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Un proyecto de innovación: escritura de guión y creativa para desarrollar la producción escrita

Autor/es

ELIZABETH NAVARRO ECHEVERRÍA

Director/es

LUISA FIDALGO ALLO

Facultad

Escuela de Máster y Doctorado de la Universidad de La Rioja

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# **Trabajo de Fin de Máster**

**Un proyecto de innovación: escritura de guión y creativa para desarrollar la producción escrita**

**An innovation project: script and creative writing to enhance production skills**

Autora : *Navarro Echeverría, Elizabeth*

Tutora: Fidalgo Allo, Luisa

**MÁSTER:  
Profesorado, Inglés**

**Escuela de Máster y Doctorado**



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## **ABSTRACT**

The main goal of this work is to develop an innovative proposal based on scriptwriting to teach L2 writing in the L2 Classroom. To fulfil this goal, a review of the theories regarding SLA L2 writing acquisition, L2 writing teaching approaches and writing task design theory will be conducted to identify their views and strategies to teach L2 writing. In addition, research will be conducted and summarized of the main scriptwriting theories regarding story basic components as stated by the main scriptwriting theorists in Hollywood. Considering these theories and approaches and adding scriptwriting theory as the base content of writing lessons, a four-phase set of activities has been proposed and developed with the aim of teaching L2 writing and providing as many opportunities of production as possible. The advantages and disadvantages of the proposal have been considered. Finally, a conclusion of the proposal has been presented.

**KEYWORDS:** Scriptwriting, L2 writing approaches, writing task design, L2 writing acquisition.

## **RESUMEN**

El objetivo de este trabajo fin de máster es presentar un proyecto de innovación basado en la escritura de guiones para desarrollar la habilidad de producción escrita en una segunda lengua en la clase de lengua extranjera. Para llevar a cabo este objetivo, se ha realizado un estudio sobre la teoría de adquisición de la escritura en lengua extranjera, los distintos enfoques de la enseñanza de la escritura en lengua extranjera y la teoría que vertebró el diseño de las tareas de escritura para identificar sus puntos de vista y sus estrategias a la hora de enseñar la escritura en lengua extranjera. Además, se ha realizado un estudio y resumido las teorías más importantes de la escritura de guiones en relación con los componentes básicos de las historias y los guiones teorizados por los teóricos de guion más importantes de Hollywood. Considerando estas teorías y enfoques, y añadiendo la teoría de escritura de guiones como contenido base de las lecciones de escritura, se ha desarrollado una serie de actividades agrupadas en cuatro fases con el objetivo de enseñar escritura en la lengua extranjera y

proporcionar tantas oportunidades de producción como sea posible. Las ventajas y desventajas de la propuesta han sido consideradas. Finalmente, se presenta una conclusión del trabajo.

**PALABRAS CLAVE:** Escritura de guiones, enfoques en la enseñanza de la escritura en lengua extranjera, diseño de tareas de escritura, adquisición de la escritura en lengua extranjera.

## **1. INTRODUCTION**

L2 writing is mostly neglected in L2 classrooms. Whether this is because it is a difficult skill to teach due to its complex nature, it is time-consuming, or teachers do not understand the process of teaching structure and devices within texts, the writing ability is left aside, and students must confront texts without real knowledge or practice.

This neglect of the writing ability is not related to any ill-intent on the part of teachers, but to the lack of time, resources, and in-depth knowledge of how to teach it. Writing tasks in classes usually consist of a small model text, some questions, and a prompt for learners to write a text of the same type. It is unusual that learners are provided with text-writing theory beforehand. With luck, they are given a few tips. As a result, students usually punctuate high on vocabulary and grammar exercises, but they fail to produce well-structured quality texts. The basic skills that underlie text production are never trained, and learners are left to their own devices if they want to learn how to write an acceptable piece of writing.

This innovative proposal seeks to train these underlying text production basic skills in a fun yet effective manner. It aims to make learners engage in creative writing activities that escalate as sessions progress, making teaching and learning L2 writing an easy process. It starts with less demanding tasks related to scriptwriting theory, reading and, text analysis, and it continues by asking students to write little fun creative texts that become larger and less and less controlled as lessons progress. This augments the demands on the students' command of language and literary devices, forces them to put into practice the theory they learn in class, and provides them with more and more tools that they can practice within lessons, until they become independent in their production and learning.

Creativity and play are key concepts in this proposal, concepts which are normally absent in L2 writing classes. Using films and TV series scripts as models, and scriptwriting and several tools as the genre and class contents, L2 writing stops being a boring and repetitive activity and centres around learners' interests. Storytelling and stories loved by students become the central focus of the class, and writing consists of paying close attention to vocabulary,



grammatical structures, structure, and literary devices within these scripts and reproducing them to tell learners' own stories. This is achieved through a four-phase set of activities that scaffold writing. This set of activities and phases has been designed after studying Second Language Acquisition (SLA) theory, approaches to L2 writing, and writing task design theory, and it encompasses strategies and concepts drawn from these fields to create a rounded design that develops learners' writing ability in all its domains. The tasks have been perfected using scriptwriting theory as its base content, sensitizing learners to the use of language as a communication tool, and the strategies and devices one can use to make texts effective. All without losing the concept of learning and teaching as something fun, creative, and enjoyable.

The paper first offers the main and secondary objectives that have guided the creation of this innovative proposal. Later, a brief section deals with SLA theory and L2 writing, the main approaches to L2 writing, writing task design theory, and relevant scriptwriting theory that has been used in the design of lessons, materials, and activities. Finally, the proposal is presented, followed by a short discussion and the main conclusions drawn from the design process.

## **2. OBJECTIVES**

### **2.1. Main objective**

The main objective of this paper is to design an innovative proposal that allows to introduce learners to Scriptwriting theory and practice to develop their L2 writing skills. The proposal is geared towards making learners acquire important communication techniques and sensibility to pragmatics to improve their social abilities and empathy. Studying human communication and reproducing it to tell stories allows a depth of analysis that few people achieve otherwise. Writing using dialogue as a tool to tell stories makes students acquire special in-depth levels of analysis of human behaviour, augmenting empathy and understanding as studying and comprehending emotions and motives is key to creating effective characters and stories.

### **2.2. Secondary objectives**

- To study the relationship between SLA theory and L2 Writing
- To study the different approaches to L2 writing
- To study Writing Task Design theory
- To research and summarize the basic components of story and scripts
- To research and summarize practical scriptwriting theory to design writing tasks
- To design effective writing tasks for learners



### **3. THEORETICAL BACKGROUND**

#### **3.1. Second Language Writing or L2 writing**

The writing ability is one of the most neglected skills when teaching a second language in classrooms. Teachers focus on grammar and vocabulary, and then on oral and reading comprehension. Even oral production if there is enough time in the week. The reason behind this phenomenon is that the writing skill is difficult to teach, and time-consuming. First, because teachers find it hard to teach structure and genre characteristics effectively. Secondly, because correcting takes too much time, time which school-teachers do not have between class preparations, exams and assessment. Correcting essays is a special kind of nightmare amidst all that. As a result, students have little writing opportunities, maybe one a month if lucky, or one a semester before being assessed through an exam. Another reason is that the writing skill itself, which is to a large degree a skill that is shared between languages and does not belong to the competence on one or the other (competence in writing is composed by more abilities than those related to vocabulary, grammar and command of a language), is complicated to teach even in the speakers' native language. However, this does not mean it should be forgotten and neglected in L2 classrooms. In fact, writing is an essential skill in the daily activities of speakers. Whether it be for socializing or in the workplace, learners need a good command of L2 writing. But the main question is: how is the writing skill acquired in any language, and how can it be taught in L2 classrooms?

Even Second Language Acquisition theory leaves writing aside, focusing on the spoken and practical uses of the second language in its research. L2 writing has its own set of approaches that are independent of SLA theory, and it does not have a model of how learners acquire the L2 writing ability. This does not mean that there is not a necessity for SLA to create theory and collect research on writing acquisition, it means it has not and it is a void that should be filled. The following theoretical framework seeks to give L2 Writing a plausible theory of how writing might be acquired and monitored through SLA, the approaches or focuses on its teaching and their strategies as different ways to teach complementary

parts of the puzzle that writing is, and finally how writing tasks might be designed effectively to help learners acquire the L2 writing ability.

This section focuses on these three main domains necessary to understand L2 Writing acquisition. First, the framework will explore the obscure relationship between Second Language Acquisition theory and Second Language Writing. Later, it will tackle the six main approaches to L2 writing are explained. Lastly, there will be a brief explanation regarding the theory that supports writing task design is presented.

### **3.2. Second Language Acquisition theory and Second Language Writing**

The intersection between SLA and L2 writing is no easy to grasp. As stated before, L2 writing models and SLA theories focus on different perspectives. The first, focuses on models of teaching and learning that are based on learners' performance, they make use of a synchronic perspective and are mainly concerned with the writer, the reader, the text, and the context. Moreover, these models are driven by performance issues that arise in the class and writing itself is in essence an ability linked to formal instructional settings and educational practices (Silva, Matsuda, 2001). In other words, writing takes place and is learnt in formal classrooms. On the other hand, oral practice and other means of communication take place outside the classroom and are phenomenon tied to a more open natural environment. SLA acquisition theories, however, focus on a diachronic perspective and try to answer four fundamental questions (Silva, Matsuda, 2001): What does learner language look like, how learners acquire it, what accounts for differences in achievement and what are the effects of formal instruction (Ellis, 1994).

Silva and Matsuda (2001) propose that to start understanding L2 writing acquisition, these key questions must try to be answered by the L2 writing theorists, even if L2 writing approaches are indeed different and based on classroom performances. L2 writing needs a model of acquisition to be able to start producing valid research and to provide educators with a model of how students acquire L2 writing in classrooms and how this process looks like. Nowadays, it does not exist.

Understanding L2 writing skills requires the understanding of Second Language Acquisition. There is an underlying L2 competence in L2 writing that shapes this ability in a fundamental way. This is because, for students to be competent in L2 writing, they must have first a fundamental command of L2. Therefore, before undertaking L2 writing, the acquisition of L2 itself should have already taken place. As with basic communicative skills in L1, writing is the last skill that speakers master. In Language Acquisition theory, oral comprehension is first, oral production is second, reading, which children find a more complicated process, is third, and written production is the last and most difficult skill as it demands a tight grasp of vocabulary and grammar as well as structuring texts and understanding effective communication in the written form. In addition, the breach that exists between SLA and L2 writing theories means that we do not know exactly if the acquisition of L2 oral speech acts similar or is different from speech acts in writing (Silva, Matsuda, 2001). Cumming (1998) states that this lack of models that explain how students learn to write in L2 also hinder theories or models about how L2 writing should be taught. All in all, it does not mean that when teachers undertake the labour of teaching L2 writing they must not make use of SLA theory. In fact, Silva and Matsuda (2001) follow Ellis (1994) four fundamental questions for SLA and they have answered them from the perspective of L2 writing teaching and learning.

