIOGRAPHY

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-Pictures and drawings.

Figure 1. Wilson. K, DenBleyker. R, Melvin. M and McElpatrick. D (2013) *Comic strips to practice and develop the L2* [Picture] Recovered from <http://explosm.net>

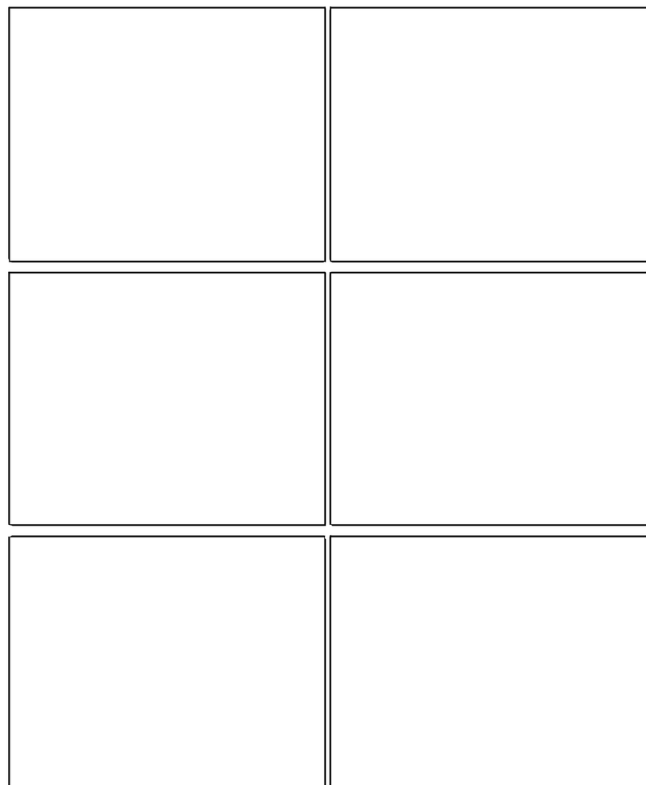
Figure 2. Goscinny. R and Uderzo. A (1974) Comic strips to practice and develop the L2

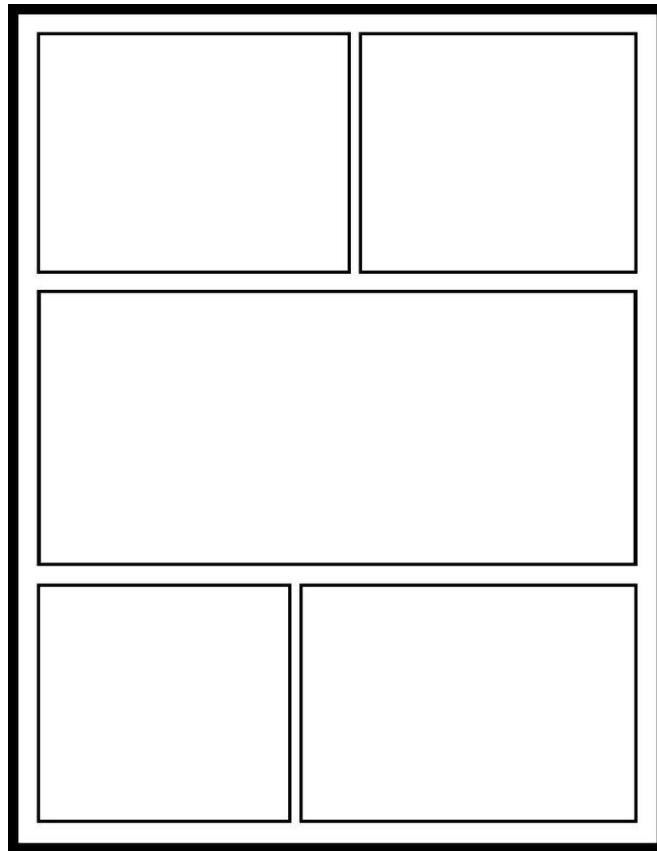
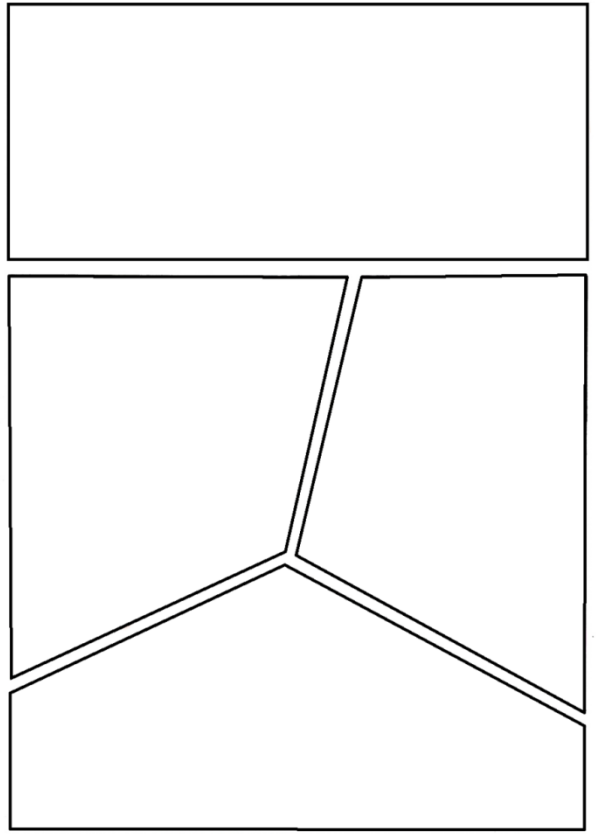
[Picture] Recovered from <http://bewellfrance.com>

