HOW VISUAL LITERACY CAN BE USED TO ENHANCE LEARNERS' ABILITIES IN NARRATIVE WRITING?

The role of creative writing in second language acquisition

Ariadna PUJOL GISPERT

"All people are creative,

but most people never notice it."

Truman Capote[1]

---

[1] Santos, C. (2014). *El taller de la imaginació. Un mètode d'escriptura creativa a les aules de Primària* (1 ed.). Barcelona: Editorial Alba.

ABSTRACT

The study looks at the benefits of integrating Visual Thinking Strategy to enhance the writing process in a second language (English) during Primary Education. For this reason, two types of language are used: 1) VTS concerning visual literacy, and 2) Written language introduced by the creation of a piece of narrative text. In this sense, images act as scaffolds to foster linguistic narrative productions. The goal is to find out if creative writing is a useful tool for learning the writing process and for motivating children to write their texts with contextualized interventions. To this end, the research carries out four sessions of creative writing with students from 6th grade of the Escola Andorrana de Canillo. The data collected help to clarify whether creative writing helps to improve children's knowledge of the writing process while developing artistic skills. The results show that VTS is useful to foster narrative writing in a CLIL context.

Keywords: CLIL, VTS, writing process, creative writing, artwork.

RESUM

L'estudi examinarà els beneficis d'integrar Estratègia de Pensament Visual per millorar el procés d'escriptura en un segon idioma (anglès) durant l'educació primària. Per aquesta raó, s'utilitzen dos tipus de llenguatge: 1) EPV relacionada amb l'alfabetització visual, i 2) El llenguatge escrit introduït per la creació d'un text. En aquest sentit, les imatges actuen com una bastida per fomentar les produccions narratives lingüístiques. L'objectiu és esbrinar si l'escriptura creativa és una eina útil per aprendre el procés d'escriptura i per motivar els infants a escriure els seus textos amb intervencions contextualitzades. Per fer-ho, la recerca duu a terme quatre sessions d'escriptura creativa amb estudiants de 6è de primària de l'Escola Andorrana de Canillo. Les dades que es recullen ajuden a clarificar si l'escriptura creativa ajuda a millorar als infants el seu coneixement sobre el procés d'escriptura alhora que desenvolupen les habilitats artístiques. Els resultats mostren que les EPV són útils per promoure l'escriptura narrativa en contextos CLIL.

Paraules clau: CLIL, EPV, procés d'escriptura, escriptura creativa, producció artística.

RESUMEN

El estudio examinará los beneficios de integrar la Estrategia de Pensamiento Visual para mejorar el proceso de escritura en un segundo idioma (inglés) durante la educación primaria. Por esta razón, se utilizan dos tipos de lenguaje: 1) EPV relacionada con la alfabetización visual, y 2) El lenguaje escrito introducido por la creación de un texto narrativo. En este sentido, las imágenes actúan como un andamio para fomentar las producciones narrativas lingüísticas. El objetivo es averiguar si la escritura creativa es una herramienta útil para aprender el proceso de escritura y para motivar a los niños a escribir sus textos con intervenciones contextualizadas. Para ello, la investigación lleva a cabo cuatro sesiones de escritura creativa con estudiantes de 6º de primaria de l'Escola Andorrana de Canillo. Los datos que se recogen ayudan a clarificar si la escritura creativa ayuda a mejorar a los estudiantes su conocimiento sobre el proceso de escritura a la vez que desarrollan las habilidades artísticas. Los resultados muestran que las EPV son útiles para promover la escritura narrativa en contextos CLIL.

Palabras clave: CLIL, EPV, proceso de escritura, escritura creativa, producción artística.

1. Theoretical Framework

1.1 Art and language learning

Learning a language is a lifelong process where multiple and simultaneous capacities participate integrating other areas of the development, but mostly in the cognitive area. It should be exposed as Suhandoko (2020) said that to respond to global changes, language teaching must be approached from a different perspective. For this reason, this research proposes a naturalistic acquisition of L2 by integrating content and language in the same block through *Content and Language Integrated Learning* methodology. In this sense, it presents a dual focus aim based on learning about the content and learning of a foreign language. So, promoting learning that focuses on content is more effective in stimulating, involving, and motivating people, while it offers the opportunity to interact with real language and using it with a purpose.

According to Suhandoko (2020), to develop effective CLIL classes it is essential to have a look at some methodological tools interrelated between them. First, *Content* (subject matter) aspect of 4Cs[2] is related to *Mohan's Structure knowledge* (an aid to bridge the gap between what learners can perform by themselves and what they can do with help) as they consider learners' prior knowledge. Second, *Cognition* (thinking and learning process) shares aspects in common with *Bloom's Taxonomy* (a source that provides instruments to achieve higher-order thinking skills) defending that learners will achieve learning if the task is arranged by the easier[3] to the most complex[4]. Finally, *Communication* (language learning and use) and *Culture* (developing intercultural understanding) are implied in the whole process as *Cummins' Matrix* (used to probe the suitability between language and content demands) because CLIL tasks should be linguistically accessible and cognitively challenged. That is why Suhandoko (2020) states that activities should be arranged into a different matrix of achievement from low to higher linguistic-cognitively demanding:
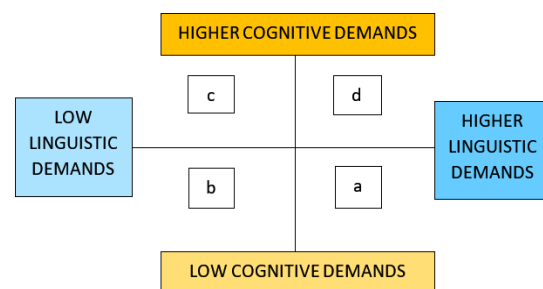

Figure 1. CLIL Matrix adapted from Cummins. (Generalitat de Catalunya, n.d.)

---

[2] 4Cs: Content, Cognition, Communication, and Culture
[3] Lower-order thinking skills (LOTS) as remembering, understanding, and applying.
[4] Higher-order thinking skills (HOTS) as analyzing, evaluating, and creating.

Therefore, *visual literacy* (Baker, 2015) connects language classroom to art as it considers CLIL methodology because *Content* is presented through images, which enhance *Communication*, *Cognition*, and *Culture*. In this way, visual competencies encourage communication and, consequently, a link between art and language education.

Suhandoko (2020) argued that to foster learners' linguistic and cognitive skills from lower to the highest level, it is important to bring understandable and adequate input closer to students and to facilitate output production by encouraging different forms of written languages. To make it possible, this study proposes (1) *illustration* as the material selected to support students' language skills while honing their abilities because "[…] Bloom's higher-order thinking skills are essential when communicating abstract thoughts through language. Visual literacy activities can help students hone these skills." (Baker, 2015:3). So, through visual literacy is possible to make an effective contribution to language learning by justifying why they understand pictures in particular ways, linking vocabulary from visual representations with experiences or abstract ideas. And, (2) *narrative writing* will be graded the contents through Creative Writing Techniques during the sequence language items[5] divided on pre-writing, while-writing, and post-writing.

Leigh (2012) and Baker (2013) define *visual literacy* as a way to make meaning about the world depending on the lends that we use to see it and to create artwork to convey messages to others guided by the sensory experiences. In this sense, communicative language classrooms are ideal to cultivate language and art skills.

1.2 What is creative writing?

It is understood as a potential tool that presents powerful incentives for self-expression where the author can put into words whatever he/she wants or needs while the writer awakes creativity (Anae, 2014). Creative writing involves art in the learning process, consequently, when "[…] the child creates and during the act of creation is involved in elaborative thought […]." (Andrzejczak, Trainin & Poldberg, 2005:14).
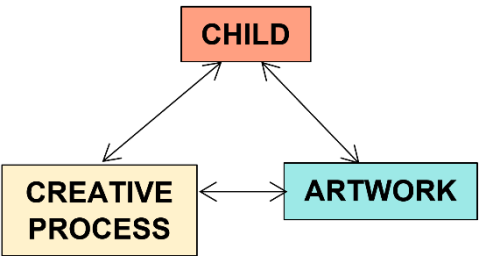

Figure 2. Triangle arts learning. (Andrzejczak, Trainin & Poldberg, 2005)

---

[5] Sequence the task: 1. Controlled practices; 2. Guided practices; 3. Free practices (Suhandoko, 2020).

Different professionals of the field point out the benefits of creative writing. On the one hand, it fosters cognitive improvement by stimulating divergent thinking, and abstract thinking while learners structure their mind and they broaden of the culture. In addition, it exercises concentration and memory. On the other hand, enhance personal and socials skills (Listyani, 2019). Besides, it connects with the self of the writers linking the emotional world. Finally, creative writing awakens interest, suspense, and motivation by involving the apprentices in the learning process. Thus, it encourages meaningful learning while it provides supportive scaffolds for the writing process and skills (Santos, 2014; Acquaroni, 2015; Baker, 2015 and, Listyani, 2019). In the following sections, the study will analyze the two words that form the concept: *creative* and *writing*.

1.2.1   CREATIVE writing

Creative writing involves the four key elements that art offers us favoring the learning process of humans: emotion, curiosity, desire to think, and knowledge. If a learning process starts in that way, Acaso (2017) and Jensen (2001) exposed art nourishes concepts as *divergent thinking* (cognition) through a subjective interpretation about things driven by a critical awareness, imagination, and creativity (Rodari, 2008); an *aesthetic experience* conducts learners to discover the world through senses with new eyes where the beauty, the unpleasant beauty, the effort, and the pleasure creates new lends to see and understand; the impact of the *cultural production* to the world and, the *collaborative projects* through arts that foster a process of action, reflection, debate, research, change, and error. To continue, it is important to clarify some ingredients that must be involved in this process:

Creativity is a remix based on the previous experiences and knowledge of the child that combined with the external factors, the learner obtains new perceptions (Acaso, 2017).

Imagination is interpreted as a source of content that provides us with multiple perspectives, and the importance of recognizing them because it allows the human mind to think or create new realities not perceived before in a voluntary way (Santos, 2014).

Relaxation because the moments in which our brain has a pause from external stimuli, creative revelations emerge (Santos, 2014).

Freedom because "[...] writing is the reflection of the soul and the emotions [...]." (Santos, 2014: 116).

This study proposes the term *Visual Thinking Strategies* (VTS) used to encourage critical and creative thinking by using images as a medium to improve students' art and language skills in narrative writing (Listyani, 2019). Some authors defend that in second language writing, visual literacy plays an important and effective contribution to language learning "Because interpretation of what we see is subjective, analyzing images provides opportunities for meaningful student-to-student interaction. When images in the English language classroom, challenge students to share the feeling that an image provokes […]" (Baker, 2015:3). Furthermore, VTS provides supportive scaffolds in both content and context for writing practices, while presented in an attractive and stimulating way (Listyani, 2019) forcing decision making of what to write because of the multiple details that an image concern.

If we continue to delve into the positive effect of artwork as a pre-writing tool, the arts guide the observation process, thus increasing the students' aesthetic perception (sensitivity), which has an impact on their artistic and writing productions. Moreover, visual literacy "[…] serve as medium for capturing idea and concepts crystallized into visual form. Eisner suggests that the concrete representation of ideas allows for an ending process similar to editing writing." (Andrzejczak, Trainin & Poldberg, 2005:2). So, using VTS gives opportunities to communicate through writing expression while enjoying the process, since pictures act as an entry motivational point in the learning process giving to learners an active participation in the narrative writing.

At this point, two things may be clarified. On the one hand, drawing is understood as a visual art because it is one of the multiple languages of children thus facilitate the exchange of ideas and, consequently, communication. In this way, drawing has the function of creating order in the children's thoughts as a communicative system that supports meaning illustrating by establishing a relationship between thought, drawing, and meaning (Narey, 2009). In this way, "Through paint and crayon, students can create worlds full of texture and colors, inhabited by creatures of imagination and dreams. Then, facilitated by the teacher, they can make their own connections between image and text." (Andrzejczak, Trainin & Poldberg, 2005:14) because learners who use visual literacy as a pre-writing stimulus are composing their ideas in both languages: images and words. On the other hand, this research focuses on the watercolor technique to draw the scenes, since this material allows learners to a level of spontaneity because of the water's role that creates "happy accidents" (mixing the colors and creating new shapes) that the pencil drawing usually does not produce.