First, Silva and Matsuda (2001) refer to the speakers' language. As in oral performances, L2 writing students exhibit errors, developmental patterns, and a variability in their written language while they are learning. Shaughnessy (1977) states that these errors are "windows to the acquisition process" and that they "provide information on the interlanguage stage of L2 writers". He also adds that it is easier to deal with morphosyntactic errors rather than rhetorical ones.

The second concern is related to how students acquire a second language. Acquisition is in fact mediated by learners' attitude towards the L2, and this attitude is closely related to motivation. In fact, regarding L2 acquisition, different learners' motivations result in different goals for these learners, and task design and practice must take these differences into account (Silva, Matsuda, 2001). Moreover, L2 writing teachers must be able to distinguish between instrumental and integrative motivation in learners (Gardner, Lambert, 1972). Transfer from L1 to L2 writing is also a cause of error many times. On the other hand, input from

the target language is essential for students' developing interlanguage system and a model of teaching and learning L2 writing should also address the role of input and its interaction with the writing process (Silva, Matsuda, 2001). Another two key concepts in the acquisition of L2 are explicit language and implicit language (Bialystok, 1978). While explicit knowledge is taught through the focus on the language and it is facilitated by formal practice, it does not benefit L2 writing much. In fact, the development of implicit language through exposure to communicative language use through functional practice is the most likely to improve the development of the writing ability in L2 learners (Silva, Matsuda, 2001). That is to say that rather than formal explicit instruction of grammatical structures and vocabulary and other rhetorical features, tasks that focus on learners' production are the most effective ones.

As for the third question, Larsen-Freeman and Long (1991) propose a series of factors in learners' differences that affect the acquisition of L2 writing abilities: age, sociopsychological factors (motivation, attitude), personality (self-esteem, extroversion, anxiety, risk-taking, sensitivity to rejection, empathy, inhibition, tolerance to ambiguity), cognitive style, hemisphere specialization, learning strategies and other factors such as memory and gender.

Finally, referring to the effects of formal instruction, research has shown that there is no evidence of method superiority for teaching L2 writing. The main reasons are that lessons result in little progress in language acquisition, learners' differences make them benefit from different types of instruction and, independently of method, classes usually offer similar opportunities for L2 writing practice, which is the most determining factor of development (Silva, Matsuda, 2001). Another determining factor of L2 writing development is if the tasks allow for opportunities of communicative negotiation, being closed tasks the most useful ones (Silva, Masuda, 2001).

To sum up, L2 writing approaches and theory would benefit from integrating a SLA perspective in their writing tasks design, and both SLA and L2 writing theory would benefit from a model that explains second language acquisition in L2 writing, allowing for a backbone for meaningful research about the acquisition of the communicative competence that underlines L2 writing. It would also help create an interpretative framework that better shapes and complements the six

different approaches that try to define the best way for L2 writing teachers to interact with learners.

### **3.3. L2 Writing Approaches**

Knowing the different approaches to L2 writing is relevant because these theories of teaching L2 Writing shape the notion of how writing is conceptualized, what we do as teachers in the classroom, the methods we use, the materials, the teaching style, the tasks, and the decisions that are made. Each approach answers the basic questions of how writing is defined and the best way of approaching its teaching (Hyland, 2003).

Hyland defines Second Language Teaching as:

Simply, second language writing is a term applied to writing done in a language other than the writer's native language(s). It is also often, but not always, being done in a language that the writer is in the process of learning. For many of us it is also an abstract area of study — the study of writing performed by non-native speakers. And, in addition, an area concerned with the experience of writing in another language, the analysis of the writing produced in another language, the teaching of writing in another language, and the study of teaching writing in another language. (Hyland, 2003, 1)

Here, L2 writing will be understood as the discipline that both teaches L2 writing and that studies its teaching practices to better develop learners' second language writing abilities. Writing is a complex phenomenon, and other external factors add to its complexity such as learners' different backgrounds, language proficiencies, writing goals, previous experiences and learning contexts.

The field of second language writing as a theoretical discipline started in 1970 with EFL/ESL theories: writing became inside the field a distinctive area of scholarship. Afterwards, many theories were born inside the L2 writing field that tried to give a perspective on what learners need to learn and how teachers may provide an effective writing instruction. L2 writing approaches must not be seen as complete separate realities. Rather, each approach centres on a different aspect of writing teaching, learning and production, and they are complementary,



overlapping and are offered as different curriculum options that organize L2 writing around a different focus. Teachers do not focus on a particular one, but rather create a mixture of these orientations depending on contexts and their own beliefs about how students learn to write. Revising the different approaches is useful to see how each one defines writing and how their strategies can enrich the teaching practice (Hyland, 2003).

The six different approaches to L2 writing are: the structural approach (focus on language structures), the functional approach (focus on text functions), the creative approach (focus on creative expressions), the process approach (focus on the writing process), content approach (focus on content), and the genre approach (focus on genre) (Hyland, 2003).

### *3.3.1. Structural Approach*

The structural approach conceptualizes writing “as marks on a page or a screen, a coherent arrangement of words, clauses and sentences structured according to a system of rules” (Hyland, 2003, 1). In other words, the approach that focuses on language structures sees writing as a product, and it focuses on writing as the result of grammar production and the correct disposition of the formal units of texts. Learning to write, therefore, involves basically linguistic knowledge, vocabulary choices, syntactic patterns, and cohesive devices, which are the essential building blocks of texts. Learners’ writing development consist of learning how to imitate and manipulate models provided by the teacher that emphasise this view of writing. Inside the field there are two important point of view: the first conceptualizes writing as an extension of grammar, and teaching writing is seen as reinforcing language habits through habit formation and testing the learners’ ability to produce well-formed sentences; the second one, however, sees writing as an intricate structure where learning to write means developing the ability to manipulate lexis and grammar (Hyland, 2003).

The writing teaching process follows four steps: familiarization (grammar and vocabulary are taught through the reading of a text), controlled writing (students manipulate fixed patterns), guided writing (students imitate model texts), and free writing (students use the acquired patters to write different types of texts). The materials used by the teachers are based on the emphasis on scaffolding writing

through mix-and match model sentences, guided compositions, fill in gaps, completing sentences, transforming sentences, and completing exercises in short texts. The goal is to achieve “good writing”, conceptualized here as accuracy, avoiding errors and clarity. The text as a communicative device and, therefore, as meaning, is either not deal with, or it is later. This approach is usually used in lower proficiency classes for building vocabulary, scaffolding writing, and increasing students’ confidence (Hyland, 2003).

This approach lacks in its centeredness on grammar, which is a small component of good writing. Moreover, teaching writing through formal patters makes students unable to develop writing beyond a few sentences and it makes students unable to perform correctly in real life writing situations. In addition, few errors may not be the result of a good writing ability, but a reluctance to take risks. Finally, texts are responses to communicative settings, and the focus on grammar and formal patterns forget this main purpose within texts. There is no focus on communicating at all. This does not mean that the structural approach is useless: students do need to understand how to form words, sentences, and larger discourse structures if they want to convey meaning, and students do need to apply grammatical knowledge to real purposes and contexts (Hyland, 2003). The structural approach is a good option for low proficiency students and for a focus on grammar correction. Mixed with other approaches, it makes learners form better habits of grammatical expression.

### *3.3.2. Functional Approach*

The functional approach views writing as a result from relating structures to meaning. In other words, this focus considers that certain language forms perform certain communicative functions. Functions are defined as a means of achieving the ends, the purposes behind the writing. Influenced by the structural approach, paragraphs here are seen as syntactic units like sentences (introduction, body, conclusion), and entire essays or chunks of language can be seen as syntactic units as well. Students are taught the functions that are most relevant to their needs. This approach is mainly used in college to teach students academic writing (Hyland, 2003).

The writing teaching process is achieved by presenting students with text types and sensibilizing them to how language is used to get certain things done such as describing, narrating, reporting, and so on. Teachers assist students to produce these types of texts following models and showing them how to create topic sentences, supporting sentences and the transitions between different types of paragraphs. Teachers also guide students to produce connected sentences through tasks that focus on form and exercises such as reordering sentences in scrambled paragraphs, choosing sentences to complete paragraphs, and writing paragraphs from given information. Another type of material used in classes identifying text functions (defining a term, describing properties, describing applications, categorising, exemplifying, describing methods, introducing/analysing a problem, providing historical context). It is particularly useful for learners as it helps them see the patterns that make texts effective (Hyland, 2003).

The negative side of the functional approach is that writing is at risk of becoming detached from practical purposes and the personal experience of the writer, and it becomes disembodied in the learners' mind. Good writing is achieved through more than arranging elements in the best order. The communicative purpose and essence of writing is therefore forgotten and neglected, and the notions of communicative achievement, reader expectations and context are not dealt with.

### 3.3.3. *Creative Approach*

The Creative Approach changes its definition of writing entirely. Instead of centring in the text, the focus is on the writer and his or her internal world. This approach has a different history: it started when L2 writing teachers used Elbow and Murray's works as the centre for a new creative approach to teaching L2 writing. These works are *Writing with power: techniques for mastering the writing process* (Elbow, 1998) and *A writer teaches writing* (Murray, 2003). Another characteristic of this movement is that it was started by writing teachers with strong liberal arts backgrounds, and whose goals for the class were both to foster learners' expressive abilities and to encourage them to find their distinctive voice in writing, producing spontaneous and fresh texts.

Here, writing is not taught. It cannot be taught. Writing is learnt as the learners progress through the different creative tasks. Teachers act as guides, giving personal instruction. Writing is seen as a vehicle to share personal meanings. What teachers do is provide learners with space to make their own meanings, and to ensure a cooperative and positive environment to do so. Imposing their own views, offering models, and suggesting responses is avoided. Instead, educators stimulate new ideas through pre-writing tasks such as journal writing and mind maps (Hyland, 2003). Elbow's other work, *Writing without teachers* (1973), gives way to the idea of freewriting in classrooms: writing becomes a process that avoids editing, and it is considered an exercise that, if practiced regularly, undoes the habit of editing while students produce and that, with time, makes writing less blocked. Lessons are organized around students' personal experience and opinions, and writing becomes an act of self-discovery. As Murray (2003) states, teaching writing is a way of responding to writers' ideas, not dwelling on grammatical errors. As far as materials go, teachers give students opportunities for writing (writing prompts) and exercises to work on style, wordiness, clichés, and other features (Hyland, 2003).

