



**UNIVERSIDAD NACIONAL DE LOJA**

ÁREA DE LA EDUCACIÓN, EL ARTE Y LA COMUNICACIÓN

## **ENGLISH LANGUAGE CAREER**

### **TITLE:**

**“USING COMIC STRIPS TO IMPROVE NARRATIVE WRITING SKILLS IN THE ENGLISH LANGUAGE AMONG TENTH YEAR STUDENTS OF BASIC EDUCATION AT “HERNAN GALLARDO MOSCOSO” PUBLIC HIGH SCHOOL, DURING THE ACADEMIC PERIOD 2013-2014”**

*Thesis required for obtaining the Bachelor's Degree in Sciences of Education, English Language Major*

### **AUTHOR:**

*Karen Tatiana Vásquez Torres*

### **THESIS ADVISOR:**

*Rosa Virginia González Zúñiga, Mg. Sc.*

*Loja - Ecuador  
2015*

## CERTIFICATION

Magister

Rosa Virginia González Zúñiga

PROFESSOR OF THE UNIVERSIDAD NACIONAL DE LOJA

### CERTIFIES:

That the present research work entitled **“USING COMIC STRIPS TO IMPROVE NARRATIVE WRITING SKILLS IN THE ENGLISH LANGUAGE AMONG TENTH YEAR STUDENTS OF BASIC EDUCATION AT “HERNAN GALLARDO MOSCOSO” PUBLIC HIGH SCHOOL, DURING THE ACADEMIC PERIOD 2013-2014”** is the responsibility of the undergraduate student: **Karen Tatiana Vásquez Torres**.

In addition, it has been thoroughly revised and fully analyzed; therefore, the advisor authorizes its presentation for the pertinent legal aims.

Loja, February 27<sup>th</sup>, 2015

A handwritten signature in blue ink, appearing to read 'Rosa Virginia González Zúñiga', is written over a horizontal line.

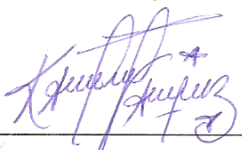
Rosa Virginia González Zúñiga, Mg. Sc.  
**THESIS ADVISOR**

## AUTHORSHIP

**Karen Tatiana Vásquez Torres** declares to be the author of the present research work and exim to the Universidad Nacional de Loja and their politic staff of possible legal actions for the content of this.

Additionally, I accept and authorize to the Universidad Nacional de Loja, the publication of the thesis in the Institutional Repository-Virtual Library.

**Author:** Karen Tatiana Vásquez Torres

**Signature:**  \_\_\_\_\_

**ID:** 0706126653

**Date:** Loja, July 13<sup>rd</sup>, 2015.

## LETTER OF AUTHORIZATION

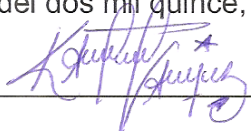
### CARTA DE AUTORIZACIÓN DE TESIS POR PARTE DEL AUTOR, PARA LA CONSULTA, REPRODUCCIÓN PARCIAL O TOTAL, Y PUBLICACIÓN ELECTRÓNICA DEL TEXTO COMPLETO

Yo, **Karen Tatiana Vásquez Torres** declaro ser autora de la tesis titulada: "USING COMIC STRIPS TO IMPROVE NARRATIVE WRITING SKILLS IN THE ENGLISH LANGUAGE AMONG TENTH YEAR STUDENTS OF BASIC EDUCATION AT "HERNAN GALLARDO MOSCOSO" PUBLIC HIGH SCHOOL, DURING THE ACADEMIC PERIOD 2013-2014"; como requisito para obtener el grado de: Licenciada/o en Ciencias de la Educación, mención: Idioma Ingles; autorizo al Sistema Bibliotecario de la Universidad Nacional de Loja para que con fines académicos, muestre al mundo la producción intelectual de la Universidad, a través de la visibilidad de su contenido de la siguiente manera en el Repositorio Digital Institucional (RDI):

Los usuarios pueden consultar el contenido de este trabajo en el RDI, en las redes de información del país y del exterior con las cuales tenga convenios la Universidad.

La Universidad Nacional de Loja no se responsabiliza por el plagio o copia de la tesis que realice un tercero.

Para constancia de esta autorización, en la ciudad de Loja a los 13 días del mes de julio del dos mil quince, firma la autora.

Firma: 

**Autora:** Karen Tatiana Vásquez Torres

**Cédula:** 0706126653

**Dirección:** Loja, Ramón Pinto y 10 de Agosto.

**Correo electrónico:** karito\_conny16@hotmail.com

**Teléfono:** s/n **Celular:** 0969811949

#### DATOS COMPLEMENTARIOS

**Director de tesis:** Lcda.Mg.Sc. Rosa Virginia González Zúñiga

**Tribunal de grado:**

Lcda.Mg.Sc. María Patricia Rodríguez Ludeña

Lcda.Mg.Sc. María Augusta Reyes Vélez

Lcda.Mg.Sc. Karina Alexandra Celi Jaramillo

**PRESIDENTA**

**PRIMER VOCAL**

**SEGUNDO VOCAL**

## **GRATEFULNESS**

I thank to the “Universidad Nacional de Loja” because it has provided me the opportunity to enrich my mind so I am able to develop my professional life sure of what I have learnt from its excellent professors. I always have it in my heart.

To the professors of the English Language Career whose patience, vocation and professionalism have become a guide on my life. Especially to teacher Rosa González my Thesis Advisor because of her professional, friendly and unselfish help and collaboration along the development of this work.

I also thank to the "Hernan Gallardo Moscoso" Public High School, especially to Dr. Carlos Burneo, rector of this high school and to the teacher Dr. Carmen Pesántez for their valuable collaboration. I also express my special thanks to the tenth year students for their selfless and spontaneous collaboration for the development of this research.

My acknowledgement to every one of my professors who I have had along my life because their inspiration, encouragement and advice were the source of a valuable overcoming spirit in my learning way.

*The Author*

## DEDICATION

First of all I thank to Jehovah God because his holy blessings have helped me to achieve this work.

I dedicate the present work to my father, Manuel Vásquez, who gave me his love and unconditional support inculcating on me values such as responsibility, respect and perseverance. His precious collaboration and sacrifices have made possible to reach my goals. To my brothers Manuel and Joel, who have never left my side, I extend a special dedication.

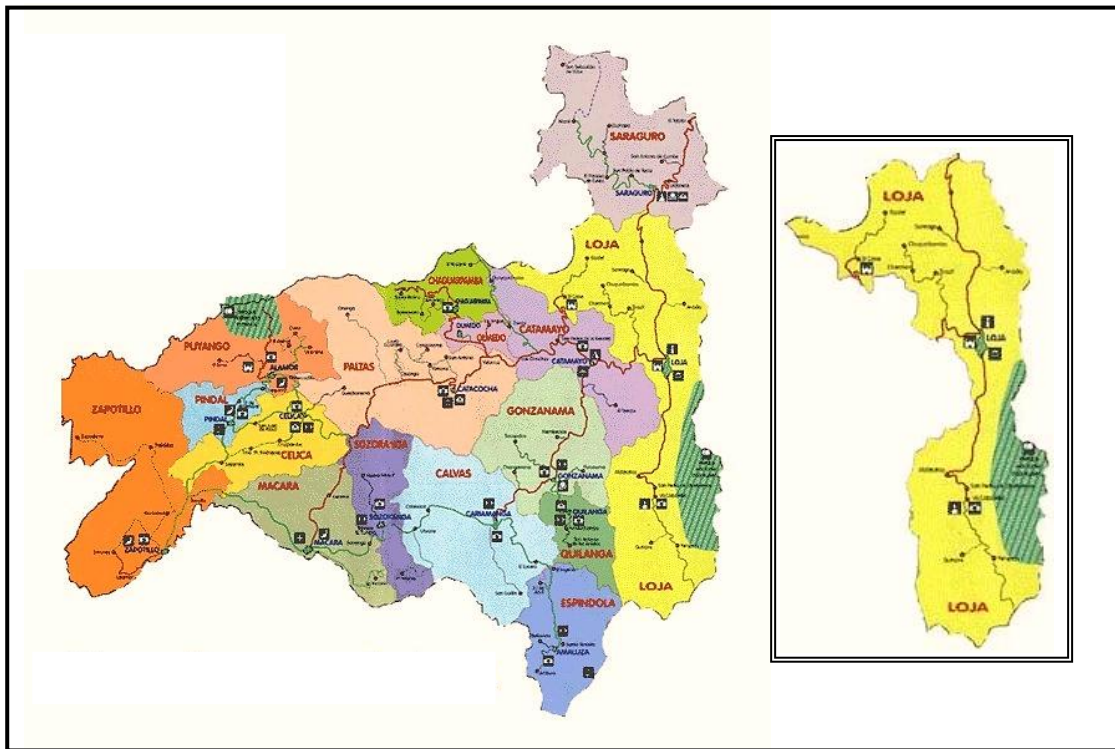
*Karen Tatiana*

## MATRIX GEOGRAPHIC SCOPE

ÁMBITO GEOGRÁFICO DE LA INVESTIGACIÓN											
BIBLIOTECA: ÁREA DE LA EDUCACIÓN, EL ARTE Y LA COMUNICACIÓN											
Tipo de documento	Autor y Título de la Tesis	Fuente	Fecha/ año	Ámbito Geográfico						Otras Desagregaciones	Notas observaciones
				Nacional	Regional	Provincial	Cantonal	Parroquial	Barrios comunidad		
TESIS	<p>Karen Tatiana Vásquez Torres</p> <p>“USING COMIC STRIPS TO IMPROVE NARRATIVE WRITING SKILLS IN THE ENGLISH LANGUAGE AMONG TENTH YEAR STUDENTS OF BASIC EDUCATION AT “HERNAN GALLARDO MOSCOSO” PUBLIC HIGH SCHOOL, DURING THE ACADEMIC PERIOD 2013-2014”</p>	UNL	2015	Ecuador	Zona 7	Loja	Loja	Sucre	Belén	CD	Licenciada en Ciencias de la Educación , mención Idioma Inglés

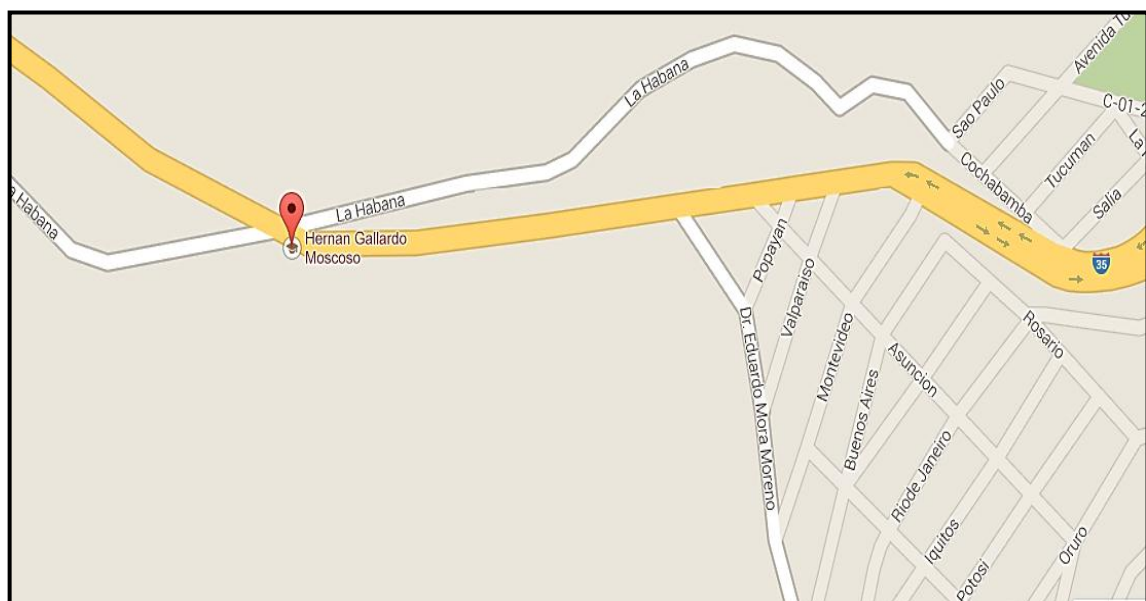


## GEOGRAPHIC MAP AND SKETCHES



Fuente: [www.lojanos.com](http://www.lojanos.com)

## SKETCHES



Fuente: [www.google.com.ec/maps/place/Hernan+Gallardo+Moscoso](http://www.google.com.ec/maps/place/Hernan+Gallardo+Moscoso)



## THESIS SCHEME

- i. COVER PAGE
- ii. CERTIFICATION
- iii. AUTHORSHIP
- iv. LETTER OF AUTHORIZATION
- v. GRATEFULNESS
- vi. DEDICATION
- vii. MATRIX GEOGRAPHIC SCOPE
- viii. GEOGRAPHIC MAP AND SKETCHES
- ix. THESIS SCHEME
  - a. TITLE
  - b. RESUMEN
    - ABSTRACT
  - c. INTRODUCTION
  - d. LITERATURE REVIEW
  - e. MATERIALS AND METHODS
  - f. RESULTS
  - g. DISCUSSION
  - h. CONCLUSIONS
  - i. RECOMMENDATIONS
  - j. BIBLIOGRAPHY
  - k. ANNEXES
    - INDEX

**a. TITLE**

“USING COMIC STRIPS TO IMPROVE NARRATIVE WRITING SKILLS IN THE ENGLISH LANGUAGE AMONG TENTH YEAR STUDENTS OF BASIC EDUCATION AT “HERNAN GALLARDO MOSCOSO” PUBLIC HIGH SCHOOL, DURING THE ACADEMIC PERIOD 2013-2014”

## **b. RESUMEN**

El objetivo principal de esta intervención fue mejorar las habilidades de escritura mediante la utilización de tiras cómicas. Se llevó a cabo con 16 estudiantes del décimo año del colegio “Hernán Gallardo Moscoso”. Investigación-Acción fue adoptada como diseño de investigación y fue diseñada con nueve sesiones. Una prueba y un cuestionario se utilizaron para medir el progreso y percepción de los estudiantes sobre las tiras cómicas. Se utilizaron hojas de observación para comprobar la evolución de los estudiantes. La amplia lectura y tecnología ofrecieron valiosa ayuda a lo largo del proceso. Los resultados de la intervención indicaron que el uso de tiras cómicas facilitó el desarrollo de las habilidades de escritura narrativa. Los datos proporcionados por tablas y figuras mostraron mejoría en el reconocimiento de la estructura y secuencia de la escritura narrativa. Se concluye que este estudio ayudó a los estudiantes a mejorar sus habilidades de escritura narrativa.