To conclude, Visual Thinking Strategies provide challenges to use HOTS skills as learners must create or complete a process in visual and writing languages. It must be said that "[…] quality of writing is affected by the pictorial stimulus which will be used to produce writing […]" (Listyani, 2019:196). This technique works because of three reasons exposed by Andrzejczak, Trainin & Poldberg (2005): 1) Learners find arts motivating and engaging; 2) The creative process impacts the whole person and, 3) Visual art is used as a writing scaffold to express their thoughts or emotions.

1.2.2   Creative WRITING

The teaching of writing must have a communicative sense for learners (Pinter, 2006). To do so, Camps (2017) establishes:

1st A double objective: the *discursive objective* (the apprentice knows the communicative purpose -what is expected of him/her- thanks to the contextual information) and, the *learning objective* (the teacher plans what is learned through the task.)

2nd A sequence of progressively complex writing activities that will encourage learners to advance in his/her learning process.

3rd The act of writing is a process that requires time to think and control the operations involved during the process.

Table 1. Components of the cognitive processes of text production (writing process).

	PLANNING	TEXTUALIZATION	REVIEW	
Camps (2017) Chong (2017)	Tools are offered so that the students have all the information about the communicative situation: 1.What it is for (purpose); 2.Who is the addressee. Starting a brainstorm (Sunyol, 2013).	Convert previously planned ideas into text by connecting the sentences.	Check that the text is appropriate for the communicative situation (Sunyol, 2013). Structural and linguistic correction.	
Weaver (2010)	**PLANNING** means generate ideas by gathering information (construct a list of ideas).	**DRAFTING** when the writer chooses the format of the text, decide and audience, and starts writing as a draft.	**REVISING** means rethink, rewrite, and editing grammar, usage, and punctuation.	**PROOFREADING** based on polish and correct spelling and mechanical errors.
	PRE-WRITING and WRITING		POST- WRITING	

4th A process of formative evaluation is initiated at the beginning of the learning process and, ends when the product is finished. This type of training considers the double objective planned while acting as a guide, that is, the evaluation itself helps children learn to write: since as they produce, they overcome the obstacles.

This research finds timely to expose how the writing process is adapted when we start from an image. Andrzejczak, Trainin & Poldberg (2005:2) advocate that "The concrete visual image supports development of higher-order cognitive functions such as writing. The linking path is, therefore, a semiotic connection between artistic and verbal linguistics signs in which the art is a scaffold for linguistic processes." Thus, to combine VTS with narrative writing, the study proposes the following steps:
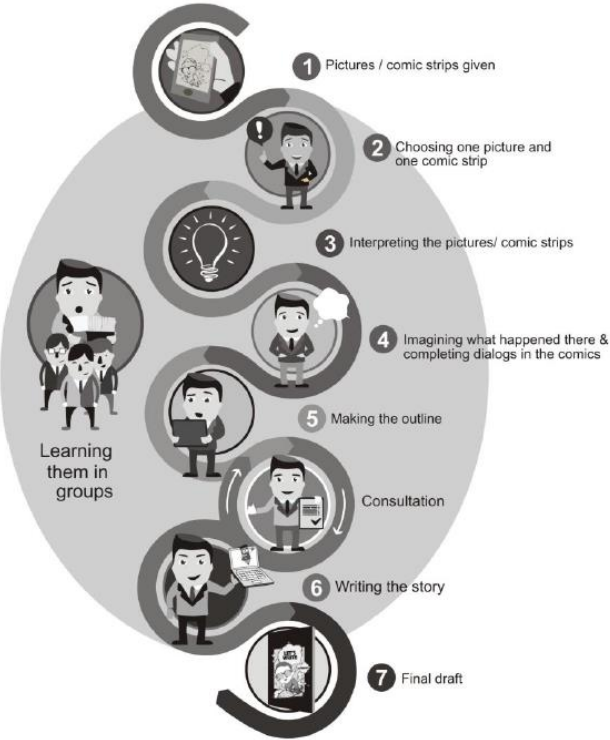
Figure 3. Infographic Picture of the steps of writing a narrative based on images. (Listyani, 2019:209)

From the steps mentioned before, it is important to highlight two issues. On the one hand, some research showed that collaborative work on writing, it is better than if they do alone because they scaffold each other during the process (Pinter, 2006). On the other hand, Pinter (2006) and Camps (2017) suggest technology as a tool to share the final products of learners to the world.

Creative Writing Techniques scaffold the creation process by introducing learners into original and creative ways of writing.

Table 2. Creative Writing Techniques implemented.

THE STORY IN THE PICTURE (Santos, 2014)	Inventing a story from an image. It is important that the illustration must not contain details that can be related to legends, story tales, etc.
CHAINED NONSENSICAL STORIES (Cuenca & Carmona, 2012)	‹‹Accordion technique››: 1) On a sheet of paper, we prepare the questions: *who*, *what*, *how*, *why*, and *where*; 2) Each student answers the first question. When he/she has finished, he/she folds the part of the sheet where he/she has written it and pass it to her partner who must answer the next question without knowing the previous answer. This process continues until all the members of the group wrote; 3) It is over when the first student receives her sheet, she unfolds it and connects the written phrases building a story.
FANTASTIC HYPOTHESIS (Rodari, 2006)	To formulate the question ‹‹What would happen if...?›› you need to choose a subject and predicate at random that will allow the construction of the story thanks to implausible situations.
FANTASTIC BINOMINAL (Rodari, 2006)	It consists of choosing two words in a randomly. Then, intertwining them to create a new possible scenario where both elements can coexist. It is important that there is a certain distance between the two words so that the imagination comes into play.

The techniques presented above, according to Santos (2014) are grouped by:

1. *Unblocking exercises* "[...] designed to motivate, uninhibited and help lose the famous ‹‹fear of the white sheet››." (Santos, 2014: 22). An example is *The Story in the Picture*.

2. *Initiation exercises* encourage the discovery of the playful component of writing and, therefore, of language to develop creativity and imagination. The *Fantastic Hypothesis* is part of this group.

3. *Creative exercises* are the activities that say "Dare!". In this sense, they are the most complex because of the few premises to start writing. In this group, we find the *Fantastic Binomial*.

2. Methodological part

To investigate how visual literacy becomes a tool to enhance narrative writing in young learners, this research follows the socio-critical paradigm, and it delves into an action research methodology because at the time the researcher inquiries about the focus area, she is the subject to investigate (Interaction Design Foundation, 2016).

To make this research possible, the following data collection techniques had be implemented thus favoring a complete vision. Firstly, the practical application is based on the *session plan (Appendix 1)* that acts as the skeleton of the study to go deeply into the subject. Secondly, the observation technique allows the researcher to document "[…] by watching behavior, events, or noting physical characteristics in their natural setting." (Evaluation Briefs, 2018). Besides, to be useful for the present study, the observation technique was recorded through an *observation grid (Appendix 2)* and *digital material*. It should be noted that there will be two observers at the session: the English teacher and the researcher/teacher. Finally, the interviews *(Appendix 3)* to get knowledge from individuals specialized in the field (Kajomboon, 2005) and the questionnaire *(Appendix 4)* for the participants that will be answered after the practical sessions.

2.1 Material

To carry out the practical part, it is necessary VTS, hypothesis, and binomials (*Appendix 5)* and watercolors. Moreover, to write the final versions of the students' written productions, computers are used. In this way, the text will already be ready to be published on *Instagram*.

Figure 4. Symbol of Creative Writing designed by Anna Pujol for this research (*Instagram*).

3. Practical application context: Escola Andorrana de Canillo

The Andorran school of Canillo is a school where familiarity prevails between teachers, children, families, and the other entities that make up the school, such as the cooks and the collaborators. For this reason, it enhances shared learning, growth, and development between all the members of staff. It is important to notice that during Early Childhood Education and Primary Education, children are involved in a CLIL context with the French language.

Having said that, as far as the English language is concerned, children in the Andorran system start to learn English in the 3rd grade of primary school. Thus, in 3rd and 4th grade oral skills are encouraged and in 5th and 6th grade the written language is emphasized as a learning instrument and as a communication tool (Govern d'Andorra, n.d.). So, the practical application will be carried out with 6th graders: a class of sixteen learners (9 girls and 7 boys).

For these reasons, the questionnaire was created in both languages (Catalan and English). Then a *pilot test* was carried out to see if the children could answer it in English. This test was based on taking children of different levels and observing what happened. The results were that the higher-level pupil could answer the questions by asking only a few words. On the other hand, the lower-level pupil presented more difficulties and needed the complete translation of some sentences. However, it was surprising how both children helped each other and by sharing their knowledge they were able to complete the questionnaire. For this reason, the researcher chose to present it directly in English to encourage shared learning.

4. Results

The research question is:

> *How visual literacy can be used to enhance learners' abilities in narrative writing?*

To answer this question, in terms of language *(Creative WRITING)*, learners worked on creative writing through different techniques mixing language and art. In that sense, the power of these disciplines was possible to make it visible due to the final productions of children, the ones that confirmed this potential. In *Fig.4*, each image is accompanied by a short narrative that gives a possible explanation to the visual stimulus. Also, it is relevant to mention that in *The Story in the Picture through Chained Nonsensical Stories* despite having duplicated images and, in the *Fantastic Binominal* despite having repeated binomials: there are not two stories equals, which allows us to link with the creative self-expression of each one.

Figure 4. QR code with final productions.

According to the observation table and the comments below done by the English Teacher (Felip) and the researcher, this study can expose:

On the one hand, learners had to use their language knowledge while they realized what they already knew in terms of English *(Appendix 2 - OG1.F and OG2.F)*. Besides, it is important to notice that children also used their peers' knowledge, the inputs of the teachers, and the physical and virtual dictionary to put English words to their imagination awaked by the images *(Appendix 2 - OG3.A)*. On the other hand, participants acquired new vocabulary and grammatical issues as well as *stork* and the *second conditional* to be able to perform *Fantastic Hypothesis activity* (*Appendix 2 -* OG2.A).

Moreover, it could appreciate from the observation grids that children become aware of the writing process and, as the session goes on, they acquire the dynamic. It should be said that from Felip's perception *(Appendix 2 - OG1.F)*, the writing process was exposed during the first session. In contrast, from the researchers' vision *(Appendix 2 - OG1.A)* in this session the process was somewhat overlooked. However, in the following sessions, it was emphasized*:* from the first session to the last one, the level of difficulty was increased, i.e. in the first activities, the learners had to expose their ideas with their peers talking. In contrast, in the last activity, the drawing itself was part of the writing process, thus becoming the pre-writing.

Finally, the creative writing techniques reinforce the previous ideas about language learning while they fostered the learners' abilities of narrative writing due to the objective presented and the freedom to carry out, the imagination, the challenges progressively complex presented and, the collective writing. As the graphics from the questionnaires show, it is relevant to say:

Students were motivated to produce narratives to accompany the artwork. Furthermore, as the teacher emphasized in his comments *(Appendix 2 - OG2.F and OG3.F)*, the students showed interest and enjoyment during the sessions. This item can be related to the creative writing techniques and the following question asked in the questionnaire:

"Have the strategies used such as "The Fantastic Hypothesis" and "The Fantastic Binomial" helped you to write? Or have they complicated the process?"

DID YOU LIKE THE PROPOSED ACTIVITIES?

Graphic 1. Motivation

The general answer was *"Yes, the strategies used help me to write"*. The study sets out the reasons for the previous response only two are presented since they coincide with each other.

"The strategies don't complicate the process because of the creativity."

"They were useful because you learn while you write."

HAVE YOU FELT MOTIVATED TO WRITE?

Graphic 2. Motivation and Language

To conclude the results concerning the language, *Graphic 3* demonstrated that all activities have been positively evaluated. However, if we focus on the *Fantastic Binominal* (Act.3), there is a considerable difference in the evaluations because 10 participants have evaluated it with an *excellent* and 4 of them with a *notable*. On the other hand, in the rest of the activities, the results are more similar.

WHICH OF THE THREE ACTIVITIES DID YOU LIKE THE MOST?

■ 0 to 4 ■ 5 to 7 ■ 8 to 10

Graphic 3. Comparison between activities

"All of them because they were fantastic, funny and very creative."