The creative approach, however, is treated cautiously in the L2 writing community. It tends to ignore learner's cultural backgrounds, the social consequences of writing, and even the communicative purposes that writing may have in the real world. It has an asocial view of the writer. He or she writes for himself or herself. Also, it is difficult to draw clear principles for the approach as everything is considered good writing if it is creative. There is no space for error correction or guided learning. In addition, it assumes that all learners have the same creative potential and that they all can learn to express themselves through writing (Hyland, 2003), but, as SLA theory states, writers' differences play a major role in L2 writing acquisition, and the creative approach is only adequate to a few creative people with determined learning styles, goals, and motivations.

#### *3.3.4. Process Approach*

In the process approach writing is conceptualized as a non-linear, exploratory, and generative process through which writers reformulate their ideas to approximate meaning (Zamel, 1983). Writing depends therefore on basic

cognitive processes, and teachers help learners to develop them by teaching how to plan, define a rhetorical problem, propose solutions, and evaluate outcomes (Hyland, 2003).

The model most widely used in the process approach is Flower and Hayes' *Planning-writing-reviewing* framework (Flower, 1989; Flower, Hayes, 1981). The teaching writing process follows Flower's model (1994), a six-stage process: prewriting, drafting, responding, revision, editing, publishing. Another two models, developed by Bereiter and Scardamalia (1987) try to explain the processes that novice and skilled writers go through: the Knowledge-telling model (novice writers) and the Knowledge transforming model (skilled writers). It states that learners differ in that novice one plan less, revise less often, have limited goals, and are concerned with generating content. Skilled writers, on the other hand, use writing tasks to analyse problems, reflect on the task and to set goals to actively rework thoughts to change their texts and ideas. These two models help teachers understand difficulties in learning L2 writing that learners may experience due to task complexity and lack of topic. These models also emphasize the importance of learners to engage in cognitively challenging tasks in order to develop their skills and the necessity of teacher feedback and revision (Hyland, 2003).

Materials used in a process approach classroom are pre-writing activities that generate ideas about structure and content, encourage brainstorming and outlining, and that require multiple drafts, extensive feedback, text level revisions, peer response and that delay surface corrections until the final editing. Other activities may be teacher-student conference, problem-based assignments, group discussions and portfolio assessments. The main goal of all this work is to develop learners' awareness of their own metacognitive processes and the ability to reflect on the strategies they use (Hyland, 2003). The role of the writing teacher is to help students develop strategies for generating, drafting, and refining ideas. Error correction and grammar teaching are controversial within this approach.

As drawbacks, the effectiveness of the method is open to question. The model has entered classrooms fast, but research has not followed. There is a lack of supporting research, and there is no model of SLA acquisition or any other model that can explain how these processes in writing and in learning take place. On the one hand, these writing processes are inclusive, multi-layered, and

overlapping, and experimental studies are not able to tell much. Qualitative studies, on the other hand, are too small-scaled and depend too much on context. Also, research cannot report unconscious processing and for all the factors that contribute to a piece of writing. At the same time, Bereiter and Scardamalia's model does not offer a perspective of how learners go from the knowledge-telling model to the knowledge transforming model. The approach fails as well in that it does not offer learners different kinds of texts to act as guidelines in the process. Finally, it has been doubted that a focus on psychological factors will be able to explain the writing process as it leaves aside the social nature of writing and, therefore, the influence of essential external factors such as topic, audience, purpose, and cultural norms (Hyland, 2003).

The process approach, therefore, serves to teach students how to plan and go through their writing. Other factors, however, should be supplemented by other approaches, creating an adequate mix for teaching.

### *3.3.5. Content Approach*

In the content approach writing is conceived as being centred around what students are required to write about (topics), and it is the perspective that underlines the design of L2 writing in many courses, textbooks, and teachers' selected topics. Content approach, though, is not used exclusively in classes. Teachers usually integrate it with other approaches in the teaching process (Hyland, 2003).

The writing teaching process involves topics, mostly about social issues, that are used as an excuse in writing tasks to engage students in writing production. Before starting writing production, teachers need to help learners develop the appropriate cognitive schema, that is to say, knowledge and vocabulary about the topics. That is why reading is a key factor in this approach: extensive reading provides tacit and conscious knowledge about text features such as grammar, vocabulary, organizational patterns, interactional devices, and exposure to different genres has been shown to be important for the development of learners' writing ability. In fact, Hirvela (2004) draws as a conclusion to several studies that L2 writing skills cannot be acquired without the intimate connection that exists between extensive reading and good writing. As a result, the genre approach

exploits this close relationship in content-oriented courses and other activities in order to give students enough input for them to be exposed to knowledge, grammar, vocabulary, and appropriate means of expression. Other activities that help learners develop their writing ability through reading are exposure to effective texts, reading for idea collection and researching internet sites. Materials in this approach centre on tailored courses. These focus on some kind of information. At lower proficiency levels, difficulty can be controlled by varying the amount of information provided, and at advanced levels learners can be asked to collaborate in collecting and sharing information, conducting research, and group work. The last one offers the best opportunities for learning as it provides authentic purposes for communication, and learners need to cooperate and organize themselves to generate ideas, collect information, focus priorities, and structure the way in which they organize their texts. After the processes of generating and organizing ideas, teachers may provide students with relevant language structures, vocabulary, and rhetorical patterns to express their ideas successfully (Hyland, 2003).

Finally, content-focused writing classes seek to motivate learners by engaging them through topics and content relevant to them. As the genre approach lacks theory on other important text features, it is mixed with other methods depending on learners' necessities and context.

### *3.3.6. Genre Approach*

The genre approach is the only approach that focuses on writing as an attempt to communicate with readers. It is an approach highly influenced by Halliday's theory of systematic functional linguistics (2013) where language is seen as a system in which users make choices to express certain meanings. In writing, theorists state that if a text shares the same communicative purpose, they will share the same structure, which is what genre is. Once genres are identified, teachers of this approach proceed to familiarize learners to their characteristics and provide help for them to produce similar texts. Therefore, writing is seen as a way of getting things done such as telling a story or requesting an overdraft. Teaching writing is interpreted as helping learners to create texts seen as

effective by readers. The purpose of communication takes a central role here: a text is produced by a writer following certain social conventions for organizing messages because the writer wants readers to recognize his or her purpose. Genre teachers also focus on texts to help learners recognize linguistic patterns that point to context beyond the page such as social constraints and choices, and the writer himself is conceptualized as having his own goals, intentions, relationship to his readers, and certain information to provide. The main characteristic of this approach is that it looks at texts as a communicative act (Hyland, 2003).

In the writing teaching process, teachers follow Halliday's theory to identify text purposes and other features, and the genre conception of Martin (1992) is added: genre is a social process (members of a culture interact to achieve them), goal oriented (they have evolved to achieve things), and staged (it has steps, and it takes writers several steps to achieve their communicative goals). By setting into practice these steps, teachers help students acquire explicit grammar of linguistic choices to produce well-formed and effective texts. This emphasis on form and function also means that the elements of a text can be organized correctly to create meaning and achieve the communicative purpose. A common practice to sensitize learners to these functions and purposes is to present texts and ask learners to identify their function (recount, procedure, description, report, explanation, etc.) and the purpose behind them (Hyland, 2003).

In the classroom, teachers scaffold learners writing ability through the use of the teaching-learning-cycle, a four-stage process based on the theories related to the *Zone of proximal development (ZPD)* theorized by the Russian psychologist Vygotsky (1978) and reformulated by Bruner (1986). These stages help students gain control of new knowledge and skills to become independent in their writing skill. The four stages are the following: first, the direct instruction, where, through a model, teachers make learners pay attention to the context to where the genre is found and the content knowledge required to write it; second, modelling and reconstruction where genre is modelled and analysed so students can understand and reproduce typical patterns to express meaning in the genre; third, joint construction, where students are allowed to create the genre collaboratively and with close guidance of the teacher; fourth, independent



construction, where learners starts the independent production of the genre (Hyland, 2003).

In the genre writing classroom, writing is the outcome of activity. The classroom is built around talks, many kinds of writing, and the development of a linguistic metalanguage by which students can describe and control structures and grammatical features. The main idea is that teachers should provide students with many opportunities to develop their writing by analysing expert texts (Hyland, 2003).

The risks in this approach are that the genre pedagogy can become static and decontextualized if teachers do not acknowledge variation and choices in writing and teaching, and they may present genres as rigid abstract recipes. As a result, creativity may be obliterated, and students may see genres as a fixed set of rules or how to do lists. So, there is an inherent tension between expression and repression that has not been fully solved and that may create problems in teaching through this approach (Hyland, 2003).

### **3.4. Writing Task Design**

A task is an activity geared towards readers to achieve a goal, that means, in writing tasks, expressing or negotiating meaning. Writing tasks are routes learners take to solve problems proposed by the teacher to develop their writing ability. There are different types of tasks, and each targets its own skills or knowledge. They can be either real-world tasks or pedagogic tasks. Understanding writing task design is important because the teacher needs to know what skill, competence or ability is being worked on. Writing tasks must also have a defined learning goal, negotiation of meaning and a clearly defined outcome. Learning to write involves engaging in activities that allow the writing skills to develop (Hyland, 2003).

### Most Common Task Types Used in Writing Classes

1. Extract information from a written text
2. Generate word lists for writing
3. Brainstorm/speed-write to generate ideas
4. Create spidergrams/mind maps for pre-writing
5. Combine sentences provided in materials
6. Identify purpose and use of a text
7. Practice construction of simple and complex sentences
8. Reorganise jigsaw texts or scrambled sentences
9. Complete gapped paragraphs with target structures/lexis
10. Complete unfinished texts
11. Analyse on authentic text for patterns and features
12. Practice use of metalanguage to identify parts of texts (topic sentence, thesis, introduction, transition)
13. Practice identifying genre stages and presentation
14. Compare texts with different purposes/structure/audience
15. Create a parallel text using visual information
16. Negotiate an information gap/opinion gap to construct a text
17. Draft a text based on the outcome of pre-writing activities
18. Participate on a dialogue journal exchange
19. Practice specific rhetorical patterns (narrative, description, argument, process, etc.)
20. Practice various text-types (letters, summaries, criticism)
21. Rewrite a text for another purpose (change the genre)
22. Revise a draft in response to other's comments
23. Proofread and edit a draft for grammar and rhetorical structure
24. Write a multi-draft essay length text
25. Read and respond to the ideas/language of another's draft
26. Research, write and revise essay-length text for specific audience and purpose
27. Research, write and revise a workplace/disciplinary text

*Table 1. Most Common Task Types (Adapted from Hyland, 2003, 112)*

These task types usually appear on textbooks and other well-known activities, and they are classified according to the area of writing to which they contribute

the most: content (knowledge of the ideas and topics needed), system (knowledge of appropriate language forms), process (knowledge of communicative purpose and rhetorical structure), and context (knowledge of reader's expectations and beliefs). These activities may contribute to one area or several at the same time (Hyland, 2003).

