PROMOTING PEACE EDUCATION THROUGH THE USE OF NARRATIVES IN

TWO PUBLIC SCHOOLS OF THE ATLÁNTICO DEPARTMENT


BY


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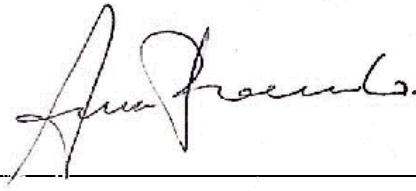Idiomas, Universidad del Norte, 2019


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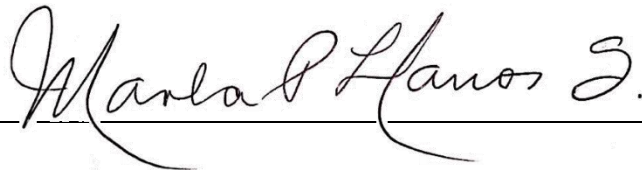Colombia


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# AFFIDAVIT

We, Ana Sophia Preciado Duque and Marla Patricia Llanos Sarmiento, hereby declare that this master's thesis has not been previously presented as a degree requirement, either in the same style or with variations, in this or any other university.

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**Abstract**

In an era of reconciliation of society in all areas, it is appropriate to sow seeds of peace in every corner of the country, especially in schools, where there are so many victims of violence. This study has taken students from two public schools in Puerto Colombia and Santo Tomás, two towns in the Atlantic department, to promote peace education through the use of narratives. This study used a qualitative case study method, which focuses on the design, implementation and evaluation of personal stories based on narratives. The data consisted of teacher's journals and interviews with students of these institutions. They had the opportunity to share personal stories, they presented their ability to control the voice and the management of body expression, they were able to connect their life stories with school culture, they modeled well-developed stories in all their phases, they presented fiction stories, they expressed their feelings with the word "imagine"; and finally, they allowed teachers to be aware that they can naturally tell stories about themselves. The analysis of the data showed that most of the students developed skills through biography and perceived the narrative as easier to understand. They could also conquer their fears and anxiety that live within them as a result of the environment where they were born in, full of violence. The findings speak of the need to examine ways to combine narrative effectively with academic lessons and, within a stress-free and pleasant atmosphere that will ultimately result in the peace education we long for.

*I dedicate this thesis to my beloved parents Carlos Preciado Arango y Maria Irene Duque Rueda and my kids*

*Ana Preciado Duque*


*I dedicate this thesis to my family and friends.*

*Marla Llanos*

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# Chapter 1. Introduction

"Tell me the truth and I'll believe

But tell me a story and it will live in my heart forever"

An Indian Proverb

Violence has been present in Colombia's history for over six decades. As many countries all around the world, reasons can vary and our society and communities have been suffering the consequences. Schools have had to deal with these consequences through home and social violence which have left kids nowadays fall apart from their hometown, families, dreams, insecure and depressed. This study proposes a pedagogical strategy that aims to examine how narratives can help to promote Peace Education in Secondary students of two public schools of the Atlántico department.

The Colombian government has made efforts to foster peace education into the education system. The first national initiative was the issue of the Citizenship Competences Basic Standards (MEN, 2004).

According to Shivedra (2018), the concept of Peace Education is nominated as integral in the Indian education system, because values make life so important and students start to use their energies appropriately. Here the author cites Gandhi's opinion about teaching real peace in the world, it is necessary to start with kids because everything is for peace. Based on our state-of-the-art review, we could find that there is a trend in many school scenarios to find alternatives to contribute to the consolidation of a peaceful Colombian society, in times of reconciliation and conflict resolution. It is just because

schools are becoming the real home to identify all kinds of difficulties and worries that can affect the students' lives.  Education for Peace has been established as a culture in Colombia through law 1732 (2014) in its article number one, it mentions the creation and recognition of a culture that reinforces peace in the country of Colombia. For that reason, it should be established in public institutions including preschool, basic and media education as an independent subject. In paragraph 2 of this article, the objective of Peace Education in Colombia is formulated. It's about the creation and generation of a space to learn, and the promotion of reflection and dialogues about culture of peace and its sustainable development in order to improve population quality of life. Respect is one of the most important aspects to take into account and Education for Peace should be an obligation according to articles 22 and 41 included in the Colombian Constitution.

Education for peace is in the contents of the suggested curriculum for English because in Colombia it is relevant to get a new culture, a culture of peace. Attri (2018), recognizes that all countries around the world need understanding, tolerance, social justice and friendship. And also, taking into account the respect for human rights, democracy and participation in order to avoid conflicts and violence in students' contexts. However, there are few classroom pedagogical strategies that use Foreign Language teaching as the main context for peace education in the country. Through this proposal, learning a foreign language will be an important scenario to encourage students to implement peacemaking as a resource to get social progress, equality, dignity and a better way of life. This study is particularly relevant because it aims at filling this gap of using the English class as a tool to help students overcome past negative episodes through the expression of feelings and emotions in their narrative texts.

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Over human history, narrative has had a crucial role in the development of the humanity since the earlier evidences of some tribes to express the story as a community. Several tenets and researchers have shown how narratives contributes into cultural, social and historical scenarios. (Gates, 1992; McAdams, 1993,1996; Polkinghorne,1998; Spence, 1982).

This study is supported by different theoretical tenets such as: the genre theory, peace education, and narratives. These theories have helped to guide the decisions regarding the pedagogical intervention designed to answer the following research question: How does the implementation of a pedagogical strategy focused on narratives help to promote Peace Education in secondary students of two public schools of the Atlántico Department?

This research endeavor was carried out in a group of Colombian students at 2 public schools, from 1 to 2 socioeconomic strata. In Colombia, social strata are classified by the place people live and economic work area. Therefore, strata 1 through 2 include street vendors, couriers, messengers, informal salespeople, self-employed members, and employees in companies. This study will try to show the importance of narratives for students-victims of violence to tell their own stories in order to promote an education for peace.

The organization of the paper will allow the reader to navigate through the process followed to complete this piece of research. The second chapter will present the theoretical framework, which contains the main theories supporting this study. The third chapter will display the methodology, which includes: the research design, the context, the participants, the data collection process, and the intervention designed.  The fourth chapter is the

findings, which are the main outcomes of this research project, it will show what the project revealed after applying the lesson plans to the students participating in this study. Finally, we will present the discussion and conclusions.

## Chapter 2. Theoretical Framework

"When the whole world is silent, even one voice becomes powerful."

Malala Yousafzai

In this section, we present literature from theoretical and research sources that support genre pedagogy, narratives, and peace education, as the key concepts to foreground this study.

### Genre Pedagogy

The idea of language as meaning in social context has been explored for over almost seven decades in the systemic functional linguistics tradition. Martin and Rose (2012) define genre as repeated meaning structures. They also point out that a culture is constituted by an evolving system of genres. As they are recurrent, members of a given culture can easily recognize genres because of the repeated experiences that they represent. Genre pedagogy is, therefore, the study of these regular reconfigurations of meanings and its application in education in order to improve students' literacy development.

According to Rose (2008), in genre pedagogy, students are able to develop and improve in two different fields at the same time: 1) knowledge about the topic of the curriculum that they are studying; and 2) knowledge about the language that is used to configure them as written texts.

Research has shown that using genre-based instruction in teaching reading skills can have a positive impact on students' learning to read and write (Shishehsaz, 2006). The term "genre" is used in varied contexts to speak about the role of particular texts in a given

culture (Hammond and Derewianka, 2001). Genre analysis discusses certain types of communicative events, with certain communicative purposes that are shared by members of a certain community. The expert members of the discourse community validate those communicative purposes, therefore strengthening the foundation for the genre (Swales, 1990).

Genre refers to social processes that are regular, staged, and goal oriented (Martin, 1993). For Miller (1984), genre allows to recognize typified social and action. He acknowledges that similarities on form or some other criteria are not as relevant as the shared purpose of a given genre. Bhatia (1993) argued that "genre studies incorporate a variety of frameworks used to analyse a range of textual genres constructed, interpreted and used by members of various disciplinary communities in academic, professional, workplace and other institutionalised contexts" (p.14).

Genre-based approach, also known as genre-based instruction (GBI), is a current trend to teaching language skills including reading and writing (Wennerstrom, 2003). According to Osman (2004) GBI possesses unique characteristics that include teaching particular genres that are usually required by the students in the academic situations, explicit teaching of the language patterns and social conventions of these genres, which helps students to understand these genres' structures and, as a consequence, enhance their language skills.

Callaghan and Rothery, (1988) propose a model to understand how genre pedagogy can be implemented (see figure 1). It is similar to Martin's (1999) configuration of three main stages, which constitute the teaching cycle: 1) Modeling a text; 2) Joint negotiation of text; and 4) Independent construction of text.
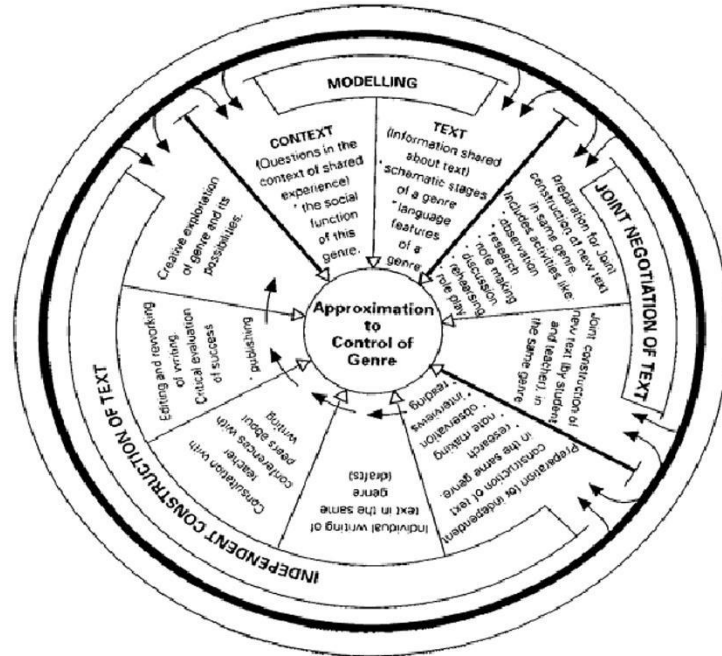
Figure 1. The 'wheel' model (Callaghan & Rothery, 1988)

**Narratives**

Different scholarly work, such as those by Al-Mansour (2010), Atta-Alla (2012), Gallets (2005), Isbell, Sobol, Lindauer and Lowrance (2004), Dujmovic, Uciteljska, Pula (2006), Malderez (2010), Uchiyama (2011 ), Madhawa, Mohd & Hong (2013), among others, have confirmed the effectiveness of stories in developing language skills in a positive way. Al-Mansour (2010) states that through the stories read to others, many aspects of language can be taught, including spelling, for example. In the same way as tradition in many cultures, storytelling has been used to share experiences and cultural issues from one generation to the other. He also says that the origin of the stories comes from ancient origins of the entire civilization. Thus, it can be affirmed that the narrative is

not only a matter of infants, but that it is an activity that any person, at any age, sit down to listen to another tell their stories and tell their own as well.

Al-Mansour (2010) investigated the narration aloud with two groups. The author discovered that the group telling their stories aloud showed much better results than the group that was not. It showed positive results especially in improving vocabulary, better communication with others and better understanding of reading.

Atta-Alla (2012) conducted a piece of research on how storytelling allows to develop communication skills, improve attitudes to work in groups, have more creative students, improve their active listening, improve vocabulary, and finally lead students to have better social relationships in all areas of their lives. Among the advantages that storytelling has is that possibility that gives students to interact in a relaxed and calm way with their other classmates, which ends up being a good environment to develop self-confidence and therefore reaching class more motivated and with more desire to participate in the class in an active way. Gallets (2005) also affirms that telling stories encourages students to improve their comprehension skills.

Isbell, Sobol, Lindauer and Lowrance (2004) found that students who are often in a storytelling environment develop better skills to have a better variety of vocabulary and better reading comprehension. If story reading is mixed with illustrations, this becomes a strategy to motivate students to continue reading and have a better connection with the book that is being read because the images encourage the process and make it much simpler and with better levels of understanding. They claim that by mixing letters with figures in a story, students are encouraged to present different ideas among themselves and share their

different opinions, promoting a way of tolerance and acceptance of the other even when thinking differently.