Figure 3. Davis. J (1982) Comic strips to practice and develop the L2 [Picture] recovered from <https://www.youtube.com/watch?v=PcApLktyniQ>

**Annexus.**

Annexus 1:







Bloque	Criterios de Evaluación	Estándares de Aprendizaje Evaluables
<p><b>BLOQUE 2:</b> Producción de Textos Orales: Expresión e Interacción.</p>	<p>Crit.ING.2.6. Conocer y utilizar un repertorio limitado de léxico oral de alta frecuencia relativo a situaciones cotidianas y temas habituales y concretos relacionados con los propios intereses, experiencias y necesidades.</p>	<p>Est.ING.2.6.1. Hace presentaciones breves y sencillas, previamente preparadas y ensayadas, sobre temas cotidianos o de su interés (indicar sus aficiones, Intereses y las principales actividades de su día a día; describir brevemente y de manera sencilla su habitación, el aspecto exterior de una persona, o un objeto; hablar brevemente sobre temas de su interés; decir lo que le gusta y no le gusta usando estructuras sencillas) aplicando léxico muy utilizado relacionado con temas de su propio interés.</p>
<p><b>BLOQUE 3:</b> Comprensión de Textos Escritos</p>	<p>Crit.ING.3.1. Captar el sentido global y encontrar información específica en textos, tanto en formato impreso como en soporte digital, muy breves y sencillos, en lenguaje adaptado y con un léxico de alta frecuencia, y en los que el tema tratado y el tipo de texto resulten muy familiares, cotidianos o de necesidad inmediata, siempre y cuando se pueda releer lo que no se ha entendido, se pueda consultar un diccionario y se cuente con apoyo visual y contextual.</p>	<p>Est.ING.3.1.2. Comprende lo escrito y selecciona información para captar lo esencial en material informativo. Por ejemplo un menú, una descripción de un lugar de vacaciones, un programa de un campamento de verano, carteles publicitarios, folletos turísticos...</p>
	<p>Crit.ING.3.2. Conocer y saber aplicar las estrategias básicas más adecuadas para la comprensión del sentido general y los puntos principales del texto.</p>	<p>Est.ING.3.2.5. Comprende el argumento básico de historias breves y bien estructuradas e identifica a los personajes principales, siempre y cuando la imagen y la acción conduzcan gran parte del argumento (lecturas motivadoras y adaptadas a su nivel cognitivo y su</p>

		competencia lingüística, cómics, etc.) y hace uso de las estrategias básicas para llegar a la comprensión global.
<b>BLOQUE 4:</b> Producción de Textos Escritos: Expresión e Interacción.	Crit.ING.4.2. Conocer y aplicar, con progresiva autonomía, las estrategias básicas para producir textos escritos muy breves y sencillos, (planificación y ejecución), para realizar las funciones comunicativas que se persiguen.	Est. ING. 4.2.2. Escribe correspondencia personal breve y simple (mensajes, notas, postales, correos o chats), en la que habla sobre temas cercanos, da las gracias, felicita a alguien, hace una invitación, da instrucciones, o habla de sí mismo y de su entorno inmediato (familia, amigos, aficiones, lugares), hace preguntas relativas a estos temas haciendo uso de alguna estrategia básica de producción de textos, tanto de planificación como de ejecución.
	Crit.ING.4.7. Aplicar patrones gráficos y convenciones ortográficas básicas para escribir con razonable corrección palabras o frases cortas que se utilizan normalmente al hablar, pero no necesariamente con una ortografía totalmente normalizada	Est. ING. 4.7.2. Escribe correspondencia personal breve y simple (mensajes, notas, postales, correos o chats), en la que habla sobre temas cercanos, da las gracias, felicita a alguien, hace una invitación, da instrucciones, o habla de sí mismo y de su entorno inmediato (familia, amigos, aficiones, lugares), hace preguntas relativas a estos temas, utilizando patrones gráficos y ortográficos básicos para escribir con una razonable corrección.