Another key factor when designing writing activities is knowing the five core components needed for their creation. Nunan suggests the following in his work *Designing tasks for the communicative classroom* (1989): input, goal, setting, roles, activity. Activity is the most important of the five and it refers to what learners have to do with the input to accomplish the task. There are three task types: information gap activities, reasoning gap activities, and opinion gap activities, and they have their own process: a pre-task stage, an activity stage, and a post-task stage. Writing task designed is closely related to Task-Based Language Teaching (TBLT) and the activities used in that teaching approach are designed using these criteria.

Least, but not last, integrating reading and writing tasks is essential for students' development. Reading and writing are interconnected. Research supports that to become a successful writer, writers must first learn how to effectively encode text-based messages and recognize the interconnection between these literary skills (Hyland, 2003). They do so through the exposure to adequate model texts. Hirvela and Belcher (2016) theorized a reading to writing approach in task design that distinguishes between input-based (uses reading as input for learning to write through models) and output-based (learners transfer information from a text they are reading to a text they are writing). Reading tasks help students integrate their background knowledge with the new information in the text. Followed by writing and discussion tasks, students can articulate this knowledge, deepen their understanding, and explore ideas from the text while practicing organizing information and using vocabulary and sentence patterns in the text.

As the innovative proposal is a writing task, understanding first the basis for their creation is essential to see how the proposal takes from SLA theory, L2 writing approaches and writing task theory to design an effective well-thought writing task that targets learners writing, reading, and spoken abilities. Writing task

design is particularly important because the proposal follows its maxims in its design.

### **3.5. Scriptwriting Theory**

Scriptwriting theory develops the notions of traditional literature theory and adapts it to practical purposes in the screenwriting context. The main theories relevant in this paper are: Syd Field's conception of the 3-act structure, Ronald B. Tobias's twenty master plots, Blake Snyder's ten movie genres and Rachel Aaron and Iría Lopéz's advice on writing.

#### *3.5.1. Syd Field: the three-act structure in screenwriting*

In his work, *Screenplay: the foundations of screenwriting* (1979), Field introduces the notions of what is a script and his three-act structure for screenwriters, which is an evolution of Aristotle's three-act structure mentioned in his work, *Poetics*.

First of all, for Field a script is a story told through images, and it is about a person or persons, in a place or places, that do a thing. Secondly, the script is composed of a number of basic conceptual elements characteristic of this particular genre. These elements are expressed in a dramatic way in a framework defined by a beginning, a middle and an end. This basic structure is present in all scripts, and it is a model called the paradigm. A paradigm for Field is the basic structure and definition of a thing, and with that basic structure it can be filled with different elements that, in this case, make a story. In other words, the paradigm is the skeleton of the script or story. This beginning, middle and end receive another name as well: setup, confrontation, and resolution. Field goes further and adds to this three-act structures key elements that make the action move forward and connect one act to the next one (Field, 1979):

<ul style="list-style-type: none"> <li>• <b>Act I</b></li> </ul>
<ul style="list-style-type: none"> <li>▪ <b>Inciting incident:</b> an event that sets the story in motion and grabs the attention of the reader or viewer.</li> <li>▪ <b>1<sup>st</sup> plot twist</b> (at the end of Act I): an incident or event that “attaches” to the action and makes the story turn into another direction or line of development.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Act II</b></li> </ul>
<ul style="list-style-type: none"> <li>▪ <b>Pinch 1:</b> scene or sequence that hold together the plot through Act I to Act II. There is usually a close relationship between the 1<sup>st</sup> and 2<sup>nd</sup> pinch. They unite and maintain the story focused during Act II.</li> <li>▪ <b>Middle point</b> (which divides Act II into First Half and Second Half): an event or incident that bridges together the two parts of Act II, otherwise too long. It is another plot point, scene, sequence, dialogue or decision. It is the moment the protagonist can reevaluate the situation and ask whether he or she can succeed.</li> <li>▪ <b>Pinch 2:</b> scene or sequence that holds together the plot from the middle point to Act III.</li> <li>▪ <b>2<sup>nd</sup> plot twist</b> (at the end of Act II): another incident or event that makes the story go into another direction, guiding it towards the 3<sup>rd</sup> act and its climax.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Act III</b></li> </ul>
<ul style="list-style-type: none"> <li>▪ <b>Climax</b> (or cliff-hanger if the story is to continue): Usually the five last pages of the script, it is a short resolution that ties together all the loose ends. It answers the central question asked in the inciting incident, the protagonist gets (or does not) what he or she wants, and tension and conflict disappear. The problem is solved. After the climax, the story must end as soon as possible. If it is a series, it opens another question to be answered in another sequel. This question keeps tension and conflict, and makes the story move into another direction with new force (Field, 1979).</li> </ul>

*Table 2. Field's Three-act structure (Adapted from Field, 1979, 3-29)*

Syd Field's structure is the most basic one, and there are other authors who have built upon it and added more elements into the skeleton of story. To start, however, Field's three-act structure is the recommend one. It is less complicated and sensibilized new writers to the most basic component of story.

### 3.5.2. Ronald B. Tobias' twenty master plots

Every plot is in need of a problem, a discrepancy, something that breaks normality. Without a problem, there is no plot. Tobias took the main plots and its problems studying human fiction and developed his twenty master plots. These master plots are a classification of the themes present in stories either as the main plot or second plots. Other classifications exist, but Tobias' is extremely helpful to learn how to build them. In his work, *20 Master Plots and How to Build Them* (1993) he explains the twenty plots, explains what happens in each of its three acts, gives advice on building them and gives examples of that type of story for writers to understand them better.

<b>Twenty Master Plots</b>
1. Quest
2. Adventure
3. Pursuit
4. Rescue
5. Escape
6. Revenge
7. The Riddle
8. Rivalry
9. Underdog
10. Temptation
11. Metamorphosis
12. Transformation
13. Maturation
14. Love
15. Forbidden Love
16. Sacrifice
17. Discovery
18. Wretched Excess
19. Ascension
20. Descension

Table 3. *Twenty Master Plots* (Adapted from Tobias, 1993, 1-240)

Each one has its own set of types of characters, main themes and subthemes, story beats and characteristics. Recognizing master plots in fiction helps writers to understand the kind of story they are reading or watching, recognize the three acts, see the plot twists and how they work and understanding how the plot works from the inciting incident towards the climax without losing force or effectiveness. Then, new writers can mimic these patterns until they become automatic and allow them to build unique ones or subvert them.

### 3.5.3. Blake Snyder's Ten Movie Genres

For Blake Snyder, films are integrated mechanisms designed to effectively move people. Writers should be able to dismount and mount them. To that end, Snyder teaches a classification of ten genres that come from a long line of films, and in each genre, he explains how each mechanism looks like, what it is composed of, why it works and the laws that govern each one. In order to create scripts that feel original, a scriptwriter must first know the genre and its plot twists, and from there build a similar story that feels different altering these elements but using the same skeleton. He also states that for this purpose writers should know the original films that created each genre and the evolution they have had overtime.

They are the following:

#### **1. The Monster in the House (Horror movies)**

- Goal: Do not get eaten
- Elements: a closed space (house, neighbourhood, park) and a monster.
- Laws:
  - Everything must happen in a closed space
  - A sin must have been committed, which leads to the apparition of the monster.
  - It is a hide-and-seek game
- Original twists:
  - Change the monster
  - Ways of scarring the audience
- Example: ghost movies, haunted houses.

## **2. The Golden Fleece (Adventure movies)**

- Goal: A hero travels in search of something, but he finds himself.
- Elements: Personal growth, how events and people make the character grow.
- Laws:
  - Series of episodes without apparent connection, but they do make sense.
  - Way in which the hero transforms through the journey.
  - Search, mission, a treasure hidden in a castle.
- Example: The Odyssey, Gulliver's Travels, The Wizard of Oz, Star Wars.

## **3. The Out of the Bottle (Riddle, temptation, or discovery movies)**

- Goal/Purpose/Theme: Granted wishes or What if...
- Elements: curses associated with wishes, tale of chastisement.
- Laws:
  - The protagonist must be an abused underdog or "Cinderella"
  - Success should not last
  - The protagonist must learn magic is not everything
  - The ending must include a clear moral
- Example: Bruce Almighty, The Mask, Love Potion N°9.

## **4. The Dude with a Problem (Quest movies)**

- Theme: An everyman faces unusual circumstances
- Elements: Ordinary day, an extraordinary event takes place
- Laws:
  - Everyday man or woman
  - There is a problem
  - The more normal the protagonist, the greater the challenge
  - The meaner the bad guy, the more heroic it looks
  - The bigger the problem, the more difficult it will be for our protagonist to triumph.
- Example: Titanic, Terminator.



### **5. The Rites of Passage (Maturation movies)**

- Theme: tales of pain and torment, and usually caused by an external force: life.
- Elements: painful examples of life transitions, pain associated to growing up.
- Laws:
  - A figurative monster haunts the protagonist: alcohol, mourning, crisis, break up)
  - Everyone knows what is happening but for the protagonist who is going through it
  - The story is about how this protagonist starts to slowly understand who he really is and what the monster is
  - It is a redemption story
  - Victory is achieved yielding to more powerful forces
  - Ending: acceptance of our humanity and a clear moral
- Example: Days of Wine and Roses, 28 Days.

### **6. The Buddy Love (Love or discovery movies)**

- Theme: An undercover love story
- Love Stories: they are buddy love but with the sensual element added to the relationship
- Elements: Two friends talking
- Laws:
  - Initially, the two buddies hate each other
  - When the adventure starts, it is clear they need each other. They are complementary
  - When they understand they need each other, conflict worsens nobody wants to need anyone
  - Last moment: everything is lost. They separate, fight. They have to surrender their egos to succeed.
  - The protagonist changes, the other one is the catalyst for change
  - They usually separate afterwards: a being interrupts in another's life, influences it and leaves

Example: E.T., Rain Man.