## **ABSTRACT**

The main aim of this intervention was to improve the narrative writing skills through the use of comic strips. It was performed with 16 tenth year students at Hernan Gallardo Moscoso high school. Action Research was adopted as the research design of this study; and it was designed with nine sessions. Two researcher's made-tests and questionnaires were used to measure the students' progress and perception about comic strips. Observation sheets were also used every session to observe the students' progress. Extensive reading and technology offered valuable help along each stage of the research process. The intervention results indicated that the use of comic strips facilitated meaningfully the improvement of narrative writing skills. Data provided by tables and figures showed that the students had better results in recognizing the structure and sequence of narrative writing. It is concluded that this study helped the students to improve their narrative writing skills.

## c. INTRODUCTION

This descriptive study was focused on the use of comic strips to improve the narrative writing skills with teenagers from 13 to 16 years old in a public high school. These students received English classes three days a week (5 periods) without the support of resources and activities that motivate and facilitate the learning of writing skills. The current study considered the use of comic strips as a strategy through the question: *How does the use of comic strips improve the narrative writing skills in the English language among tenth year students of basic education at “Hernan Gallardo Moscoso” Public High School, during the academic period 2013-2014?*

This research work had a significant importance to the students, the researcher and the community. This study assisted the students who had difficulties developing the narrative writing skill. With the application of comic strips tenth year students enriched this skill. In the same way, through this study the researcher gained experience in teaching narrative writing, and also it highlighted the professional knowledge acquired along the career. Furthermore, this action research showed the teachers, peers and community in general the importance to develop the narrative writing skills in a different way, with a strategy that arise the students' interest in this skill.

The current study worked with a sample of 16 tenth year students (ninth grade, high school) in an urban marginal high school. The action research work consisted in an intervention plan. It involved pre and post-tests, pre and post questionnaires and checklists. This intervention was planned based on the students' cognitive process to build up their knowledge. The lessons were reinforced with activities that enabled students to master the narrative writing skill, recognizing its structure, its sequence, specific elements and finally producing a narrative paragraph.

The purpose of this study was to improve the narrative writing skills in the English language through the use of comic strips among tenth year students of basic education at “Hernan Gallardo Moscoso” Public high school, during the academic period 2013-2014. To achieve this goal the theoretical references about Narrative Writing and Comic Strips were investigated. It was diagnosed the issues that limited the narrative writing skills in the tenth year students. After that, an intervention plan was designed and applied to improve this skill. Finally, It was reflected the effect that the application of comic strips had on tenth year students’ narrative writing skills.

Weaknesses and strengths affected the study along the intervention, and students’ excitement and surprise to work with comic strips made they enjoyed working with this kind of strategy. In the same way, the classroom teacher’s collaboration was essential for the success of the intervention. However, an obvious limitation to this study was the students’ refusal to work individually. Likewise, other factors that challenged the intervention development were the classroom size and the limited time given by the teacher to carry out the intervention.

The general results that were found in this study showed the clear improvement of the tenth year students’ narrative writing skill. It is noticed in the scores that they got in the post-test and the variation in the answers in the post-questionnaire. Further the results of the Pearson Correlation coefficient confirmed that the intervention have impacted positively on this skill. Supporting these findings, Combs (2003) holds that comic strips are strongly motivating for students. Teachers can use comic strips to teach about story structure and narrative elements like beginning, middle and end.

In this study the researcher realized that it is a necessity that teachers use new strategies like comic strips to improve narrative writing, and so help to better learning the English language. This is supported by Megawati & Anugerahwati (2012) who consider the use of comic strips as an appropriate



strategy to help develop the students' skills in producing good narrative texts. Furthermore, the researcher noticed that students had enjoyed with this intervention. They were enthusiastic from the beginning to the end of these lessons. She had the chance to work and develop her knowledge in the real world, and contributed to look for solutions to the problems that students usually faced.

This written report presents five main sections: literature review, materials and methods (methodology), results, discussion, and conclusions and recommendations. The Literature Review section describes the variables: Narrative Writing and Comic Strips. Most of the narrative Writing Skill literature summarizes the contributions given by Nagin (2006), Dietsch (2003), and Cowie (2008). On the other hand, the literature of comic strips is based on information given by Evans (2010), Hrdinová (2009), Combs (2003), Megawati & Anugerahwati (2012), and contributions of works of similar researches.

The Materials and Methods section describes the design of the investigation, action research, the methods, techniques and instruments that were used in this study. The materials used by the researcher were tests and questionnaires that were applied before and after the intervention, also to know the students' progress along the intervention checklists were used. On the other hand the general methods used along this descriptive research were the scientific method, descriptive method, analytic-synthetic, and the statistic method. It's worthwhile to mention that action research was a methodological design; this has not been done before in the English Language Department of the Universidad Nacional de Loja. In the Result Section, the results of the pre and post-tests, and pre and post-questionnaires were analyzed and interpreted. The results are presented in tables and figures, after these a logical analysis is made. In the Discussion section, the researcher presents a description about the process of the intervention and relates the results of the pre and post-tests and

questionnaires with the theoretical references used. In the same way the Conclusions and Recommendations section were raised according to the interpretation of the intervention results and the effect that it had in the tenth year students.

#### **d. LITERATURE REVIEW**

This section is focused on the literature and theories that support the proposal and the research in general. This results from the theoretical review in several sources and authors. Further, this literature addresses the fundamental aspects according to the objectives that have been organized from the general to the particular. Not only descriptions of the subject will be found, but also the views of the author.

#### **WRITING SKILL**

Writing is one of the language skills which has an important role in our lives. Through writing, we can inform others, persuade, infuriate, and tell what we feel. However, we know that writing or learning to write in a foreign language is not easy. It is one of the four basic skills that are very complex and difficult to learn.

Many experts proposed the definition and explanation of writing, such as: Widdowson (1978:62) who states that writing is the act of making up correct sentences and transmitting them through the visual medium as mark on paper. Troyka (1987:3-4) affirms that writing is a communicative act and way of sharing observation, information, thoughts, and ideas with other through written language. The purposes of writing are to express oneself, to provide information for one's reader, to persuade one's reader, and to create a literary work.

Equally important, Byrne (1997) explains that we produce a sequence of sentences arranged in a particular order and linked together in certain ways. The sequences maybe very short-perhaps only two or three sentences but, because of the way the sentences have been put in order and linked together, they form a coherent whole. They form what we may call a 'text'.

Writing also involves the encoding of a message of some kind: that is, we translate our thoughts into language.

In addition, Barly (1995:23) defines writing as producing or reproducing written message. It is an active process to organize and formulate the ideas on the paper. Therefore, before we write we need to determine what to write. We should have something meaningful to convey.

In the same way, Hughey (1983) maintains that through writing we express ideas, plans, recommendations, values, and commitments. People explain to others who they are, what they believe and understand, and why they believe and understand as they do. For students, writing is a primary medium through which they demonstrate their understanding and interpretation of concepts and theories studies for many weeks or months. It means that writing must convey a message with a meaning.

However, Chaedar and Seny (2008:5) point out that writing should be imaginative. It should be approached from affective side first rather than from cognitive one, beginning with using the language expressively and imaginatively to express ideas. Then after this practice, the learners are trained to express thought.

After considering the definitions of writing skill, it is important to note that the majority of the authors cited agree that writing is the way of express thoughts in the written form. For that reason, it is certainly important to talk about paragraphs and their structure because they are a significant part of a written task.

## **WHAT IS A PARAGRAPH?**

It is a question that can only be answered by Zemach & Rumisek (2003), they maintain that a paragraph is a group of sentences that relates one main

idea. Usually, a paragraph is part of a longer piece of writing, it can vary in length. Several sentences are used to develop the main idea or topic. Paragraphs serve as signals, without these main ideas would run into each other, confusing the reader.

### **The Parts of a Paragraph**

Furthermore, Zemach & Rumisek assume that paragraphs usually have a main idea, a topic sentence, and supporting sentences. In addition, some paragraphs end with a concluding sentence.

**The Main Idea:** It is the topic around which the entire paragraph is organized. It informs the reader what the paragraph will be about.

**The Topic Sentence:** The topic sentence is the most important part of a paragraph, it states the main idea. It can occur anywhere in the paragraph, but it is usually the first or second sentence. However, a topic sentence can come later in the paragraph, or even at the end. A topic sentence that comes later in a paragraph can often pull the ideas together and help the reader see how they are related. Many paragraphs have no topic sentence. This is especially true of narrative paragraphs that tell about a series of events.

**Supporting Sentences:** These sentences give specific details that explain or prove the main idea. Supporting sentences may use sensory details, facts, or examples.

**The Concluding Sentence:** A concluding sentence pulls together the preceding sentences by emphasizing the main idea. It may be found as the last sentence of a paragraph. Ending with a concluding sentence is an effective way to ensure that the reader gets the overall point of the paragraph.

## **Kinds of Paragraphs**

Equally important is to talk about the kinds of paragraphs. In this perspective London (2007) claims that the type of paragraph a person choose to write depend on whether his/her purpose for writing is to inform or explain, influence or persuade, express, or entertain. In contrast, he mentions the following types of paragraphs:

**Expository Paragraphs:** An expository paragraph explains information. It may show cause and effect, compare, contrast, list facts, summarize, explain instructions or discuss different types of information. When writing an expository paragraph, the writer seeks to reveal information about a subject.

**Descriptive Paragraphs:** A descriptive paragraph describes a person, place, or thing as vividly as possible. It should paint a mental picture of the person, object or situation, including the emotions involved, sensory details, adjectives, adverbs, etc.

**Narrative Paragraphs:** A narrative paragraph helps to tell a story. It involves relaying a single experience or presenting a series of events that tell a story. This paragraph should express the chronology of a specific event and give enough information that the reader can understand not only the order of the event but the entire event itself.

**Persuasive Paragraphs:** Persuasive paragraphs are intended to gain the reader's support concerning a specific topic persuasive. They support the writer's argument and draw the reader to your conclusion. It seeks to convince the reader to agree with an opinion or to take a certain course of action. The topic sentence provides the writer's opinion on a debatable topic. This is usually done by providing facts, evidence and by emotionally appealing to the audience through descriptive language.



## How to Teach Writing Skills?

Harmer (2004) considers that teaching writing is challenging; it may be one of the toughest jobs a teacher faces. He claims that effective teaching of writing takes time: time for practice, time to share writing, time to complete pieces of writing, and time to respond to and evaluate all of that writing. Many teachers dread teaching writing precisely because it takes lots of time, in class and out.

Therefore, he recommends writing in English every day. This is the most important tip to improve their writing skills. Start by thinking of a theme, for example, he suggests that students could start writing a diary of something that happens to them every day, they can write a few lines of a story each day or you could write emails in English to their friends. This might be difficult at first but the more they continue, the easier it will become and they might even end up enjoying it.

In the same way, another important recommendation cited by Harmer is to produce a Story map/grammar – teaching students the rudiments of story grammar, setting, problem(s), and resolution. Apply it frequently to well-known stories, picture books, and stories from readers etc. In the same way, a different strategy could be retell stories or family tales in a different format e.g. cartoon strip, dialogue, and newspaper article.

Harmer considers equally important to encourage students to look for **synonyms** for frequently used words. To take one or two each week and do a synonym search in the students' writing material. Compile **word banks of adjectives** to describe food, music weather, emotions etc.

In addition, write about different topics is another good alternative suggested by Harmer to teach writing. If students write about the same thing every day, they could become very bored and they might end up using the

same words and phrases over and over again! It is a good idea to find different topics to write about as this will help to widen students' vocabulary and will be much more interesting for them. Writing about something they read in a newspaper or watched on TV is a good starting point.

## **The Writing Process**

According to Fine Clouse (1997), there are four principal steps to the writing process: *Prewriting, Drafting, Revising and Editing*.

**Prewriting:** It occurs when the writer is deciding what and how to write; analyzing the audience, determining the purpose in writing, limiting the scope of what will be cover, and generating potential content. At this moment the writer doesn't have to plan – or write – the sections in linear order. The term prewriting is used because these procedures come before writing the first draft.

**Drafting:** Once writers feel they have generated enough ideas during prewriting to serve as a departure point, they make their first attempt at getting those ideas down. This part of the writing process is *drafting*. Typically, the first draft is very rough, which is why it so often is called the rough draft. The rough draft provides raw material that can be shaped and refined in the next stages of the writing process.

**Revising:** Revising calls on the writer to take the raw material of the draft and rework it to get it in shape for the reader. This reworking is a time-consuming, difficult part of the process. It requires the writer to refine the content so that it is clear, so that points are adequately supported, and so that ideas are expressed in the best way possible and in the best order possible. This step is focused on the content of your draft; spelling, grammar and punctuation will come in the final stage of the writing process.

**Editing:** Editing is where the writers fix up the grammar, spelling, and punctuation; this step is necessary to eliminate errors and improve the coherence and readability of the writing. Editing should really be saved for the end of the process.

## **NARRATIVE WRITING**

At the same time, the author considers of relevant importance to talk about Narrative Writing. Narrative writing focuses on telling a story relating a clear sequence of events. This point is sustained by Nagin (2006), who argues that narrative is storytelling, whether it tells a true story or fiction. Narrative contains action, dialogue, elaborate details, and/or humor. In narrative the readers are expected to feel the sort of emotion by the character such as: anger, sadness, pain, or joy.

Similarly, Dietsch (2003) states that Narrative Writing in fiction and non-fiction (and even poetry) tells others the stories of our personal experiences and allows us to gain empathy and sympathy about the world around us. Narrative is a powerful tool that can captivate an audience, stir the imagination, elicit empathy, and lend weight to opinion. It can be noted that narrative invites the readers to involve their imagination in the story and contains sequence of events or acts. Based on the context, the content of narrative which is not only fiction but also, sometimes, fact can be used to reflect and persuade.