"You use your imagination, always."
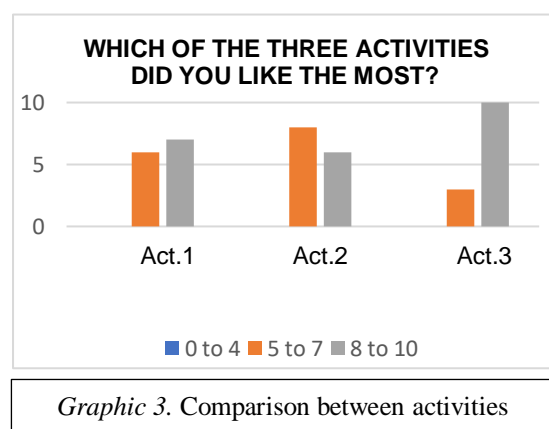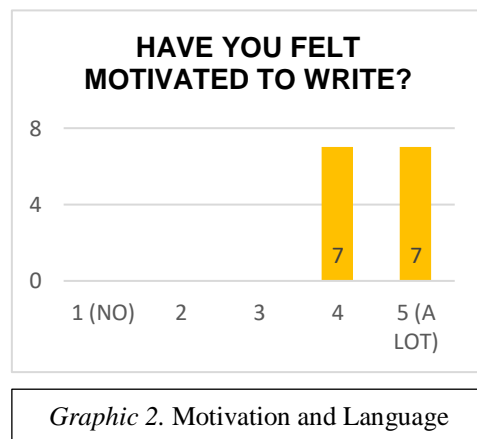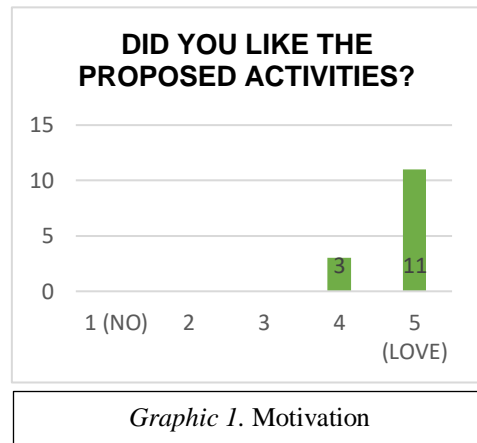
Related to art *(CREATIVE Writing)*, the proposed experience has captivated the children from the mobilization of art factors during the whole process *(Appendix 2)*. On the one hand, VTS promote creativity and imagination (as children comment in the above comments), which means that divergent thinking acted by breaking with fixed ideas. Secondly, an aesthetic experience emerged due to artworks because they impacted and awakened emotions in them.

These issues can be reinforced by the collaborative project shown in each activity which influences the expansion of the cultural productions. Finally, the visual input offered becomes part of the *Content*. It can be concluded that the proposal is adequate to promote ch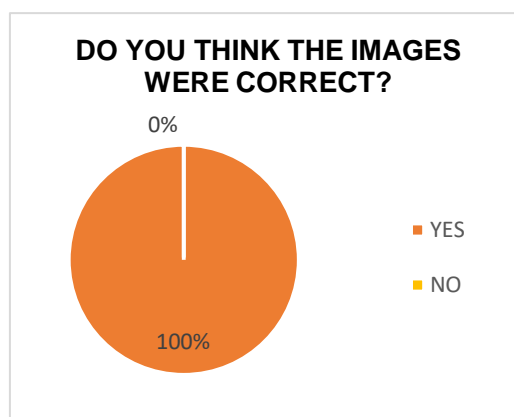aracteristics of the art methodology and linking them to the development of language writing abilities. In addition, as the observation grids and *Graphic 4* exposed, materials were adequate for the age of the children.

DO YOU THINK THE IMAGES WERE CORRECT?

- 0%
- 100%
- YES
- NO

Graphic 4. VTS qualification

Furthermore, as *Fig.4* presents, children were able to invent stories because of the internal factors such as motivation and the external factors offered during the sessions. On the one hand, *Graphic 5* shows that VTS help them to foster their writing by becoming a scaffold. At this point, the study finds it interesting to highlight some comments related to this question:

DO YOU THINK THE IMAGES HAVE HELPED YOU IN YOUR WRITING?

- 14%
- 86%
- YES
- NO
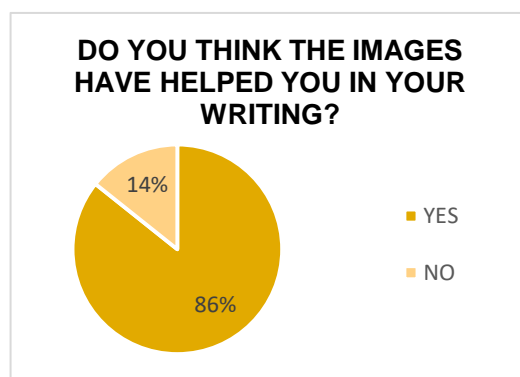
Graphic 5. VTS as supportive scaffolds

"They helped me a lot because without the pictures I would not know what it would be like."

"Because the images helped me to understand the writing and how to do it."

"I think the images don't have sense and wakes up my creativity."

On the other hand, it is important to assess the teacher's role as it is the person in charge to present and mobilize the content involved in the session. In the instruments exposed before (*Appendix 2 and 4*), it appears a good evaluation of this role.

HAS THE TEACHER'S ATTITUDE BEEN POSITIVE THROUGOUT THE PROCESS?
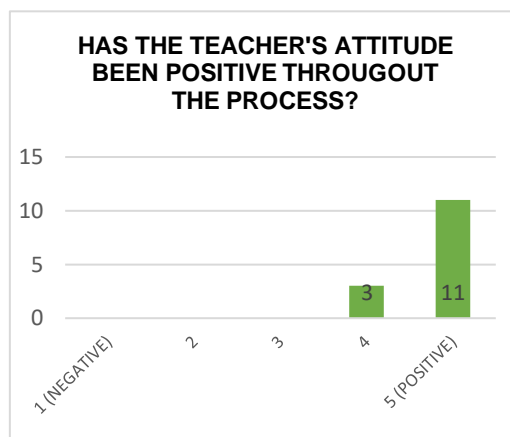
Graphic 6. Teacher's role

To finish, it can be concluded that Visual Thinking Strategies were helpful to enhance children's narrative writing skills due to the combination of language and art subjects thanks to CLIL methodology. In that way, learners were involved in a creative process that impacts the whole person because arts increase their motivation while fostering the language issues *(Graphic 7 and comments)*. So, Visual Literacy is used as a writing scaffold.

"Sí molt perquè quasi mai he tingut temps per poder-me imaginar coses i per ser molt creativa, això a estat molt bona activitat."

"Because the stories are mine and I enjoyed a lot."

"Because it has been a lot of fun and creativity."

DO YOU FEEL SATISFIED WITH THE STORIES YOU HAVE WRITTEN?

1 (NO)
2
3
■ 4
■ 5 (A LOT)

Graphic 7. Children' satisfaction

18
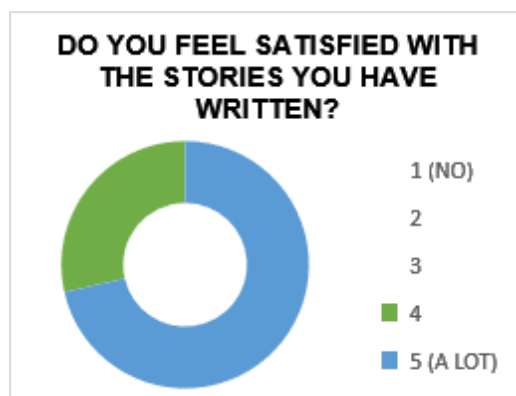
5. Analysis and Discussion

This research aimed at disclosing how visual images can be used to enhance student's narrative writing abilities. The findings showed that Visual Literacy was very useful in helping learners to write their narrative pieces. In this way, Listyani (2019) remarks that learning a language creatively increases the generation of ideas while it delves into creativity by exercising their imagination due to the motivation in writing. By this time, the study would like to highlight the *motivational factor*. To begin with, the teacher and the researcher point out that the students actively participated with interest and enjoyed the three creative writing prompts. Furthermore, the English teacher remarks that it was "Amazing" the involvement of students during the whole session despite being the most intense *(Appendix 2 and 4 – Graphics 1 and 2)*. This aspect may derive from the way of learning defended by Acaso (2017) that occurs when peoples play with arts to learn because it arouses *curiosity* to ignite an *emotion* that provokes in you the *desire to think* and, consequently, the *creation of knowledge*.

As Camps (2017) points out, it is important to share the purpose of the writing project with the learners to give meaning to the proposal (Pinter, 2006). For this reason, the *double objective* was presented *(Appendix 1.2)*: The *discursive objective* refers to write three short narrative pieces from visual input through different techniques proposed to create a collective *Instagram* and, The *learning objective* was to stimulate learner's interest to write by following the writing process. Moreover, as the sessions progressed, the double objective was recalled so that the children always knew what was expected of them and could learn while they were carrying out the activities (Campos, 2017), as a participant emphasized[6] *(Appendix 4)*.

Starting from the first activity *(The Story in the Picture through Chained Nonsensical Stories),* students worked in groups of three or four. Each one of them had to answer the questions to tell the story of the artwork without knowing the information that the classmates wrote. Santos (2014) notes, it was an unblocking activity who faces the fear of writing and prioritizes letting go. On the one hand, *Visual Literacy* emphasized an arts ability to evoke an *emotional response* as Jensen (2001) remarks. In that sense, each learner wrote his/her subjective perception about what happened in the story because visual art can suggest reflections and themes (Verdaguer – *Appendix 3.2*) regardless of language level due to the fusion of multiple perspectives are associated with language acquisition and development (Baker, 2015). Then, it is important to remark that the proposed dynamic favors the mystery because the students did not know their

---

[6] *"They were useful because you learn while you write."*

classmates' answers until the end. Furthermore, Andrzejczak, Trainin & Poldberg (2005) and Acaso (2017) add that *Cognition* (divergent thinking) was reinforced when learners process information through different routes which means that *VTS* provides instruments to achieve HOTS as Suhandoko (2020) contributes with *Bloom's Taxonomy*. So, through these stories, it is necessary to highlight the multiple views acquired by the writers on the same image since they have resulted in nonsensical stories. It is then when *collective production* produces a social change in the participants and creates a new network of knowledge (Acaso, 2017). In *Fig.4 (Appendix 4)*, there are not two stories alike despite starting from the same image.

On the other hand, Chong (2017) writes that guiding through the questions encourages students to focus on one part of the narrative. To begin with, we reminded them of the meaning of the questions through drawings on the blackboard since the forms promote understanding acting as a scaffold to start writing (Folck – *Appendix 3.1*). Suhandoko (2020) states the importance of considering the prior knowledge of learners (*Mohan's Structure Knowledge*)**.** This point leads us to talk about the *writing process*:

The Story in the Picture *through* Chained Nonsensical Stories

From Weaver (2010) views, it was possible to intertwine the two stages of the writing process (*pre-writing* and *writing*) because in this activity the first step did not consist of making a list of ideas to write about, but was immediate: every two minutes the students were confronted with a new image and question.

In contrast, from the perspective of Camps (2017) and Chong (2017), it can be understood *planning* as answering the questions individually (brainstorm) despite having a limited time and, once these ideas were intertwined and rewrite in the computer by the child, children were in the *textualization*.

From both points of view, as Folck suggests *(Appendix 3.1)*, it was a proposal that favors *automatic writing* which is intended to encourage writing regardless of the outcome: just write leaving little time for "thinking". This type of writing is a challenge for students since writing assignments have always followed a closed pattern. However, the students presented difficulties due to the fear of linguistic error. For example, during the first steps of the writing process, students asked *"how do you say...?"*, these kinds of acts slowed down the creative process. For this reason, the students were told not to worry and to just write because later on there would be the correction part. To conclude, as Folck and the English teacher affirms *(Appendix 2)*,

through this type of writing children discover themselves by considering their possibilities, limits, and capacities.

Concerning the *post-writing* step, it was carried out in the following session since we did not have enough time. The teacher/researcher corrected the writings to make the linguistic errors visible, and in session 2 each student was responsible for *proofreading* her narrative piece (Weaver, 2010).

As can be perceived, individual and collective responsibility were present: each one of them contributes to creating the story of classmates by sharing with them her/his ideas. In this way, there was visible a whole involvement of each learner and a sense of community related with the *cultural production* defended by art and language authors. To finish with this activity, both languages work together to offer a controlled practice (Suhandoko, 2020) to break the ice by providing inputs that invoke ideas.