### **7. The Wydunit (Crime movies)**

- Theme: Darkness within human hearts
- 'Who' is not as interesting as 'Why'
- Objective: for the audience to discover something about human nature that they did not believe possible before the crime and case
- What they are: a detour around the darkest parts of the human heart
- Laws:
  - The audience is the detective; the protagonist is merely a proxy that does the work
  - The audience is the one who must: analyse the information and be frightened by what it discovers
  - In truth, it is an inquiry about ourselves and what we are capable of that asks: are we that evil?

Example: Chinatown, Mystic River

### **8. The Fool Triumphant (Comedy movies)**

- Theme: The fool is the wisest
- Elements: Someone triumphs with luck and courage through not giving up despite having everything against them
- Laws:
  - Pitting the fool against a more powerful villain
  - To see the fool take out those whom society considers as the winners of the day
  - An accomplice or insider who cannot believe the fool is going to get away with it
- Example: The Pink Panther, Forrest Gump.

<p><b>9. The Institutionalized (Institution related movies)</b></p> <ul style="list-style-type: none"> <li>• Theme: there is a group that sacrifices the interests of a few for the greater good.</li> <li>• Goal: exposing the flaws in these groups</li> <li>• Laws: <ul style="list-style-type: none"> <li>▪ A dissident protagonist</li> <li>▪ Destructive group dynamic</li> <li>▪ Showing the pros and cons of putting the group first</li> <li>▪ Loyalty</li> <li>▪ POV: the newcomer</li> </ul> </li> <li>• Fundamental question: Who is crazier, me or them?</li> <li>• Deeper truth: the foolishness of sacrificing oneself for the benefit of the group</li> <li>• Example: American Beauty, The Godfather I and II.</li> </ul>
<p><b>10. The superhero (Hero movies)</b></p> <ul style="list-style-type: none"> <li>• Theme: An extraordinary person finds an ordinary world</li> <li>• Objective: To give our sympathy to a superior being and to identify ourselves with what may mean to deal with small creatures like us</li> <li>• Laws: <ul style="list-style-type: none"> <li>▪ Identifying with not being understood</li> <li>▪ The smallness of the minds that surround the protagonist</li> <li>▪ Being different</li> </ul> </li> <li>• Example: Dracula, X-Men, Spiderman, Gladiator, A wonderful Mind</li> </ul>

*Table 4. Snyder's ten movie genres (Adapted from Snyder, 2005, 21-44)*

### *3.5.4. Lyton's sheet for creating conflict in scenes*

Lyton was a theatre actor and author that has several books regarding the topics of acting and theatre arts. The Lyton method is in itself an acting method. However, actors and scriptwriters use Lyton's notions in order to analyse and create scenes. Actors use it to analyse what the real motives behind the character's actions are, what they desire, what they want, and how they are trying to convince another person to give them what they seek. That is the protagonist. On the other end is the antagonist, the person who does not want to give the protagonist what they want because they have their own reason a desire to deny. Reasons for asking and denying can be open, concealed or subconscious. On a

Lyton analysis or improvisation sheet, there are other elements such as emotional image to ask or deny (a memory), relationship to the protagonist or antagonist and whether the conflict is ongoing or is taking place right there. Using all this information, actors are able to craft their protagonist's behaviour in scene, and scriptwriters are able to understand the conflict that underlies the whole scene and the reason that shapes words and pragmatics between the characters.

The Lyton improvisation sheet is useful to shape conflict when writing scenes. It creates conflict that can be then covered up with words and communicative attempts of great interest such as convincing, threatening, passive-aggressively attacking, seducing and so on. Using it to design a scene enriches it greatly and is extremely useful for writers who find it difficult to write using conflict as the centre piece of scenes.

### *3.6.5. Tropes*

A trope is a figure of speech, theme, image, character, or plot element that is used many times in fiction. Through use and repetition, it has become a recognizable element. In scriptwriting and creative writing, tropes usually refer to plot themes, devices or character types that appear repeatedly in multiple works of fiction. An archetype such as the mother may have multiple tropes such as the sweet mother, the evil mother, the absent mother and so on. On the other hand, plot themes such as love can have narrative tropes such as destructive romance, the masochism tango, forbidden fruit, it meant something to me and others.

Genres have their own set of recognizable elements, which are their characteristic tropes. If structure is thought of as the skeleton, tropes are the muscles and the skin that give it a recognizable form. They are the smaller elements that fill the structure. To write a story or a script, writers must first design the structure, the plot and choose a theme and genre, and then proceed to choose among tropes to characterize the action and the characters. In addition, more and more tropes are born every day, or rather reinvented and subverting the already existing ones. Using and combining them as one would combine ingredients of a receipt may result in an effective moving story.

### 3.5.6. Advice for writers

Knowledge about plot structure, themes, tropes and mechanisms within scripts is not enough to start writing or to keep at it. Along with writing theory, some advice must be given for those who do not know how to deal with the blank page and the difficult process of going through the pre-writing stages, to the drafting and editing, and finally to the publishing stage. Writing takes focus, patience, and perseverance. It also takes scheduling. Rachel Aaron and Iría López offer one of the best pieces of advice for new writers.

First, Rachel Aaron, in her work *2k to 10k* (2017), introduces the idea of the triangle to write creatively: knowledge, time and enthusiasm. Knowledge is the necessity to know details about the story, details that may not appear in the story in the end. In the process of pre-writing, she recommends writing spontaneously some extracts and dialogues to draft scenes. Later, edit after edit, the story can take form. If writers focus on writing perfectly in the first attempt, they will write nothing at all. Of the three sides of the triangle, this is the most important one. Without building knowledge and finding it through character voices and descriptions, there is no story to work on. Another strategy is keeping record of the number of words, writing time and the hours when it is produced. This allows writers to discover the most productive hours in the day and adapt their schedule and writing time around them. Last, she states that writers can use enthusiasm as a tool for guiding the writer towards the most effective scenes, leaving boring ones outside the writing. If the writer is bored writing some scenes, that means there is no real interest in them, and the reader or audience will find them unnecessary as well. No matter how useful a scene is, if it is boring it has no place in a story. To solve the issue writers can assemble scenes: using an effective scene and adding to it the information or purpose of the boring one, eliminating the latter in the process without losing its purpose in the story (Aaron, 2017). Writing is economical. The less scenes without real purpose filled with direction and conflict, the more effective the story becomes.

A Spanish well-known writer, Iría López, offers her own set of advice in her book *Saca al escritor que llevas dentro* (2013). Firstly, writers should write every day since writing is like exercising; it is better to exercise half an hour a day than to exercise three hours once a month. Secondly, writers should create a routine

(15-30 min. a day or more). Thirdly, it is essential to read everything writers can. Fourthly, show, do not tell. Fifthly, if you can tell it with one word, do not use two. Sixthly, do not burn yourself correcting and editing. Seventhly, do not be afraid of making mistakes. Eighthly, do not give up. Ninthly, read extracts aloud for you will notice things which you will not notice by reading. Tenthly, have fun.

## **4. EDUCATIONAL INTERVENTION INNOVATIVE PROPOSAL**

### **4.1. Participants**

This innovative proposal has been designed for the first year of baccalaureate. Its purpose is to implement it in a high-proficiency class as it uses authentic materials directly. However, the project can be implemented at lower proficiency levels adapting the materials or creating specific ones for the class (adapting scripts to contain lexicon and grammatical structures learners are familiar with). It has been designed for classes between 25-30 pupils, making use of groupwork as an essential component. Again, it can be adapted to smaller classes if necessary if there are enough pupils to be arranged in groups. As it is an adaptable program in time, it can be either used in formal classrooms or adapted as an extracurricular activity for students interested in bilingual scriptwriting and creative writing. There are not students with special necessities.

### **4.2. Objectives**

The main objective of this proposal is to improve learners reading comprehension and writing production. The focus is on developing writing production through a lot of opportunities to write several scripts. Reading comprehension is enhanced as writing task design requires a first step where learners are provided with model texts, and then it is followed by a production stage.

The secondary objectives are:

- To introduce learners to scriptwriting theory
- To Introduce real communicative functions in the L2 classroom
- To boost learners' motivation and engagement
- To enhance autonomous learning

### 4.3. Competences

This innovative proposal enhances several key competences as stated by the Real Decreto 1105/2014. First, it reinforces the Competence in linguistic communication (CLC) as it teaches students to understand, express, interact and articulate feelings and thoughts over oneself and others, the physical and mental environment and where one builds relationships as a social agent. This is true due to the activities focusing on the ability to express ideas, opinions, and impressions in written language as well as teaching structure and devices to achieve effective communication in the written form. All this enhances the ability to communicate not only in the second language, but also any that the student commands. Teamwork also enhances the CLC as students must come to agreements and learn to use the second language to reach common objectives and solve disputes. Secondly, the Cultural awareness and expression competence (CAE) and, the Social and civic competence (SCC) are boosted as the main objective of the project, learning to tell stories through scripts, directly relates to attitudes of respect and appreciation to others, including people whose customs, values and belief differ from their own, and to appreciate diversity as an opportunity for enrichment and personal growth (hero movies such as *Batman* and *Avengers* that promote heroism, friendship, and courage; *Life is Beautiful* and *12 Years a Slave* that teach resilience and empathy; *Titanic* that teaches open-mindedness and courage to stand for oneself) . The necessity to relate to real peoples' lives to create individual stories staged by different types of characters facing their own struggles and the consequent writing activities aim directly to this key competence as they seek to deepen student's empathy towards others as well as to reflect on the importance of tolerance and comprehension of other peoples' internal worlds. It is done through comprehending characters' internal worlds through the feelings that they express in scripts and how they evolve or unevolved throughout their character arcs. It is also done through exposure to stories that deal with different hardships such as slavery, injustice, pain and loss among others, and how characters confront these situations bravely and are able to triumph over them. The Digital competence (DC) is enhanced as the activities require the use of computers and make use of digital resources such as the TVtropes webpage where they must conduct



research as a means to choose among different genres and tropes. Not only do the activities require learning to write, but they require the capacity of navigating through different platforms and to write and edit word documents as well as recording and editing videos. Finally, the SIE is improved as oral and written production require students to make decisions about on how to express their thoughts, what to say, through which channel, and with what resources, on what circumstances and deal with others' expectations and reactions, readapting the message with the communication purpose that they have in mind, whether it be oral communication during teamwork, class activities or written communication in their tasks

#### 4.4. Contents

According to the Real Decreto 1105/2014, the contents specified in 1<sup>st</sup> of baccalaureate are divided into four different blocks. The activities have been designed taking contents, criteria and learning standards as a basis. The contents of this proposal seek to prepare students to meet the criteria and learning standards stated in the law. The most important contents regarding the four blocks that are sought to be worked on along the unit are:

<b>Block 1: Oral Comprehension</b>
<b>Comprehension strategies:</b>
Use of previous knowledge about the task and topic. Hypothesis formulation and inference about content and context Reformulation of hypotheses based on the understanding of new elements.
<b>Communicative functions:</b>

Exchange of information, indications, opinions, beliefs and points of view, advice, warnings, and cautions.
Expression of curiosity, knowledge, certainty, confirmation, doubt, conjecture, scepticism, and disbelief.
Expression of interest, approval, appreciation, praise, admiration, satisfaction, satisfaction, expectation, confidence, surprise, and their opposites.
Formulation of suggestions, wishes, conditions and hypotheses.
Establishment and management of communication and discourse organization.
<b>Syntactic-Discursive structures:</b>
The grammatical contents of the semester are worked on along the proposal and reinforced within its activities.
<b>Common and more specialized oral and written vocabulary (reception):</b>
Description of people and objects; time and space; states and events; activities, procedures and processes; personal and social relationships; language and intercultural communication; history and culture.
<b>Sound, accentual, rhythmic and intonation patterns.</b>

*Table 5. Block 1: Oral Comprehension (Adapted from Real Decreto 1105/2014, 436)*

<b>Block 2: Oral Production</b>
<b>Planification:</b>
Conceiving the message with clarity, distinguishing between main idea or ideas and their basic structure.
<b>Execution:</b>
Express the message clearly and coherently, structuring it adequately and adjusting, if necessary, to the models and formulas of each type of text.
Building on and making the most of previous knowledge.
Compensate for linguistic deficiencies by means of linguistic, paralinguistic or paratextual procedures.
<b>Sociocultural and sociolinguistic aspects;</b>
registers, courtesy formulas, and social conventions; costumes, values, beliefs, and attitudes; non-verbal language.
<b>Communicative Functions:</b>

<p>Description and appreciation of the physical and abstract qualities of people, objects, places, activities, procedures, and processes.</p> <p>Exchange of information, indications, opinions, beliefs and points of view, advice, warnings, and cautions.</p> <p>Expression of curiosity, knowledge, certainty, confirmation, doubt, conjecture, scepticism, and disbelief.</p> <p>Expression of interest, approval, appreciation, praise, admiration, satisfaction, satisfaction, expectation, confidence, surprise, and their opposites.</p> <p>Formulation of suggestions, wishes, conditions and hypotheses.</p> <p>Establishment and management of communication and discourse organization.</p>
<b>Common and more specialized oral and written vocabulary (production):</b>
<p>Description of people and objects; time and space; states and events; activities, procedures and processes; personal and social relationships; language and intercultural communication; history and culture.</p>

*Table 6. Block 2: Oral Production (Adapted from Real Decreto 1105/2014, 437)*

<b>Block 3: Written Comprehension</b>
<b>Comprehension strategies:</b>
<p>Use of previous knowledge about the task and topic.</p> <p>Text type identification, adapting the comprehension to it.</p> <p>Comprehension type identification.</p> <p>Hypothesis formulation and inference about content and context.</p> <p>Reformulation of hypotheses based on the understanding of new elements.</p>
<b>Communicative functions:</b>
<p>Description and appreciation of physical and abstract qualities regarding people, objects, places, activities, procedures, and processes.</p> <p>Exchange of information, indications, opinions, beliefs and points of view, advice, warnings, and cautions.</p> <p>Establishment and management of communication and discourse organization.</p>
<b>Syntactic-Discursive structures</b>
<p>The grammatical contents of the semester are worked on along the proposal and reinforced within its activities.</p>
<b>Common and more specialized oral and written vocabulary (reception):</b>
<p>Description of people and objects; time and space; states and events; activities, procedures, and processes; personal and social relationships; language and intercultural communication; history and culture.</p>
<b>Graphic patterns and orthographic conventions.</b>

*Table 7. Block 3: Written Comprehension (Adapted from Real Decreto 1105/2014, 438)*

<b>Block 4: Written Production</b>
<b>Planification:</b>
Mobilize and coordinate general and communicative competences to effectively perform the task. Locate and use linguistic or thematic resources appropriately.
<b>Execution:</b>
To express the message clearly, adjusting to the models and formulas of each type of text. Building on and making the most out of previous knowledge
<b>Sociocultural and sociolinguistic aspects:</b>
registers, courtesy formulas, and social conventions; costumes, values, beliefs, and attitudes; non-verbal language.
<b>Communicative Functions:</b>
Description and appreciation of the physical and abstract qualities of people, objects, places, activities, procedures, and processes. Exchange of information, indications, opinions, beliefs and points of view, advice, warnings, and cautions. Expression of curiosity, knowledge, certainty, confirmation, doubt, conjecture, scepticism, and disbelief. Expression of interest, approval, appreciation, praise, admiration, satisfaction, expectation, confidence, surprise, and their opposites. Formulation of suggestions, wishes, conditions and hypotheses. Establishment and management of communication and discourse organization.
<b>Syntactic-Discursive structures</b>
The grammatical contents of the semester are worked on along the proposal and reinforced within its activities.
<b>Common and more specialized oral and written vocabulary (reception):</b>
Common and more specialized lexicon within the areas of interest, description of people and objects; time and space; states and events; activities, procedures, and processes; personal, academic and occupational; states and events; personal, labour, social, academic and professional relationships; education and study; work and entrepreneurship; language and intercultural communication; history and culture.
<b>Graphic patterns and orthographic conventions.</b>

Table 8. Block 4: Written Production (Adapted from Real Decreto 1105/2014, 439)

## **4.5. Methodology**

The methodology used in the design of this innovative proposal is a mixture between Silva and Matsuda (2001) answers to SLA four main questions, the main approaches to writing L2 explained by Hyland (2003) and key elements and notions taken from Hyland's explanation of writing task design (2003).

### *4.5.1. SLA Theory*

First, the activities have been designed and sequenced considering how SLA theory states that L2 is acquired: through the development of implicit language through exposure to communicative language use through functional practice. In other words, for L2 writing learners to acquire L2 writing abilities, the tasks are designed to first focus on exposure to real communicative language as a means to develop implicit language and knowledge: this communicative language is the theory explained by teachers in class, the summaries that they hand out, and the scripts and pieces of writing the students are provided with. This procedure is followed by production activities at every stage, which means that there is a strong focus on analysis and writing at every stage, making sure students have enough production opportunities to develop this implicit language and acquire it (writing down notes about analysis made in class and at home, transforming novel fragments into scripts following models, writing their own scripts using prompts, writing their own stories as groups and individually). As motivation is a key component of this process, the activities seek students' engagement providing them with a well-liked topic that is extremely popular among teenagers: films and series. The scripts and extracts are from films and series popular nowadays among students (Euphoria, The Queen's Gambit, Marvel, Batman). Another key element of SLA theory regarding writing is the fact that there are learners' differences in L2 writing acquisition. As a result, several curricular options have been considered in the form of scripts and extracts options and optional readings: teachers may consider which ones they provide students with and what appeals more to the class and to each individual, having the option to choose between different ones. Teachers must first study the class and the interests their pupils may have and then decide which materials best suit them.

However, teachers must be especially careful with students that do not like creative work and are geared more towards mathematical or scientific thinking. This proposal is especially attractive to creative learners, but it may cause rejection among this other group. Teachers must be careful not to transform the activities into something stressful and boring for these students. These activities are wired to be fun and create an enjoyable classroom environment. Teachers must also be careful with other types of students' differences such as learning styles, learning difficulties and the like, adapting materials and didactic tools if necessary. Finally, regarding SLA theory conception of the speaker's language development when acquiring a second or other languages, activities have been created to allow the teacher to look into errors in classes and learners' texts through several writings that are handed in and in class interactions. These opportunities are given for teachers to be able to use errors as a window to the state of L2 learners' writing development and being able to acknowledge each students' proficiency level, necessities, and progression. Then, teachers may be able to provide them with further learning opportunities, adapt the materials or help reinforce the faulty parts in their acquisition process.

#### *4.5.2. Approaches to teaching L2 writing*

The activities within the project have been designed and sequenced mixing the six different approaches to L2 writing. To build the sequence and its phases and components, I have used several strategies that come from these different focuses on L2 writing acquisition, having each phase and activity a focus on concrete aspects or focuses, using strategies and notions characteristic of each one of these approaches.

The main approach used to sequence the activities as a whole is the genre approach: the activities follow the "teaching-learning cycle" based on the *Zone of Proximal Development* proposed by Vygostky (1978) and Burner (1986). As explained earlier, this cycle consists of four main phases: direct instruction, modelling and deconstruction, joint construction and independent construction. In the project, students are first taught theory and then given some examples to understand it, then they are asked to start analysis the models they have been given using the learned theory, and later they are given more independency in

the practice of their independent text as activities and theory teaching (requiring research rather than being taught directly by the teacher in a lesson) become less and less controlled until students must write a group script and then an individual script and record them using their own resources and relationships. Other characteristics used from the genre approach toolbox is that the teachers help learners develop a linguistic metalanguage (related to tropes, story structure, storytelling, technique and scripts) in order to sensitize them to scriptwriting and storytelling devices and strategies, many kinds of writing are required throughout the whole process, there are many opportunities to develop their writing by analysing expert texts and learners are asked to pay close attention in the script genre as to how natives are depicted as natural speakers and how language is and pragmatics are used in these scripts to show intention, negotiation and other functions (related to Halliday's conception of language as system), finalizing in the requirement that students reproduce these strategies to tell their own stories little by little.

The second most influential approach in the design is the content approach. The project is not a disassembled set of activities: they are interrelated by content teaching. Here, it is story and scriptwriting theory, and the knowledge of films and series popular culture. These are the contents that spine the activities together and make it a whole that escalates slowly until students have acquired the basic knowledge to create stories not only in L2, but in L1 if they wish or any other. This content is independent of language, although it uses language as a creative tool to express. This knowledge is even useful when learners face other types of texts such as letters, mails, essays, and the like for they learn to plan, use language to express, identify functions, be sensitive to vocabulary and grammar selection and use structure in texts to provide information among others. Other strategies taken from the content approach in the activities are the use of groupwork at advanced levels to create authentic purposes of communication in class (generating ideas, focusing priorities, structuring a story, writing a script), learners are asked to conduct research (on the TVTropes webpage regarding tropes, ideas for writing, stories that they like, inspiration), and they must also generate and organize ideas through a long process: that is writing their stories.