### **Storytelling in Narrative Writing**

At this point, Karlsson (2012) mentions “Storytelling is one of the most basic ways people communicate their experiences with each other”. He argues that storytelling is an oral activity where language and gestures are used in a colorful way to create scenes in a sequence. However, storytelling consists of more than just telling stories. It may include not only creating a

story but also the use of pictures, acting, singing, story writing and so forth. Isabell et al (2004) have written that:

“Stories are pervasively used as a powerful and promising educational means for teaching and learning. Stories draw the learners’ attention and thus can convey certain messages more easily to them. In storytelling, the words are not memorized, but are recreated through spontaneous, energetic performance, assisted by audience participation and interaction. (p. 158)”

### **Purpose of Narrative Writing**

There are several purposes which should be considered by students to use Narrative Writing. At this point, Cowie (2008) suggests that the basic purpose of narrative is to entertain, to gain and hold a readers’ interest. However narratives can also be written to teach or inform, to change attitudes / social opinions, for example: soap operas and television dramas that are used to raise topical issues. Narratives sequence people/characters in time and place but differ from recounts in that through the sequencing, the stories set up one or more problems, which must eventually find a way to be resolved.

Also Cowie mentions some features that narrative writing involves, for example:

- Characters with defined personalities/identities.
- Dialogue often included - tense may change to the present or the future.
- Descriptive language to create images in the reader's mind and enhance the story.

In the same way, as Dietsch said before “Narrative is a powerful tool”, he believes that the function of narrative is more than to entertain. The basic purpose of narrative is to entertain and to hold reader’s interest.

## **Advantages of Narrative Writing**

A study conducted by Eliot (2012) showed that numerous features stand out in a narrative text style, as opposed to other styles of writing, such as technical prose or dialogue. By being aware of these narrative features and honing his/her narrative writing skills, the writer will be able to successfully write narrative texts. Eliot mentions some advantages of the use of narrative writing, and these are:

**Creative Voice:** Narrative text generally uses a more creative authorial voice when compared to technical prose. Often in storytelling, the narrative portion of the text will either be told from the first-person perspective of one of the characters, or from an authorial third-person perspective that nevertheless reflects characters' thoughts and actions.

**Subjective Information:** Use narrative text to convey subjective information to the readers is very advantageous in storytelling. By narrating from the perspective of a character in the story, or from a limited authorial perspective, you convey subjective or incomplete information to your reader. This can be used to build suspense, mystery and reader involvement.

**Gain Perspective:** Narrative writing can provide a therapeutic outlet for the author, allowing you to relive an event and gain clarity or peace about it. Narrative writing forces you to delve into the specific emotions tied to a particular event, giving a chance to revisit strong feelings.

**Little Research:** Narrative writing offers a freedom from research that other types of writing do not. Depending on the topic, the narrative may require little to no research. When the writer tells a story, fiction or nonfiction, he/she can tell it how your mind sees it without having to cite sources or verify facts.

**Fiction or Nonfiction:** Narrative writing offers the advantage of catering to both fiction and nonfiction pieces. The writer can tell a true story, word-for-word, or if he prefers, he can base his story on an event that really happened and spice it up a bit with contrived events. Narrative writing allows employing the creativity at every turn, creating an original work that can only be attributed to the writer.

### **Skills in Narrative Writing**

McGraw (2010) emphasizes the following skills that will help to create more interesting narrative texts:

- Emphasizing conflict, suspense, and a climax
- Finding significance or meaning
- Telling and showing
- Using effective dialogue
- Using time and space transitions
- Making students aware of the characteristics of genre is the first step.

### **Types of Narrative**

We need, at this point, to go back briefly to Dietsch's work. He states that there are many types of narrative. They can be fiction or nonfiction narrative, or a combination of both. Fiction narrative presents imaginary narrator's account of story that happen in imaginary world. While, nonfiction narrative (also called factual narrative) presents a real-life person's account of real-life story. In fact, Narrative may include fairy stories, science fiction, romances, humor, adventure stories, fables, horror stories, ballads, folktales, myths and legends, historical, mystery stories, slice of life and personal experience.



## Structure of Narrative Writing

According to Cowie (2008), in a Traditional Narrative the focus of the text is on a series of actions, these are:

**Orientation:** (introduction) in which the characters, setting and time of the story are established. Usually answers who? when? where? eg. Mr Wolf went out hunting in the forest one dark gloomy night.

**Complication or problem:** The complication usually involves the main character(s) (often mirroring the complications in real life).

**Resolution:** There needs to be a resolution of the complication. The complication may be resolved for better or worse/happily or unhappily. Sometimes there are a number of complications that have to be resolved. These add and sustain interest and suspense for the reader.

To help students plan for writing of narratives, model, focusing on:

- **Plot:** What is going to happen?
- **Setting:** Where will the story take place? When will the story take place?
- **Characterization:** Who are the main characters? What do they look like?
- **Structure:** How will the story begin? What will be the problem? How is the problem going to be resolved?
- **Theme:** What is the theme / message the writer is attempting to communicate?

Similarly, Anderson's theory (1997) explains that the generic structure of narrative text usually begins with *Orientation* stages (can be paragraph, a picture or opening chapter), where the writers introduce the characters of the story. Some indication is generally given of where the action is located and when it is taking place. The second stage is *Complication*, where the conflicts

arise and the main character attempts to solve the problem. The third stage is *Climax* where the narrator tells how the character reacts to the complication. It includes their feeling and what they do. The event can be told in chronological order (the order in which they happen) or with flashback. The audience is given the narrator's point of view. The next stage is *Resolution*, where the complication of the story is sorted out or problem is solved. The resolution is containing the solution of the complication. The complication may be resolved for better or worse, though it is rarely left completely unresolved. The last stage is Coda, where the writers found a moral or message to be learned from the story.

Meanwhile, Gerot and Wignell (1994) state that in narrative; the focus of the text is on a series of action. They are:

1. **Orientation:** Sets the scene and introduces the participants.
2. **Evaluation:** a stepping back to evaluate the plight.
3. **Complication:** a crisis arises.
4. **Resolution:** the crisis is resolved, for better or for worse.
5. **Re-orientation:** optional.

From the explanation above, it can be concluded that generally the generic structure of narrative consists of three main stages; they are orientation, complication and resolution. They must be integrated as a whole in order to make a complete story.

## COMICS

Another important part of this literature is Comic strips. Comics whatever variable their form is, have several components that do not change and appear in the most of them. To continue the author cites some definitions of comics, its kinds and the importance of these in education.

## **What are comics?**

Evidently, it is important to talk about the definition of Comics. In his book *Understanding Comics*, McCloud (1993) defines Comics as a “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or produce an aesthetic response in the reader”. Besides, he maintains that comic is a visual medium used to express ideas via images, often combined with text or visual information. Comics frequently take the form of juxtaposed sequences of panels of images. Often textual devices such as speech balloons, captions, and sound effects ("onomatopoeia") indicate dialogue, narration, or other information.

## **Kinds of Comics**

According to Evans (2010), common forms of comics include: Graphic Novels, Comic Strips, Cartoons and Picture Books.

**Graphic Novels:** “often defined as ‘a book length comic’ is a truly multimodal form of communication. Certain cultures celebrate this form of illustrated text more than others, for example, France with its celebrated Adventures of Tin Tin and Japan with its widely read Manga texts.”

**Comic Strips:** “sometimes called sequential art (*Eisner, 1985*), comics are an art form that feature a series of static images in sequence combined to become a plot, usually to tell a story... they are sequential boxes of drawing using text bubbles to represent speech and squiggly lines (called motion lines) to indicate movement.”

**Cartoons:** “These consist of a slide. There are some pictures and text in this comic. In general this type is contained humorous pictures and critic and also allusion. When people look at the pictures, they can get idea or meaning from the picture. This type can be found in magazines or newspapers”.

**Picture Books:** Picture books on the other hand, are defined by Janet in this way: “A picture book is an art form that combines visual and verbal narratives in a book format. A true picture book tells the story both with words and illustrations; sometimes they work together or sometimes separately.”

## COMIC STRIPS

Hrdinová (2009) in her work describes comics as a genre of popular literature. The plot is represented by both visual and textual means. The story is, similarly to film, divided into particular pictures. The text is condensed into bubbles and panels, and is attached to the pictures. A comic strip is a sequence of drawings arranged in interrelated panels to display brief humor or form a narrative, often serialized, with text in balloons and captions.

Similarly, González-Espada (2003) defines comic strips as the sequence of panels where the story is presented, usually by dialogue, narration, or purely visual symbols. According to the American Heritage Dictionary (2000), comic strip is “a usually humorous narrative sequence of cartoon panels”. Usually, comic strips contain, almost, all the elements of narrative: characters, plot, dialogues, conflict, and climax. Strips are written and drawn by a comic’s artist or cartoonist. As the name implies, comic strips can be humorous (for example, “gag-a-day” strips such as “*Blondie*”, “*Bringing Up Father*”, “*Marmaduke*” and “*Pearls Before Swine*” (Wright, 1979).

## History of Comic Strips

According to Gravett (2009), storytelling using a sequence of pictures has existed through history. One medieval European example in textile form is the Bayeux Tapestry. Printed examples emerged in 19th-century Germany and in 18th-century England, where some of the first satirical or humorous sequential narrative drawings were produced. William Hogarth's 18th century

English cartoons include both narrative sequences, such as A Rake's Progress, and single panels.

Traditionally, throughout the 20th century and into the 21st, these were published in newspapers, with horizontal strips printed in black-and-white in daily newspapers, while Sunday newspapers offered longer sequences in special color comics sections. There were more than 200 different comic strips and daily cartoon panels in American newspapers alone each day for most of the 20th century, for a total of at least 7,300,000 episodes.

Starting in the late 1920s, comic strips expanded from their mirthful origins to feature adventure stories, as seen in Popeye, Captain Easy, Buck Rogers, Tarzan, and The Adventures of Tin Tin. Soap-opera continuity strips such as Judge Parker and Mary Worth gained popularity in the 1940s. All are called, generically, comic strips, though cartoonist Will Eisner has suggested that "sequential art" would be a better name.

In the UK and the rest of Europe, comic strips are also serialized in comic book magazines, with a strip's story sometimes continuing over three pages or more. Comic strips have appeared in American magazines such as Liberty and Boys' Life and also on the front covers of magazines, such as the Flossy Frills series on The American Weekly Sunday newspaper supplement.

### **Comic Strip Genres**

Nasib (2013) states that there are several genres of comics to enjoy, and the main genres of these are:

**Action/ Adventure:** Action/adventure, usually involves characters that do not have special powers. Rather, they are everyday people experiencing a conflict. Most of the characters, however, are detectives or police, and the story focuses on their battles against criminals.

**Adult:** Adult comic books are considered the underground publications of the comic book genre. Nonetheless, there are numerous adult comic books to choose from. Many mainstream bookstores and even comic book shops do not carry this genre. Rather, most are downloaded from the Internet.

**Alternative:** Alternative/esoteric comic strips are often more realistic than those focused on superhero comic books, but they do not necessarily have to be real to life. Readers who want to think a bit more about what they are reading often enjoy them. Some are about fictional events, while others are educational or based on history. They tend to receive more critical recognition and acclaim. Examples include *American Splendor*, *Strangers in Paradise*, *Ghost World*, and *Sandman*.

**Comedy:** Comedy is a genre of comic in which the main emphasis is on humor. These comics are designed to entertain the readers through amusement, and often work by exaggerating characteristics of real life for humorous effect.

**Fantasy:** Fantasy comics involve fantasy creatures, swords, sorcery, and mythological figures. Fantasy usually describes those stories that could not happen in real life. Something magical is almost always part of fantasy and magic may be seen in the setting or in the plot. It may even be practiced by the characters.

**Horror:** This genre includes characters such as zombies, monsters, and vampires. They tend to be gruesome and often include nudity and profanity. Frights, chills and thrills abound in comics with creepy illustrations and suspense-building stories.

**Manga:** Manga refers to an Asian style of trade paperback graphic novel that has recently reached new heights of popularity in the United States. They are very popular, and the manga style is reproduced in countries



around the world. Manga titles are also frequently part of a series containing several volumes, and can be very addictive!

**Romance:** Romance comic books involve stories about love and relationships. Many times, these comic books also cross over to other genres. In fact, comic books that are strictly about romance are no longer very common.

**Science Fiction:** Those who tell futuristic stories that incorporate advanced technology and, usually, travel through space.

**Superhero:** One of the most celebrated comic genres, Superhero comics feature the likes of Superman, Batman, Spider-Man and the X-Men individuals often clad in capes and masks, who use their extraordinary abilities to protect humanity. Heavy on action, adventure and memorable, iconic characters, superhero comics are often considered to be a modern form of mythology.

### **Comic Strips Components**

A significant implication of Hrdinová's work is that comics have several components that do not change and appear in the most of them. Further she defines these components that will be used for the purposes of the action research.

**Pictures:** The picture is basis for every complex visual production. Beside comics we can name also film. Although the discourse value of the particular pictures is limited, it is usually perceived in the context of the whole comics.

The picture can be created through many art techniques. The most common techniques used for this purpose are drawing, painting, and graphic techniques such as most usual lino-cut or for example wood cawing.

**Bubbles:** Bubble, also speech balloon, dialogue balloon or word balloon, is a bordered space attached to the picture. Bubbles are intended for speeches of particular characters and visually point to the speaker of the discourse through their tail. The most usual bubbles are speech bubbles. They are used for direct speech.

Beside speech bubbles used for expressing the talks there are other kinds of bubbles used in comics to be understood: Thought bubbles contain words that are not spoken aloud but reveal subjective thoughts. Not only words but also pictures or graphic symbols can appear. Loud sounds, screaming or shouting are expressed through sound bubbles usually colored, framed with serrated line, in large letters.

The shape of broadcast bubbles is commonly squared, serrated line may also occur. The text used in broadcast bubbles is mostly in italics. Broadcast bubbles indicate the speech coming out of radio, television, computer, or is being produced by a robot.

Whisper bubbles indicate that the speech is being whispered. They are framed with dotted outline. This or gray lettering points to the fact the volume of the speech is lower than the speech printed in black.

**Captions:** Captions are the fields mostly of square or rectangle shape, but it is not the rule. Different shapes and colors may appear as well. The captions are used for the text of the narrator to specify the place, time or any other feature that is not pictured. This text speaks directly to the reader. Frequently, the text appears below the comic panel, but it can be placed in beside or above it as well. It might contain information that cannot be included in bubbles.