In the second activity *(Fantastic Hypothesis)* and the last one *(Fantastic Binominal)*, learners created the narrative writing pieces in pairs. Each couple could write one narrative essay based on an image accompanied by a hypothesis *(FH)* and one narrative essay from their drawing based on the binominal *(FB)*. To do so, students followed the steps mentioned by Listyani (2019) in *Fig.3*, which are directly related to the *writing process* advocated by Camps (2017) and Chong (2017).

First, children start from a *Visual Thinking Strategy* which they must interpret by imagining what happened in the visual input (*Cognitive* development). The mentioned actions are part of *HOTS* (Suhandoko, 2020). For this reason, during the *planning of writing* a connection is established between both languages (the artistic and linguistic) where the first feeds the second becoming a scaffold for this one *(Appendix 4 – Graphic 5)*. This process can be summarized as brainstorming (Sunyol, 2013) which in the second activity *(FH)* was carried out through *Communication (Appendix 2 – OG3.F)* among peers where ideas were exchanged (Sugandoko, 2020). In contrast, in the third activity *(FB)* a graphic organizer is used to collect information since *drawing* establishes a relationship between thinking and meaning (Narey, 2009). In addition, Jensen (2001) adds that drawing allows visualizing and planning actions while increasing vocabulary because the creative process allows the use of the most primitive brain language (Folck - *Appendix 3.1*) thus breaking down its limitations caused by words that they did not know yet (Andrzejczak, Trainin & Poldberg, 2005): children not only interpret the image but also create it (HOTS) through the watercolor technique *(Appendix 4 - CP)*.

Having said that, the imagès presented *(FH)* and the word binomials proposed *(FB)*, impacted the children causing them to open their minds to look for new possibilities to answer the situation presented. VTS establish a relationship with *divergent thinking* (Acaso, 2017) guided by the imagination since the children have created new realities *(Appendix 4 – Fig.4)* that bring them a new *Content*, a new look to see, that impact on the *Cultural* aspect defended by Suhandoko (2020).

Secondly, it can be said that arts assisted learners in expressing their thoughts because, during the *textualization process*, students gazed at their paintings searching in the visual input for ideas and words and checking if the visual input gives a response to what they were typing. After they made their outlines orally *(FH)*, and graphic way *(FB)*, the children wrote the first draft working collaboratively with his/her partner. Pinter (2006) and Listyani (2019) agreed that learners scaffold and enrich each other because students were successful in creating the plot of the story based on their image/drawing while they were taking into account the linguistic devices *(Appendix 4 – Fig.4)*. Furthermore, an accident objective was presented: learning new vocabulary because of the social context where children enriched from their classmates, learn from the teacher and through materials as the virtual and basic dictionary *(Appendix 2 - OG2.A)*. So, collaborative projects (Acaso,2017) implies discussion (*Communication*) where they reflect and debate about the *Content* and the *Culture* as they interviewed all the information to produce a new context where learning was exposed and they could overcome the difficulties[7] (Suhandoko, 2020).

It should be noted that besides the benefits described before of writing narratives using Visual Literacy, there appeared some difficulties through *Creative Writing Techniques* (Rodari, 2008) because as Camps (2017) suggests it is useful to increase complexity in the writing activity to present challenges to learners. On the one hand, the *FH* is part of the initiation exercises mentioned by Santos (2014), which are linked to the discovery of the playful component of the language. Moreover, as Suhandoko (2020) proposes, it is a guided activity unlike the first one. It is then where the second accident objective appeared: learning about the second conditional not from theory but from practice *(Appendix 2 – OG2.A)*. It can be understood as a game as Folck and Verdaguer *(Appendix 3)* understand the writing learning process. Moreover, this activity made visible the evolution from LOTS to HOTS *(Appendix 2 – OG2.A)* while children were cognitively demanding but linguistic accessible as there was a balance in the demands of

---

[7] *"Les estratègies m'han ajudat però la companya que he tingut també."* or *"Because we have very good teachers and she helped me always."*

the activity as advocated by *Cummins' Matrix* (Suhandoko, 2020) because the hypothesis presented was very abstract for children but they became accessible for them thanks to the image presented that hold the power to stimulate language by pushing their abilities (Baker, 2015). The participants of this study[8], emphasized the idea that it is easier to write when you can see as Andrzejczak, Trainin & Poldberg (2005) and Verdaguer *(Appendix 3.2 and 5)* defended.

On the other hand, the *FB* fits perfectly with the description of Santos (2014) and Suhandoko (2020) who suggest grouping this activity with creative exercises and, consequently, with freedom practices. In this case, the children were mobilizing *Cognition (HOTS)* at its maximum expression because they were constantly creating through drawing (thus creating a fusion of ideas where words adopt a physic form - *planning*), and writing (linking and shaping ideas - *textualization*). Although it has already been commented above, in this activity the motivation grew in the students by the simple fact of having the opportunity to draw their illustrations[9] *(Appendix 4 – Graphic 3)*. Furthermore, having a look at *Graphic 5*, visual literacy became the hook, acquiring a critical role as a scaffold to mediate for the writing compositional process (Andrzejczak, Trainin & Poldberg, 2005). So, each creative writing techniques increase the complexity progressively.

Thirdly, it was time to revise the draft to create the final paper (Listyani, 2019). The *review step* of the proposals analyzed above was carried out in the next session *(Appendix 1.2)*. However, the fact of pausing with the writing was positive for several reasons: 1) The teacher was able to make the appropriate corrections; 2) The children were able to distance themselves from the text and help them to see with a new look their stories that contributed to re-organize or rewrite the ideas as Weaver (2010) points out in the post-writing stage *(revising)*. Parallel to this action, the children checked if the text matched the communicative situation by correcting the highlighted errors and improve it (Campos, 2017; Chong, 2017). This step is carried out on the computer because *technology* is used as a tool to write the final version of the stories to be

---

[8] *"Because they guide you."; "Perquè ens ha fet un peu per poder escriure."; "Because they give me an idea."; "Perquè m'agrada més veure les coses."*

[9] *"Because apart from writing, we could draw the way we wanted." and "The Fantastic Binominal because its so much crazy and funny."*

later shared with the outside world through a social network. (*Cultural* and *Communication* impact) as Pinter (2006) & Camps (2017) suggest.
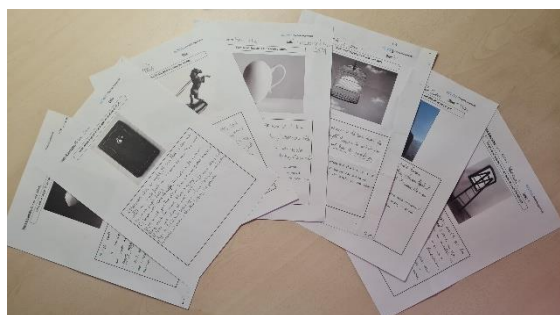
Fantastic Hypothesis
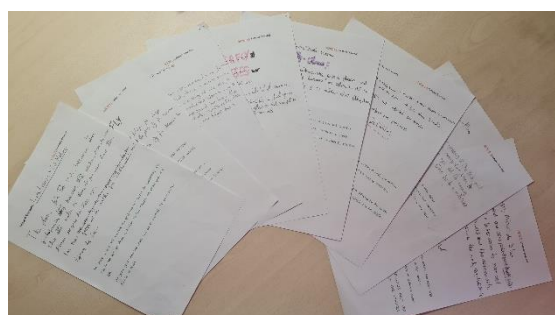
Fantastic Binominal

The last session *(Appendix 1.2)* acted as the closure of the experience by sharing the final productions in the final format *(Appendix 4 – Fig.4)*. For this reason, *reading aloud* (Folck - *Appendix 3.1*; Santos, 2014) of the productions was encouraged if the author felt like doing so. In this way, the children could receive immediate feedback from the community to which they belong. From the experts' point of view, it is an act of courage that authors expose themselves while they gain confidence because they were able to create stories, provoked reactions (like laughing) in others, and used English as a vehicular language. It is true, as Folck points out, that this action should be done after each creation to motivate the children, but it was not possible due to a lack of time.

To conclude, the results show that these learners could be *creative* and *imaginative*, in their ideas, as reflected in their productions *(Appendix 4 – Fig.4)* and throughout the project *(Appendix 2 and 4)*. Verdaguer *(Appendix 3.2)* defines the relationship between the two words as a fantastic binomial since they work together. On the other hand, Folck *(Appendix 3.1)* argues that they are concepts that feed each other but are differentiated by the term "purpose". For this reason, the study is defined as a creative exercise so that children have written to create stories and build a joint *Instagram*. That is when "Imagination enriched is creativity". In addition, these terms establish relationships with 1) *Divergent thinking* and, therefore, enhances the *Cognitive* development of children, thus promoting the mobilization of HOTS skills (Acaso, 2017; Suhandoko, 2020); 2) *Aesthetic experience* and, consequently with pleasure, beauty and unpleasant beauty. As Santos (2014), Acaso (2017), and Verdaguer *(Appendix 3.2)* opine, when external aspects shake and involved us, our brain is activated because it is stimulated. For example, the inputs (visual literacy and hypothesis/words) impacted the children generating an unpleasant beauty but at the same time captivated them. Afterward, their productions

transmitted beauty, satisfaction, and pleasure of what they had managed to do *(Appendix 4 – Graphic 7)*.

To be possible, there must be some external factors that foster a suitable environment. On the one hand, Santos (2014) suggests *relaxation* let creative revelations emerge. To foster this, music was essential and accompanied the sessions from the beginning to the end. Moreover, the children commented that the music aroused peculiar emotions like those in the image *(Appendix 2 OG1.A)*. Besides, the study highlights the potential of this tool as a tone of voice regulator while promoting concentration and boosting children's ideas. On the other hand, the *teachers' role* had a positive evaluation *(Appendix 2 and 4 – Graphic 6)* since her role consisted of listening to the children and giving rise to their ideas (Santos, 2014; Folck - *Appendix 3.1)*. It should be noted that the teacher accepted all the ideas because all of them were fantastic and when children perceived this, they felt *free* to express themselves. So, the *Creative Writing Techniques* helped to foster these sensations.

Finally, the study believes it is appropriate to summarize the experience by remarking the definition of *creative writing* as meaningful learning for students that enhances its dimensions through the link between art and language (Anae, 2014; Santos, 2014; Acquaroni, 2015, Baker, 2015, Listyani, 2019; Folck and Verdaguer) all turning it into a game where writing is complemented by imagination becoming a game *(Appendix 3 and 4 – Fig.4).* This context promotes Suhandoko (2020) contribution related to CLIL methodology where students learn about *Content* (in this case, art) through a foreign language.

6. Conclusion

To sum up, the study recalls the reasons established by Andrzejczak, Train & Poldberg, (2005) to see why using Visual Thinking Strategies, accompanied by creative writing techniques, enhance narrative writing:

1) Learners find arts motivating and engaging.
2) The creative process impacts the whole person.
3) Visual literacy is used as a writing scaffold to express their thoughts and emotions.

Overall, this study has reached them positively as it can be seen during the implementation at the Escola Andorrana de Canillo since it has been possible to see how their motivation improves because of visual literacy. Furthermore, CLIL and artistic methodology have been intertwined *(Cognitive - divergent thinking; Affective - Emotions and sensitivity; Culture - Learning from / and the others; Communicative - Using the Language)* promoting a whole involvement in the process when they learn writing abilities through art *(Content)*. Moreover, there were improvements in students' writing skills in English as they wrote more and had a better organization as the sessions went on because the students became more familiar with the dynamics of the activities and the writing process. In short, these students' respondents could write narrative texts better thanks to the use of VTS that stimulate children to be creative, to trust in their selves, to be critical in their writing while cooperating with their peers.

In sum, this research can be taken as an example of how VTS can be used to enhance learners' abilities in narrative writing taking into consideration creative writing techniques. So, these proposals contribute to making visible what is abstract (language learning) while it promotes the benefits to learn through visual literacy. As a future teacher is a resource to implement in the future EFL session to turn writing skills into meaningful learning.

6.1 Limitations

Difficulties and limitations arise during the study and they should be knowledgeable. To begin with, the practical application was reduced, as we found neither the way nor the time to coincide with Agora International School from Andorra. It is then when the possibility to draw conclusions and extrapolate the theory in another context was not possible. So, the results are a small sample. Secondly, the researcher has a constant perception of insecurity when she was making the *Analysis and Discussion* section due to the amount of information and in finding a way to organize it. In parallel, synthesis has been a challenge for the researcher.