Narratives help human beings to develop and construct their own lives (Mead, 1977). Gergen and Gergen (1988) refer to self-narratives to talk about the kind of stories that allow us to recount relevant moments in our lives. The authors affirm that the criteria for building a good self-narrative is similar to those considered for any good story. Some elements that need to be included are: a purpose to tell the story, key events related to that purpose, the organization of the events in a given order. According to Mancuso and Sarbin (1998) people start learning about storytelling since they are children. Some more complex abilities, such as drawing causal relationships and building stories based on the principles established, should be worked on during childhood and contribute to foster a sound emotional development that will help them later in life.

Pennebaker and Seagal (1999) consider that it is important to dedicate at least 15 minutes every three days to write emotionally about significant personal experiences in order to improve one's physical and mental health. Their study has been replicated using different age, gender, cultural, social class, and personality type. By means of a text-analysis computer program, the authors discovered that some of the positive benefits of writing are: using a great number of positive-emotion words, and a low number of negative-emotion words; and increasing the use of cognitive words as they write. The results from this study allowed to conclude that mental and physical health are critically influenced by the use of narratives. In the words of Pennebaker and Seagal,

> constructing stories facilitates a sense of resolution, which results in less rumination and eventually allows disturbing experiences to subside gradually from conscious thought.

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Painful events that are not structured into a narrative format may contribute to the continued experience of negative thoughts and feelings. (p. 40)

Harris and Walton (2009) conducted a study in which they found that the stories of children who used communicative strategies as a way to respond to conflict had lower levels of violence in their writings. They also showed empathy for others' personal states, as well as strong narrative forms. On the contrary, children who used retaliation in response to conflict could not express their own internal states or show strong narratives. This study included 364 narratives about personal experiences with conflict written by urban 4th, 5th, and 6th graders.

Rubin, Berntsen, Deffler and Brodar (2019) confirmed that self-narratives can be a valuable focus to take in order to make meaning of important personal events in life as a whole, instead of as isolated events. They conducted a large study with more than 500 participants, which showed that there is a tendency towards the use of a self-narrative focus that goes beyond single life events. This evidenced that self-narrative is a strategy that people use to attach individual events to life stories in order to make meaning of them. This repeats over an array of events.

Cheng (2008) summarizes the purpose and structure of narratives, based on the Systemic Functional Linguistics theory (Halliday & Matthiessen, 2004; Halliday & Hasan, 1989). According to Cheng (2008) "the social purpose of narrative genre is to entertain, amuse or reflect an experience. This can be achieved by introducing the reader to a possible world in which individual characters experience a problem of some kind which they have to face and overcome (Macken & Slade, 1993; Macken-Horarik, 2002)". She continues to

provide an overview of the typical scheme of a narrative, namely: Abstract, Orientation, Complication, Evaluation, Resolution and Coda.

Genre pedagogy is relevant for helping students to improve their narrative writing skills. As Hyland (2007) and Schleppegrell (2004) affirm, allowing students to get familiar with the typical characteristics of a genre, they will have clear options for writing, so they will be able to construct texts that are well-structured, achieve their social purpose, and are appealing to readers.

### Peace education

As it was mentioned before, Peace Education is another one of the pillars of this study. The ultimate purpose of fostering narrative writing is to provide scenarios to contribute to the students' peacebuilding, and overcoming of violent situations in their lives, as well as give them the opportunity to imagine their preferred futures.

Bar-Tal and Rosen (2009) studied the landscape of education for peace in societies that were immersed in harsh conflicts. The authors analyzed some educational, as well as socio-political conditions that could contribute to the successful implementation of peace education. They concluded that some of the key elements for reconciliation in any society are: establishing societal goals of peace, building the image of the enemy as another equal human being, the reconstruction of the collective memory, and the nurturing of positive feelings about peaceful relations with the past enemy. According to Bar-Tal and Rosen, in order "to achieve the objectives of peace education, a school system must go through major changes. It requires setting new educational objectives, preparing new curricula, writing

school textbooks, developing instructional material, training teachers, creating a school climate that is conducive to peace education, and so on" (p. 12).

Salomon and Nevo (2002) note that peace education in regions where conflict is highly visible commonly incorporates aspects as key as "antiracism, conflict resolution, multiculturalism, cross-cultural training, and the cultivation of a generally peaceful outlook" (p. 43). This study aims at promoting peace education by addressing elements of students' past lives that may be causing violent or disruptive behaviors at school or at home. Bullying, depression, conflict, gang issues, among others, are all elements that disrupt peace and are therefore subject of intervention by Peace Education processes.

Peace education, in this study, is conceived as the kind of pedagogy that will help students to view life from a different point of view; one that can help them to dream with a future that is not violent, like their past. The strategy implemented in this study aims at using language learning, reading and writing more specifically, as the vehicle to overcome dark episodes of students' lives and foster in them the wish of changing their faith and help to achieve a more peaceful and friendly society. This, we think, should be a common global concern. No matter in which society we live in, educational and social issues are very similar to the ones we face in our contexts, Santo Tomás (Atlántico) and Puerto Colombia (Atlántico) Colombia. Everywhere in the world, students are suffering episodes of domestic (or any other type of) violence, bullying, displacements, family breakups, etc. However, it is not a secret that the Colombian society is in need of pedagogical practices that can help restore in our students a sense of positivism, a belief that live can be better that it is, therefore helping them to be happier and prone to peaceful relationships, instead of contributing to foster violent behaviors in them.

**State of the Art**

In this section of the paper, we will present a set of studies in the genre of narratives in order to build a state of the art that allows to determine the gaps we will attempt to fill in this research study.

A first research to consider is Listyani (2019) *The Use of a Visual Image to Promote Narrative Writing Ability and Creativity*. In this qualitative study, the participants were 19 Professional Narrative Writing students. Data collection instruments included: students' essays and journals, written after the writing activities; interviews with two students; and students' scores. Findings suggested that students benefited from the use of pictures and comic strips in order to improve their narrative writing. Among other benefits, they helped students to develop their creativity, their imagination and gave them more motivation to write. Some of the limitations were than some students still needed some help to improve their grammar, diction, and plot.

A second research project was carried out by Agten (2019) in which he implemented the use of *Bibliodrama: Introducing Stories from Narrative Traditions in the Development of Young People's Life Orientation*. According to him, images and narratives can become role models for teens and adolescents to feel identified in their thoughts and feelings, as well as to provide them with inspiration to establish life goals and expectations. The Bibliodrama technique also allows for students to make connections between the here and now, and the once-and-then of narratives from the past.

Another research study that is worth highlighting is that of Borch (2019), *Embracing Social Media to Engage Students and Teach Narrative Writing*. Here, the author engages in a project where students can connect their appetite for social media use to

authentic and significant English learning. This time, the project aimed at fostering the development and practice of the four language skills in an engaging context. By implementing this strategy first in a graduate-level Creative Writing course, she could realize that the use of Facebook could reduce students' stress and rejection towards the writing tasks. It also allowed her to break the task into smaller chunks and make it more student-friendly and less threatening.

The next research study supports the idea of narrative writing and its potential for peacebuilding. In her study called *Using Visual Narratives (Comics) to Increase Literacy and Highlight Stories of Social Justice: Awakening to Truth and Reconciliation*, Motherwll (2019) looks into the use of stick figure comics as a way to tell and listen to true stories of social injustice and practice anti-oppression strategies. Her main research question was: how can creating a series of stick-figure comics help learners enhance their understanding of the Indigenous Peoples' testimonies in the Truth and Reconciliation Report (TRC, 2015)? Results were very positive in terms of how her students developed a sense of empathy. They were able to read complex texts, involving painful stories of social injustices. Then, they could witness and document some of the stories told and then share with peers from their own perspectives. The study showed how the use of narrative in the form of comics is another useful way to work for peacebuilding.

In "*Children's Collaborative Storytelling with Linear and non-Linear Approaches*", Chen-Chung, Kuo-Ping, Gwo-Dong, and Baw- Jhiune (2010) expose the relevance of collaborative storytelling as a tool to achieve social learning. For their research developed in Taipei, and a group of around 60 students from 3$^{rd}$ grade, the authors designed a storytelling web 2.0 platform where they combined multimedia elements in order to

increase students' motivation and emotions. Students were given tasks by which they needed to create stories using sketches, drawing tools, interface, voice recordings, among other tools.

Another important research piece is about bringing university students closer to the problems of the social and armed conflict in Colombia. This study was carried out by Rojas and Díaz (2016). It consisted of having students think about violence, and then interview victims of the social conflict in the country, with the purpose of raising awareness on the issue. Authors pointed out that students would be more conscious of the world and stories surrounding them if they had a deeper understanding about the violence caused by the armed conflict; in addition, it is a must to understand the conflict from the civilian perspective and one way to do this it is from the academic and research exercise (Rojas & Díaz, 2016). As a result, the aim of this study was to socialize a classroom experience designed to think about violence in Colombia, authors wanted to present how students understand the dimension of the conflict and assume a pro-active role in order to conceive a better place to live in.

Resilience is one the main element we are trying to address through this research, and writing and telling stories is an assertive tool to make it clear for the participants. The next research study helps us to understand the relationship between resilience and storytelling in learners. Conducted by Nguyen, Stanley, Stanley and Wang (2015), the study named "*Resilience in Language Learners and the Relationship to Storytelling"* aimed at analyzing the relationship between having engaged in storytelling as a child and being resilient in adulthood. The study was conducted with 21 international college students who studied a foreign language abroad. Main data collection instruments included a survey, a

narrative interview and a brief resilience scale. These were analyzed quantitatively and qualitatively and yielded very positive results. The study demonstrated that stories can and does play a key part in the strengthening of individuals' emotional health.

Similarly, Dingfielder (2008) affirms that stories can support people in many ways when they have been involved in conflict. Firs of all, it can help them build new identities, recollect old wisdom, and transform life orientations. Conclusions are drawn towards the power stories can have for someone who plays the part of the storyteller in front of their children, for example. This can not only help them to cope with painful situations, but also to deal with some present struggles that might not be seen as important, such as learning a new language.

Finally, Roxas and Gabriel (2016) developed a culturally responsive action research project called **"Amplifying their voices"**. In this work, they asked students, mostly immigrants in Colorado, to use photographic storytelling to show elements of their lives and homes in order to make posters that were displayed and shared with the community. Through a tool that they called 'photovoices', students were able to tell their own stories and represent their emotions, fears, challenges, and failures. This study inspires us to think about multimodal texts to help strengthen our strategy of using storytelling for peacebuilding.

As we can see from this literature review, narratives and stories have proven to be a very useful tool when teachers want to pay attention to social issues in their classrooms. It has been used widely as an intervention technique that not only tackles language learning, and language skills development, but can also have a very positive impact on students' personal identity. So far, we have identified a couple of gaps that our study might be able to

fill. First of all, storytelling has not been used as a tool for peace education in EFL in the context of the Colombian Caribbean coast. We are a region that has been hit by violence and conflict and our experience can provide inspiration for similar contexts to try to replicate it with positive results. Second, the fact that we are using the EFL classroom as the scenario to integrate language development (reading and writing) and peace education is another contribution of our study. We hope that the results presented here will shed lights into issues that are present in every classroom of our country.

## Chapter 3. Methodology

This chapter presents the main methodological decisions made in this study. Here, we explain the research design, along with decisions regarding data collection procedures. Finally, we present the intervention strategy designed for this research project.

### Research approach

Because of the nature and main goals of this study, a qualitative research approach is the most suitable. According to Hernández (2014), qualitative research focuses on understanding phenomena, exploring them from the perspectives of the participants in a natural setting and in connection to their context. Sandelowski (2004) considers qualitative research as the approach that covers strategies for conducting studies with the purpose of "discovering how human beings understand, experience, interpret, and produce the social world" (p. 893).

Burns and Grove (2003) define the qualitative approach as a systematic subjective approach used to describe life experiences and situations to give them meaning. Holloway and Wheeler (2002) refer to qualitative research as "a form of social enquiry that focuses on the way people interpret and make sense of their experience and the world in which they live" (p. 4).

### Research method: Case study

Case study methodologies are used in both quantitative and qualitative research studies. In this case, we made use of a qualitative case study, which has proven to be a relevant tool to study specific phenomena in their occurring contexts, as well as to develop

interventions with a small group of participants. This is precisely the case of our research study. In trying to define case study, Cohen, Manon and Morrison (2007) write

> Case studies strive to portray 'what it is like' to be in a particular situation, to catch the close-up reality and 'thick description' (Geertz 1973b) of participants' lived experiences of, thoughts about and feelings for a situation. They involve looking at a case or phenomenon in its real-life context, usually employing many types of data (Robson 2002: 178). They are descriptive and detailed, with a narrow focus, combining subjective and objective data (Dyer 1995: 48–9). P 254

According to Yin (1984), there are three types of case studies: exploratory, descriptive, and explanatory. In this study, we have used a descriptive case study which relies on narrative recounts as the main input for collecting data.