**Panels:** Panel is a space in comics for the picture, usually bordered with a frame. Beside the frame and the picture it usually contains also bubbles

and captions. The picture expresses a single moment of the story. Framing can differ in form, which can carry the meaning, in size, or they can overlap one another, which expresses the level of importance of particular panels.

The plot is divided into particular pictures through the panels and the narration flows in rhythm. The sequence of panels forms strips or consequently, a whole comic book.

**Emanata:** These are texts or icons that represent what's going on in the character's head. Emanata are different from motion or speed lines, which indicate that a character is moving.

***Examples:***

? = to indicate confusion

**ZZZ** = to indicate sleeping light bulb to indicate an idea

@\$%#\$ = to indicate anger

**Sound Effect:** These are words that indicate a sound that accompanies the comic panel.

***Examples:***

BANG, WHAM, POW, BOING

**Narratory Blocks:** These are rectangles or squares in which a narrator or a character from the story shares special information with readers. The box usually narrates something that is happening in the scene or that happened before the scene in the panel.

**Signs:** These are texts labels written on objects in comics. Signs may be used to identify an object or to provide more information that is important to

the scene. The sign can be a familiar object to the reader, like a stop sign; but they can also identify objects that may not be clear to the reader.

**Labels:** These are text labels written on characters in comics. The label can be the character's name or a more general label that identifies the character as part of a general group. Labels are frequently used in political cartoons to identify the specific public figures who are included in the scene.

### **Advantages of Comic Strips**

From the definitions above, some authors stated the following advantages of the use of comic strips:

1. Writing and iconic composition are integrated and developed at the same time (Crilley, 2009).
2. Students learn the importance of narrative stages: beginning, conflict and ending (Crilley, 2009).
3. Social issues can be treated through their content: divorce, bullying, death and eating disorders (Gavigan & Tomasevich, 2011).
4. Writing is not perceived as boring and meaningless (Crilley, 2009).
5. Superheroes as characters reflect values throughout their personality (Quill, 2007).

### **Importance of Comics in Education**

Megawati & Anugerahwati (2012) holds that comics' primary advantage over other literary forms is that comics, being composed of "pictorial and other images" are fundamentally a visual medium, where pictures and text shoulder the burden of the story together.

Further they explain a comparative study between comics and text: W. W. D. Sones (1944), professor of Pittsburgh University, found that comics' visual

quality increases learning. He noted that students of "low and middle intelligence levels" were especially helped by comics' visual quality. Sones' conclusions foreshadow the trend towards teaching to multiple intelligences among educators today. In the struggle to engage students of all learning dispositions, comics can prove to be a formidable tool. The pace at which information is transmitted is completely determined by the reader. The text medium, on the other hand, shares comics' "permanent" component but not its "visual". "Visual permanence," then, is unique to comics. In educational settings, this "visual permanence" firmly places control over the pace of education in the hands (and the eyes) of the student.

### **Innovative Teaching – Comic Strips in the Classroom**

Language acquisition research has shown that the use of popular culture materials in the classroom is strongly motivating for students (Morrison, et al., 2002). Specifically, the use of comics in second language classrooms is greatly beneficial to the students (Nigay, 2007). In fact, one of the strongest benefits of using comics to teach is the ability of comics to motivate students (Yang, 2003).

The comic, with its static form, is potentially very strong in language instruction because students can read the text at their own pace. When compared to other forms of mass media, a comic can be seen as superior. "Visual permanence is unique to comics" (Yang, 2003): with a comic, the student can easily go at his own pace and not lose the flow of the context.

The comic book format is a powerful combination of discursive skills, artistic creativity and expression (Bitz, 2004). Comics seem to employ a form of visual language that is almost universally understood (Sones, 1944). Because of their interplay of visuals and words, comics are easily accessible to non-native speakers of English. Moreover, comics have been recognized for their broad appeal to almost any age group or learner level because they depict real dialogue and culture (Davis, 1997). The use of comics

compliments the acquisition of effective comprehension strategies (Bryan, et al., 2002). Comic books and comic strips, with their colloquial dialogue and contemporary settings, can demonstrate for students authentic language at all stages of acquisition (Cary, 2004).

## **1. Pedagogical Reasons for the Use of Comic Strips**

Davis (1990) maintains that comic books and comic strips can be used to teach a wide variety of skills including:

- To practice describing characters using adjectives.
- To learn synonyms and antonyms to expand vocabulary.
- To introduce culture-specific onomatopoeia words that imitate what they represent.
- To practice writing direct speech (e.g., Hey, move your car!) and reported speech (The man said, "Move your car!");
- To identify different family roles and stereotypes.
- To improve students' listening by reading aloud the action in one of four panels in a comic strip and having students select the correct picture.
- To identify social, political, economic, or environmental problems facing the world today.
- To introduce paralinguistic lexical items without a written correlate. Paralinguistic is perhaps the most used, yet most pervasive, language form, and many teachers are slow to introduce them because they are not aware of how much these items permeate everyday language.
- To practice formation of different verb tenses.
- To practice telling the story of a sequentially-ordered comic strip that has been scrambled up.
- To reinforce the use of time-sequence transition words to maintain the unity of a paragraph or story.
- To help student recognize word reductions in written text, identify the corresponding long form, and practice these reductions orally.

## **2. Using Comic Strips to Teach Writing**

The use of comic strips in the teaching of writing is an useful tool. It is because writing assignments should be aimed at giving the students a medium for self-expression so that they feel involved in the work (Kroll, 2001). Students need to practice with different forms of texts, for example, a letter to express opinion. Comic strips can be a good prompt for writing (Norton & Vanderheyden, 2004; Ranker, 2007). Comic strips show authentic examples of language and culture (Davis, 1997). They can serve as a source for real life issues worth looking at in class (Schwarz, 2002).

In addition, Megawati & Anugerahwati (2012) proposed the use of comic strips in the teaching of writing not only because of their appealing forms, but also due to their salient features as media to present content, organization and grammatical aspects of narrative texts. They maintain that the pairing of the visual with the written word is an excellent tool for helping young writers to construct their stories.

## **3. Using Comic Strips to Teach Narrative**

Equally important, Drolet (2010) suggests that a strong method to encourage narrative writing is the use of popular texts such as comic strips, he cites some authors to support his arguments. First, Kroll (2001) suggests that writing teachers include reading of narrative texts in their classes to help develop writing skills. Visual literacy is becoming more important (Dardess, 1995), and comics by their very nature are interdisciplinary, bringing together a number of literate skills (Sturm, 2002). Students can analyze the story structure of a comic strip just as they would any narrative text (Tompkins, 1987). Teachers can use a picture narrative like a comic strip to teach about story structure and narrative elements like beginning, middle and end (Combs, 2003).

In the same way, Megawati & Anugerahwati (2012) consider the use of comic strips as an appropriate strategy to help develop the students' skills in producing good narrative texts. First of all, comic strips assist the students in generating ideas and retrieving words for their writing. Besides, they can make students more careful in using correct spellings (Wright, 1983). As one type of visual media, it also provides the students with interesting writing prompts. Another confident opinion is expressed by Djiwandono (1999:73) and Brown (2004:226-228) in discussing the relationship between visual media and test of writing composition. They affirm that one of the effective ways in testing writing skill is by assigning the students to write a composition based on ideas they gather from pictures. Comic strips meet this characteristic since they are series of pictures in which the students are expected to gain the ideas easily from the chronological order of the story. The students are also able to practice grammatical rules through this media by changing direct speech in the speech balloon into indirect speech. This kind of assessment is essential in developing the students' writing skill (Brown, 2004:226).

### **Comic Strips as an alternative to face the students' problems in writing Skills**

In the months of September to December of the current academic period 2013-2014 the researcher did the community practices at "Hernan Gallardo Moscoso" Public High School. During this period of time the researcher collaborated with the English teacher of the Tenth year of basic education. She helped the students prompting them to work with different tasks; in these classes she could notice a low performance especially in the writing skill in the class.

They were in a high-beginning proficiency level. They liked working in groups, in pairs, making role-plays and some other activities. However, they were struggling with writing paragraph tasks. They structured sentences, and



had the basic vocabulary for their level, but they couldn't join sentences or use the appropriate connectors to link them. Furthermore, the tenth year students couldn't identify the topic sentence and supporting details in a paragraph. They couldn't structure a paragraph, write short narrative stories, or describe an event, besides these students had some difficulties in grammar.

Classes were only focused on writing tasks as part of the textbook activities that consisted on completing sentences and making their own ones. Students were not exposed to practice writing paragraphs within the regular teaching routine consequently they had many errors and difficulties in the way of structuring them.

The researcher focused on using comic strips to develop the narrative writing skills in the tenth year students. She considers that comic strips could help to facilitate learning and to understand better the sequence of narrative writing because these are an excellent visual aid; moreover these are easy to create. Through the use of comic strips the students have the opportunity to do brainstorming of a story. In the same way, they are motivating and have the advantage of engaging students in the task to follow. Moreover, through the use of comic strips the students could identify the structure of a narrative text.

The implementation of narrative writing tasks aided by Comic Strips seemed to be of great help to the tenth year students to solve the writing problems that they had and to raise their interest in this skill. Through the practice of narrative writing the students would be able to use the vocabulary that they knew well, to produce good sentences, to follow the sequence of a narrative story, and to use their imagination to create stories.

## **e. MATERIALS AND METHODS**

In this section by methods and materials it is meant the methodology of this research work. The section is developed considering: design, context, participants, methods, techniques and instruments, materials and procedures

### **DESIGN**

The spiral model of action research proposed by Kemmis and McTaggart (2000) was followed in this study. Action research is a general name for research done by undergraduate and postgraduate students. Action research has the potential to make a substantial impact on the process of teaching and learning. Thus, it is a methodological technique that connects research to practice. It involves a self-reflective cycle of identifying a situation or problem, planning a change, acting and observing the processes and consequences, and then re-planning, and so forth; that is why action research was applied to this study. It has assisted the researcher of this thesis to follow the first cycle of the Kemmis and McTaggart's spiral. This process facilitated her reflections of her teaching and improved her students' situation.

### **CONTEXT**

**“Hernan Gallardo Moscoso”** public high school was selected as the place for the present research work, and it is the school where the researcher was teaching and observing as a part of her teaching practicum; therefore, she has insight into the spectrum of English teaching within the high school. “Hernan Gallardo Moscoso” public high school is located in the Belen neighborhood of Sucre Parish and it is organized according to Ecuadorian School System requirements for a basic education school. Students attending this urban marginal public high school live in a social environment that characterizes developing communities in Latin American countries such as Ecuador.

Having English as a subject within the curriculum in Ecuadorian public elementary schools is compulsory as it is for middle and high schools. In the case of “Hernan Gallardo Moscoso” public high school, the treatment of English as a subject within the curriculum of the school is compulsory and this is reflected in the five class periods devoted to teach it. It has two English teachers as part of its teaching staff.

## **PARTICIPANTS**

The sample of this action research was students from tenth year of basic education. The group was made up by sixteen students; six of them were woman and ten were man, who were between 13 and 16 years old. They mostly came from an urban marginal sector of the city. They were in a high-beginning proficiency level. This group attended English classes three days a week: Tuesday, Thursday and Friday. The tenth year used the book “English Level 2” that the government brings free. Similarly, they have a notebook and a folder for their homework; besides the teacher used some handouts with exercises as complement in their teaching. They were related to each topic in the book.

Permission to conduct the study was also obtained from the principal through written format, and from the teacher through oral authorization. Confidentiality was maintained through data banks, with only the research and research professor having access to the data

## **METHODS, TECHNIQUES, INSTRUMENTS AND MATERIALS**

This general denomination includes description of research design, methods and techniques used along the research stages as well as the data collection instruments and resources. The procedure followed in conducting the study is also described in this section.

## METHODS

Action Research was adopted as the research design of the study and was integrated within the development of the academic course. This study aimed to describe the data resulting from the application of an intervention plan. The following general methods were applied along the descriptive research:

The *Scientific method* assisted the study of the use of comic strips applied in the improvement of narrative writing skills. It helped in the observations done before and during the intervention, and it also assisted during the anticipation of the possible solution. This particular method helped support data collection in order to make relevant predictions and further analysis.

The *Descriptive method* enabled the researcher to describe the different stages of the study and the kind of resources used. It served to explain and analyze the object of the investigation.

The *analytic-synthetic* method was used to analyze the obtained results through two questionnaires, two tests and a checklist for each class. It was adopted also to interpret the data, develop the logical analysis and draw conclusions.

The *statistic method* made possible the quantitative statistical analysis of data derived from the tests and questionnaires as well as the qualitative text analysis of the data received from the observation checklists.

## TECHNIQUES

Specific techniques were adopted along each stage of the research process, from the formation of the theoretical framework to the discussion of

results. In forming the Theoretical Framework and Literature Review, extensive reading was conducted and the use of outlines and index cards helped facilitate learning and focus the information. Technology offered valuable help in the process of creating bibliographical sources and citations. APA style was assumed as the formal system for format organization and citation.

## **DATA COLLECTION INSTRUMENTS**

- A researcher's questionnaire (Annex 1, page 121) was applied to the Tenth Year students of Basic Education at "Hernan Gallardo Moscoso" Public High School. It was applied at the beginning and at the end of the intervention. This questionnaire was composed by eight multiple choice questions referent to the use of comic strip in the narrative writing skill.
- A researcher's-made test (Annex 1, page 123) was applied to the tenth year students to determine their knowledge about the Narrative Writing skills. This was composed by only one question. The students had to write a Narrative Paragraph about a Comic strip.
- Checklists (Annex 1, page 125) were used by the researcher to record the students' advances during the intervention. These were composed by eight activities that were recorded in the checklist each day of the intervention.

## **MATERIALS**

This research work was accomplished with the help of three main resources. The Human resources that participated during the different stages were the target population, the cooperating English school teacher, the thesis advisor and the researcher. In this research the target population was the tenth year students of "Hernan Gallardo Moscoso" Public High School. The cooperating teacher helped provide general information about these target students and the thesis advisor supervised the development of the stages of

the study. The researcher worked enthusiastically in order to learn from the various human resources and also played an active role in this research work.

A personal computer, internet, removable memory stick, and multimedia were some of the **technological resources** used. **Office supplies** such as handouts, flashcards, comic strips, textbooks and bibliography were important material components as well.