6.2 Future research

After finishing my dissertations (*How do we teach English focusing on character development in storytelling through art?* and *How visual literacy can be used to enhance learners' abilities in narrative writing?*) for both Early Years and Primary Education Degrees, I would like to continue deepening in the search of how art can become a fundamental aspect of learning regardless of the area. The main reason for this decision is that Waldorf Pedagogy awakens my interest and, for the future, I would like to understand it and enrich myself with its contributions to the world of education to complement the current view as a teacher.

7. References

Acaso, M., Megías, C. (2017). *Art Thinking: Cómo el arte puede transformar la educación.* Barcelona: Paidós.

Andrzejczak, N., Trainin, G., & Poldberg, M. (2005). From Image to Text: Using Images in the Writing Process. *International Journal of Education & the Arts*, *6*(12), 1-17.

Anae, N. (2014). "Creative Writing as Freedom, Education as Exploration": Creative Writing as Literary and Visual Arts Pedagogy in the First Year Teacher-Education Experience. *Australian Journal of Teacher Education*, *39*(8), n8.

Acquaroni Muñoz, R. (2015). La experiencia de la literatura: Una propuesta de taller de escritura creativa para aprendices de ele/L2. *Doblele: Revista de lengua y literatura*, *1*, 0003-25.

Baker, L. (2015). How many words is a picture worth? Integrating visual literacy in language learning with photographs. In *English Teaching Forum*, 53(4). Retrieved from https://americanenglish.state.gov/resources/english-teaching-forum-2015-volume-53-number-4#child-2020

Camps, A. (2017). Escriure i aprendre a escriure, dues activitats que s' entrecreuen Bases per a l'ensenyament de l'escriptura a l'educació obligatòria (II). *Articles: Revista de didàctica de la llengua i de la literatura*, (72), 39-45.

Chong, I. (2017). Teaching Students How to Write a Description with Photos. In *English Teaching Forum*, 55(2). Retrieved from https://americanenglish.state.gov/resources/english-teaching-forum-2017-volume-55-number-2#child-2280

Cuenca, C. M., & Carmona, R. F. (2012). An Imaginative Approach to Teaching Writing. In *English Teaching Forum*, 50(2). Retrieved from https://americanenglish.state.gov/files/ae/resource_files/50_2_10_cuenca_fernandez-pp45-47_0.pdf

Evaluation Briefs. (2018). *Data Collection Methods for Program Evaluation: Observation.* Retrieved February 2021 from https://www.cdc.gov/healthyyouth/evaluation/pdf/brief16.pdf

Generalitat de Catalunya. (n.d.). *CLPI – AICLE Iniciació Primària. Aprenentatge integrat de continguts i llengua estrangera.* Retrieved from February 2021 from http://ateneu.xtec.cat/wikiform/wikiexport/cmd/lle/clpi/modul_4/apartat_1

Govern d'Andorra. (n.d.). *Seqüenciació d'Objectius Generals d'Àrea.* Ministeri d'Educació, Formació Professional, Joventut i Esports Departament d'Inspecció General i Control de Qualitat

Leigh, S. R. (2012). Writers draw visual hooks: Children's inquiry into writing. *Language Arts*, *89*(6), 396-404.

Listyani, L. (2019). The Use of a Visual Image to Promote Narrative Writing Ability and Creativity. *Eurasian Journal of Educational Research*, *80*, 193-223.

Interaction Design Foundation. (2016). Retrieved February 2021 from https://www.interaction-design.org/literature/article/an-introduction-to-action-research

Jensen, E. (2001). *Arts with the brain in mind*. Alexandria: ASCD.

Kajornboon, A. B. (2005). Using interviews as research instruments. *E-journal for Research Teachers*, *2*(1), 1-9.

Narey, M. (2009). Making Meaning: Arts-based Early Childhood Education Constructing Multimodal Perspectives of Language, Literacy, and Learning through.

Pinter, A. (2006). Teaching Reading and Writing. OUP Oxford (Ed.), *Teaching Young Language Learners* (pp. n.d.). USA: Oxford University Press.

Rodari, G. (2006). *Gràmatica de la fantasia*. Barcelona: Ed. Proa.

Santos, C. (2014). *El taller de la imaginació. Un mètode d'escriptura creativa a les aules de Primària* (1 ed.). Barcelona: Editorial Alba.

Suhandoko, S. (2020). CLIL-ORIENTED AND TASK-BASED EFL MATERIALS DEVELOPMENT.*ELTIN JOURNAL, Journal of English Language Teaching in Indonesia*, *8*(1), 10-25.

Weaver, C. (2010). Grammar Instruction for writers and writing. Beyond the Grammar Wars: A resource for teachers and students on developing language knowledge in the English/ Literacy classroom (p.185-206). New York: Routledge.

8. Appendices

Appendix 1: Session plan

	1 (1h) **The Story in the Picture** *through* **Chained Nonsensical Stories**	**2** (1h – 1h30) **Fantastic Hypothesis**	**3** (1h – 1h30) **Drawing and Fantastic Binominal.**	**4** (1h)
PRE-WRITING	**Explanation about what the project consists of** (its purpose and who it is aimed at): create 3 stories using images as a base and publish them on Instagram. **Relaxation** **Groups of four**. Each child has a paper with the correspondent image and the questions.	**Remember the final product** of the project to give meaning to the following actions. **Relaxation** From an image given by the teacher, the adult proposes a **fantastic hypothesis**. In pairs, they should do a **brainstorm** based on the picture.	**Remember the final product** of the project to give meaning to the following actions. **Relaxation** From the **fantastic binomial** technique, the children will have to elaborate a drawing (in pairs) using watercolors as an artistic technique. This step will serve as **brainstorming**.	This session will be used in case of the previous sessions does not allow time to do what was planned. That is, if in the last session we cannot correct the text, this step will be moved to session four. **Elaboration of the Instagram account.**
WRITING	**Collective writing.** Each learner gives an answer of one question. When the child has finished, he/she folds and passes the paper to the classmates until the whole questions has an answer.	Connecting the previous ideas to build the text (**textualization**).	Connecting the previous ideas from the drawing to build the text (**textualization**).	
POST-WRITING	**Reading aloud** the Nonsensical Stories. Check if the text is appropriate for the communicative situation and linguistic correction (**review**). Write the **final version** on the computer.	Check if the text is appropriate for the communicative situation and linguistic correction (**review**). Write the **final version** on the computer.	Check if the text is appropriate for the communicative situation and linguistic correction (**review**). Write the **final version** on the computer.	

Session plan 1.2: *How was it carried out?*

	1 (45min) The Story in the Picture *through* Chained Nonsensical Stories	**2** (1h30) Fantastic Hypothesis Drawing and Fantastic Binominal.		**3** (45 min)	**4** (30 min)
		Remember the final product of the project to give meaning to the following actions.			
PRE-WRITING	Explanation about what the project consists of (its purpose and who it is aimed at): create 3 stories using images as a base and publish them on Instagram. Relaxation **Groups of four**. Each child has a paper with the correspondent image and the questions.	**Relaxation** From an image given by the teacher, the adult proposes a **fantastic hypothesis**. In pairs, they should do a **brainstorm** based on the picture.	From the fantastic binomial technique, the children will have to elaborate a drawing (in pairs) using watercolors as an artistic technique. This step will serve as brainstorming.	**Remember the final product** of the project to give meaning to the following actions.	**Share the Instagram account.** **Reading aloud the stories.**
WRITING	Collective writing. Each learner gives an answer of one question. When the child has finished, he/she folds and passes the paper to the classmates until the whole questions has an answer.	Connecting the previous ideas to build the text (textualization). **Relaxation**	Connecting the previous ideas from the drawing to build the text (textualization).		
POST-WRITING	Write the final version on the computer.	Check if the text is appropriate for the communicative situation and linguistic correction (review).		Write the final version/ final version on the computer. Check if the text is appropriate for the communicative situation and linguistic correction (review - review). Do the final **questionnaire**.	

Appendix 2: Observation grid

OG1.F (Observation Grid session 1. Felip)

Observation grid → SESSION 1 (08.03.2021)

			NO	A LITTLE BIT	A LOT	COMMENTS
C H I L D R E N		They have participated in the activity and have been attentive to the instructions.			X	
		Children have enjoyed doing the activity.			X	
		Children have shown interest in the activity.			X	
		With the help of the teacher/ sources, can they invent a story? *[Are the stories guided by creativity/ imagination?]*			X	
		Is it visible their comprehension? Are children acquiring the writing process?			X	
		Do they use other sources to get English words? Which ones?	X			THEY HAD TO USE THEIR OWN.
		Are they challenged by the activity?			X	THEY HAVE REAIZED THAT THEY CAN
ROLE	TEACHER	Is she speaking in English all the time?			X	WRITE IN ENGLAH!
		Is she showing an open and attentive attitude during the process? *[Positive attitude towards the activity – dynamic, inviting, retaining attention, positive feedback, etc.]*			X	
		Is the teacher helping them to open their minds? *[To go further]*				
		Is the vocabulary suitable for the children's age? *[Adequate vocab., enough and comprehensible output]*			X	
	ACTIVITY	Do images foster the creation of writing productions? Do images scaffold the writing process?			X	
		Is it mobilizing art factors? *[creativity/ imagination, emotions, collaborative products, and social changes]*			X	YES. A LOT!
		Is it useful making visible the writing process (planification, textualization and revision)?			X	
		Have the materials been adapted to the proposed activity and age of children?			X	
		Is each activity well prepared and organized? Do activities become more complex? Is there an evolution?			X	

OG1.A (Observation Grid session 1. Ariadna)

Observation grid ARIADNA

			NO	A LITTLE BIT	A LOT	COMMENTS
R O L E	C H I L D R E N	They have participated in the activity and have been attentive to the instructions.			X	
		Children have enjoyed doing the activity.			X	
		Children have shown interest in the activity.			X	
		With the help of the teacher/ sources, can they invent a story? [Are the stories guided by creativity/ imagination?]			X	
		Is it visible their comprehension? Are children acquiring the writing process?		X		
		Do they use other sources to get English words? Which ones?		X		They use classmates
		Are they challenged by the activity?			X	It is the 1st time they do a dynamic + COGNITIVEL LINGUISTIC demands
	TEACHER	Is she speaking in English all the time?			X	
		Is she showing an open and attentive attitude during the process? [Positive attitude towards the activity – dynamic, inviting, retaining attention, positive feedback, etc.] Is the teacher helping them to open their minds? [To go further]			X	
		Is the vocabulary suitable for the children's age? [Adequate vocab., enough and comprehensible output]			X	
	ACTIVITY	Do images foster the creation of writing productions? Do images scaffold the writing process?			X	Les imatges faciliten l'arribada d'idees = guiatge = inF no parteixen de 0
		Is it mobilizing art factors? [creativity/ imagination, emotions, collaborative products, and social changes] → everything is possible (reading)			X	They write a story in groups They need to image to create a story Music helps /provokes emotion @
		Is it useful making visible the writing process (planification, textualization and revision)?		X		I need to Focus more on that
		Have the materials been adapted to the proposed activity and age of children?			X	Images were adequate to provoke them
		Is each activity well prepared and organized? Do activities become more complex? Is there an evolution?			X	

@ "Aquesta música m'està fent arribar unes emocions..."

...pautes clares i simples; d'entrada els inf sabien què havien de fer, amb quan de temps i per a què ⇒ directe al clau.

① ■ Prèviament, hem fet un recordatori de les 3 act. del projecte.

RELAXACIÓ ■ Durant tota la sessió, ha anat sonat música relaxant (Ludovico Einaudi).
↳ Ha actuat com a graduador del seu volumen de veu
↳ Ha relaxat
↳ Ha fomentat + idees. Els inf. estaven més participatius i, gran part d'ells més focalitzats.

TEACHER'S ROLE ■ Mentre dibuixaven, he anat passant group x group perquè m'expliquessin què dibuixaven (les idees inicials = brainstorming). per tal de saber sobre que escriurien.
↳ He tingut la sensació que cada idea que deien era millor que l'anterior = FLUIR

■ L'act. de dibuixar els ho he retat perquè havien de fer el dibuix directament amb aquarel·la i, després si volien posar els detalls amb retolador negre o blanc.

■ Els hi he presentat el WRITING PROCESS (pre-writing / while / post-writing), l'han entès

■ Amb aquestes dues sessions, els inf. ja tenen tota la info sobre el projecte. Ara només queda ESCRIURE!