**Data collection procedures**

In order to analyze the impact of the strategy implemented in this research study, we used three data collection instruments: teacher's journal, students' interviews, and artifacts of students' production. The information withdrawn from these instruments allowed us to draw conclusions about students' improvement of their narrative writing, as well as the development of skills related to peace education.

**Teachers' journals**

A journal is a typical data collection instrument in narrative inquiry. Journals are narrative recounts used by participants to record information, insights, emotions, memories that allow to have an idea of how a situation has been experienced from the perspective of the people involved.

Teachers' journals have been used for decades as a tool for teachers to collect information about what happens in their classrooms, and see how the information contained in them can help to make decisions to improve their practice.

For this study, journals were used as a way to record researcher's impressions on the development of each of the lessons planned, as well as their perception on students' skill development. At the end of each session, the two researchers would meet and share their insights on how the session went, they would take joint notes and produced a collective journal entry.

**Students' interviews**

Interviews are a social encounter between the researcher and the participants. It allows to collect information from the point of view of the participant, which is very important in a case study and in qualitative research in general. Cohen, Manion and Morrison (2007) define an interview as follows:

> The research interview has been defined as 'a two-person conversation initiated by the interviewer for the specific purpose of obtaining research-relevant information, and focused by him on content specified by research objectives of systematic description, prediction, or explanation' (Cannell and Kahn 1968). It is an unusual method in that it involves the gathering of data through direct verbal interaction between individuals. In this sense it differs from the questionnaire where the respondent is required to record in some way her responses to set questions. P. 351

Students' interviews were performed at the beginning and end of the implementation process. Both interviews were conducted in Spanish. The first interview was informal and was conducted as a group interview. Its objective was to explain to

students what the intervention was about, its purpose and the expectations we had with their participation. In this meeting, students were also asked questions about particular life situations that might help to inform decisions for the design of the lesson planning.

The second interview took place at the end of the implementation and its purpose was to hear students' perception on the project, what they thought was the impact it had in their reading and writing skills, as well as in their intra and interpersonal skills. Although we had planned to have a face to face interview with students, time did not allow to do it as planned. We had to translate the interview into a questionnaire that was sent to students via WhatsApp. Their answers were recorded and analyzed as part of the findings chapter.

**Students' production (Artifacts)**

According to Oxford online dictionary, an artifact is "something observed in a scientific investigation or experiment that is not naturally present but occurs as a result of the preparative or investigative procedure". Florou, Tsalapatas, and Alimisi (2010) claim that artifact collection is increasingly part of ethnographic studies. They state that collection of artifacts "is a secondary data collection strategy which typically includes unofficial documents, official documents, objects, etc. which provide insight into the lives, experiences, and perceptions of the subjects" (p. 12).

Students' production was collected in the worksheets designed for each of the lessons, four in total. They were used to analyze how students performed linguistically in each of the exercises, as well as to see the kind of writing and reflections they were producing for each of the topics chosen.

**The Setting**

The study presented here was implemented in two public schools of the department of Atlántico, one in Puerto Colombia and the other one in Santo Tomás. The names of the schools have not been included due to confidentiality issues. However, a detailed description of each context is presented here.

The first context is an official school in Puerto Colombia. It is coed and inclusive. The school offers all educations levels: preschool, primary, middle school and high school. The emphasis in the school has been on business and commercial. Some of the additional programs provided in the School are: articulations of education Media with SENA.

This school also offers education based on principles of excellence, academic training in competences, democratic participation, consciousness of belonging, innovations and investigations, autonomy, inclusion, cultural and ethnic diversity, and critical thought. The promoted institutional values are: respect, responsibility, affability, solidarity, and gratitude. The *Proyecto Educativo Institucional* (PEI) is the Effect of affecting the classroom and its incidence in the family. The academic management is addressed by the Conceptual Model. Most of the students of the school live in the town. The other minority lives in farms. They belong to humble families. Great part of the students' lives with their parents and another considerable percentage live with relatives such as grandparents, uncles, aunts or one single parent.

About the English Program and its Bilingual B1 Project, this has become important in the last years. The general level of the students is basic, between A1 and A2 and there are a few students in B1. The current hour assignment for English is of four hours per week, from sixth to eleventh grade. In primary the assignation is of two hours a week. The

school has an English Laboratory room which has 40 laptops on service with internet. We have access to smart boards and a virtual classroom. There are five English teachers. Four of them are in B1 and one in C1.

The second context where this study took place is a public institution located in Santo Tomás, Atlántico. It is a public establishment with legal status since 1958. This institution is located in the north-east part of Atlántico department. Classes start from 7:00 am until 1:00 pm, from Monday to Friday every week. As any public school, population who receive classes comes from low economic levels and most of the students cannot support their own materials to practice English activities. Just a representative group of these, live with their parents, other students live with their grandparents, aunts, uncles and also with friends or neighbors.

The institutional projects are focused on high human quality and academic excellence to engage men and women, according to their comprehensive education to constitute an ethical, fair, and autonomous country. This is evident in the mission and vision that appears on its web page taken from the institutional project:

*Mission*

We are a diversified and educative institution that educates men and women in basic, technological, citizen and labor competences in a global formation trough technology chemical research and diesel mechanic emphasis, which helps the community development in our area and our country.

*Vision*

Our perspective takes us to understand a diversified educative institution with high human quality and academic excellence that leads the global formation for engage people

into the local progress in order to build a country plenty of principles like justice, solidarity, autonomy and ethical values.

This school works together with the Ministry of Education and other organizations like Servicio Nacional de Aprendizaje (SENA), and private actors like Ondas project. It has also developed important projects with the Secretaría de Educación del Atlántico, about Math sciences, Physical Education, Inclusion Students Training and Teaching, Competences in general and Bilingual immersion and Bilingual projects for teachers who work in the English Department because it is established in the National Plan of Bilingualism.

### Participants

The participants selected for the development of this project were 10 students in 2 groups. The first group with 4 students from 8th grade at the first institution. The second group with 6 students from 9th grade at the second institution. Their ages range between 13-16 years old and they come from low socioeconomic strata (1 and 2), and these learners are classified in a low level of English.

### Description of the intervention

As it has already been mentioned, the purpose of this study is to use the genre pedagogy, more specifically the genre of narratives as a way to improve students' processes of peacebuilding and their behavior and relationships with others at school and in their personal lives. Therefore, we have designed an intervention program containing four lesson plans, where students have been able to explore narratives by means of different activities and materials. This section describes the strategy implemented.

**Objective**

This pedagogical strategy aims at implementing a genre-based approach to teaching reading and writing, particularly the genre of narratives, as a tool to approach peace education in the context of two public schools in the Atlántico department.

**Methodology**

The pedagogical strategy has been designed following

**Lesson plans**

The following is the set of lesson plans prepared for implementing the pedagogical strategy.

# Lesson Plan 1

Name of the teachers: Marla Llanos y Ana Preciado

**Grades**: 7°, 8°          **Number of students**:10          **Date**: Febrero 5, 12, 26, 2018

**Average ages of students**: 12-15          **Level of students**: A1

**Unit/Topic** Powerful Voices using biography in the classroom          **Allotted time**: 3 hours

**Goa**l: By the end of this session, students will be able to:

1. Identify the different stages of a biography.

2.Reflect on how life difficult moments can turn into a possibility for success, biographies give an account of a person's life and achievements, which encourages them to tell their own stories including a personal story.

3. Observe the writing process to create biography.

| Stage Aims | Procedure | Interactions | Time | Macterials | Teacher Notes |
|---|---|---|---|---|---|
| <u>Warm up:</u><br><br>To generate interest in the topic<br><br><br><u>To preteach vocabulary</u> | **Show** the picture of Jason Momoa and ask to the students who is he, what they know about him.<br><br>**Read** aloud Jason Momoa biography<br><br>**Ask** students the date of their birthday means (*was born*)<br><br>**Ask** students where are the most place they have lived means (*raised*)<br><br>**Ask** students they cannot take a day off because they have to attend class at the school means (*busy*)<br><br>**Ask** students they have to emcee a school event means (*featured*)<br><br>**Show** the Jason Momoa's biography and ask the students they will need to ask the | T>Ss<br>Ss>T<br><br><br><br><br><br><br><br>T>Ss<br><br><br>Ss>T | 3mins<br><br><br><br><br><br><br><br><br><br>10mins | Jason Momoa' Biography (ppt)1slide | |

| | | | | | |
|---|---|---|---|---|---|
| **Language focus:**<br><br>To revise knowledge<br><br>of wh-question forms | questions to take the answers from the reading.<br><br>Elicit the wh-question words.<br><br>What, where, when, why, how, who<br><br>Elicit questions with how<br><br>How old/tall/big-how many/much<br><br>Elicit questions with where.<br><br>Where did he raise? | T>Ss | | | |
| | **Analyze and discuss** with the students<br><br>structure and language functions of the<br><br>biography in order to clarify them and make notes. | Ss>T | 40mins | | |
| **Joint**<br><br>**negotiation**<br><br>**of text** | **Ask** students:What do we need to organize a biography?<br><br>What kind of information should we include into a biography?<br><br>What can you add to Jason's biography?<br><br>What type of language or words is used in the biography? | T>Ss | 30minutes | | |
| | | Ss>T | | | |
| **Preparation**<br><br>**for** | **Work** in groups of three students who choose some famous artists who they like the most and share ideas from him/her to organize his/her biography. Every step of the biography should be written in frames to post on the English corner wall in your classroom. Then interchange the frames to another group in order to organize them again. | Ss>T | | | |

| independent construction of text in same genre | **Make** a group of three students to create their own biography. **Write** the biography following the steps for it. | | 30minutes | | |
|---|---|---|---|---|---|
| **Independent construction of text** | **Interchange** biographies among them in order to they can apply a rubric. | Ss>T | | | |
| **Wrap up** | | | 40minutes | | |
| | | | 15minutes | | |

**Principal's Approval:** _____

Date: September 28, 2018

**Lesson Plan 2**

**Name of the teacher:** Marla Llanos S. y Ana Preciado D.

**Grade**: 7°, 8°          **Number of Students:** 10 students          Dates: October 3, 17, 24, November 7, 14, 21, 2018

**Average ages of students**: 12-15          **Level of students**: A1

**Unit/Topic** Poetry in the classroom, **Bio Poems**          Alloted time: 6 hours

**Session goals:** By the end of this session, students will be able to:

- Identify the style and organization of a poem exposing students through the bio poem reading has been taken from https://www.scholastic.com/parents/kids-activities-and-printables/printables/writing-worksheets/writing-bio-poem.html

- Explore positive personal feelings as the starting point to produce their own poem.

- Follow structures and features provided, and the analysis of models help students to move in steps of writing process to create poetry.

| Stageaims | Procedure | Interactions | Materials | Ti me | Teacher Notes |
|---|---|---|---|---|---|
| **Lead-in:** To generate interest in the topic | **Expose** students to read and analyze a poem **"ME"** by Karla Kuskin. After three reading examples,they can recognize the style and organization of a bio poem | T>Ss Ss>T | Poem printed | 15minutes | |

| Modelling | **Ask** students about previous experiences with this kind of text, what is the intention of the poem´s author | T>Ss | | 15minutes | |
| | **Explain** text features of a poem to the students later they can observe the organization and the style through an example of teacher bio poem. | | | | |
| | **Expose** and read the example to the class by reading the title and paying attention to the poem's form: shape on the page, stanzas, number of lines and ending punctuation. The students follow structures and features provided, and the analysis of models help students to move in steps to write their own bio poem. | | | | |
| **Joint Construction** | **Write** together and explore positive personal feelings of Students and Teacher as the starting point to produce their own poem | T>Ss | | 40minutes | |
| | **Address** students to perceive the rhythm and the music from the words of each poem reading their poem aloud many times. | | | | |

| Individual Construction | **Write** a bio poem by students developing each stage of the writing process of poetry, taking into consider the features provided and their personal feeling to recount emotions by themselves.<br><br>**Post** the bio poems on the walls of the classroom, they can read their peers ´poems.<br><br>**Ask** students about the feelings when they read bio poems, they can choose and draw the first ideas came out about their favorite's ones. | Ss<T | | 45minutes | |
| --- | --- | --- | --- | --- | --- |

**Principal's approval** :_____

Date: November 23, 2018

# Lesson Plan 3

**Name of the teacher:** Marla Llanos S. y Ana Preciado D.

**Grade**: 8° 9°         Date: March 13, 20, 27 2019     **Number of Students:** 10

**Average ages of students**: 12-15     **Level of students**: A1

**Unit/Topic**: Narrating through comics     **Allotted time**: 3 hours

**Goal:** By the end of this session students will be able to:

- Identify the elements of a narrative text (e.g., beginning/middle/end, as well as narration and dialogue).
- Explore how pictures enrich a story, particularly through comic strips.
- Write and edit text to fit the characteristics of a comic
- Engage them in discussions about the texts that may help them tackle problems in their own lives and local communities.

| Stageaims | Procedure | Interactions | Materials | Ti me | Teacher Notes |
|-----------|-----------|--------------|-----------|-------|---------------|
| **Warm up:**<br><br>Tell a story to generate interest in the topic | **Gather** the students to take it in turns to add three words to teacher story stem: Yesterday I went …, If I won …, I have never or something more imaginative like, A wolf howled, the rocket landed …, Princess Martha kissed … Write the story on the board and elicit corrections as you go along. After,<br><br>show them an example of a comic strips to introduce them to this fun genre | T>Ss<br>Ss>T | | 10minutes | |

| | and ask students what are the important features of a comic strip? What do they look like? How are they different from other texts that they have read them? | | | | |
|---|---|---|---|---|---|
| **Modelling** | **Share** your own comic strip with your students a review of comic strips elements beside explain the words "dialogue" and "speech bubbles."