## PROCEDURE

The study started with the observations of the English classes of the tenth year students of basic education in order to identify the issues the students were facing. In the visits to the English classes observation sheets (Annex 1, page 120) were filled out to record the activities and work the students did. The analysis of observations helped to form the problem statement and create a possible solution, in order to support the questions raised during the observations a theoretical framework was developed.

An intervention plan (Annex 1, page 108), organized in nine lessons, was designed with the help of the literature framework. Then, the intervention plan was applied in March and April. The researcher concluded the intervention with a week of post-test data collection, using the same instruments as the pre-test. During this stage quantitative and qualitative data was collected using the instruments mentioned above.

After collecting the data it was tabulated and translated into tables. Means for each test section were calculated to have a better overall view of performance of the group/class in each test.  $x = \frac{\sum x}{n}$

The Pearson Correlation coefficient ( $r = \frac{n(\sum xy) - (\sum x)(\sum y)}{\sqrt{[n(\sum x^2) - (\sum x)^2][n(\sum y^2) - (\sum y)^2]}}$ ) was used to find out the relationship between the learning outcomes before and after the intervention plan. It is one of the best means for evaluating the strength of a relationship between pre and post-test (x and y). Both variables were expressed in terms of quantitative scores and the statistical analysis was used to determine whether there was a significant change in achievement from the base line data to the post-test results. Observation data was also obtained by periodical monitoring of the evaluation of the language skill by means of a researcher-designed checklist.

The discussion of the outcomes was completed with the triangulation of the findings and the literature that supports this study. The conclusions were drawn considering the initial inquiries. Finally, the thesis was written and disseminated.

## f. RESULTS

In this section the data received from the tests and questionnaires are presented in tables and figures. A logical analysis is done after each them.

### PRE-TEST RESULTS

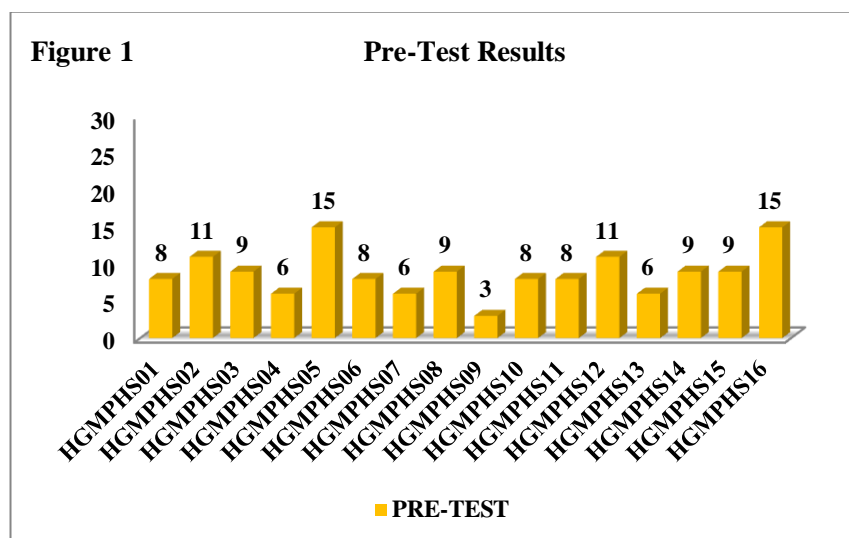
**Table 1**

Pre-Test Results

Students Code	Aspects to be Evaluated						Total
	TS	SD	C	PS	NS	S and WU	
	5	5	5	5	5	5	
HGMPHS01	0	2	1	1	0	4	8
HGMPHS02	1	3	1	2	1	3	11
HGMPHS03	0	3	1	2	0	3	9
HGMPHS04	0	2	1	0	0	3	6
HGMPHS05	1	3	2	2	2	5	15
HGMPHS06	0	1	2	1	0	4	8
HGMPHS07	0	1	1	1	0	3	6
HGMPHS08	0	2	1	1	1	4	9
HGMPHS09	0	1	1	0	0	1	3
HGMPHS10	1	2	1	1	0	3	8
HGMPHS11	1	2	1	1	0	3	8
HGMPHS12	1	2	2	2	1	3	11
HGMPHS13	0	1	1	1	0	3	6
HGMPHS14	1	2	2	2	0	2	9
HGMPHS15	1	3	1	1	0	3	9
HGMPHS16	1	3	2	2	2	5	15
<b>Σ Total</b>	8	33	21	21	7	52	141
<b>Mean</b>	3,5	3,63	3,88	3,38	3	4,19	21,64
<b>%</b>	10%	41%	26%	25%	9%	65%	29%

**Note:** TS= Topic Sentence; SD= Supporting Details; C= Characterization; PS= Plot and Setting; NS= Narrative Sequence (Orientation, Complication or Problem, Climax and Resolution); S and WU= Spelling and Word Usage; HGMPHS= Hernan Gallardo Moscoso Public High School





The results of table 1 indicate that the majority of students did not write correctly the topic sentence and supporting details; eight of them did not even write the topic sentence; which are important parts of a narrative paragraph. Moreover, most of the students present difficulties in identifying structure, sequence and specific elements of a narrative story. Consequently, the researcher concluded that the majority of students presented difficulties in expressing and organizing their ideas to produce a paragraph. The lowest scores obtained are represented with 9% and are within the parameter "Narrative Sequence". The students did not use appropriate words related to the context, as well they were just writing incoherent sentences. However, the best score was obtained in the parameter "Spelling and Word Usage", with an average of 65%. This agrees with observations made by the researcher, the students have not worked with the narrative writing skill or with such kind of activities.

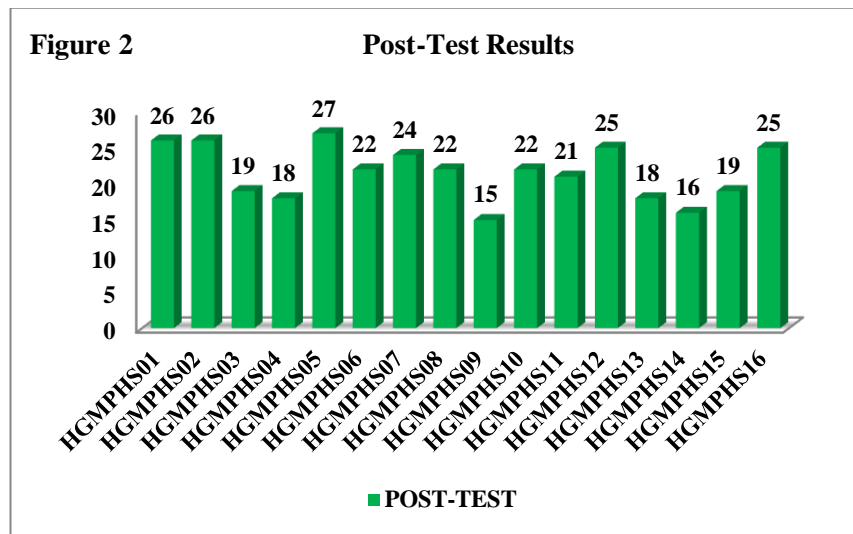
## POST-TEST RESULTS

**Table 2**

### Post-Test Results

Students Code	Aspects to be Evaluated						Total
	TS	SD	C	PS	NS	S and WU	
	5	5	5	5	5	5	
HGMPHS01	4	5	5	4	3	5	26
HGMPHS02	4	4	5	4	4	5	26
HGMPHS03	3	4	3	3	2	4	19
HGMPHS04	3	3	3	3	2	4	18
HGMPHS05	5	5	4	4	4	5	27
HGMPHS06	4	4	3	4	3	4	22
HGMPHS07	4	4	5	4	3	4	24
HGMPHS08	4	4	4	3	3	4	22
HGMPHS09	2	3	3	2	2	3	15
HGMPHS10	4	3	4	4	3	4	22
HGMPHS11	3	3	4	4	3	4	21
HGMPHS12	4	4	5	4	4	4	25
HGMPHS13	3	2	3	3	3	4	18
HGMPHS14	2	3	3	2	2	4	16
HGMPHS15	3	4	3	2	3	4	19
HGMPHS16	4	3	5	4	4	5	25
<b>Σ Total</b>	56	58	62	54	58	67	345
<b>Mean</b>	3,5	3,63	3,88	3,38	3	4,19	21,64
<b>%</b>	70%	73%	78%	68%	60%	84%	72%

**Note:** TS= Topic Sentence; SD= Supporting Details; C= Characterization; PS= Plot and Setting; NS= Narrative Sequence (Orientation, Complication or Problem, Climax and Resolution); S and WU= Spelling and Word Usage; HGMPHS= Hernan Gallardo Moscoso Public High School



Data in table 2 shows a clear improvement on the students' narrative writing skill. All students wrote the topic sentence and supporting details. In the same way, the majority of them were able to write a paragraph in a narrative way; this did not occur in the pre-test where they were only writing isolated sentences. At this time, most of the students wrote complete sentences, used linking words to connect them and produce a complete basic paragraph. The data also shows that in the post-test the students had better results (60%) in the "Narrative sequence" parameter. It was possible thanks to the help of comic strips because through these students were able to identify the narrative sequence. Its characteristic shape (panels, pictures) greatly helped the understanding of students. In addition, they improved considerably in recognizing the structure and the specific elements of a narrative story. The best score obtained in the post-test was 27/30. To summarize, these results demonstrated that the intervention had a significant impact in the students' narrative writing skills.

## COMPARING TESTS RESULTS

**Table 3**

Comparison of the Pre and Post-Tests Results

Students Code	Pre-Test X	Post-Test Y	Xy	x <sup>2</sup>	y <sup>2</sup>
HGMPHS01	8	26	208	64	676
HGMPHS02	11	26	286	121	676
HGMPHS03	9	19	171	81	361
HGMPHS04	6	18	108	36	324
HGMPHS05	15	27	405	225	729
HGMPHS06	8	22	176	64	484
HGMPHS07	6	24	144	36	576
HGMPHS08	9	22	198	81	484
HGMPHS09	3	15	45	9	225
HGMPHS10	8	22	176	64	484
HGMPHS11	8	21	168	64	441
HGMPHS12	11	25	275	121	625
HGMPHS13	6	18	108	36	324
HGMPHS14	9	16	144	81	256
HGMPHS15	9	19	171	81	361
HGMPHS16	15	25	375	225	625
$\Sigma =$	141	345	3158	1389	7651

**Note:** HGMPHS= Hernan Gallardo Moscoso Public High School

### The Pearson Correlation Coefficient

$$r = \frac{n(\Sigma xy) - (\Sigma x)(\Sigma y)}{\sqrt{[n\Sigma x^2 - (\Sigma x)^2][n\Sigma y^2 - (\Sigma y)^2]}}$$

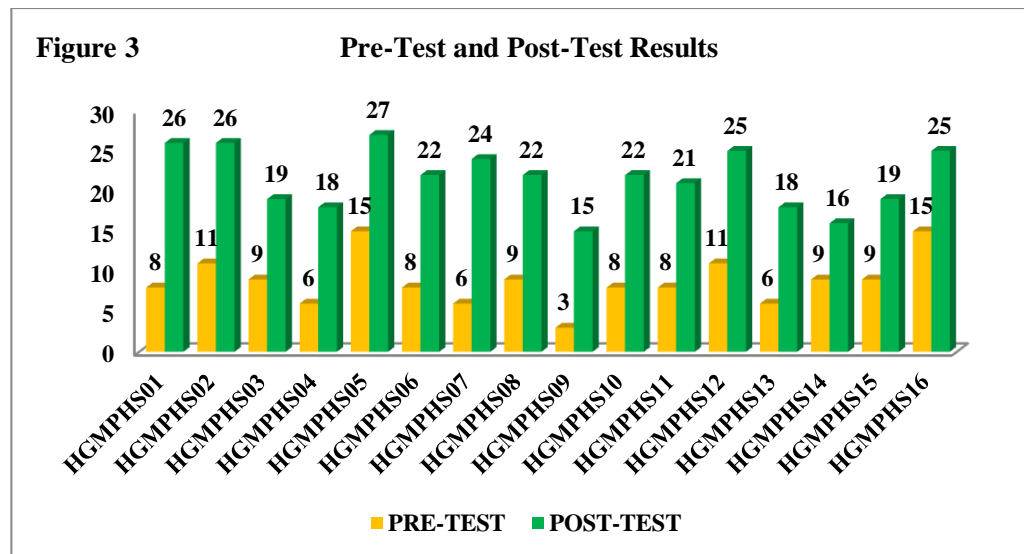
$$r = \frac{16(3158) - (141)(345)}{\sqrt{[16(1389) - (141)^2][16(7651) - (345)^2]}}$$

$$r = \frac{50528 - 48645}{\sqrt{(22224 - 19881)(122416 - 119025)}}$$

$$r = \frac{1883}{\sqrt{7945113}}$$

$$r = \frac{1883}{2819}$$

$$r = 0,7$$



An improvement of the students' narrative writing skill is evident from information displayed both on table 3 and figure 3. Students' scores increased noticeably. They performed satisfactorily the parameters of the post-test that they did not in the pre-test. For example, the majority of the students wrote a topic sentence in some cases not in the perfect way, but

they tried and understood how a paragraph is made up. In addition, students identified and wrote the structure of a narrative paragraph, including the sequence and the specific elements that make it up. Therefore, relating these results to the Person Correlation coefficient (0,7) there is a high positive correlation. It can be seen that there is a big difference between the pre and post-tests' results, the final condition hopefully got better. In the Pre-Test the highest score was 15/30 and the lowest was 3/30; while, in the Post-Test the highest score was 27/30 and the lowest was 15/30. The researcher confirmed that the intervention had a positive impact on the narrative writing skills improvement of these students in accordance with, Combs (2003) who maintains that comic strips are strongly motivating for students. Teachers can use comic strips to teach about story structure and narrative elements like beginning, middle and end.

## ANALYSIS OF THE PRE AND POST QUESTIONNAIRE

- **QUESTION 1:** Do you do writing activities in your English lessons?