ACT 1. THE STORY IN THE PICTURE through CHAINED NONSENSICAL STORIES

■ La sessió la vaig dur a terme en mitjos grups. = la vam fer 2 vegades.

■ Música relaxant que ens acompanya tota la sessió.

■ Grups de 4 inf. (8 inf. ⇒ 1r grup). // Grups de 3 inf. (6 inf ⇒ 2n grup)

■ Procediment: 1. Explicació dinàmica "chained story."
                  " obj. act.

part 1

(2) Recordatori significat "what, where, why, who i how" a través de dibuixos.

(3) Es comença a escriure: els inf. tenen 2 min. per donar una resposta a cada casella. Quan ho tenen fet, dobleguen el full i el passen al company.

×Un cop s'ha acabat, recuperen el seu full: ESTAN IMPACIENTS PER LLEGIR

———— // ————

part 2

(4) Als ordinadors, classroom, tenen un doc per escriure la story entrellaçant les frases que s'han escrit anteriorm.

Un cop està escrit a l'ordi → correcció

———— // ————

part 3

(5) M'ho envien i faig la correcció a casa (implícita) i els hi renvio p.què vegin les faltes.

■ Comentaris + Reaccions:

→ "Aquesta música fa que tingui unes emocions estranyes com les de la imatge." (Gil, 12 anys)

↗ Al principi els inf estaven més nerviosos xò a mesura que l'act avançava es deixaven anar.

→ Reple: ×mai haven seguit aquesta dinàmica
           • música d'acompany.
           • escriure allò que volen (imaginen/pensen) ⇒ ×és un repte quan sempre l'escriptura es vincula amb pautes. ⊛

LA VOLÁTIL

35

⊕ ① Durant l'act, els inf preguntaven "i com és diu...? i com s'escriu...?", aquest acte és normal i molt complex desvincular-se. ⇒ <u>JUST WRITE</u>

molt dificil de portar-lo a terme

↗ Jo em vaig sentir bé i agust + nerviosa per si teniem temps de fer-ho tot

→ M'hagués agradat focalitzar més el WRITING PROCESS que el tinguesnn en ment.

⊖ És increible com 1 imatge provoca tantes idees ✗

OG2.F (Observation Grid session 2. Felip)

Observation grid → SESSION 2 (11.03.2021)

			NO	A LITTLE BIT	A LOT	COMMENTS
R O L E	C H I L D R E N	They have participated in the activity and have been attentive to the instructions.			✓	AMAZING
		Children have enjoyed doing the activity.			✓	A LOT
		Children have shown interest in the activity.			✓	
		With the help of the teacher/ sources, can they invent a story? *[Are the stories guided by creativity/ imagination?]*			✓	
		Is it visible their comprehension? Are children acquiring the writing process?			✓	
		Do they use other sources to get English words? Which ones?			✓	DICTIONARY
		Are they challenged by the activity?			✓	
	T E A C H E R	Is she speaking in English all the time?			✓	
		Is she showing an open and attentive attitude during the process? *[Positive attitude towards the activity – dynamic, inviting, retaining attention, positive feedback, etc.]*			✓	
		Is the teacher helping them to open their minds? *[To go further]*				
		Is the vocabulary suitable for the children's age? *[Adequate vocab., enough and comprehensible output]*			✓	THY STUDENTS REALIZED THEIR VOC.
	A C T I V I T Y	Do images foster the creation of writing productions? Do images scaffold the writing process?			✓	
		Is it mobilizing art factors? *[creativity/ imagination, emotions, collaborative products, and social changes]*			✓	A LOT
		Is it useful making visible the writing process (planification, textualization and revision)?			✓	WE HAD THAT ON PREVIOUS UT.
		Have the materials been adapted to the proposed activity and age of children?			✓	
		Is each activity well prepared and organized? Do activities become more complex? Is there an evolution?			✓	

OG2.A (Observation Grid session 2. Ariadna)

Observation grid ARI

			NO	A LITTLE BIT	A LOT	COMMENTS
R O L E	C H I L D R E N	They have participated in the activity and have been attentive to the instructions.			X	
		Children have enjoyed doing the activity.			X	
		Children have shown interest in the activity.			X	
		With the help of the teacher/ sources, can they invent a story? *[Are the stories guided by creativity/ imagination?]*			X	
		Is it visible their comprehension? Are children acquiring the writing process?			X	
		Do they use other sources to get English words? Which ones?		X		Dictionaries
		Are they challenged by the activity?			X	
	T E A C H E R	Is she speaking in English all the time?			X	
		Is she showing an open and attentive attitude during the process? *[Positive attitude towards the activity – dynamic, inviting, retaining attention, positive feedback, etc.]* Is the teacher helping them to open their minds? *[To go further]*			X	Totes les idees son acceptades i s'estira del fil d'aquestes per construir la story
		Is the vocabulary suitable for the children's age? *[Adequate vocab., enough and comprehensible output]*			X	
	A C T I V I T Y	Do images foster the creation of writing productions? Do images scaffold the writing process?		-	X	Act 2 it was very useful the image because for some student the hypothesis was very abstract
		Is it mobilizing art factors? *[creativity/ imagination, emotions, collaborative products, and social changes]*			X	↳ Act 3 their drawing was their initial point (1st they thought what they want to talk, 2nd drew (b ideas while) 3rd write)
		Is it useful making visible the writing process (planification, textualization and revision)?			X	
		Have the materials been adapted to the proposed activity and age of children?			X	
		Is each activity well prepared and organized? Do activities become more complex? Is there an evolution?			X	

↳ Act 2 introduce them to the conditionals!

11 - 03 - 2021   ACT.2 + ACT 3

▣ D'entrada, vaig explicar com estaria organitzada la clase i vaig indicar el timing. HO VAM PODER FER TOT.

▣ El WRITING PROCESS va ser recordat.

▣ ACT 2

→ Les imatges + hipotesis van descolocar alguns infants

→ Presentació / Introducció del 2nd conditional ⇒ no des de la teoria sinó des de la pràctica

• → Cada grup treballava per la seva hipotesis i la mestra anava rotant, resolvent d solucionant dubtes, tibant del fil de la idea...

→ En aquesta senió alguns inf. utilitzen el diccionari

→ Des del meu punt de vista, estaven motivats i tenien ganes d'escriure. A més, com que tot estava acceptat semblava que la seva imaginació anés més enllà.

1ª part

▣ ACT 3

→ Tenien moltes ganes d'escriure aquesta hist. Suposo que és pel fet que tan el suport visual com l'escrit és una creació seva

→ Es segueix el mateix procediment que l'act. anterior

2na part

▣ COMPUTER

1. CORRECCIÓ 1RA HISTÒRIA: previament, jo la vaig corregir (anotant comentaris al drive)	2. TRANSCRIPCIÓ A L'ORDINADOR per corregir-la posteriorment	3. TRANSCRIPCIÓ A L'ORDINADOR
⇓ - post-writing	⇓ - pre-writing - writing	⇓ - writing

LA VOLÁTIL

OG3.F (Observation Grid session 3. Felip)

Observation grid → SESSION 3 (12.03.2021)   (TGIF)

			NO	A LITTLE BIT	A LOT	COMMENTS
C	They have participated in the activity and have been attentive to the instructions.				✓	
H	Children have enjoyed doing the activity.				✓	
I	Children have shown interest in the activity.				✓	
L	With the help of the teacher/ sources, can they invent a story?				✓	
D	*[Are the stories guided by creativity/ imagination?]*					
R	Is it visible their comprehension? Are children acquiring the writing process?				✓	
E	Do they use other sources to get English words? Which ones?				✓	
N	Are they challenged by the activity?				✓	
T	Is she speaking in English all the time?				✓	
E	Is she showing an open and attentive attitude during the process? *[Positive*					
A	*attitude towards the activity – dynamic, inviting, retaining attention,*				✓	
C	*positive feedback, etc.]*					
H	Is the teacher helping them to open their minds? *[To go further]*					
E	Is the vocabulary suitable for the children's age? *[Adequate vocab., enough*				✓	
R	*and comprehensible output]*					
A	Do images foster the creation of writing productions? Do images scaffold the				✓	
C	writing process?					
T	Is it mobilizing art factors? *[creativity/ imagination, emotions, collaborative*				✓	
I	*products, and social changes]*					
V	Is it useful making visible the writing process (planification, textualization and				✓	
I	revision)?					
T	Have the materials been adapted to the proposed activity and age of children?				✓	
Y	Is each activity well prepared and organized?				✓	
	Do activities become more complex? Is there an evolution?					

(Left side vertical labels: ROLE — CHILDREN / TEACHER / ACTIVITY)

STUDENTS WERE WELL MOTIVATED. THEY USED ALL RESOURCES ACQUIRED DURING THESE THREE YEARS. AN INSTAGRAM POST AS FINAL PRODUCT WAS A GREAT IDEA. ENGLISH WAS SPOKEN AND WRITTEN. WRITING SKILLS WAS NOT A PRIORITY UNTIL NOW. FIRST TWO YEARS

OG3.A (Observation Grid session 3. Ariadna)

Observation grid

			NO	A LITTLE BIT	A LOT	COMMENTS
R O L E	C H I L D R E N	They have participated in the activity and have been attentive to the instructions.			X	
		Children have enjoyed doing the activity.			X	
		Children have shown interest in the activity.			X	
		With the help of the teacher/ sources, can they invent a story? answer the [Are the stories guided by creativity/ imagination?] questionnaire			X	Students helped each other as well => it was not necesary to do it in catalan
		Is it visible their comprehension? Are children acquiring the writing process?			X	In this session, we emphazie on the post-writing (correct)
		Do they use other sources to get English words? Which ones?			X	To correct storis and answer, they use their knowledge +
		Are they challenged by the activity?			X	clanmatis and teachers.
	T E A C H E R	Is she speaking in English all the time?			X	
		Is she showing an open and attentive attitude during the process? [Positive attitude towards the activity – dynamic, inviting, retaining attention, positive feedback, etc.]			X	
		Is the teacher helping them to open their minds? [To go further]				
		Is the vocabulary suitable for the children's age? [Adequate vocab., enough and comprehensible output]			X	
	A C T I V I T Y	Do images foster the creation of writing productions? Do images scaffold the writing process?	/	/	/	/
		Is it mobilizing art factors? [creativity/ imagination, emotions, collaborative products, and social changes]			X	
		Is it useful making visible the writing process (planification, textualization and revision)?			X	They understand why it is important to review the text
		Have the materials been adapted to the proposed activity and age of children?			X	Computers
		Is each activity well prepared and organized? Do activities become more complex? Is there an evolution?			X	The act have been increasing the degree of difficulty, since in the 1st act, they had free expression based on an

image and the questions. As we progressed, the indications
were more complex and concrete fostering their
imagination

■ És una sessió per fer el tancament del procés d'escriptura:
1. REVISIÓ + CORRECCIÓ de l'act 2 i l'act 3 a l'ordinador ⇒ final versions

2. RESPONDRE QUESTIONARI
↳ Tots els inf. ho han fet en anglès. És cert que algunes preguntes eren dificils d'entendre però els inf. han buscat estratègies per poder respondre:
• Aquells que ho entenien ajudaven als que no.
• Preguntar-ho directament

↳ El questionari en català estava preparat però no el vam haver d'usar.

■ "PROVA PILOT" → l'Aina (amb dificultats) necessitava l'ajuda constant = traducció
→ la Jana (+ nivell) només necessitava la traducció en algunes
* vaig poder veure com s'ajudaven entre elles = les dues ho podien fer en anglès. Per això, vaig decidir fer-ho amb anglès i tenir el de català per si de cas.

■ Sessió sense música.

Appendix 3: Interviews

Dr. en Comunicació Audiovisual i Publicitat en Ciències de la informació (UAB) aplica la creativitat en l'àmbit personal com professional. És un home polifacètic que s'ha comunicat a través de la fotografia, la interpretació, la docència universitària i com a escriptor. A més a més, és director i professor de EUCREATES (European Creativity School) i fundador/ director editorial de Veus Públiques.