Tell students that today they will be comic strip writers. They will just be writing a short scene where at least two characters are talking to each other. (e.g., beginning/middle/end, as well as narration and dialogue).


**Tal**k about how pictures enrich a story, particularly through comic strips. Give examples of comics, particularly comic strips with three panels. Explain the beginning, middle and end of each comic | T>Ss | blank 3-panel comic striptemplates | 20 minutes | |

| | strip. About three examples should suffice, if students are able to understand the concept. | | | | |
|---|---|---|---|---|---|
| **Language Focus** | **Read and explain** the terms in comics | T>Ss | Copies of Vocabulary Preassessment, copies of precut vocabulary handouts. | 20 minutes | |
| **Deconstruction** | **Explore** the examples of comics, particularly comic strips with three panels | Ss>T | Comic strips or comic books. | 30 minutes | |
| | **Visualize** the images by paying close attention to the beginning, middle and end of each comic strip and terms. | Ss>T | | | |
| | **Do** the images remind students of anything? | | | | |
| | **Clarify** terms in comics and narration elements. | T>Ss | | | |
| | **Create** their own comics using the template. Let them know that they can | Ss>T | Comic strips or | | |

| | | | | | |
|---|---|---|---|---|---|
| **Joint Construction** | use photographs, clip art, or their own drawings. | Ss>Ss | comic books. Comic strip templates, pencils, erasers, sharpeners | 30 minutes | |
| **Independent Construction** | **Lead on** after students' design characters that face their powers and flaws. **Provide** time for students to share their comics. **Post** students' comics on Padlet space. **Interchange** comics with other students, express feeling about it. | Ss>Ss | | 40 minutes | |
| **Wrap up** | | Ss>Ss | | 30 minutes | |

| | | | | | |
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| | | | | | |

**Principal's approval** :_____

Date: March 29, 2019

**Lesson Plan 4**

**Name of the teacher:** Marla Llanos S. y Ana Preciado D.

**Grade**: 8° 9°          Date: April 10, 24, May 8, 22, 29, June 5, July 31, August 14, 2019

 **Number of Students:** 10

**Average ages of students**: 12-15     **Level of students**: A1

**Unit/Topic** Story (narration)       **Allotted time**:8 hours

**Goal:** By the end of this session, students will be able to:

- Identify elements of personal narrative
- Discuss characteristics of personal narratives
- Identify topic to create personal narrative

| Stageaims | Procedure | Interactions | Materials | Time | Teacher Notes |
|---|---|---|---|---|---|
| **Warm up:**  To generate interest in the topic | **6-word Rhyming Poems:**  Challenge your kids to write 2-line, 6-word poems using active, descriptive words. Here are three examples:  Climbed the tree,  Skinned my knee; Stormy sea! Crashing waves frighten me; Baby shakes toys, Rattles make noise. | T>Ss  Ss>T | List of active, descriptive words | 60 minutes | |
| **Modelling** | **Connect** any of the ideas shared in the opening activity with | T>Ss | | 60 minutes | |

| | | | | | |
|---|---|---|---|---|---|
| | the idea that narrative is a broad genre.<br><br>**Explain** that any story is a narrative but there are many kinds of stories.<br><br>**Distribute** the What is a Narrative? Kinds of Narratives worksheet.<br><br>**Follow** the directions on the sheet to create a map of the different genres that narratives can fall under. And also, identify clearly words that are important to understand or give meaning to a particular story (word cloud)<br><br>**Make** connections to other discussions your class has had about genres | | | | |
| **Language**<br><br>**Focus** | Explain that stories all have similar elements or features. Some of the terms in the next activity they'll surely be familiar with and | T>Ss | | 60 minutes | |

| | | | | | |
|---|---|---|---|---|---|
| | some will likely be new. | T>Ss | | | |
| | Project the What is a Narrative? Key Features worksheet. | | | | |
| | Review each of the terms in the box at the top. | T>Ss | | | |
| | Discuss each term as a class and making connections to stories you read as a class. | T>Ss Ss>T | | | |
| | Using any of the story maps, ask them write their personal narrative from beginning to end. | Ss>T | | | |
| **<u>Deconstruction</u>** | **Ask** them begin the story in the moment that the experience began in their life, imagining they are looking at the experience through a microscope and describing every detail as it happened. **Ask** them describe the problem, action, and the feelings they had from moment to moment, so the readers can create a movie of | Ss>T | Printed story maps | 60 minutes | |

| | | | | | |
|---|---|---|---|---|---|
| | the experience in their minds as they read their narrative. **Ask** them describe what they were thinking<br><br>about during the experience and how the experience ended. | Ss>T | | | |
| **Joint<br>Construction** | In this stage, the class jointly constructs a new text from the notes, guided by the teacher. Using leading questions, the teacher guides students to consider the meaning of each chunk of information in the notes and how they may be re-worded into coherent sentences.<br><br>**Discuss** with your students what family means to them.<br><br>**Ask** the students to answer any of these questions and write it:<br><br>"How do families work together?"<br><br>"Who is a part of a family, what are some things family | T>Ss<br>Ss>T | Printed notes with words about peace | 60 minutes | |

| | | | | | |
|---|---|---|---|---|---|
| | members do for each other?"<br><br>"What events do they share with each other?"<br><br>"What are some places they go together?"<br><br>"How are families the same and how are they different?"<br><br>"What do families around the world look like?" | | | | |
| **Independent Construction** | "How do you feel about your family?" according to this the students are going to start writing about a particular topic related to their families and familiar situations.<br><br><br>Be the Teacher: Students present three key ideas they think everyone should have learned. Creative way and then they are going to check their own stories taking into account steps and conditions to write stories and topics they have chosen. | T>Ss<br><br><br>Ss>T | The day before your lesson, instruct your students to bring pictures from home that they can paste into a book that they will make | 60 minutes | |

| | | | | | |
|---|---|---|---|---|---|
| **Wrap up** | | Ss>T | | 60 minutes | |

**Principal's approval** _____

Date: August 16, 2019

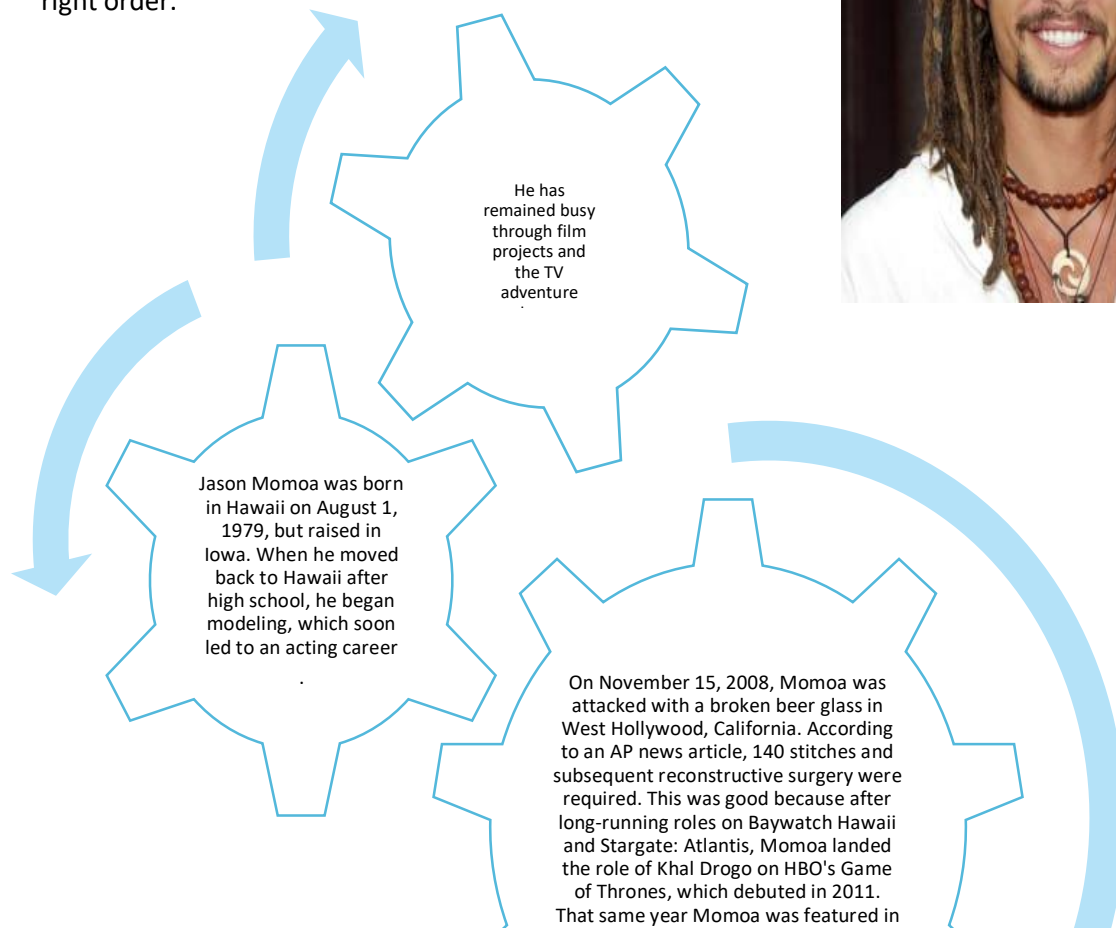| POWERFUL VOICES | Session |
|---|---|
| **THIS IS ME, THIS IS MY STORY.**<br><br>Objective: develop writing skills through the students' life events. | **1** |

> "When I discover who I am, I'll be free."
>
> **Ralph Ellison, Invisible Man**

A biography is simply an account or detailed description about the life of a person. It entails basic facts, such as childhood, education, career, relationships, family, and death. Biography is a literary genre that portrays the experiences of all these events occurring in the life of a person, mostly in a chronological order. Unlike a resume or profile, a biography provides a life story of a subject, highlighting different aspects of his of her life. A person who writes biographies, is called as a "biographer."

**My voice**
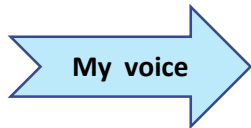
1. **When do you use biographies? What for? Tell situations or things that apply biographies**.

_____
_____
_____

2. **Jason Momoa** **stepped into the Hollywood spotlight on 'Baywatch Hawaii' and 'Stargate: Atlantis,' before earning prominence as Khal Drogo on 'Game of Thrones' and as the superhero Aquaman**. Read the information below and organize the ideas in the appropriate way by putting A, B, C to show the right order.

He has remained busy through film projects and the TV adventure

Jason Momoa was born in Hawaii on August 1, 1979, but raised in Iowa. When he moved back to Hawaii after high school, he began modeling, which soon led to an acting career

.

On November 15, 2008, Momoa was attacked with a broken beer glass in West Hollywood, California. According to an AP news article, 140 stitches and subsequent reconstructive surgery were required. This was good because after long-running roles on Baywatch Hawaii and Stargate: Atlantis, Momoa landed the role of Khal Drogo on HBO's Game of Thrones, which debuted in 2011. That same year Momoa was featured in

How can we organize a biography?
What kind of information should we include into a biography?
What can you add to Jason's biography?

3. **Let's think about...**

## THIS IS ME

What is the most important information in a biography?

_____

how can be a biography really interesting?