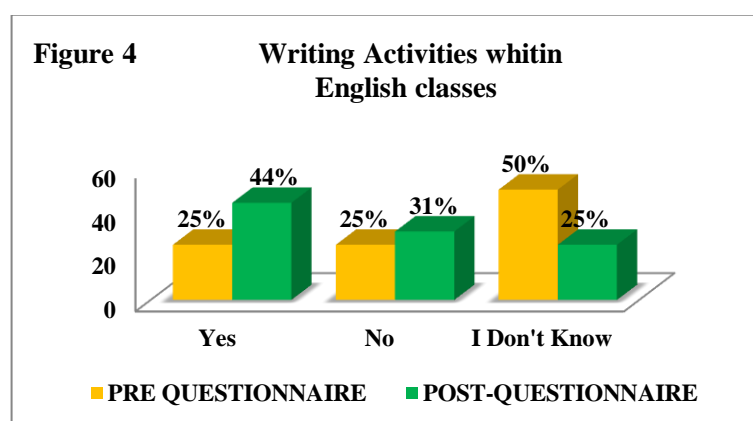
**Table 4**

Writing Activities within English classes

Variable	Pre-Questionnaire		Post-Questionnaire	
	f	%	f	%
Yes	4	25	7	44
No	4	25	5	31
I Don't Know	8	50	4	25
<b>Total</b>	16	100%	16	100%

**Source:** 10<sup>th</sup> Year Students – “Hernan Gallardo Moscoso” Public High School

**Researcher:** Karen Tatiana Vásquez Torres



According to the results of the table 4, in the pre-questionnaire 50% of students answered that they did not know if they have enough writing activities in the English classes. On the contrary, in the post-questionnaire 44% of the students responded that they had enough writing activities during their English classes. The researcher could notice that after applying the intervention the students felt more confident answering this question. This is because the students were able to identify that they have been taught and carried out writing activities within their English classes during the intervention.

- **QUESTION 2:** How important is the writing skill for you?

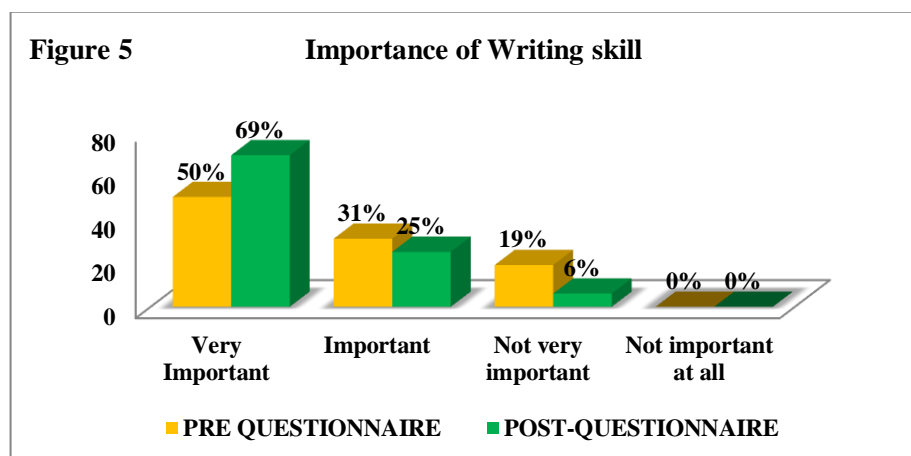
**Table 5**

Importance of Writing Skill

Variable	Pre-questionnaire		Post-questionnaire	
	f	%	f	%
Very important	8	50	11	69
Important	5	31	4	25
Not very important	3	19	1	6
Not important at all	0	0	0	0
<b>Total</b>	<b>16</b>	<b>100%</b>	<b>16</b>	<b>100%</b>

**Source:** 10<sup>th</sup> Year Students – “Hernan Gallardo Moscoso” Public High School

**Researcher:** Karen Tatiana Vásquez Torres



According to table 5, in the pre-questionnaire 50 % of students answered that writing skill was very important for them, and 31% considered the writing skill as important. In the post-questionnaire these results increased; in fact, 69% of the students answered that writing skill was very important. A positive result, from the intervention was that students could appreciate the great importance of writing skill inside the learning process of English language. Students realized that this skill is necessary to better understanding the language. The use of comic strips as motivator to raise the students' interest in this skill worked perfectly.

- **QUESTION 3:** Do you practice narrative writing skills in your English classes?

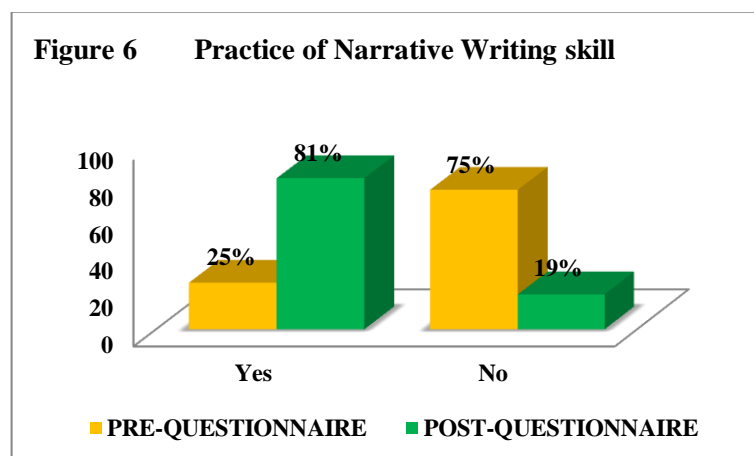
**Table 6**

Practice of Narrative Writing Skill

Variable	Pre-Questionnaire		Post-Questionnaire	
	f	%	f	%
Yes	4	25	13	81
No	12	75	3	19
<b>Total</b>	16	100%	16	100%

**Source:** 10<sup>th</sup> Year Students – “Hernan Gallardo Moscoso” Public High School  
**Researcher:** Karen Tatiana Vásquez Torres





With regard to this question, 25% of students surveyed answered that they have practiced narrative writing. On the contrary, after the intervention 81% of students reported that they had practiced narrative writing skill. It could be noted that the students were able to identify what is narrative writing and recognize having practiced this skill. After the intervention the tenth year students were very interested in narrative writing as it was evident from the number of questions they made about it. Their participation increased and their enthusiasm too.

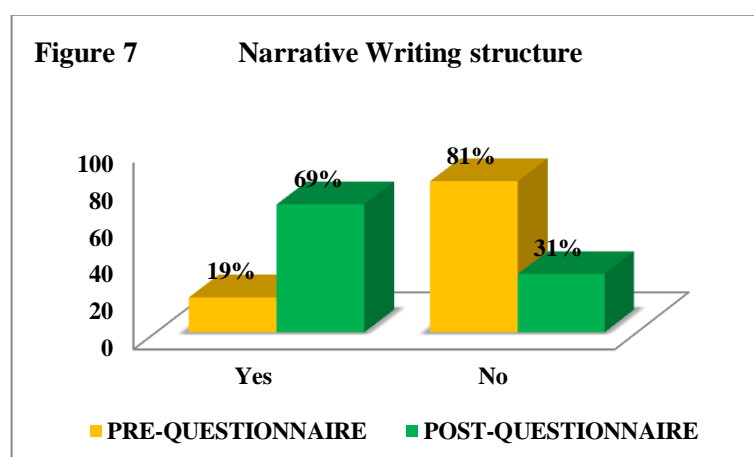
- **QUESTION 4:** Do you know about the narrative writing structure?

**Table 7**

Narrative Writing Structure

Variable	Pre-Questionnaire		Post-Questionnaire	
	f	%	f	%
Yes	3	19	11	69
No	13	81	5	31
<b>Total</b>	16	100%	16	100%

**Source:** 10<sup>th</sup> Year Students – “Hernan Gallardo Moscoso” Public High School  
**Researcher:** Karen Tatiana Vásquez Torres



Data obtained from the pre-questionnaire shows that 19% of the students reported to know the narrative writing structure. On the other hand, during the application of the post-questionnaire this percentage increased in a positive way; 81% of the students answered that they knew about the narrative writing structure. Consequently, with the intervention the students had the chance to practice narrative writing and they were able to identify the narrative writing structure and use it accordingly. For students it was easier to identify the narrative structure using comic strips. At the same time, they enjoyed learning each step to produce a narrative story.

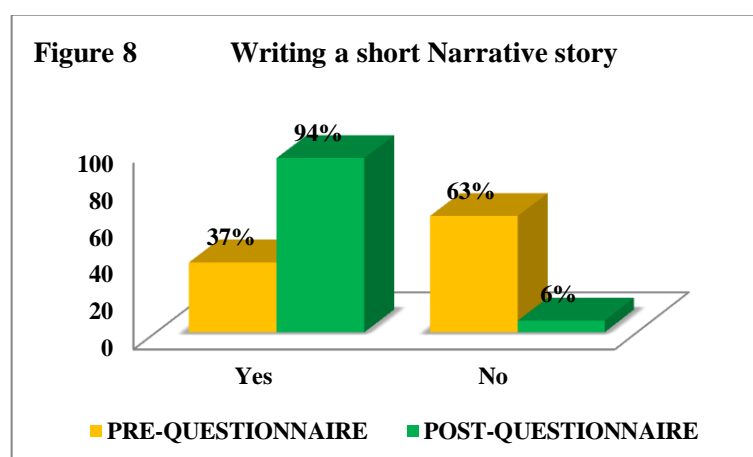
- **QUESTION 5:** Have you ever written a short narrative story?

**Table 8**

Writing a Short Narrative Story

Variable	Pre-questionnaire		Post-questionnaire	
	f	%	f	%
Yes	6	37	15	94
No	10	63	1	6
<b>Total</b>	<b>16</b>	<b>100%</b>	<b>16</b>	<b>100%</b>

**Source:** 10<sup>th</sup> Year Students – “Hernan Gallardo Moscoso” Public High School  
**Researcher:** Karen Tatiana Vásquez Torres



From the total of the respondents in the pre-questionnaire, 37% said that they had written a short narrative story. However, after the post-questionnaire was applied, the percentage of students who reported having written a narrative history increased to 94%. During the intervention the students were exposed to practice with narrative stories. They were identified with this kind of writing. Further, in the last sessions the students had the chance to write their own narrative story and they liked it.

- **QUESTION 6:** Which resources as strategies are applied by your teacher to do the narrative writing?

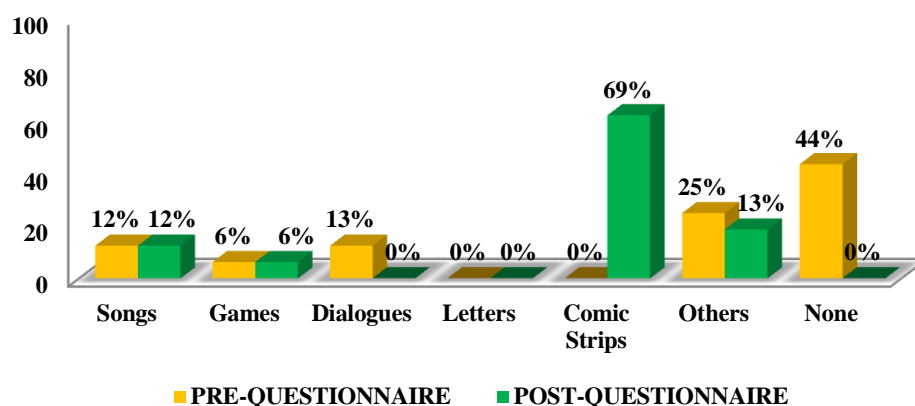
**Table 9**

Strategies Applied to develop Narrative Writing

Variable	Pre-Questionnaire		Post-Questionnaire	
	f	%	f	%
Songs	2	12	2	12
Games	1	6	1	6
Dialogues	2	13	0	0
Letters	0	0	0	0
Comic Strips	0	0	11	69
Others	4	25	2	13
None	7	44	0	0
<b>Total</b>	<b>16</b>	<b>100%</b>	<b>46</b>	<b>100%</b>

**Source:** 10<sup>th</sup> Year Students – “Hernan Gallardo Moscoso” Public High School

**Researcher:** Karen Tatiana Vásquez Torres

**Figure 9****Strategies applied to develop Narrative Writing**

Regarding the table 9, about the strategies applied to the students by the teacher to do narrative writing, 44% of students answered that none strategy was used to do narrative writing. Another important percentage (25%), indicated that the teacher used other strategies to do narrative writing. On the other hand, after comic strips were applied in the intervention it can be noted that the students' opinions changed. The 69% of students answered that comic strips had been used to do the narrative writing. The researcher realized that comic strips were not used before to do the writing activities. Even students did not have any idea about what comic strips were. Students discovered comic strips and felt motivated to experiment Narrative Writing using this new tool they had. The use on comic strips was novelty for them

- **QUESTION 7:** Is the use of Comic Strips a good strategy to learn the narrative writing skill?

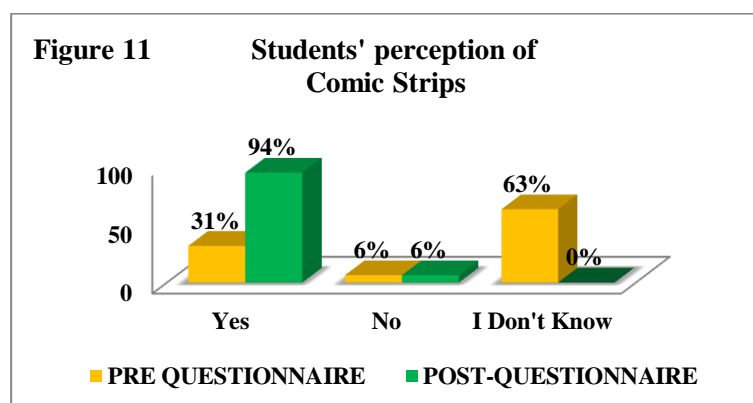
**Table 10**

Students' perception of Comic Strips

Variable	Pre-Questionnaire		Post-Questionnaire	
	f	%	f	%
Yes	5	31	15	94
No	1	6	1	6
I Don't Know	10	63	0	0
<b>Total</b>	16	100%	16	100%

**Source:** 10<sup>th</sup> Year Students – “Hernan Gallardo Moscoso” Public High School

**Researcher:** Karen Tatiana Vásquez Torres



The results of the table 10 show that 63% of the students answered in the pre-questionnaire that they did not know if the use of Comic Strips was a good strategy to learn the narrative writing skill. Later, in the post-questionnaire there is a high acceptance rate, 94% of students answered that the use of Comic Strips is a good strategy. As a consequence, students recognized the valuable contribution that the use of comic strips give the learning of the narrative writing skill. It is also confirmed by the students' participation in all the activities what the researcher states. In agreement to what was experienced in the application of the strategy, Megawati & Anugerahwati (2012) consider the use of comic strips as an appropriate strategy to help develop the students' skills in producing good narrative texts.