The third most important approach is the process approach: the phases are sequenced to make students go through the writing process. First explicitly, then

implicitly, students are taught to go through the six phases that writing a perfected text requires: prewriting (generating ideas, research, collecting material, studying good models and taking notes) drafting, responding (in class, with teachers and classmates), revising (after teacher and classmates' feedback), editing and publishing (giving the texts in). Teaching students to follow this process is essential for them to become efficient writers in any language, and it will benefit their writing ability when facing writing any kind of text.

The fourth approach used is the creative approach since creative writing is the essence of the content taught and practice. Creativity is used as a means of expressing the internal world of learners, and this is used to boost learners' motivation to produce in L2 and to engage them as much as possible in learning L2 writing and seeking to motivate them to engage in autonomous learning during the project and later on, when it has finish. Studying scripts is a good strategy to learn natural native speaking language, and it may help other abilities such as listening comprehension and oral production. Other notions from the creative approach that shape the project are writing notions and techniques from creative writing that are taught in class directly, an encouragement to be creative rather than focusing on perfection, opportunities to attend to style, wordiness, clichés and other features of good-writing, and the fact that task and exercises are focused on writing prompts as their starting point.

The functional approach is the fifth one used to make teachers focus on language as a tool to get things done within scripts (persuading, seducing, narrating, reporting, negotiating) and how this is done. In other words, how language is used for these functions. Teachers then assist students to develop effective sentences that make use of these strategies to produce quality scripts that tell a whole story.

Finally, as for the structural approach, it appears slightly in that close attention is paid to vocabulary and grammar in scripts, making students conscious of how different types of characters use characteristic vocabulary (lexicon) and grammatical structures to express themselves depending on their personalities, intentions, and emotions.



#### *4.5.3. Writing task design theory*

Last but not least, the activities and their sequence have been designed using writing task design theory. Firstly, activities that require lots of reading are provided first, and are then followed by writing tasks, following the idea that integrating reading and writing in task design is the most effective way to acquire L2 writing for learners. Following this idea, as is recommended when designing a task, there is a lot of reading in the form of exposure to quality models that are the scripts, theory provided by the teacher, further readings and the TVTropes webpage, where students must navigate and research for their own stories. Another key concept of writing task design is the concept that different tasks contribute to the four different areas of writing: content, process, context and system. Therefore, tasks in the different phases have been carefully placed to contribute to the four areas. Analysis, topics, themes for stories, types of characters, social issues and conflicts that vertebrate fiction are the content. Then, the study and use purpose and rhetorical structures, required for text analysis and production, and essential in storytelling, contribute to process. On the other hand, dealing and teaching reader's expectations and beliefs to help create effective compelling stories, using the appropriate devices and always having in mind readers, appeals to context. In addition, the analysis of phrases, paying close attention to how language forms are used by characters with purpose and as actions to move the story forward, contribute to the area of system. As a whole, the four areas are covered extensively in the proposal as working with language to spin stories through dialogue requires in the end attention to the four at the same time. Lastly, tasks have been designed taking into account input, goals, setting, roles and the activity to perform in themselves, which is mostly writing scripts.

#### **4.6. Distribution of the sessions through the academic year**

The project lasts in its shorter form for one month, four hours a week. However, it is designed to be expanded if the teachers desire to. It can be done by using the optional reading materials in class, adding more novel fragments to practice in class or by spending more time on TVTropes with students and asking them to

write more scenes using this resource. In other words, as it is in essence a practical project with a small core of theory, teachers can lengthen it by spending more time on the practical exercises of each phase.

#### 4.7. Timing, activities, materials and resources

##### 4.7.1. Timing

Phases	Timing	Content
<b>1<sup>st</sup> Phase: Direct Instruction</b> (1 <sup>st</sup> week)	3 H	<ul style="list-style-type: none"> <li>• Scriptwriting theory: <ul style="list-style-type: none"> <li>▪ 3 act structure</li> <li>▪ 20 master plots</li> <li>▪ Blake Snyder's 10 genres</li> <li>▪ Lyton sheet for designing scenes</li> <li>▪ Advice on writing</li> </ul> </li> </ul>
	1 H	<ul style="list-style-type: none"> <li>• Practice <ul style="list-style-type: none"> <li>▪ In-class practice with examples and fragments</li> <li>▪ Presentation of different scenes and scripts</li> <li>▪ Homework: Start reading them at home and looking for 3 act structures, plot twists, master plots, genre, character types.</li> </ul> </li> </ul>
	2 H	<ul style="list-style-type: none"> <li>• Practice: <ul style="list-style-type: none"> <li>▪ Analysis in class: <ul style="list-style-type: none"> <li>○ Deciding the 3-act structure in read scripts</li> <li>○ Looking for the essential plot twists in scripts</li> <li>○ Deciding the master plots</li> <li>○ Deciding the genre</li> </ul> </li> </ul> </li> </ul>

<b>2<sup>nd</sup> phase:</b> <b>Modelling and Deconstruction</b> (2 <sup>nd</sup> week)		<ul style="list-style-type: none"> <li>○ Deciding the character types</li> </ul>
	2 H	<ul style="list-style-type: none"> <li>▪ Practice: <ul style="list-style-type: none"> <li>○ Converting novel fragments into scripts (provided by the teacher)</li> <li>○ Transforming scenes in novels into scripts (of their choosing)</li> </ul> </li> </ul>
<b>3<sup>rd</sup> Phase:</b> <b>Joint Construction</b> (3 <sup>rd</sup> week)	1 H	<ul style="list-style-type: none"> <li>• Tropes theory: <ul style="list-style-type: none"> <li>▪ Presentation of the TVTropes webpage</li> <li>▪ Explanation: <ul style="list-style-type: none"> <li>○ What is a trope?</li> <li>○ Narrative tropes</li> <li>○ Character tropes</li> <li>○ Main genres and their characteristic tropes</li> </ul> </li> </ul> </li> </ul>
	3 H	<ul style="list-style-type: none"> <li>• Practice: <ul style="list-style-type: none"> <li>▪ Writing scenes individually in class using a genre on the webpage, choosing a single narrative trope and 2 or 3 character tropes. The teacher will be assisting learners. It will be complemented by the use of the Lyton sheet scene design.</li> </ul> </li> </ul>
<b>4<sup>th</sup> Phase:</b>	2 H	<ul style="list-style-type: none"> <li>• Practice: <ul style="list-style-type: none"> <li>▪ Groupwork: <ul style="list-style-type: none"> <li>○ Writing a short script in groups</li> <li>○ Recording the short</li> </ul> </li> </ul> </li> </ul>

<p><b>Independent Construction</b> (4<sup>th</sup> week)</p>	<p>2 H</p>	<ul style="list-style-type: none"> <li>• Practice: <ul style="list-style-type: none"> <li>▪ Individual work: <ul style="list-style-type: none"> <li>○ Writing a scene individually</li> <li>○ Recording the scene with a classmate</li> </ul> </li> </ul> </li> </ul>
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*Table 9. Phases, Timing and Content*

#### 4.7.2. Activities

The different activities in the project are divided into four phases following the “teaching-learning cycle”. Each phase lasts originally four hours, that is a week time in Spanish curricular schedule.

##### **1<sup>st</sup> Phase: Direct Instruction**

In the first phase, teachers introduce learners to scriptwriting theory that will be put into practice the following week: 3-act structure, Ronald Tobia’s 20 master plots, Blake Snyder’s 10 genres, Lyton’s sheet for analysing and designing scenes and some advice on writing strategies. Practice in this phase consists of in class practice with examples and script fragments so learners may put into practice theory in every lesson. This part is practical in nature and interactive. The classroom does the activity as a whole, with student-teacher and student-student interaction. Meanwhile, learners are provided by several scripts and scenes to read at home and that they must analyse using the theory being explained in class to be ready for the following face. Scripts and short scenes taken from series are used in class time to provide examples of how the theory works practically.

##### **2<sup>nd</sup> Phase: Modelling and Deconstruction**

In the second phase, the scripts that learners have previously read and analysed at home are analysed in class. The teacher and the students work together during two sessions to agree on the 3-act structure of each one, the master plots used by the scriptwriter, to which Blake Snyder genre they belong, how some scenes would work using Lyton’s sheet, and types of characters and

how language is used to characterize, achieve things (persuading, explaining, seducing) and move the story forward. Then, in the remaining two sessions learners are provided with novel fragments from *Interview with the Vampire* and any other book the teachers wish to introduce, always scenes or parts written in indirect speech, and students work in class to transform these extracts into scripts using Lyton's sheet. On the fourth session, however, students may bring to class extracts from their choosing and transform them. The teachers assist students closely in this phase. In this phase the students are introduced practically to the process approach writing process: they are taught by their teacher the stages of prewriting, drafting, responding, revising, editing, and publishing. Here, teachers help students who may experience difficulties and provide ideas or advice.

### **3<sup>rd</sup> Phase: Joint Construction**

In phase three, in the first session, teachers introduce learners to the TVTropes webpage with a presentation. They explain what tropes are, their types, and how genres use characteristic ones to build their stories following readers' expectations. Learners are provided with lists of the most important ones: narrative tropes, character tropes and genre tropes. In the following three sessions, students are asked to write scenes choosing one genre, a narrative trope and 2 to 3 character tropes each time. They must use Lyton's sheet as well. The scenes will be read in class later and feedback will be provided by the teacher and classmates. The teacher then will provide advice and intervene to help student edit and perfect their scenes. Finally, the scenes will be handed in.

### **4<sup>th</sup> Phase: Individual Construction**

In phase four students start their independent writing projects. In the two first sessions they work in groups to organize themselves and start writing a short script that they will have to record outside the classroom. The script, as the hours spent in class will not be enough, will have to be written outside the class hours. Then, learners must record it, being the group members the actors and actresses and the editors in the process. The task will last for one week. Then, the script and the video will be handed in. Meanwhile, the students must individually write a scene of their own and record it with a classmate: two sessions will be dedicated

to this task in class hours so as not to saturate students with work. The whole process will last a week.

#### 4.7.3. *Materials*

As far as the classroom goes, the essential materials will be a screen or projector to explain theory and who the webpage, photocopies to provide students with summaries and schemas, computers or tablets to provide access for students to the webpage and to a writing program. It is recommended that students bring their own devices to class as it will be more comfortable for them. If not, these devices must be provided by the school. Other materials students will need are computers at home to write and edit their videos, a phone with a quality camera or a recording camera, a writing processor and a video editing program.

The materials the teacher will be using in class are the model texts that will be provided to students in digital form, and sheets that must be handed in physical form such as theory summaries.