1. **Com visualitzes l'adquisició d'una segona llengua en relació amb la competència escrita? Què creus que es necessari per aprendre una segona llengua i escriure-la?**

El cervell com més llengües té, s'enriqueix molt més. Aleshores, l'adquisició d'una segona llengua sempre va en menyspreu d'una primera per absorbent necessària, però quan parlem d'una segona també parlem d'una tercera i d'una quarta. Per aquest motiu, penso que és fonamental una segona llengua perquè ens permet apropar-nos a la llengua mare de la qual van ser creats molts llibres, estalviant feines a traductors que sovint són importants, però el "traductor traïdor" mai serà l'obra original. Per tant, una segona llengua és una mena de plataforma que dona peu a una tercera.

2. **Penses que els infants són capaços d'inventar històries tal com ho fan els escriptors? És una habilitat innata? Per què?**

Són els més milionaris del món els infants, el que passa és que el sistema educatiu els hi talla les ales. A partir dels deu anys, hi ha una baixada en picat de l'atenció, de la curiositat, de les ganes d'emocionar-se (jo moltes vegades dic, quan vaig a secundària m'hauria de fer un pessic per saber si estic realment allà perquè la gent mira, però realment no hi ha un debat ni passió).

L'altre dia, com anècdota, estava a una cafeteria de pas, una nena va comprar un gelat amb una mena de taques. Llavors, la nena pregunta *"que es esto papa?"* i el pare respon *"manchas"*. I la nena, que no tenia més de sis anys diu *"no, son las lagrimas del helado"*.

Això t'ho explico perquè aquesta situació em va recordar i confirmar que els **infants són els més poderosos del món de la imaginació**. Per aquest motiu, **si hi ha un ésser miraculosament fantàstic, enginyós i creatiu és l'infant** que juga al rei de la muntanya.

L'infant és un ésser creatiu fins i tot per damunt dels pares, ja que aquests segueixen el fil de l'infant. Jo crec que la creativitat del pare i la mare s'acaba en el moment que l'infant deixa de menjar farinetes si no és que comparteixen lectures fomentant el contacte tan bonic entre l'infant i aquest món. Però, a mesura que les noves tecnologies arriben (entre els 8 i 9 anys) hi ha un allunyament del caliu familiar i un trencament d'aquestes fonts informatives, formatives i creatives que reben mirant i observant.

3. **Tu creus que la imaginació i la creativitat es poden alimentar al llarg dels anys?**

Sí, clar. Totalment! De fet, el Dr. Berne, escriu en un llibre que "si el llibre és l'os, la carn és la forma de contar el conte." És a dir, aquesta relació familiar de narrar contes és molt important com es dona el pare, com ho enriqueix amb les seves veus i la seva aportació, com fa construir aquella història: amb silencis, pauses, crits... tot això enriqueix terriblement l'imaginari de l'infant.

El cervell és una parabòlica extraordinària de l'infant i tot depèn de quines cullerades posem a dins. **L'infant té una imaginació il·limitada, infinita**. A més a més, tenen una capacitat extraordinària de **construir/ crear alternatives**: sovint no és una sola resposta sinó que te'n poden donar quatre o cinc.

Això, és observable quan els infants estan jugant, que repeteixen una situació, però canvien la direcció d'aquesta: van provant quin resultat s'adequa més en aquell instant.

Sí, exacte. És el que deia Gianni Rodari en els seus llibres, ell escrivia però estava jugant. Llavors, si la lectura o l'escriptura pels infants fos també un joc, seria un gaudí meravellós pels infants i adults. **La paraula joc és fonamental en tot**.

4. **Consideres que les imatges són un suport visual potent per incitar a escriure, a despertar la creativitat, etc.?**

Sí, de fet l'èxit dels àlbums il·lustrats és que la il·lustració que han fet sempre enriquirà el text, no serà plana o un mirall d'allò que ha dit el text sinó que sempre afegeix elements que el text no diu i és una aportació de l'autor que això fa que la història enriqueixi molt més.

Les **imatges**, a més a més, els hi permeten, més enllà de **reconèixer els elements familiars**, **aventurar-se a mons fantàstics**, irreals (no construïts) que **disparen encara molt més la imaginació** que no pas el text (requereix el coneixement i la comprensió d'una estructura lingüística) quan realment la **lectura de les imatges crec que és tridimensional i instantània**.

També, considero que aporten una experiència estètica i permeten fer una interpretació personal d'allò que estàs observant. Per tant, múltiples significats que enriqueixen el col·lectiu.

Totalment d'acord. I si ens hi fixem no hi ha llibres il·lustrats per infants amb blanc i negre perquè seria tallar-los-hi les formes, les tridimensionalitats de les coses. Tot i que estic molt d'acord en el fet que hi ha una **lectura artística i estètica molt enriquidora**. De fet quan els infants guien la paret amb un retolador, no fan paraules sinó que fan **dibuixos perquè és el llenguatge cerebral més primitiu**: perquè l'infant no posa lletres sinó formes les quals fomenten la comprensió del seu entorn.

5. Com definiries la creativitat i imaginació? És a dir, són sinònims o és complementen?

Es poden diferenciar:

CREATIVITAT	IMAGINACIÓ
La creativitat seria imaginació aplicada a una finalitat. És a dir, en creativitat mai són 2 + 2 = 4 però hi ha d'haver un resultat com ara fer una campanya publicitària, fer un llibre (amb una estructura, uns personatges, un encaix de formes, etc.).	**La imaginació és la construcció de mons irreals pel pur gaudí de fer-ho, sense que hi hagi una finalitat**/ un objectiu o una fita darrera. En canvi la imaginació es **lliure**.
La imaginació enriquida és la creativitat.	

Curiosament, estic lluitant que a les escoles hauria d'existir una assignatura de *pensament creatiu i innovador* perquè tota la imaginació que tenen els infants (que emmarquen a partir dels onze anys) si pogués ser transfigurada en creativitat, seria magnífic i meravellós perquè aquesta creativitat la podrien aplicar a les seves vides de forma personal i professional. I, recordem el que va dir l'Albert Einstein: *"La creativitat és quan la intel·ligència es diverteix".* És llavors quan tornem amb el component del **joc**.

6. Com definiries el concepte d'escriptura creativa?

Tot text que **mou** i **commou** a un lector i que **apel·la** a les seves **sensibilitats**, a les seves **emocions** i al seu **imaginari**. Quelcom que **desperta una resposta** a un lector i que, evidentment, amb un **objectiu** (més gran o més petit) **d'embellir la vida** dels altres.

7. Consideres important que els infants siguin coneixedors i practicants de les etapes del procés d'escriptura (planificació, textualització i revisió)?

Em sembla perfecte que el coneguin perquè és així, és objectar. Tot i que moltes vegades planifiquem tots tant que desapareix **l'escriptura automàtica**, és a dir, el que fa en Rodari: posat a escriure a veure què surt. L'escriptura automàtica no com una tècnica habitual, ja que al llarg de la vida han de conèixer el procediment d'escriptura perquè els hi serà útil, però **l'escriptura com a joc no té cap mena de procediment sinó que és un joc** "de veure el que surt" perquè és una manera de **descobrir-se a un mateix** (personalitat, interessos i capacitats) sense cap mena de paràmetre i sense cap tipus de finalitat. Es podia visualitzar com un exercici pur d'imaginació i no de creativitat.

Per fer l'escriptura automàtica, com ho faries per ajudar a perdre la por a l'hora d'escriure?

A través de la **lectura en veu alta**: els infants escriuen un text de dues frases i després que la llegissin amb veu alta **perquè poguessin veure la conseqüència d'aquell text**. I, evidentment, com a mestre sempre estimular-los a través de preguntes (què us ha agradat?, què us ha fet llàstima?, què heu rigut?,

què heu sentit?, etc.) i, si el text és molt breu, podem engrescar a l'infant a fer-lo més extens, a modificar les frases perquè siguin més comprensibles, etc.

Totes aquestes accions sempre des d'un benefici de **l'infant motivat que obté una resposta immediata de la comunitat a la qual pertany** (ja sigui riure, reflexió, tristesa, indiferència, etc.). Aleshores aquesta ràpida obtenció d'un benefici és molt bona perquè després l'infant tingui més ganes d'escriure, ja que la resposta promou que perdin la por i es llancin a l'escriptura perquè tothom vol ser el protagonista i provocar una reacció als seus companys i companyes. Per això és molt important que a l'hora de compartir el text, els **infants ho llegeixin sense pressa i tal com ho farien els actors**. Dit això, tornem al component del **joc**.

8. Consideres que el vincle entre el món artístic i el món lingüístic s'ha de fer visible a l'escola?

És una pregunta transitiva. És a dir, **si no hi és, hem begut oli**. El que passa, curiosament, és que la gent només juga a l'hora del pati. Si a les escoles passes allò que va dir en Rodari: si els infants a l'aula s'ho passessin tan bé com s'ho passen a l'hora del pati, l'educació faria un salt elevadíssim.

A més a més, els mestres haurien d'incorporar de la teoria de les generacions d'idees del món publicitari algunes propostes. És a dir, nosaltres treballem molt amb **conceptes** i amb els **mapes mentals: exposar idees gràficament** (amb cercles, fletxes, etc.) **convertint l'escriptura com un joc, en un dibuix de formes i colors**. Recordo que quan jo era petit només hi havia el guix en blanc, i ara hi ha una varietat enorme de recursos a les aules: oblidem-nos del guix en blanc i fem un quadre meravellós amb tots els altres colors. D'aquesta manera, els apunts seran conceptes i gràfics i, a més a més, tindran un **component estètic** agradable pel lector.

Dra. **en Filologia Catalana** per la Universitat de Barcelona. Actualment és la coordinadora del grup de recerca *Textos literaris contemporanis: estudi, edició i traducció* (TEXLICO) i també és la directora de la Càtedra Verdaguer d'Estudis Literaris de la UVic-UCC alhora que exerceix com a professora de la Facultat d'Educació, Traducció i Ciències Humanes. Cal destacar les seves experteses com ara la Literatura Infantil i Juvenil i, aplicacions didàctiques; Literatura catalana del s.XIX i XX; Patrimoni literari – Rutes literàries i, Jocs Florals de Barcelona.

1. Com visualitzes l'adquisició d'una segona llengua? És a dir, quins factors haurien d'intervenir per desenvolupar i aprendre la competència escrita?

En l'aprenentatge d'una llengua —sigui la primera o la segona—, les competències d'expressió escrita són importants, al costat de les competències de comunicació oral i les de comprensió lectora. A més, cal dir que el que una de les competències del que se n'ha dit dimensió literària —crear textos amb recursos literaris— va íntimament lligada amb les competències d'expressió escrita. Per desenvolupar i aprendre les competències d'expressió escrita, cal escriure textos de tot tipus i veure textos de tot tipus observant-ne l'estructura i els recursos per poder-los aplicar a les produccions pròpies.

2. Penses que els infants són capaços d'inventar històries tal com ho fan els escriptors? És una habilitat innata? Per què?

Inventar històries és una habilitat a l'abast de tothom si en l'aprenentatge es practica i es va desenvolupant amb aquesta pràctica i a través de la lectura de models o exemples. Hi pot haver en algunes persones una part innata en aquesta habilitat, però, si no es treballa, si no es llegeix i si no es coneixen les regles de l'escriptura, és difícil que s'esdevingui un bon creador d'històries. Els escriptors són primer lectors i han d'haver escrit per ser-ho. Per tant, els infants poden inventar històries si coneixen, de manera escrita o de manera oral, històries diverses i si els adults els estimulem a crear-ne.

3. Consideres que l'ús d'un suport visual (quadres, imatges o dibuixos) és un recurs adequat per incitar a escriure? Per què?

Per estimular o incitar a l'escriptura, es pot fer de maneres molt diverses, però naturalment les il·lustracions, les imatges o els quadres poden ser punts de partida interessants perquè són art i, com a tal, ens poden aportar idees, ens poden suggerir reflexions i temes, o ens poden portar a mons diferents a través de la imaginació, i poden ser una base molt interessant per a l'escriptura. Una imatge pot ser una descripció, una imatge pot ser una història, una imatge pot ser un assaig.

4. Les imatges desperten la capacitat d'imaginació i creativitat en els alumnes?

Efectivament, tal com deia en la resposta anterior, les imatges poden ser molt bons punts de partida, perquè són art i són elements suggeridors. Pot ser molt més atractiu i motivador escriure a partir del que veuen o del que els suggereixen o els poden suggerir les imatges.

5. Com definiries la creativitat i imaginació? És a dir, són sinònims o es complementen? Creus que aquestes habilitats es poden alimentar al llarg dels anys?