## **g. DISCUSSION**

The data collected from this action research study indicated that the use of comic strips to improve the narrative writing skills was an effective strategy which facilitated the students' learning. The research carried out with sixteen tenth year students at "Hernan Gallardo Moscoso" Public High School showed that their performance on the narrative writing skills changed meaningfully after the intervention. The findings in the pre and post tests indicate the significant progress that students got. The students' improvement on each aspect of the narrative writing was gained through the use of comic strips and the researcher's guidance during the intervention process. This action research helped the researcher to gain a grateful experience in her future profession.

The findings of this study revealed an important change in the performance and perception of the students on narrative writing skills. The pre-test showed that almost all the students did not identify the structure of narrative story; they were just writing isolated sentences without any connection between them. They did not write correctly the topic sentence and supporting details which are parts of a paragraph. In the post test, after the intervention, the results indicated that the difficulties students had in writing and identifying the structure of a narrative story in context changed like as it is explained in the means (8,81) from the pretest and the post-test (21,64). The use of comic strips also gives contribution to the aspect of spelling and word usage. In the same way, it is easy to appreciate the clear improvement of the students when the Pearson correlation coefficient is verified. There is a high positive correlation of 0,7 between the pre and post-tests. These results are supported by Kroll (2001) who affirms that the use of comic strips in the teaching of writing is a useful tool. It is because writing assignments should be aimed at giving the students a medium for self-expression so that they feel involved in the writing activity.

This intervention was enhanced by the great collaboration of students from the beginning to the end of the intervention. The 10th year students had not used Comic Strips to do Narrative Writing activities before. But despite this, the most skilful students started doing well the activities that the researcher gave. The rest of the students had difficulties in some activities. Along this intervention, all the students were interested on narrative writing. Similarly, they seemed to be relaxed when acting their ideas out. Their participation was very spontaneous and creative in all the activities planned; especially at the end of the intervention when they had the chance to create their own comic strip.

In the same way, this study was even more precise by the students' excitement and surprise. This is because the comic strips that the researcher brought were the ones more liked by them. They enjoyed participating in all the lessons planned by the researcher. Furthermore the teacher's collaboration was essential for the success of this intervention. She usually let the researcher work freely and gave enough time to develop each activity. On the other hand, an obvious limitation to this study was the students' uncertainty when they were told to work individually. Generally, students in this class prefer to work in pairs or in groups and they do well in this way. Another limitation was the classroom size, the classroom was very small, and students could not move easily. The last inconvenience was the little number of lessons planned. To obtain the best results it is important to add more sessions to the intervention.

In addition, this strategy demonstrates that comic strips can be an effective medium because not only it is unique, but also it is suitable to present narrative text in a different way. Their use is a good strategy assisting the students in understanding the structure and components of a narrative text. Therefore, the students can take advantage by writing a story through the pictures. The use of comic strips also gives contribution to the aspect of spelling and word usage. Through this, the researcher gained

experience teaching narrative writing skills with a different strategy. It will help the researcher and others in the teaching-learning process.

The methods used for data collection were effective and helpful to interpret the data. The intervention is extremely suitable for education as its main purpose is to help teachers solve their teaching problems in action. It will allow teachers to learn about their teaching at the same time that they improve it. In the same way, Action Research is especially helpful as a methodological approach to solving social and educational problems. As a matter of fact, it is widely used in education, especially by teachers who use it to improve their teaching.



## **h. CONCLUSIONS**

The findings reported in the questionnaires, tests and the intervention in general, enable to draw some conclusion based on the problem statements.

The students' performance on the narrative writing skills changed slightly after the intervention. However, at the beginning of this study it was found some issues that limited the narrative writing skill learning of the tenth year students. The results received from the pre-questionnaire according to the students' answers showed that none strategy was used to teach this skill; besides, the students had little opportunities to learn this skill in the English classes. Similarly, the pre-test revealed that they had difficulties in: writing the topic sentence, supporting details, and identifying the specific elements of a narrative story.

The intervention project was designed with nine sessions to address the students' issues in narrative writing skills. These were planned based on the students' cognitive process to build up their knowledge. Each lesson was prepared considering this approach helped with the comic strips strategy. The nine lessons were reinforced with activities that enable students to master narrative writing, recognizing its structure, producing sentences and creating a narrative paragraph. But, all of these lessons were not enough in order to get a better understanding.

Four genres of comic strips were implemented to improve the students' narrative writing skills. At the beginning a humor comic strip was executed to awake the students' interest in narrative writing and to recognize the structure of narrative writing. The second comic applied was a superhero comic strip; this helped recognizing the sequence (orientation, complication, climax and resolution) of a narrative story. The third was a romantic comic strip which was used to produce sentences about it. The fourth was a fantasy comic strip that was implemented to create a narrative paragraph. Further, a

character's picture was applied to help students distinguish and describe main characters and supporting characters.

The use of comic strips as part of classroom activities reduced the students' limitations meaningfully. It was demonstrated with the students' collaboration and enthusiasm to participate in each lesson and to finish each task that the researcher assigned. These facts were reflected in the change of the scores from the pre to post-tests. These scores were relevant evidence that demonstrates the positive impact that comic strips had in this intervention.

Finally, the use of comic strips was a good strategy that improved successfully the tenth year students' narrative writing skills. The strategy assisted the students in understanding the structure and components of a narrative text and made the students relaxed and enjoyed along the intervention.

## **i. RECOMMENDATIONS**

After carried out the present project, it is necessary to point out some recommendations in order to aim the educative authorities, teachers and future teachers get the maximum benefit of this action research.

An important suggestion is that teachers should practice more frequently the narrative writing skill in the English classes, with the purpose to motivate the students and to improve their writing skill through the use of different activities. Also teachers should give feedback few minutes before finished each class in order to reinforce the students' knowledge.

It is recommended the use of comic strips as a useful teaching strategy. This strategy is an opportunity to find out solutions in the improvement of the narrative writing teaching. Through its use the teachers enhanced the active and creative students' participation on the narrative writing skill development, at the same time the students develop their creativity.

It is also suggested that the teachers should select the appropriate comic strips and stories for the students based on their educational and proficiency levels as well as their interests. It will help a lot during the intervention, as well the intervention would be successful and achieve all the objectives set.

For future educators at high school level it is recommended to take the findings of this research into consideration in developing strategies to enhance the students' ability in writing. This findings can be used as valuable sources to conduct further research to improve the students' ability in writing sentences and paragraphs using the appropriate kind of writing.

## j. BIBLIOGRAPHY

- American Heritage Dictionary. (2000). *The American Heritage Dictionary of the English Language, 4th Ed.* New York: NY: Houghton Mifflin Company.
- Anderson, M. (1997). *Text Type in English 2*. Australia: Mackmillan.
- Bangs. (1988). The use of cartoons in the learning of a second language. *Journal of the Australian Modern Language Teachers' Association*, pp. 10-14.
- Barly, B. (1995). Write Well: Improving Writing Skills. In B. Barly, *Write Well: Improving Writing Skills* (p. 23). Yogyakarta: Kanisius.
- Bitz, M. (2004). The comic book project: Forging alternative pathways to literacy. *Journal of Adolescent & Adult Literacy*, 47(1), pp. 574-586.
- Brookes, A., & Grundy, P. (1998). *Beginning to write: writing activities for elementary and intermiate learners*. Cambridge UP: 1rst ed. Cambridge: Cambridge UP, 1998. Print.
- Brown, D. H. (2004). *Language Assessment: Principles and Classroom Practices*. New York: Pearson Education.
- Bryan, G., Chilcoat, G. W., & Morrison, T. G. (2002). Pow! Zap! Wham! Creating comic books from picture books in social studies classrooms. *Canadian Social Studies*, 37(1), Retrieved from [http://www.quasar.ualberta.ca/css/Css\\_37\\_1/FTcomics\\_in\\_social\\_studies.htm](http://www.quasar.ualberta.ca/css/Css_37_1/FTcomics_in_social_studies.htm).
- Byrne, D. (1997). *Teaching Writing Skills*. New York: Longman, Inc.
- Calkins, L. M. (2003). *The Nuts and Bolts of Teaching Writing*. First Hand, Heinemann: Portsmouth, NH.
- Cary, S. (2004). *Going graphic*. Portsmouth: Heinemann.
- Chris Giarrusso. (2009, June 21). *Spider-Gamez En Linea!!!* Retrieved December 23, 2013, from [www.spidergamez.blogspot.com](http://www.spidergamez.blogspot.com): [http://spidergamez.blogspot.com/2009/06/mini-marvels-dominicales\\_21.html](http://spidergamez.blogspot.com/2009/06/mini-marvels-dominicales_21.html)
- Christopher. (2010, March 30). *Feel Afraid*. Retrieved December 23, 2013, from [www.feelafraidcomic.com](http://www.feelafraidcomic.com): <http://joyreactor.com/tag/feelafraidcomic>
- Combs, J. (2003). *Creating Comics: Visual and Verbal Thinking in the Ultimate Show and Tell. PhD Thesis*. College of William and Mary Williamsburg, VA.
- Cowie, N. (2008, February 10). *The blog for English students at Cromwell College*. Retrieved September 2, 2013, from English@cc: <http://ncowie.wordpress.com/2008/02/10/features-of-narrative-writing/>

- Crilley, M. (2009). *Guetting Students to Write Using Comics*. Retrieved December 23, 2013, from Teacher Librarian: <http://www.proquest.com>
- Cronin, B. (2013, May 10). [www.goodcomics.comicbookresources.com](http://www.goodcomics.comicbookresources.com). Retrieved December 23, 2013, from Comic Book Resources: <http://goodcomics.comicbookresources.com/2013/05/10/poohdickery-for-51013/>
- Dardess, G. (1995). Review: Bringing comic books to class. In *College English*, 57(2) (pp. 213-222).
- Davis, J. (1986). *GARFIELD*. Retrieved December 23, 2013, from [www.goulas.eu](http://www.goulas.eu): <http://www.goulas.eu/diafora/Comics/GARFIELD/1986/ga860101.gif>
- Davis, R. (1990). Comic Strips: An Innovative Tool in the ESL Classroom. *Intermountain TESOL Conference*. Park City, Utah.
- Davis, R. S. (1997). *Comics: A multi-dimensional teaching aid in integrated-skills classes*. Retrieved December 21, 2013, from ESL-LAB: <http://www.esl-lab.com/research/comics.htm>
- Dietsch, B. (2003). *Reasoning & Writing Well*. New York: Mc Graw – Hill Companies, Inc.
- Djiwandono, M. (1999). *Tes Bahasa dalam Pengajaran*. Bandung: ITB.
- Drolet, C. A. (2010-12-14). *Using Comics in the Development of EFL Reading and Writing*. SungKyul: SungKyul University.
- Eliot, A. (2012, May 5). *Advantages and Disadvantages of Narrative Text*. Retrieved December 26, 2013, from eHow: [http://www.ehow.com/info\\_8508586\\_advantages-disadvantages-narrative-text.html](http://www.ehow.com/info_8508586_advantages-disadvantages-narrative-text.html)
- Endo, H. (2007, December 11). [www.darkhorse.com](http://www.darkhorse.com). Retrieved December 23, 2013, from Dark Horse: Eden: It's an Endless World!: <http://www.darkhorse.com/Books/Previews/10-924?page=5>
- Evans, J. (2010, September 7). *Exploring Comics, Graphic Novels and Picturebooks as Multimodal Texts with Particular Reference to Raymond Briggs and His Partnership with Controversy*. Retrieved January 13, 2014, from Janet Evans: <http://gatheringbooks.wordpress.com/2010/09/07/on-graphic-novels-comics-and-picture-books-a-talk-by-janet-evans/>
- Fine Clouse, B. (1997). *Working it Out: A Troubleshooting Guide for Writers*. New York: McGraw-Hill.
- Gardner, T. (2006). *Comic Vocabulary Definitions and Examples: Text Containers*. NCTE. International Reading Association.

- Gavigan, K., & Tomasevich, M. (2011). *Connecting Comics to Curriculum: Strategies for graders 6-12*. Santa Barbara: CA: ABC-CLIO, LLC.
- Gerot, L., & Wignell, P. (1994). *Making Sense of Functional Grammar*. Australia: Antepodean Educational Enterprises.
- Gravett, P. (2009, July 19). *Comics, Graphic Novels, Manga*. Retrieved December 13, 2013, from Paul Gravett: <http://www.paulgravett.com/index.php/articles/article/encarta>
- H., M. (2010). *Telling a History (Narrative)*. McGraw Hill Companies, Inc.
- Harmer, J. (2004). *How to teach writing?* Harlow, Essex, UK: Longman.
- Hrdinová, Š. (2009). *Comics in English lesson in primary classes*. Brno: MASARYK UNIVERSITY.
- Isabell, R., Sobol, J., Lindauer, L., & Lowrance, A. (2004). *The Effects of Storytelling and Story Reading on the Oral Language Complexity and Story Comprehension of Young Children*. *Early Childhood Education Journal*, 32 (3), p. 157-163.
- Johnston, L. (2006, September 24). *For Better or For Worse*. Retrieved December 23, 2013, from [www.fborfw.com](http://www.fborfw.com): <http://catalog.fborfw.com/indexpanel.php?q=no+amount+of+money+could+buy+a+day+like+today&Submit=Search>
- Karlsson, A. (2012). *Storytelling as a Teaching Strategy in the English Language Classroom in Iceland*. Reykjavík: Printing: Háskólaprent ehf.
- Kemmis, K., & McTaggart, R. (2000). 'Participatory Action Research', in N. Denzin and Y. Lincoln. (eds.), *Handbook of Qualitative Research*. London: Sage.
- Koshy, V. (2005). *Action Research for Improving Practice*. London: Paul Chapman Publishing.
- Kroll, B. (2001). Considerations for teaching an ESL/EFL writing course. In M. Celce-Murcia, (Ed.), *Teaching English as a second or foreign language (3rd ed.)* (pp. 219-232). Boston: Heinle & Heinle.
- McCloud, S. (1993). *Understanding Comics: The Invisible Art*. New York: Harper Perennial.
- Megawati, F., & Anugerahwati, M. (2012). *Comics Strips: A STUDY ON THE TEACHING OF WRITING NARRATIVE TEXTS TO INDONESIAN EFL STUDENTS*. Indonesia: Universitas Negeri Malang.
- Morrison, T. G., Bryan, G., & Chilcoat, G. W. (2002). Using student-generated comic-books in the classroom. *Journal of Adolescent & Adult Literacy*, 45(8), pp. 758-767.