_____

think about one person to write his/her biography and why

_____

4. **Work together.** **In groups of three students choose one artist who you like the most and share ideas from him/her to organize his/her biography. Every step of the biography should be written in frames to post on the English corner wall in your classroom. Then interchange the frames to another groups in order to organize them again.**

5. **Write down your biography taking into account the following aspects**.
   - Your name
   - Your age
   - Date of birth
   - Place of birth
   - Struggles and solutions
   - Favorite: book. TV program, singer, song, sport, food, class, places.
   - Hobbies.
   - Dreams/goals
   - Family and friends

MY NAME

_____

|  |  |  |
|---|---|---|
|  |  |  |
|  |  |  |

6. **Exchange your biography with a friend. Compare and identify the following information in your partner's biography.**

| My partner's biography. Name_____ | Yes | No |
|---|---|---|
| Date of birth |  |  |
| Favorite book |  |  |
| TV program |  |  |
| Favorite artist |  |  |
| Favorite singer/song |  |  |
| Sports |  |  |
|  |  |  |

| | | |
|---|---|---|
| **Favorite class** | | |
| **Hobbies** | | |
| **Struggles /solutions** | | |
| **Dreams /goals** | | |
| **Family /friends** | | |
| **Other** | | |

Trust yourself. Create the kind of self that you will be happy to live with all your life. Make the most of yourself by fanning the tiny, inner sparks of possibility into flames of achievement.

| POWERFUL VOICES<br><br>THESE ARE MY HANDS…WHAT FOR? | Session<br><br>2 |
|---|---|

Objective: identify the typical characteristics of the poetry genre.

"We can change the world and make it a better place. It is in your hands to make a difference." Nelson Mandela https://www.brainyquote.com/author

"Don't think about writing a poem. When I am writing, I don't usually think about writing a poem. I just think about some special thing that is on my mind, and I figure out what I have to say about it.

(Kuskin,1980).

My voice
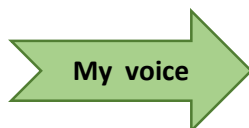
1. What is a poem? What can be described in a poem? Tell situations or things we can mention in a poem.

```
_____
_____
_____
```

2. Read carefully the following poem and draw a picture
   according the ideas on it.

**ME**

By Karla Kuskin

My nose is blue,
my teeth are green,
my face is like a soup tureen.
I look just like a lima bean.
I'm very, very lovely.
My feet are far too short
and LONG. My hands are left and right
and wrong.
My voice is like the hippo's song.

Draw
here

I'm very, very, very, very, very, very lovely?

**3. Exploring the poem.**
- Separate every single syllable from the poem and count them all line by line.
- Underline adjectives, nouns and actions in the poem.
- Circle rhymes and similar sounds in the text.

**4. Creating a poem…** let's read and organize ideas about writing a poem.

**POSSIBLE STEPS**

1. Think about something or someone so special for you. Organize ideas.

2. Grammar is not so important when you are describing your ideas or feelings at this stage.

3. Select poems and read them aloud. It helps to guide yours with sonority

A poem is a collection of spoken or written words that expresses ideas or emotions in a powerfully vivid and imaginative style. A poem is comprised of a particular rhythmic and metrical pattern. In fact, it is a literary technique that is different from prose or ordinary speech, as it is either in metrical pattern or in free verse. Writers or poets express their emotions through this medium more easily, as they face difficulty when expressing through some other medium. It serves the purpose of a light to take the readers towards the right path. Also, sometimes it teaches them a moral lesson through sugar-coated language.

5. <u>Now let's try</u>. Write a description about something important or necessary for you. Write down the ideas: why did you select this element? Why is it special for you?

6.  <span style="color:#f5a623">**Let's think about…**</span>

    **After writing your poem, please check <u>yes</u> or <u>no</u> in front of every question.**

| Questions about your poem | Yes | No |
|---|---|---|
| 1. After reading your poem, do you still like it? | | |
| 2. Are you able to change part of it? | | |
| **3.** Would you like to publish it in the school magazine or anything else? | | |
| 4. Does it have sonority when you read it? | | |
| 5. Do your words express positive feelings? | | |
| 6. Can you illustrate the content of it easily? | | |
| 7. Are you ready to write a new poem? | | |

**"Examining the Breeze" from Near the Window Tree, © 1975.**

**7. Let's make a poem**
**Complete this chart using your personal information.**

| Describe your hands | Positive things you can do with your hands | Negative things you can do with your hands |
|---|---|---|
| | | |

**Now make your poem about your hands and post it in a padlet space.**
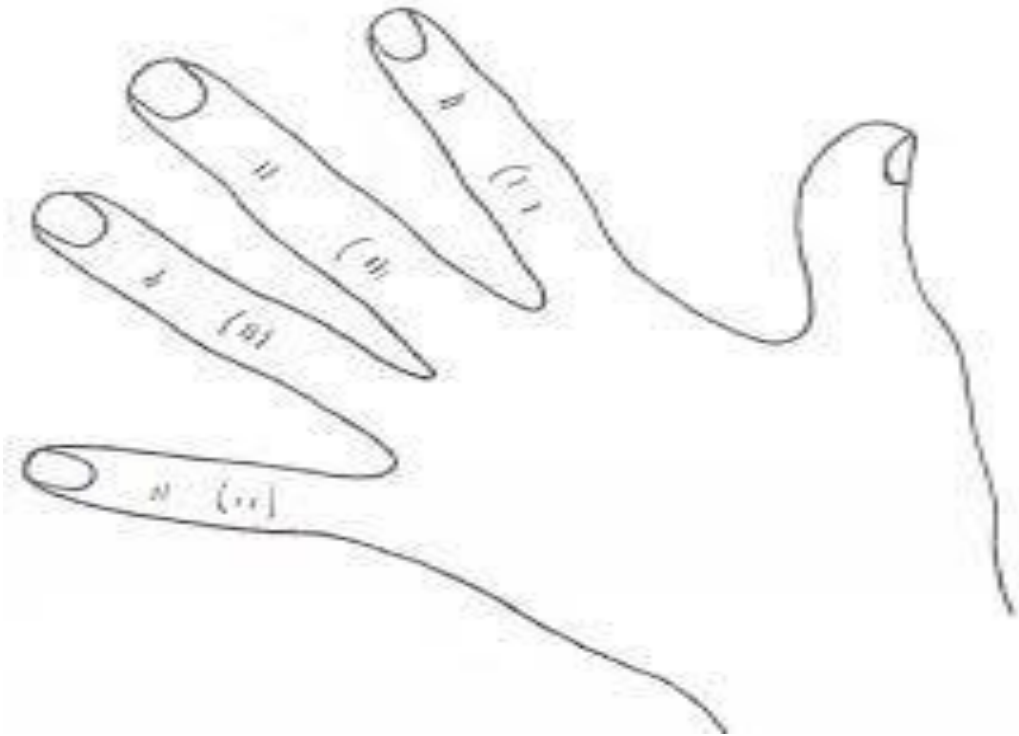
## POWERFUL VOICES

**Session 3**

I Make stories, I make my reality.

Objective: Incorporate vocabulary, simple expressions and concepts by using actual language of the text.

"Start writing, no matter what. The water does not flow until the faucet is turned on." Louis L'Amour
https://writingcooperative.com/18-motivational-

**A cartoon is a motion picture that is made from a series of drawings, computer graphics, or photographs of inanimate objects (such as puppets) and that simulates movement by slight progressive changes in each frame**



1. What is a cartoon for you? What are its characteristics? What are the most popular cartoons for you? Why? _

_____
_____
_____

**2**. According to this, we can define comics as series of adjacent drawn images, usually arranged horizontally, that are designed to be read as a narrative or a chronological sequence.
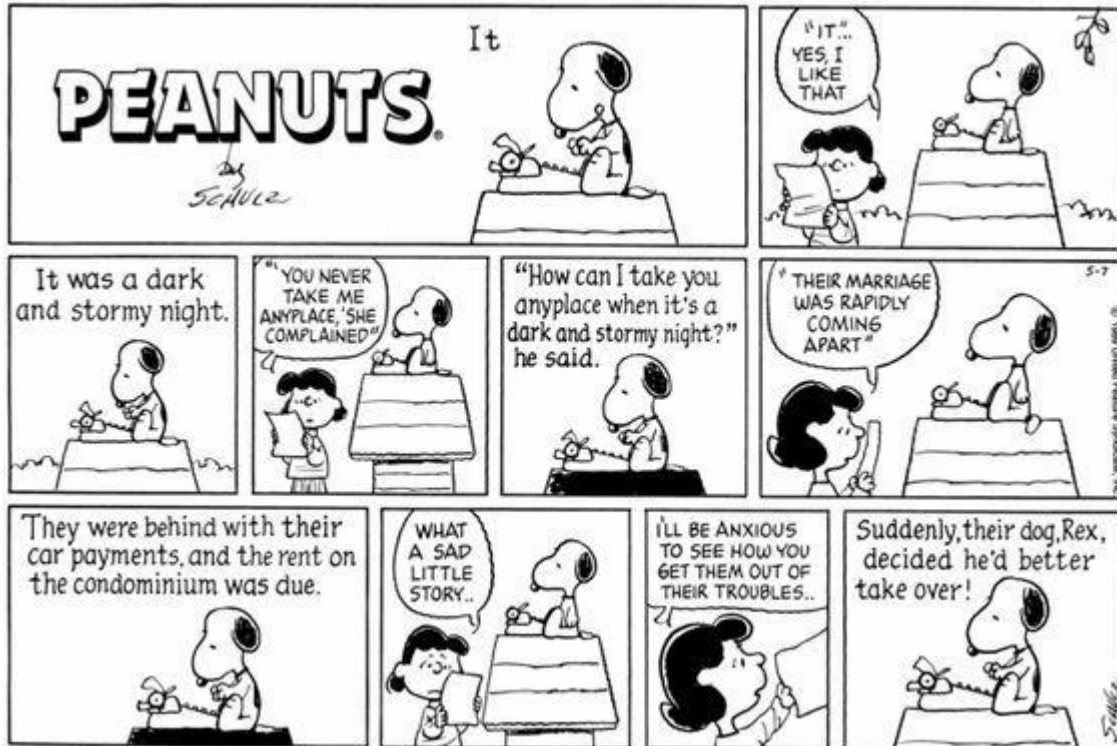
**Can you explain the meaning of this comic?  So, let's do it…**

**Characteristics – comics**

1. The depiction of the passing of time and/or sequence

2. The combination of text and imagery

3. Simplified imagery that allows the reader to relate easily



4. Multiple paneled images

**Comics** is a medium used to express ideas through images, often combined with text or other visual information. Frequently, **comics** takes the form of sequences of panels of

images. Often textual devices such as speech balloons, captions, and onomatopoeia indicate dialogue, narration, sound effects, or other information.

5. **Identify from cartoons that you bring to this session:**
   **Characters**
   **Context**
   **Main topic**
   **Sequence**
   **Ending**
6. **This cartoon is not complete. You must include texts (narrator voice and dialogues). Use this link to get the cartoon. Then send a copy to an E- mail suggested by your teacher.**
   VIEW YOUR COMIX:

   https://www.makebeliefscomix.com/Comix/?comix_id=89197491C2646374

7. <u>**WE CAN DO COMICS TOO…**</u>
   - Write down the plot for your comic. (a problem that you or someone you know is facing)
   - Think about one main character, relatives, friends, and people in general.
   - Establish a context taking into account country, places and elements.
   - State real time for your story.
   - Write down expressions for the characters according to the plot of the story.
   - Add narration quotes for every sequence.
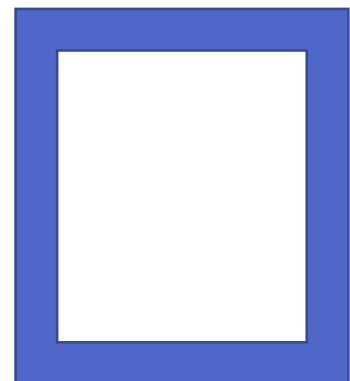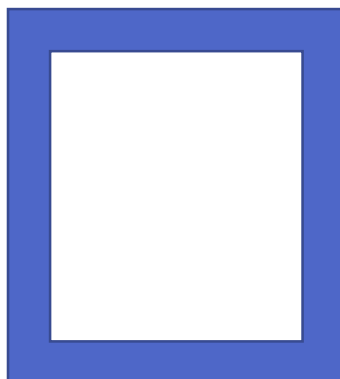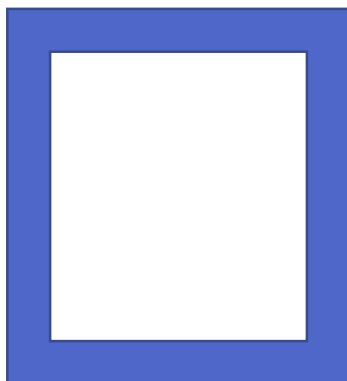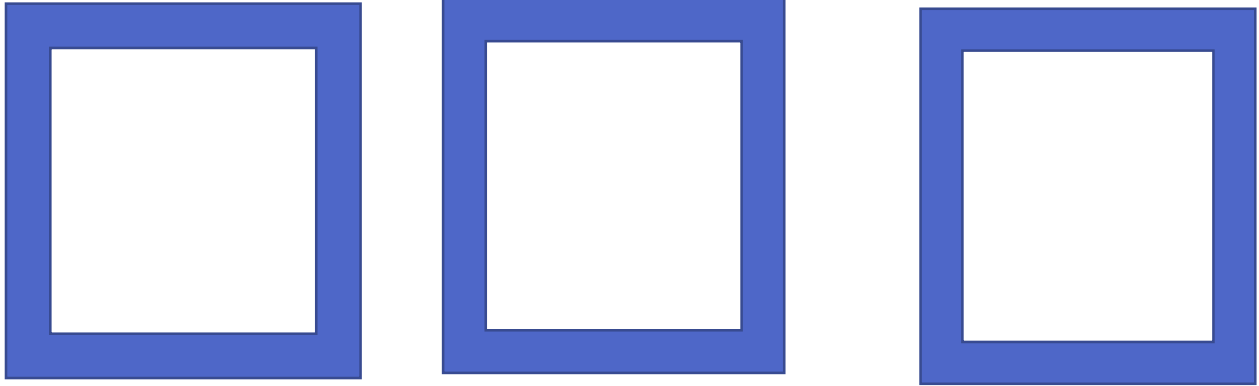
8. **Now you can check other stories from other comics, your partners' comics. Don't forget to write down what you have learnt from these stories and recognize elements, characteristics and positive aspects.**