Definiria creativitat i imaginació com un binomi fantàstic. Dos elements que han d'anar de la mà del treball i de les activitats d'escriptura a les aules. Si juguem a promoure la creativitat i la imaginació, podem aconseguir que la motivació per escriure sigui més alta i es poden aconseguir productes més interessants. Es poden alimentar, sí, al llarg dels anys, donant als infants bons exemples de lectures i oferint-los activitats engrescadores que promoguin la creativitat i la imaginació, com ara aprofitant les tècniques i recursos que Gianni Rodari ofereix a la *Gramàtica de la fantasia*.

6. Com definiries el concepte d'ESCRIPTURA CREATIVA? Segons el teu parer, quins beneficis ofereix?

L'escriptura usa uns mecanismes lingüístics, retòrics i estructurals que cal conèixer i per altra part hi ha la creativitat, l'art. *Escriptura creativa* em recorda el títol d'un llibre de Víctor Sunyol (Eumo, 2013), en què ofereix tota mena de recursos i tècniques tant per a la poesia com per a la prosa per tal d'enfrontar-se a l'operació d'escriure. Cal potenciar la part mecànica de l'escriptura, complementada amb la part de la imaginació. Hi ha recursos i exercicis que es poden utilitzar i fer per tal d'estimular a l'escriptura. No s'ha d'escriure per escriure, sinó escriure amb uns objectius i amb una finalitat. Si al fet de treballar l'escriptura, s'hi afegeix la dosi de creativitat i s'estimula aquesta creativitat a partir del joc i el plaer de llegir i escriure, molt millor, perquè segur que s'aconsegueix més implicació per part dels infants i veuran les tasques amb més interès.

7. Consideres important que els infants siguin coneixedors i practicants de les etapes del procés d'escriptura (planificació, textualització i revisió)?

Considero que sí. Crec que fer evident als infants el procés de planificar, textualitzar i revisar que hem de seguir —i que, de fet, seguim els adults— per escriure qualsevol tipus de text —i, naturalment, el text literari (poesia i prosa)— pot aconseguir que, quan s'hagin d'enfrontar ells sols a qualsevol text fora de l'aula en la seva vida quotidiana, es donin millors resultats i es produeixin textos més adequats, coherents i cohesionats. Ensenyar el procés d'escriptura és bàsic i ensenyar que no s'hauria d'escriure a raig allò que es pensa i donar-ho per bo, sinó que calen unes fases prèvies i unes de posteriors per poder tancar la producció escrita.
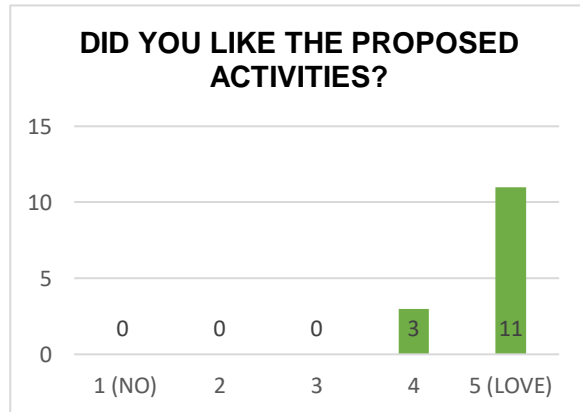
8. Des del teu punt de vista, el vincle entre el món artístic i lingüístic hauria de fer-se visible a les escoles?

Potser a l'escola no es fa prou visible el lligam de la creació artística amb la creació escrita. De fet, tot és art, l'art d'escriure i l'art plàstic. Ho dèiem més amunt, les imatges, els quadres, els dibuixos o les il·lustracions poden ser punts de partida interessants per a la creació escrita i bases per a un treball lingüístic profitós. I una creació artística pot anar acompanyada d'una producció escrita.
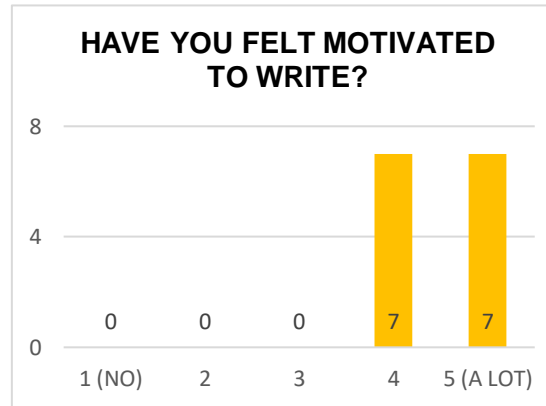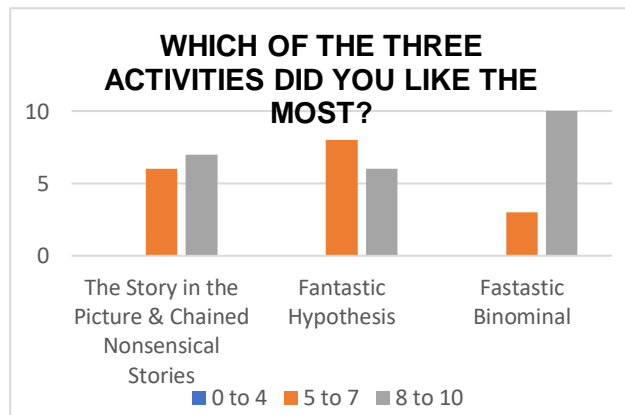
Appendix 4: Questionnaire
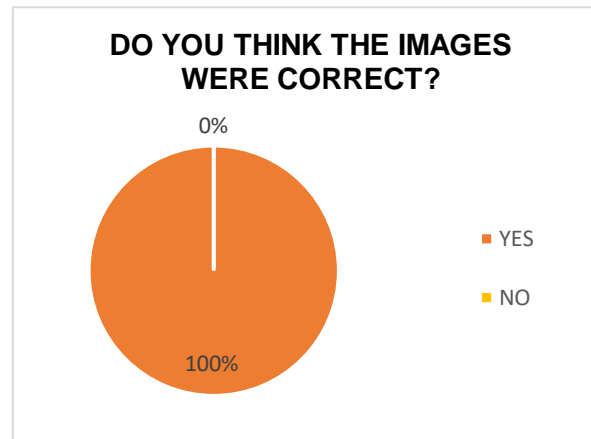
Google form for participants: https://forms.gle/TtURFqxgfcEMAyrGA

DID YOU LIKE THE PROPOSED ACTIVITIES?

Rating	Count
1 (NO)	0
2	0
3	0
4	3
5 (LOVE)	11

Graphic 1. Motivation

HAVE YOU FELT MOTIVATED TO WRITE?

Rating	Count
1 (NO)	0
2	0
3	0
4	7
5 (A LOT)	7

Graphic 2. Motivation and Language

WHICH OF THE THREE ACTIVITIES DID YOU LIKE THE MOST?

Activity	5 to 7	8 to 10
The Story in the Picture & Chained Nonsensical Stories	6	7
Fantastic Hypothesis	8	6
Fastastic Binominal	3	10

0 to 4 ■ 5 to 7 ■ 8 to 10

Graphic 3. Comparison between activities

DO YOU THINK THE IMAGES WERE CORRECT?

- YES 100%
- NO 0%

Graphic 4. VTS qualification

Graphic 1 and 2

"The strategies don't complicate the process because of the creativity."

"They were useful because you learn while you write."

"Les estratègies m'han ajudat però la companya que he tingut també."
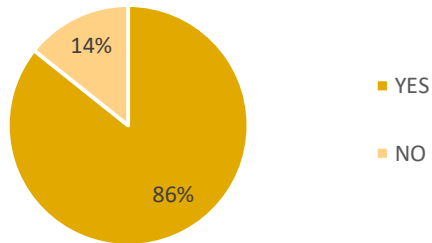
Graphic 3

"All of them because they were fantastic, funny and very creative."

"Because apart from writing, we could draw the way we wanted."

"The Fantastic Binominal because it is so much crazy and funny."
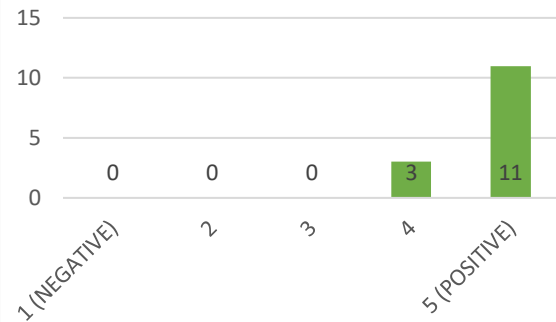
"You use your imagination, always."

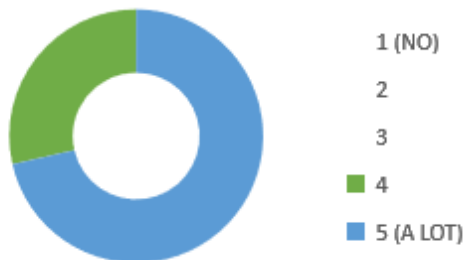**DO YOU THINK THE IMAGES HAVE HELPED YOU IN YOUR WRITING?**

14%
86%

- YES
- NO

Graphic 5. VTS as supportive scaffolds

HAS THE TEACHER'S ATTITUDE BEEN POSITIVE THROUGOUT THE PROCESS?

1 (NEGATIVE)	2	3	4	5 (POSITIVE)
0	0	0	3	11

Graphic 6. Teacher's role

DO YOU FEEL SATISFIED WITH THE STORIES YOU HAVE WRITTEN?

- 1 (NO)
- 2
- 3
- 4
- 5 (A LOT)

Graphic 7. Children' satisfaction

Figure 4. QR code (contains final productions)

@creativewriting_eac
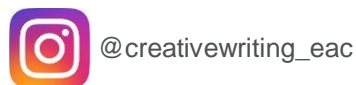
Graphic 5

"They helped me a lot because without the pictures I would not know what it would be like."

"Because the images helped me to understand the writing and how to do it."

"I think the images don't have sense and wakes up my creativity."

"Because they guide you."

"Perquè ens ha fet un peu per poder escriure."

"Because they give me an idea."

"Perquè m'agrada més veure les coses."

Graphic 7

"Because the history that I have written was very funny and I liked it very much."

"Because it was very creative!!!!!!!"

"Sí molt perquè quasi mai he tingut temps per poder-me imaginar coses i per ser molt creativa, això a estat molt bona activitat."

"Si molt perquè m'ha fet ser més creatiu i imaginatiu. Ha estat divertidíssima l'activitat proposada."

"Because the stories are mine and I enjoyed a lot."

"Because it has been a lot of fun and creativity."

"Because there are different."

"Because we have very good teachers and she helped me always."

Appendix 5: Material for the practical application

[Presentation](#) of the project (PowerPoint).

 Rainy Night Walk (2019) – Monisha Signal	 *Le Fils de l'Homme* (1964) – René Magritte
 Figura en una finestra (1925) – Salvador Dalí	 *Heaven on earth* (2019) – Monisha Signal

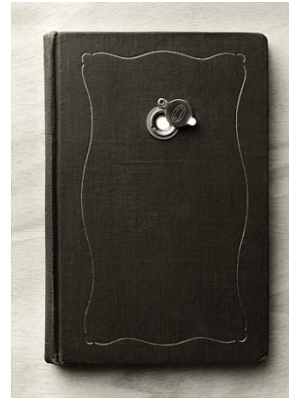| ACTIVITY 2: Fantastic Hypothesis	
What would happen if shoes dominated the world? Chema Madoz (2006 – 2009)	What would happen if clouds were pets? Chema Madoz (2000 – 2005)
What would happen if cups were closed? Chema Madoz (2000 – 2005)	What would happen if the books were alive at night? Chema Madoz (2000 – 2005)
What would happen if we can pass through the mirror? Chema Madoz (1990 -1999)	What would happen if the clouds went to war? Chema Madoz (2006 -2009)
What would happen if we could never wake up from a dream? *La son* (1937) – Salvador Dalí	What would happen if this gentleman turned to you? *Le maître d'école* (1955) - René Magritte

ACTIVITY 3: Fantastic Binominal	
BUTTERFLY - GLASSES	CAKE - SEA
POP - ASTRONAUT	IRON - CROCODILE
PILLOW - TOMATO	CHAIR - FLOWER
WINDOW – SANDWICH	BOTTLE - BALLOON
CRAB – COMPUTER	GOATS - MUTE
ZEBRA – HAT	SPA - PHONE

CP: Creative Process Video