Model texts are the following:

#### **Scenes from:**

- *The Queen's Gambit*
- *Peaky Blinders*
- *Euphoria*
- *The Crown*
- *Stranger Things*

#### **Scripts**

- *Avengers: Infinity War* (2018)
- *Titanic* (1997)
- *Dracula* (1993)
- *The Silence of the Lambs* (1991)
- *The Godfather* (1972)
- *Mean Girls* (2004)
- *Batman: The Dark Night* (2008)

- *12 Years a Slave* (2013)
- *Blade Runner* (1982)
- *Life is Beautiful* (1997)

**Extracts:**

- *Interview with the Vampire*, Ann Rice (1976)
- *Rebecca*, Daphne du Maurier (1938)
- *The Great Gatsby*, F. Scott Fitzgerald (1922)
- *The Handmaid's Tale*, Margaret Atwood (1985)
- *The Call of Cthulhu*, H.P. Lovecraft (1928)

**Sheets:**

- TVTropes selection of genres
- TVTropes selection of narrative tropes
- TVTropes selection of character tropes

**Optional reading:**

- *Screenplay: The Foundations of Screenwriting*, Syd Field (1979)
- *20 Master Plots And How To Build Them*, Ronald B. Tobias (1993)
- *Save the Cat! The Last Book on Screenwriting You'll Ever Need*, Blake Snyder (2005)
- *2K to 10K: How to write faster, write better, and write more of what you love*, Rachel Aaron (2017)

#### 4.7.4. Resources

The main resource used in class is the TVTropes webpage, a wiki which collects descriptions and examples of plot conventions and devices. In other words, tropes. It was established in 2004, and it is a quite large collection that grows every day. It first focused on films and TV series, but it has grown to include tropes and analysis from literature, video games, anime, manga, comics, music, radio, advertising and toys. It is an interesting resource for students as it provides trope descriptions in an entertaining manner as well as providing examples in

each one directly related to things they know and like. The list of examples in each trope is quite large. It also allows readers to go to the title page and read the tropes it is composed of. The webpage is well-known and loved by writers and other creative people in the English-speaking world.

#### 4.8. Assessment

Evaluation of the students' development is done through project work. Each phase is assessed, though the final two tasks where learners write without the teacher's assistance punctuate further up on the mark. Written analysis of scripts done in class, written scenes and recordings are a 20% of the final mark. On the other hand, the group script (40%) and the individual final scene (40%) equal 80% of the final mark.

Activity	Assessment	Overall Assessment
Script analysis	5%	20%
Written scenes	5%	
Recording of group script	5%	
Recording of individual scene	5%	
Group script	40%	80%
Individual scripted scene	40%	

*Table 10. Assessment rubric*

The assessment criteria for these text is whether the students have used correctly the tools provided to them during theory lectures and practical analysis sessions: 3-act structure is present and well weaved, the conventions of master plots and genres have been followed or effectively subverted, tropes are well-chosen and developed, characters are well designed plus their lexicon and grammar are well tuned to their personalities and purposes, and if language and dialogue work effectively and move the story forward. It is advised that the teacher creates a rubric for these specific parts. Style, vocabulary use, and grammar should also be evaluated, but they must have a lessened focus. Content



and rhetoric are more important in these tasks. Regarding the Real Decreto 1105/2014, the criteria specified in 1<sup>st</sup> of baccalaureate is evaluated through this means. On block four, written production, it specifies students must be able:

- Know, select, and apply the most appropriate strategies to produce well-structured written texts of a certain length, e.g., developing the main points, and expanding them with the necessary information, based on a previous script.
- Adapt the production of written text to the required communicative functions, selecting, within a repertoire of usual exponents, the most appropriate to the communicative purpose, and the typical discursive patterns of presentation and organization of information, among others, the reinforcement or recovery of the topic.

This specified assessment criteria for the content of the project therefore does meet the criteria specified to be assessed in the law.

## 5. DISCUSSION

Teaching L2 writing is hard. L2 teachers find it difficult and time-consuming. Furthermore, it is a skill whose components are elusive and numerous. People even find writing production challenging in their native language. As seen when studying the different approaches to L2 writing, the writing ability requires many dimensions to be able to produce an effective communicative text. This innovative proposal seeks to present a program that makes the process easier both for teachers and learners. As with any teaching program, it has both advantages and disadvantages.

The advantages are many. First and foremost, learners are motivated to write and engage in learning L2 writing. It is seen as an enjoyable activity. Secondly, it is an activity related to learners' interests: movies and TV series, and it is fuel for this engagement and to boost motivation. Thirdly, through classes devoted to practice, commentaries and groupwork, the classroom becomes a safe space for creativity and fun. Fourthly, activities follow the SLA and writing design theory recommendations: they move from more controlled to less controlled tasks. Fifthly, many opportunities for written production are given, which is a key factor in developing the L2 writing skill. Sixthly, L2 writing acquisition is scaffolded: activities grow in difficulty as learners learn to master L2 writing abilities and literary devices.

Some factors, though, can be counterproductive when putting this proposal into practice. As for teachers, they should be creative writers themselves or have deep notions of the process. Otherwise, they might not be able to help students with the creative process as effectively as it is desired or the class may become schematic and boring, not having the motivation that such teachers inspire in learners when they do enjoy the content. As for students, those who find creative tasks difficult may become unmotivated. Moreover, students may also experience difficulties in starting writing creatively or going through the writing process for the first time, they may not come up with ideas, or they might suffer from the blank page syndrome.

The innovative proposal, however, offers benefits that outweigh the risks. On the one hand, L2 writing abilities grow exponentially through continuous practice, and learners become familiar with new strategies for learning vocabulary and

grammar: paying close attention to language in movies and TV series. Moreover, learners' production ability is reinforced as they become sensitive to the adequate and daily use of L2 in natives' speech. In addition, through the use of topics related to learners' interests, engagement and motivation are boosted. On the other hand, the project teaches learners strategies and exercises which they can use for their own autonomous learning afterwards. Also, learners are taught to learn a genre paying close attention to structure, devices, vocabulary, grammatical structures, and readers' expectations, making learning other in class genres such as essays, letters, reviews and the like easier later.

In summary, benefits and advantages are more important than possible risks in putting the proposal into practice. Institutions, though, should only choose for such program teachers that have creative inclinations and deep knowledge about writing. That is the most important requirement.

## 6. CONCLUSION

Research has shown that the key factor in L2 writing development is directly related to the number of opportunities provided for writing. In addition, learners' attitude towards L2 and motivation are the greatest predictors of L2 acquisition.

The starting point of this proposal is to design a project that offers as many opportunities as possible for writing, train learners' writing basic skills that underline text production, teach essential notions to create an effective text (structure, literary devices, storytelling, tropes, characteristic vocabulary and grammar of genre and character types, and readers' expectations), and to boost learners' engagement and motivation through its content (movies, TV series, and their study through scriptwriting theory). The objective is that learners grasp how to work with language and genre, being able to adapt what they learn to other types of writing and contexts. A secondary objective is doing so through creativity, using play and fun as decisive elements in the process. In order to do so, the methodology followed in the design has combined strategies and concepts from SLA theory, the six main approaches to L2 writing and writing task design theory. Moreover, scriptwriting theory has been researched and summarized as content to be taught and used by learners.

First, SLA theory has been used to design the project. Activities have been designed and sequenced taking into account how SLA theory states L2 is acquired: through the development of implicit language through exposure to communicative language use and functional practice, which means theory, summaries, scripts, novel fragments and resources are followed by production opportunities at every stage to develop and acquire this implicit language. Then, motivation, which is stated as a key learning factor in SLA theory, is used in activity design to seek students' engagement through a popular topic among teenagers (films and TV series). Learners' differences are also considered through several curriculum options (list of scripts to choose from, extract options, optional readings) to adapt scripts and extracts to the interests of the different classes. Lastly, activities are created using SLA concept of speaker's language development. As a result, activities have been created to allow teachers to look into errors in learners' writings to use as windows to assess L2 learners' writing

development and know students' proficiency level, progression and special needs.

Secondly, a mixture of the six approaches to teaching L2 writing has been used as follows: the main approach used has been the genre approach as activities follow the *teaching-learning cycle* based on the *Zone of proximal development* to design the four main phases: direct instruction, modelling and deconstruction, joint construction, and independent construction. In addition, other strategies of the genre approach have been used such as ensuring teachers help learners to develop a linguistic metalanguage for scriptwriting, storytelling devices and strategies, learners are asked to pay close attention to the script genre and how natives are depicted as natural speakers, how language and pragmatics are used in these scripts to show actions (intention, negotiation, other functions), and then reproduce these strategies to tell their own stories. The second approach used is the content approach as activities are interrelated by the teaching of story and scriptwriting, which spine activities together, make them escalate slowly until learners can spin their own stories in any language they command, and language is taught and used as a creative tool to express. Furthermore, groupwork is used to create authentic purposes of communication, learners are asked to conduct research, and they must generate and organize ideas through long processes. The third approach used is the process approach: phases are sequenced to make students go through the writing process: pre-writing, drafting, responding, revising, editing, and publishing. The fourth one is the creative approach as creative writing is the essence of the content taught, creativity is used to express the learners' internal world, boost their motivation, and make them engage in autonomous learning. Moreover, writing notions and techniques from creative writing are taught explicitly, learners are encouraged to be creative, opportunities to attend to style, wordiness, and other features of good writing are provided, and tasks and exercises focus on writing prompts. The fifth one used, the functional approach, is used in that activities focus on language as a tool to get things done (persuading, seducing, narrating), and how they are done, and teachers must assist students to develop effective sentences to make use of these strategies in their storytelling. Finally, the sixth one used in the structural approach: in activities close attention is paid to vocabulary and

grammar in scripts to make students conscious of how different character types speak.

Thirdly, writing task design theory has been used in three main aspects: first, reading is provided first in activities, and then it is followed by writing tasks or production (which is the most effective way to acquire L2 writing for learners); second, tasks contribute to the four different areas of writing (content, process, context, and system); third, tasks have been designed taking into account input, goals, setting, roles and activities to perform.

The proposal is a one-month program of scriptwriting teaching and practice that is divided in four phases, and each phase lasts a week. It is aimed to 1<sup>st</sup> of baccalaureate. Lessons are composed of theory and practical activities. A lot of production opportunities are provided. Materials consist of authentic materials such as scripts, novel fragments, scriptwriting and creative writing books as optional lectures, and a well-known webpage for English-speaking writers named TVTropes.

This innovative proposal is an attempt to offer a practical set of theory and activities that teachers may put into practice to improve their students' L2 writing abilities through creative writing. In addition, other comprehension and oral activities are worked on in the process. Although it will work best with creative learners, all types of learners will find enjoyable a different type of activity to work on writing within the classroom. As both teachers and learners find learning L2 writing a cumbersome activity, this proposal seeks to offer a fun alternative.



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