| POWERFUL VOICES | Session |
|---|---|
| **Finally, my story reflects my identity.**<br><br>Objective: reflects on how life's difficult moments can turn into a possibility for success. | **4** |

**The first draft is just you telling yourself the story.** Terry Pratchett

https://writingcooperative.com/18-motivational-quotes-to-bring-out-the-writer-in-you-

**A narrative or story in its broadest sense is anything told or recounted; more narrowly, and more usually, something told or recounted in the form of a causally-linked set of events; account; tale,: the telling of a happening or connected series of happenings, whether true or fictitious.**

**My voice**

1. What is a story for you? What are its characteristics? What do you want to mention in a story?
   _____
   _____
   _____

**2. Read this story carefully.**

# Like a Phoenix Rising from the Ashes

Posted By: Gail Brenner

"Suffering and joy teach us, if we allow them, how to make the leap of empathy, which transports us into the soul and heart of another person. In those transparent moments we know other people's joys and sorrows, and we care about their concerns as if they were our own."
~Fritz Williams

"Phoenix rising from the ashes." This phrase popped into my head recently, and I wasn't sure why until I did the research. As the story goes, the phoenix is a mythical bird with fiery plumage that lives up to 100 years. Near the end of its life, it settles in to its nest of twigs which then burns ferociously, reducing bird and nest to ashes. And from those ashes, a fledgling phoenix rises – renewed and reborn.

And now I get it. This is the story of my life in the past few months – especially the part about burning ferociously. Life presented me with some challenging circumstances that left me just hanging on. And now, sanity has returned.  I look out with fresh eyes. The fog has lifted, and the dark clouds have moved on.

My experience is not unique – it happens to all of us at some point, it's a part of the human journey. But this was my time, and I'd like to share with you what I've learned along the way.

## Resistance is natural

When life threw me a curve, I longed for the turmoil to be over with. I wanted to pick myself up and move on. I tried hard to create a plan, to know what I didn't know, to gain control. I was so busy trying to make things happen that I overlooked what was actually happening.

I ignored my feelings and resisted the present moment. Yes, me, the one who writes about welcoming all of our experience with a loving, open heart. I was doing everything but.

Finally, I realized my approach wasn't working. I stopped trying. I let myself be frustrated and impatient. I admitted that there was so much I didn't know, and I let go of figuring it all out. Life was messy, so I suspended my fruitless attempts to clean it up.

And this was the beginning of the fire, as there was space for feelings and reactions to surface.

## Things happen in their own time

When I look back, I see that I had very little control over what happened. The seasons of my experience had to run their course – severe winter storms, cold and darkness, then the seeds hidden from view beginning to sprout (very exciting!). The best I could do was ride the waves, which I did with varying degrees of success.

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## Forgetting and remembering joy

When darkness descends, joy is blotted out, buried, seemingly non-existent. Everything weighed like a heavy burden, all my activities felt like obligations. When I realized that I had forgotten joy, I created a "want-to-do" list. Every time I found myself wandering around in a fog, my job was to pull out the list and do something enjoyable or productive. I organized closets and took walks, finally starting to see the beauty around me.

And I focused on others – being a good friend, showing up for someone in need.

My self-care didn't suffer. My diet stayed healthy, and I kept up with yoga. But some people going through hard times can benefit from paying special attention to the basics of daily living – good diet, exercise, limited alcohol.

## Staying close to the bone

Things started to shift when I made the commitment to find direction in my moment-to moment experience. The big picture was way too nebulous, but I realized that in each moment there was a kernel of truth, a clarity, a "yes" that showed me my next step.

I recognized that this guidance had been there all along, but I was too caught up in trying to find solutions to see it. When I let go of paying so much attention to the stories running through my mind, of trying to control, of avoiding strong feelings, much to my surprise, I found the groundedness I was looking for – the truth in every moment.

## Support was essential

At the beginning, I was going it alone, and I wouldn't recommend it. Eventually, I reached out, allowing the vulnerability of asking for support. It came in so many beautiful, unexpected ways, but I had to let people know I needed it. And a few sessions with a therapist offered some very useful insights.

## The clouds do part

"This too shall pass" were empty words to me. I looked into the future, and all I could see was confusion. My negative mind had taken over, and I couldn't see my way out.

But the clouds do part in their own time. The human spirit is resilient and wants to find its way home to wholeness. I see this over and over in my work. I facilitate a bereavement group at a retirement community for people who have lost their spouses after sometimes 50+ years of marriage. You can just tell when someone walks through the door that they will announce they no longer need the group. They are renewed; they have gone into the darkness and found their way through.

One day I realized that I was happy, and soon after, I saw that I was thriving. I had been through the fire and emerged whole and clear, with doors opening in so many wonderful ways. The sad and frustrated stories in my mind had fallen away, and the emotions that had captured me softened. I can breathe freely again.

## *Eventually opening to the lessons*

When people said I would look back and appreciate this time, all I could do was groan. When I was in the thick of it, it seemed like it would never end. And now, with the sun shining and flowers blooming, I can reflect on what I have learned.

- Let things happen.
- Give up trying to control.
- Don't pretend you know what you don't know.
- Stay close to what you know is true in the moment.
- Feeling bad isn't wrong – it's just how things are sometimes.
- Take good care of yourself.
- Engage with others.
- Reach out for support.
- When the time is right, feel the emotions.
- Get perspective – learn what not to do next time.

So, there it is – my story. And now I turn it over to you. What have you learned about going through hard times? I'd love to hear…

3. **Underline the most common and repeated words in the text.**

4. **Organize a Word Cloud presentation with these words. Post it in the blog suggested by your teacher.**
   The Happiness You Seek Is Already Here

   Story –word cloud

# 5. Definition
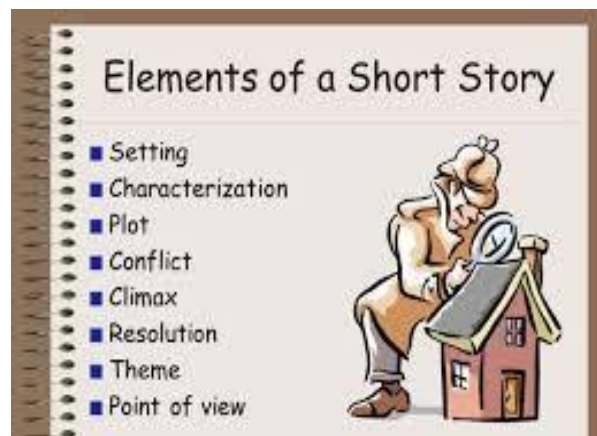
# Word Cloud

*Synonyms:*
tag cloud



Word clouds or tag clouds are graphical representations of word frequency that give greater prominence to words that appear more frequently in a source text. The larger the word in the visual the more common the word was in the document(s). This type of visualization can assist evaluators with exploratory textual analysis by identifying words that frequently appear in a set of interviews, documents, or other text. It can also be used for communicating the most salient points or themes in the reporting stage.

https://www.betterevaluation.org/en/evaluation-options/wordcloud

# 6. Let's write own stories…

- **If you want to learn how to write a short story, you'll have to go through these main steps:**

1. Know your character.
2. Outline your short **story**.
3. Start with something out of the ordinary.



Elements of a Short Story

- Setting
- Characterization
- Plot
- Conflict
- Climax
- Resolution
- Theme
- Point of view

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4. Get your draft done as soon as possible.
5. Edit your short **story**.
6. Title your short **story**.
7. Get feedback about it
8. Practice often.
9. Write a short story every day.
10. Define your core message.
11. Write a satisfying ending.

- **Elaborate a word cloud about you story.**



# 7. <span style="color:red">Share and enjoy your friends' stories…</span>

**Chapter 4. Findings**

This chapter discusses the results of the implementation of the strategy designed, from the students, as well as the researcher's perspectives. It contains information analyzed from the three data collection instruments, namely: teachers' journals, students' interviews, and students' artifacts. We have divided the chapter in four parts, each of them reporting the results of each of the lesson.

**Biography**

The objective of the first lesson was to help students identify the process of writing a biography, as well as give them the opportunity to explore and write about life events that were important to them. As input, we used a biography of a character that could show how having endured difficult times in life, he could overcome these and succeed in the end. This, as a way to give students a role model and a reflection on how they can overcome their own difficult moments in life.

The development of the lesson was satisfactory. Students felt engaged and participated actively in the activities. As teachers, we could evidence that students managed to follow the learning cycle in order to deconstruct the text, then put it together collectively, until they were able to write their own biographies. Students' English level is not very high, so teachers' guidance and support were key in every step of the process. Their use of Spanish in some of the artifacts are evidence of their need for scaffolding.

**Biopoems**

The second lesson was called biopoems. In this lesson, we wanted to explore the genre of lyrics as an excuse for students to express emotions about their perception about their bodies and their self-image.

Students enjoyed this lesson very much. The recognized that the lesson helped them to improve their writing skills, as we can see in the following extract from the journal:

*"One of the students told me that these classes were meaningful for him because he enjoys doing new things and also another student told me that she had understood how to write biographies and poems easier in English than Spanish."* (teacher's journal, lesson 2)

Students engaged in the discovery of rhythm and sound, trying to look for words that could help them create a nice poem about their hands.

**Comics**

This lesson was definitely one that really caught students' attention. The fact that they were in contact with multimodal texts, with images and written text, was exciting for them. The genre of comics was the perfect excuse to explore stories with a tool that was keen to students' interest and daily life. Students enjoyed this lesson very much.

Some comments from students' interviews helped us to understand that they particularly remembered this lesson and was the one that stuck with them the most. We can see some insights from students in the following comments from the interviews:

Student 2 said this project was useful for him *"because it taught me a way of telling things through images, things about my life that I don't like to talk about"* (porque me

*enseño una forma de contar cosas a través de las imágenes cosas de mi vida de las cuales*

*no me gusta hablar)* (whatsapp interview)

The same student also acknowledged that the project helped him to improve his writing skills when saying that it "*gave me the opportunity to create short comics that I never know how to do them, and less in English, that is why I liked it so much* (*me dio la oportunidad de crear pequeñas historietas que yo nunca tenía idea de cómo hacerlas y menos en ingles, por eso me gustó mucho).*

### Story narration

The last lesson from this intervention was meant for students to write short stories. In this lesson, as in the other ones, we guided students throughout the process of writing, first by identifying the characteristics of a story and the elements to consider to make their story right, and then helping them to construct the stories collectively. The teachers' journal entry from this lesson had details about how students were hesitant of writing details about situations that involved pain in their lives. One of the teachers wrote: "*Then some students had some hesitations to describe details that involve pain I explained them that it was the main purpose of all sessions heading them to feel less hurt after they can express their feelings, they could minimize the problem. They could infer that the actions, and the feelings they had from moment to moment were temporally, so the readers can create a movie of the experience in their minds as they read their narrative".*

This lesson was definitely one that helped student to freely express emotions and feelings about past events.

**Further findings**

Apart from the findings about each of the lessons implemented, the data collection instruments gave us information about how the project in general helped students to feel more confident about themselves, their skills and attitudes. Some interesting findings also had to do with improvements in students' interpersonal skills, as student 4 wrote:

*I feel different because I realize that many children like me lived difficult situations and telling and listening to them helps a lot to overcome the problems (Me siento diferente porque me di cuenta que muchos niños y niñas como yo vivimos situaciones difíciles y comentar y escuchar ayuda mucho a superar los problemas.)*

She goes on to say:

*My mom read my comics and my story, now she pays more attention to me and asks me how my classes, or my day went. We talk more now and I help her to take care of my brothers (Mi mamá leyó mis comics y mi cuento, ahora está más pendiente y me pregunta cómo me fue en clases, o en el día. Ya hablamos más y la ayudo a cuidar de mis hermanos).*

About her development of language skills, she says:

*I feel confident to write in English, I want to continue participating of experiences like this one, and I like that people read my work and Reading everyone else's (Me siento segura al escribir en inglés, quiero seguir participando de experiencias como esta, y me gusta que lean mis trabajos y leerlos de los demás).*

Information taken from the different data collection instruments has evidenced that the project has yielded positive results in the students participating in the study.

# Chapter 5. Discussion and conclusions

Through the development of this project, we have experienced the power of literacy in students' personal and academic development. We have seen how writing can become an emancipatory activity to help students explore their feelings, emotions, and past experiences and make sense of them to turn them into something positive for their lives.

After analyzing the study results, we now attempt to answer the questions established at the beginning of this project.

Our main research question was "*How does the implementation of a pedagogical strategy focused on narratives help to promote Peace Education in secondary students of two public schools of the Atlántico Department?* We could see that using narration in its different forms is a powerful tool for students' expression of negative feelings and emotions. It can give them the opportunity to explore their view on past experiences and improve the way they perceive those experiences. It can also help them to find similar situations in others and encourage their feelings of empathy and interpersonal connections, which, at the same time has a positive impact on how they treat each other inside and outside the classroom.

Further conclusions could be drawn after the application of the strategy. First, we could get to know students a little more and hear them talk about the different experiences they have suffered. Some of the most common ones were domestic physical violence, use of dirty language within the household, lack of good relationships with parents or classmates.

On the other hand, we could also discover how the elements of genre pedagogy were important for students to improve their writing skills. Students recognized that following the learning cycle was helpful to better the way they write in English. They also talked about having increased their vocabulary and their general writing skills.

Finally, we can say that the aspects of Peace Education that were more at play in this study were: resilience, interpersonal relationships, empathy and respect for others' feelings.

In general, the study conducted with these students had positive results regarding the use of narratives as a method to promote peace education among them as participants. It can be emphasized that one of the evidences found is the way in which children feel love for the narrative, both reading and listening to stories of their peers.

Creating an atmosphere of trust among teachers and classmates helped us to reach an environment that allows to promote tolerance, acceptance of the difference of the other and finally an environment for peace in a classroom that will likely be replicated when they arrive at their home.

Teachers as leaders in the school, have a huge responsibility, because on them depends the good use of time to promote in their students an education based on active listening, in solidarity with the other who learns at a different rate, and that allows listening and be heard telling stories and healing wounds from the past, as many of these children at their young age have already lived traumatic experiences.

The study presented some limitations. First, we only had 6 students. Second, the lesson plans took a long time for them, then sometimes they couldn't finish them. Students' low level of English was also an important aspect to consider because we had to spend

more time than planned in the implementation of each lesson plan, and supplement them with more scaffolding activities.

Further research on this issue needs to be conducted. The role of narratives in the classroom holds a lot of potential to improve schools' environment and make our job more meaningful for our students.

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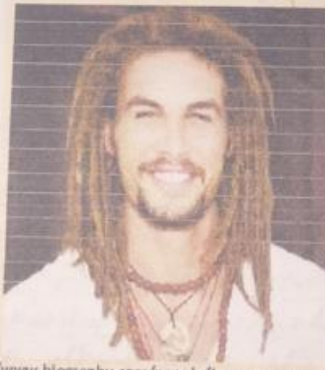
## Appendix A. Artifacts

2. **Jason Momoa** stepped into the Hollywood spotlight on 'Baywatch Hawaii' and 'Stargate: Atlantis,' before earning prominence as KhalDrogo on 'Game of Thrones' and as the superheroAquaman. Read the information below and organize the ideas in the appropriate way by putting A, B, C to show the right order.

He has remained busy through film projects and the TV adventure drama Frontier, as well as his selection for the role of DC Comics superhero Aquaman on the big screen.

Jason Momoa was born in Hawaii on August 1, 1979, but raised in Iowa. When he moved back to Hawaii after high school, he began modeling, which soon led to an acting career.

After long-running roles on Baywatch Hawaii and Stargate: Atlantis, Momoa landed the role of Khal Drogo on HBO's Game of Thrones, which debuted in 2011. That same year Momoa was featured in the title role of the new Conan the Barbarian movie.

https://www.biography.com/people/jason-momoa

- ✓ What do we need to organize biography?
- ✓ What kind of information should we include into a biography?
- ✓ What can you add to Jason's biography?
- ✓ What type of language or words is used in the biography?

1.) I need personal information
2.) name, age, place of birth.
3.) The family and friends      4). Ingles
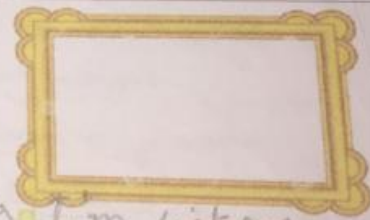
3. Let's think about...

4. Bring to the class pictures of some famous people and with piece of papers in different color and marks. Later students and teachers are going to construct the biography about them on the wall, after that they are going to decompose it and then students must interchange them, after all, they have to organize in the right way.

5. Write down your biography taking into account the following aspects.
   - Your name
   - Your age
   - Date of birth
   - Place of birth
   - Occupation
   - Favorite: book, TV program, singer, song, sport, food, class, places.
   - Hobbies.
   - Dreams/goals
   - Optional: A critical moment in your life and how you overcame it.
   - Family and friends

## MY NAME

I am Acosta Aniya

I am Ivan Acosta I'm fifteen years old I am student, i really like football, i want to get a very successful professional in life and help others other etc.

1.

2.

3.

_____
_____
_____
_____
_____

6. Interchange your biography with a friend. Compare and identify the following information in your partner's biography.

| My partner's biography. | | |
|---|---|---|
| Name __Dilan Baena__ | Yes | No |
| Date of birth 16 de June 2002 | | |
| Favorite book Tom sayer | | |
| TV program The man is german | | |
| Favorite artist Pinturita. + | | |
| Favorite singer/song Myke Towers. | | |
| Sports Soccer | | |
| Favorite class physical education. | | |

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## THIS IS ME

What is the most important information in a biography?

*personal information*

how can a biography be really interesting?

_____

think about one person to write his/her biography and why

_____

# .POWERFUL VOICES

## THIS IS ME, THIS IS MY STORY.

Objective

> "When I discover who I am, I'll be free."
>
> Ralph Ellison, Invisible Man

A biography is an account of somebody's life written by somebody else, complete with details of the most important parts. The use of this genre in the classroom allows students to describe events and details in their own words. It constructs logical thinking by forcing students to organize their memories. It also encourages them learn how to tell a story, communicate thoughts and record important events.

Comentario [lcd1]: Change to a more simple definition of biography. What is a biography?

**My Voice** →

1. When do you use biographies? What for? Tell situations or things that apply biographies.

Well they use biographies when they Ask me About my life when its in a job which is important to talk About me.

2. **Jason Momoa** stepped into the Hollywood spotlight on 'Baywatch Hawaii' and 'Stargate: Atlantis,' before earning prominence as Khal Drogo on 'Game of Thrones' and as the superhero Aquaman. Read the information below and organize the ideas in the appropriate way by putting A, B, C to show the right order.

He has remained busy through film projects and the TV adventure drama Frontier, as well as his selection for the role of DC Comics superhero Aquaman on the big screen.

Jason Momoa was born in Hawaii on August 1, 1979, but raised in Iowa. When he moved back to Hawaii after high school, he began modeling, which soon led to an acting career.

After long-running roles on Baywatch Hawaii and Stargate: Atlantis, Momoa landed the role of Khal Drogo on HBO's Game of Thrones, which debuted in 2011. That same year Momoa was featured in the title role of the new Conan the Barbarian movie.

① – the Answer ©
② – your date of birth your personal information. In which moment I Develop the work of a movie or series that you have taken.

③ – I would Add the Answer Number ① in the beginning of the biography so then talk About the games of thrones...

④ – the games of thrones, Atlantis!!

✓ What do we need to organize biography?
✓ What kind of information should we include into a biography?
✓ What can you add to Jason's biography?
✓ What type of language or words is used in the biography?

https://www.biography.com/people/jason-momoa

3. Let's think about...

4. Bring to the class pictures of some famous people and with piece of papers in different color and marks. Later students and teachers are going to construct the biography about them on the wall, after that they are going to decompose it and then students must interchange them, after all, they have to organize in the right way.

5. Write down your biography taking into account the following aspects.
   - Your name
   - Your age
   - Date of birth
   - Place of birth
   - Occupation
   - Favorite: book. TV program, singer, song, sport, food, class, places.
   - Hobbies.
   - Dreams/goals
   - Optional: A critical moment in your life and how you overcame it.
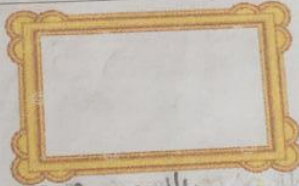   - Family and friends

MY NAME

IS Sheyla Henao

17 years, may 15, 2002 in Barranquilla Student, and dancer my favorite book is from the earth to the moon, simpsons TV show favorite. singer Alanwalker& Dualipo. favorite song scorcol to be lovely Dance sport, favorite food All. spend time being At home go eat.

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# THIS IS ME

**What is the most important information in a biography?**

for me the most important thing is to know the identity and the place where that person comes from.

**how can a biography be really interesting?**

It can be interesting to tell the things that person has spend in his day after day to get ahead and how do I achieve it.

**think about one person to write his/her biography and why**

I would think about dua lipa because she is my favorite singer and I would be very interested in knowing about it.
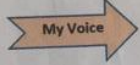
Name: Jhoanna Montoya.
Date: May 23th 2019.
grade: 9°C.

## .POWERFUL VOICES

## THIS IS ME, THIS IS MY STORY.

Objective

Session

**1**

"When I discover who I am, I'll be free."

Ralph Ellison, Invisible Man

A biography is an account of somebody's life written by somebody else, complete with details of the most important parts. The use of this genre in the classroom allows students to describe events and details in their own words. It constructs logical thinking by forcing students to organize their memories. It also encourages them learn how to tell a story, communicate thoughts and record important events.

My Voice →

1. When do you use biographies? What for? Tell situations or things that apply biographies.

I use my biographies because I would like people know more about me. Because I want to tell about my qualities and my experience.
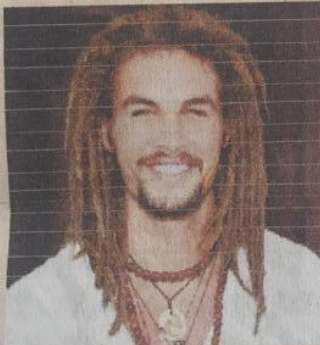
• qualities.
- experiences.
• Anecdotes

•

•

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✓ What do we need to organize a biography?
✓ What kind of information should we include into a biography?
✓ What can you add to Jason's biography?
✓ What type of language or words is used in the biography?

• What do we need to organize biography?

- name
- Age
- Date of ~~birld~~ birth
- Pleace of birth
- Hobbies
. Anecdote
. Quality
. Family and Friends
. Singer Favorite
. Toole Favorite

• What kind of information should we include into a biography?

. Hobbies
. Friends
. boyfriend.

. What can you add to Jason's biography?

- girlfriend.
- Singer Favorite
. Song Favorite

. What type of langoage or words is used in the biography?

- Afor long
. After high

# THIS IS ME

**What is the most important information in a biography?**

Information all the important things that happened in your life

**how can a biography be really interesting?**

the Form that you related it

**think about one person to write his/her biography and why**

One Person write his biography because wants that his story staying remenbered.

| | Si | No |
|---|---|---|
| Hobbies | ✓ | |
| Occupation | ✓ | |
| Dreams /goals | ✓ | |
| Family /friends | ✓ | |
| other | ' | |

| | Si | No |
|---|---|---|
| Hobbies | ✓ | |
| Occupation | ✓ | |
| Dreams /goals | ✓ | |
| Family /friends | | ✓ |
| other | | ‘ |

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## .POWERFUL VOICES

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**My Voice**

1. When do you use biographies? What for? Tell situations or things they apply biographies.

Well the I use biographies when they ask me About my life when its in a job which is important to talk About me

José Arrieta Juliao 9°C

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**My Voice**

1. When do you use biographies? What for? Tell situations or things that apply biographies.

"I use my byography as presentation of the Date of my life.

3. Let's think about...

4. Bring to the class pictures of some famous people and with piece of papers in different color and marks. Later students and teachers are going to construct the biography about them on the wall, after that they are going to decompose it and then students must interchange them, after all, they have to organize in the right way.

5. Write down your biography taking into account the following aspects.
   - Your name
   - Your age
   - Date of birth
   - Place of birth
   - Occupation
   - Favorite: book. TV program, singer, song, sport, food, class, places.
   - Hobbies.
   - Dreams/goals
   - Optional: A critical moment in your life and how you overcame it.
   - Family and friends

MY NAME



Jose David Arrieta Julias

my age is the 15 en year. I was born octuber 9 2003 in barranquilla/colombia. I am student in the school my favorit is the Program is block clour my favorite food is the Pizza, my class favorite is the sociales. my hobbies is, Draw, Game Play, my Dreams travel To Japan, and my goals is be architect

I lived difficult moments imy children
but I surpassed them meditating on
what happened.

6. Interchange your biography with a friend. Compare and identify the
following information in your partner's biography.

| My partner's biography. | | |
|---|---|---|
| Name Ahmed Sabin El Fakih Soarez | Yes | No |
| Date of birth 9 September 2 | | |
| Favorite book High School DxD | | |
| TV program Your | | |
| Favorite artist Iozoreena | | |
| Favorite singer/song AmaLee/over me | | |
| Sports basketball | | |
| Favorite class lectura critica | | |

# THIS IS ME

**What is the most important information in a biography?**

the most important thing is my goal

**how can a biography be really interesting?**

for my own Personality in taste

**think about one person to write his/her biography and why**

Ahmed Saleh El fakin bade because is my friend and we have things in common.

**Appendix B. Teachers' journals**

**Study's Name** Promoting peace education through the use of narratives in two public schools of the Atlántico department

**Researchers** Ana Preciado Duque y Marla Llanos Sarmiento.

**Place where the research was done** Universidad del Norte, Instituto de Estudios en Educación. Km 5 vía Puerto Colombia. Atlántico / Colombia.

**Objective** Analyze the potential of using students' narratives to promote Peace Education in two secondary public schools of the Atlántico Department.

**Procedure** Developing modules individually in the bilingual classroom.

**Participants** Teachers and their students (6).

**Session 1:** This is me, this is my story (powerful voices).

**Date** February 5, 12, 25 /2018

This is the first session, I have lots of expectations about everything, students' attitudes toward the experience, their learnings, results, desire to going on. The classroom is ready all the time, materials, and they arrived on time at 1:20 pm, because most of the students get lunch in the school so they got fast to the classroom because they are anxious to participate in the activities and they said when I asked about why they arrive quickly they just said they want to learn some more about English language, I loved it. I started to explain goals and activities before giving them materials, they asked about topics and they want to know why they were selected to stay there, how many times they were going to be in the process, then I explained that they were going to improve English language skills, they were selected as a first group and some more groups are

going to receive the same preparation and finally, I said that they were going to develop some

modules organized into sessions and every session has a different topic and strategy, so it wasn't

short term activities. So, I ask them if they were able to participate and they said yes. (that was

great for me too). After this, I started by giving them the materials, they enjoyed the way the

activities were presented, it was amazing when they were trying to explain the objective and the

reflection of the session in English, and most of them answered the question (my voice) in English

too and they asked for help when they wanted to do it better in some other cases. In the session

this is me they were so sincere, when they expressed who they want to write about and why.

There was an extra activity when they organized Jason Momoa's biography, because they started

to talk about characters from the justice league movies. It tooks some more time but they got

involved the most in order to produce their own biography in English. They realized how can they

write biographies, specific and important information to take into account and they could check

biographies developed from other students. They knew more about themselves and they

recognized dreams, hobbies, goals, expectations and also limitations, and the most important

aspect is about how they feel doing it, the students from Santo Tomás are able to participate more

in classes express who they are.

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**Session 2:** This are my hands…what for?

**Date** October 3, 17, 24, November 7, 14, 21, 2018

This second sessions made me take into account the importance of the hands, we can create, take control, touch, indicate, talk, prohibit…so, it means I have got more reasons to engage my students on this topic. They got so fast as usual, they were commenting what they did last class, then I decided to start by checking what they learnt last session. (we were connected). One of the students asked me about what was the topic for the class and I showed them my hands, they got impressed because it was unexpected…and simple. At the end of the class they were convinced about the importance of our hands and they suggested me to write another poem at home about their hands too, they thought they could write some more (that was wonderful for me). One of the

students told me that these classes were meaningful for him because he enjoys doing new things and also another student told me that she had understood how to write biographies and poems easier in English than Spanish. But it was not so easy, at the beginning they were so confused about how to start writing a poem, I suggested to make a list about the main ideas from the topic and then they organized into sentences they had to change some words or expressions in order to get cohesion and sonority in their texts. I enjoyed a lot when the students were looking for sonority while they were doing their poems and also when they were checking sonority in the poems of other students, it was like a game who wins or not… so they got engaged a lot.It took more than 3 sessions to present their poems to another student in another institution because they were afraid about their opinions from their texts, but finally they realized that they share their ideas, opinions and also their mistakes, (that was funny).

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**Session** 3: make stories, I make my reality

**Date** March 13, 20, 27 2019

There is a really important word for this session: Creativity, the students from Santo Tomás are going to write stories but also to draw comics in order to visualize the scenes one by one. On this, students commented comics that were asked to bring to the class previously. They identified at the same time what a comic is and how can a comic be structured, characteristics, elements and theme. I found that after revising comics previously elaborated or well recognized in the media, they were able to produce their own comics by brainstorming first what they want to talk about, and also the characters for every stage. When they divided their stories was funny because they didn't want to omit details in order to transmit the theme as much as clear they could, and

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sometimes these drawing were extremely recharged and confused. I noticed that most of the

students are good at drawing and dreaming too. But one the most curious findings is related to

expressing their anecdotes but they used to exaggerate experiences and their endings are extreme

most of the times., they can end in suicide or murder. Here in this part I noticed they got in trouble

sometimes because it was so hard when they wanted to coordinate ideas in the story in a concrete

or short way. So, they started to implement the narration at the beginning of the comics. There

were some sessions only to implement the information in every sequence taking into account

coherence and cohesion. They used to ask me at the beginning how to do it, but later on they

showed the sequence in a more logical way.

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Procedure developing modules individually in the bilingual classroom.

Participants Teachers and their students ( 6).

Session 4: Story Narration

Date April 10, 24,  May 8, 22, 29, June 5, July 31, August 14, 2019

These all sessions have been designed to provide a great scope to elevating student´s knowledge of the social purpose of narrative texts besides to contributing students to earn confidence through developing writing skills. The students of I. E. "Francisco Javier Cisneros "Puerto Colombia and "Oriental" de Santo Tomas will be able to identify elements of personal narrative and also discuss characteristics of personal narratives. Identify topic to create personal narrative.   First, I explained that stories all have similar elements or features. Some of the terms in the next activity they'll surely be familiar with and some will likely be new. After many explanations using guided practice the students could be able to identify the structure of a narrative text.  Additionally, students discussed each term as a stage of their own narration and making connections to stories

that I read. The students also used the story maps, at the bottom, I asked students to write their

personal narrative from beginning to end.   Subsequently, I asked them that begin the story in the

moment that the experience began in their life, imagining they are looking at the experience

through a microscope and describing every detail as it happened. Then some students had some

hesitations to describe details that involve pain I explained them that it was the main purpose of

all sessions heading them to feel less hurt after they can express their feelings, they could

minimize the problem.  They could infer that the actions, and the feelings they had from moment

to moment were temporally, so the readers can create a movie of the experience in their minds as

they read their narrative.  Also I asked them describe what they were thinking about during the

experience and how the experience ended.In this stage, the class jointly constructs a new text

from the notes, guided by the teacher.  The students used leading questions, the teacher guided

students to consider the meaning of each chunk of information in the notes and how they may be

re-worded into coherent sentences. Finally, I opened a discussion with the following questions so

that they could express freely:

What family means to them, How do families work together? Who is a part of a family?, what are

some things family members do for each other?","What events do they share with each

other?","What are some places they go together?","How are families the same and how are they

different?","What do families around the world look like?", "How do you feel about your family?"

# APPENDIX C. Students' whatsapp interviews

**INSTITUCION EDUCATIVA TECNICA COMERCIAL FRANCISCO JAVIER CISNEROS PUERTO COLOMBIA**

NAME: Isabella  Arrieta          GRADO: 9C

1.  What is your opinion about this project and materials ?
(Para mí fue muy interesante y hacer estos  cuatro talleres de inglés sobre como contar situaciones de mi  vida me ayudó a reconocerme y a sentirme importante al saber que otros estudiantes leían y les gustaba lo que yo escribí.)

2.  Do you consider this project as useful? why?
(Si este proyecto lo considero que tiene una gran importancia porque tuvimos la oportunidad de expresar nuestros verdaderos sentimientos, aunque a veces me daba trabajo encontrar las palabras en inglés que describieran lo que yo quería decir)

3.  What advantages can you describe after this process, taking into account family, relationships, your thoughts, your goals, the way you live
( Puedo decir que las ventajas que pude obtener después de participar en las cuatro sesiones es que siento la importancia de contar y decir las cosas que sentimos ya que eso ayuda a mejorar las relaciones entre mi familia y los amigos.)

**NAME: Juan David González                    Grado: 9 C**

1.  What is your opinion about this project and materials ?
(Mi opinión es que el proyecto con las actividades en Inglés me dio la oportunidad de crear pequeñas historietas que yo nunca tenía idea de cómo hacerlas y menos en ingles, por eso me gusto mucho.)

2.  Do you consider this project as useful? why?

    (Si claro porque me enseñó una forma de contar cosas a través de las imágenes cosas de mi vida de las cuales no me gusta hablar)

3.  What advantages can you describe after this process, taking into account family, relationships, your thoughts, your goals, the way you live now?

(Las ventajas que yo vi en estos talleres de Ingles es que aprendi mucho vocabulario para poder hacer las pequeñas historietas y buscaba las palabras con interés.)

| STUDENTS / QUESTIONS | Azoid Hernández | Mateo Banquez | Laura Alvarez |
|---|---|---|---|
| **What is your opinion about this project and materials?** | Me gusta porque he aprendido mucho, los ejercicios me ayudaron a escribir mejor y conocer palabras nuevas. | Es la primera vez que hago parte de una capacitación especial y ha sido muy importante para mí, tanto que quiero aprender más. Me gustaron los talleres. | He aprendido de una forma fácil y rápida, las sesiones fueron divertidas y los talleres muy prácticos y divertidos. |
| **Do you consider this project as useful? Why?** | Si claro, me doy cuenta que puedo hablar con otros de mis problemas sin temor a burla o rechazo. Siento que me escuchan. Y eso me hace sentir mejor. | Acá aprovecho el tiempo en cosas productivas que me gustan, en casa me aburro siempre estoy solo, el trabajo compartido me gusta. | Siempre se me hizo difícil escribir en inglés, aunque me gustan las clases con la profe, ahora tengo más vocabulario y he sido capaz de narrar mis historias. |

| **What advantages can you describe after this process, taking into account family, relationships, your thoughts, your goals, the way you live now?** | Me siento diferente porque me di cuenta que muchos niños y niñas como yo vivimos situaciones difíciles y comentar y escuchar ayuda mucho a superar los problemas. | Mi mamá leyó mis comics y mi cuento, ahora está más pendiente y me pregunta cómo me fue en clases, o en el día. Ya hablamos más y la ayudo a cuidar de mis hermanos. | Me siento segura al escribir en inglés, quiero seguir participando de experiencias como esta, y me gusta que lean mis trabajos y leerlos de los demás. |
|---|---|---|---|

**Appendix D. Evidence of implementation**

ME

By Karla Kuskin

My nose is blue,
my teeth are green,
my face is like a soup tureen.
I look just like a lima bean.
I'm very very lovely.
My feet are far too short
and wrong.
My hands are... My hands
My voice is like the b...
I'm very, very,
very, very,
very, very
lovely?

1. Read carefully the following poem and draw a picture according to the ideas on it.