- Myra GB. (2010, September 7). *Graphic Novels, Comic Strips and Picture Books a Talk by Janet Evans*. Retrieved January 13, 2014, from Gathering Books: <http://gatheringbooks.wordpress.com/2010/09/07/on-graphic-novels-comics-and-picture-books-a-talk-by-janet-evans/>
- Nagin, C. (2006). *Because writing matters: improving student writing in our schools*. San Francisco: Jossey-Bass.
- Nasib, A. (2013, October 24). *Comic Books*. Retrieved November 11, 2013, from Prezi.com: <http://prezi.com/rysa1hjhqbwx/comic-books/>
- Nigay, T. (2007, April 22). *The strength of comics in teaching English*. Retrieved December 21, 2013, from Natek: <http://www.natek.freenet.kz/texts/nigay.rft>
- Norton, B., & Vanderheyden, K. (2004). Comic book culture and second language learners. In B. Norton, & K. T. (Eds.), *Critical pedagogies and language learning* (pp. 201-221). Cambridge, UK: Cambridge University.
- Odhrani, B. (2012, December 26). *Types of Writing*. Retrieved December 14, 2013, from Prezi: <http://prezi.com/whiwbholhf6s/types-of-writing>
- Quill, E. (2007, June 29). *Comic Books offer a Glimpse Into Social History*. Retrieved December 23, 2013, from The Chronicle of Higher Education: <http://www.proquest.com>
- Ranker, J. (2007). Using comic books as read-alouds: Insights on reading instruction. In *An English as a second language classroom. The Reading Teacher* 61(4) (pp. 296-305).
- Schwarz, G. E. (2002). Graphic novels for multiple literacies. *Journal of Adolescent & Adult Literacy*, 46, pp. 262-65.
- Sobole, S. (2013, April 5). *Doctor Cat*. Retrieved December 23, 2013, from Doctor Cat: A comic about a cat who also is a doctor: <http://doctorcatmd.com/comic/doctor-cats-day-off-page-10>
- Sones, W. W. D. (1944). The comics and instructional method. *Journal of Educational Sociology*, 18(4), pp. 232-240.
- Sturm, J. (2002). *Comics in the classroom. The Chronicle of Higher Education. April 5, 2002, 14-5.*
- Tompkins, G. E. (1987). An untapped writing resource: Wordless picture books. In G. E. (Eds.), *Write angles: Strategies for teaching composition* (pp. 75-81). Oklahoma City: Oklahoma Writing Project.
- Troyka, L. (1987). *Simon & Schuster Handbook for Writers*. New York: Prentice-Hall.
- Turner, D. (2011, February 7). *The Four Types of Writing*. Retrieved 28 December, 2013, from Prezi: <http://prezi.com/578zhjyjmn8q/the-four-types-of-writing/>

- Widdowson, H. (1978). Teaching Language as Communication. In H. Widdowson, *Teaching Language as Communication* (p. 62). Oxford: Oxford: OUP.
- Wilson Javier González-Espada. (2003). *Integrating physical science and the graphic arts with scientifically accurate comic strips: rationale,description, and implementation* . USA: School of Physical and Life Sciences, Arkansas Tech University.
- Wright, A. (1983). *Simon & Schuster Handbook for Writers*. New York: Prentice-Hall.
- Wright, G. (1979). *The comic book: A forgotten medium in the classroom. In J. Thomas, Cartoons and Comics in the Classroom: A Reference for Teachers and Librarians* (pp. 21-25). Littleton: CO: Libraries Unlimited.
- Yang, G. (2003). *Comics in education*. Retrieved December 21, 2013, from Humble Comics: <http://www.humblecomics.com/comicsedu/index.html>



k. ANNEXES



# **UNIVERSIDAD NACIONAL DE LOJA**

ÁREA DE LA EDUCACIÓN, EL ARTE Y LA COMUNICACIÓN

## **ENGLISH LANGUAGE DEPARTMENT**

### **THEME:**

**“USING COMIC STRIPS TO IMPROVE NARRATIVE WRITING SKILLS IN THE ENGLISH LANGUAGE AMONG TENTH YEAR STUDENTS OF BASIC EDUCATION AT “HERNAN GALLARDO MOSCOSO” PUBLIC HIGH SCHOOL, DURING THE ACADEMIC PERIOD 2013-2014”**

*Thesis Project required for obtaining  
the Bachelor's Degree in Sciences of  
Education, English Language Major*

### **AUTHOR:**

*Karen Tatiana Vásquez Torres*

*Loja - Ecuador  
2014*

**a. THEME**

“USING COMIC STRIPS TO IMPROVE NARRATIVE WRITING SKILLS IN THE ENGLISH LANGUAGE AMONG TENTH YEAR STUDENTS OF BASIC EDUCATION AT “HERNAN GALLARDO MOSCOSO” PUBLIC HIGH SCHOOL, DURING THE ACADEMIC PERIOD 2013-2014”

## **b. PROBLEM**

### **BACKGROUND**

This research project is carried out in the public high school “Hernan Gallardo Moscoso” of the city of Loja. The public high school is located in the Belen neighborhood of Sucre Parish, on Isidro Ayora Avenue and Barquisimeto Street, about 1.5 km from the center of the city. The population that attends to this educational center belongs to an urban marginal sector of the city. They have a low economical level.

This institution was founded on November 27 in 1989 by the Ministerial Agreement 5214. It was created as a night section, and then in 1997 it began to work in the morning schedule from 7:30 to 13:30. The public high school has a population of 220 students, boys and girls, and a staff of nine teachers, two of them are English teachers. All the teachers have high academic level.

The institution mission is “to provide its students with a suitable and inclusive school environment that promotes humanistic education based on ethical, moral and civic values, according to the development of science and technology to offer high critical thinking, that enable students to solve personal, family and social problems and to face the challenges of life.”

### **CURRENT SITUATION OF THE RESEARCH PROBLEM**

In the months of September to December of the current academic period 2013-2014 the researcher did the community practices at “Hernan Gallardo Moscoso” Public High School. During this period of time the researcher collaborated with the English teacher of the Tenth year of basic education. She helped the students prompting them to work with different tasks; in these classes she could notice that the tenth year have a low performance especially in the writing skill.

The tenth year class is made up of sixteen students, eleven boys and five girls, who are between 13 and 16 years old, all of them are supervised by a certified English teacher who is the guide to learn the English language. They have English classes three days a week (Tuesday, Thursday and Friday).

In this course there is a good atmosphere of fellowship. Most of them like to participate in all activities; they are very smart and concerned about their tasks. They are in a high-beginning proficiency level. They like working in groups, in pairs, making role-play and some other activities.

However, they are struggling writing narrative paragraphs. They can structure sentences, and have the basic vocabulary for their level, but they cannot join sentences; use the appropriate connectors to link them. Furthermore, the tenth year students cannot identify the topic sentence and supporting details in a paragraph. They cannot structure a paragraph, write short narrative stories, or describe an event, besides these students have some difficulties in grammar.

Teacher focuses the writing tasks working on the textbook activities that consist on complete sentences and make their own ones. In this way the students are not exposed to practice writing narrative paragraphs consequently they have many errors and difficulties in the way of structuring them.

For all these reasons, the researcher is focused on using comic strips to develop narrative writing skill. Due to the wide-ranging application to almost any age group or learner level, comic strips are suggested in this case to develop the narrative writing skill.

## **RESEARCH PROBLEM**

How does the use of comic strips improve the narrative writing skills in the English language among tenth Year students of basic education at “Hernan Gallardo Moscoso” Public High School, during the academic period 2013-2014?

## **DELIMITATION OF THE RESEARCH**

### **a) Temporal Delimitation:**

- ✓ The development of this action research is performed during the academic year 2013-2014

### **b) Spatial Delimitation:**

- ✓ This Action Research will take place at “Hernan Gallardo Moscoso” Public high school among the tenth year students of basic education.

### **c) OBSERVATION UNITS**

- ✓ The researcher: Karen Tatiana Vásquez Torres as a practitioner.
- ✓ Students of tenth year of basic education at “Hernan Gallardo Moscoso” public high school.

### **d) SUBPROBLEMS**

- ✓ What kind of theoretical references about narrative writing and comic strips are effective to help the tenth year students of basic education at “Hernán Gallardo Moscoso” public high school, during the academic period 2013-2014?
- ✓ What are the issues that limit the narrative writing skills among tenth year students of basic education at “Hernán Gallardo Moscoso” public high school, during the academic period 2013-2014?
- ✓ What are the important phases of the intervention plan that address the current issues of the narrative writing skills, among tenth year students of basic education at “Hernán Gallardo

Moscoso” public high school, during the academic period 2013-2014?

- ✓ Which comic strips are implemented to improve the narrative writing skills among tenth year students of basic education at “Hernán Gallardo Moscoso” public high school, during the academic period 2013-2014?
- ✓ How do comic strips as part of the classroom activities reduce the limitation of the narrative writing skills among tenth year students of basic education at “Hernán Gallardo Moscoso” public high school, during the academic period 2013-2014?

### **c. JUSTIFICATION**

English Language education is looking for new alternative solutions to deficiencies in the learning process. One of them is the narrative writing skill. The researcher is trying to prove a new alternative that awakens the interest of the students, something that keeps them active and at the same time creates enjoyment. For that reason, I would like to carry out the action research project focusing on the use of comic strips to improve the narrative writing skills. This study will show the teacher and peers a different way to develop the narrative writing skills. It is an attempt to help the tenth year students at this institution in the English Language subject. Furthermore, it will enable the researcher to gain experience in teaching writing and to obtain the bachelor's degree in language English specialization.

This action research project focuses on using comic strips is the answer to help the tenth year students in the writing process. Drolet (2010) claims that students enjoy the simple style and amusing characters, while at the same time get proven practice in their writing skills. Comic books and strips can act as an intervening step to more difficult ideas: their use can scaffold to more difficult disciplines outside of language arts. It is an indispensable vehicle to make a positive interaction between the teacher and the students, accelerating the learning of the subject in an active way. Thus the use of comic strips will motivate students to practice the narrative writing.

This project is valid because it will assist students who have difficulty developing their narrative writing skill. The researcher wants to apply comic strips to enrich these skills with tenth year students. It will directly benefit students' writing and the teachers' use of different writing strategies.

Finally, this action research is a requirement in order to complete the thesis and obtain bachelor's degree in Sciences of Education, English Language Specialization, at Universidad Nacional de Loja. Through this study the researcher will gain experience in teaching writing, and also it will highlight the professional knowledge acquired along the career.

#### **d. OBJECTIVES**

##### **GENERAL:**

To improve the narrative writing skills through the use of comic strips in the English language among tenth year students of basic education at “Hernan Gallardo Moscoso” Public high school, during the academic period 2013-2014.

##### **SPECIFICS:**

- ✓ To investigate the theoretical references about narrative writing skills and comic strips as a strategy to help tenth year students of basic education at “Hernan Gallardo Moscoso” public high school, during the academic period 2013-2014.
- ✓ To diagnose the issues that limit the narrative writing skills among tenth year students of basic education at “Hernan Gallardo Moscoso” public high school, during the academic period 2013-2014.
- ✓ To design an intervention plan about the use of comic strips to improve the narrative writing skill among tenth year students of basic education at “Hernan Gallardo Moscoso” public high school, during the academic period 2013-2014.
- ✓ To apply the intervention plan as part of the classroom activities in order to solve the limitations on narrative writing skills among tenth year students of basic education at “Hernan Gallardo Moscoso” public high school, during the academic period 2013-2014.
- ✓ To reflect upon the effect that the comic strips had on tenth year students’ narrative writing skills at “Hernan Gallardo Moscoso” public high school, during the academic period 2013-2014.



## **e. THEORETICAL FRAMEWORK**

### **1. WRITING SKILL**

Writing is one of the language skills which is important in our life. Through writing, we can inform others, persuade, infuriate, and tell what we feel. However, we know that writing or learning to write in a foreign language is not easy. It is one of the four basic skills that are very complex and difficult to learn.

#### **1.1. What is writing?**

Many experts proposed the definition and explanation of writing, such as: Widdowson (1978:62) states that writing is the act of making up correct sentences and transmitting them through the visual medium as mark on paper. Troyka (1987:3-4) affirms that writing is a communicative act and way of sharing observation, information, thoughts, and ideas with other through written language. The purposes of writing are to express oneself, to provide information for one's reader, to persuade one's reader, and to create a literary work. Byrne (1997) explains that we produce a sequence of sentences arranged in a particular order and linked together in certain ways. The sequences maybe very short-perhaps only two or three sentences but, because of the way the sentences have been put in order and linked together, they form a coherent whole. They form what we may call a 'text'. Writing also involves the encoding of a message of some kind: that is, we translate our thoughts into language. Barly (1995:23) defines that writing is producing or reproducing written message. It is an active process to organize and formulate the ideas on the paper. Therefore, before we write we need to determine what to write should have something meaningful to convey.

Hughey (1983) maintains that through writing we express ideas, plans, recommendations, values, and commitments. People explain to others who they

are, what they believe and understand, and why they believe and understand as they do. For students, writing is a primary medium through which they demonstrate their understanding and interpretation of concepts and theories studies for many weeks or months. It means that writing must convey a message with a meaning.

However, Chaedar and Seny (2008:5) point out that writing should be imaginative. It should be approached from affective side first rather than from cognitive one, beginning with using the language expressively and imaginatively to express ideas. Then after this practice, the learners are trained to express thought.

#### **1.1.1. What is a Paragraph?**

According to Zemach & Rumisek (2003), a paragraph is a group of sentences that relates one main idea. Usually, a paragraph is part of a longer piece of writing, it can vary in length. Several sentences are used to develop the main idea or topic. Paragraphs serve as signals, without these main ideas would run into each other, confusing the reader.

##### **1.1.1.1. The Parts of a Paragraph**

They also maintain that paragraphs usually have a main idea, a topic sentence, and supporting sentences. In addition, some paragraphs end with a concluding sentence.

**The Main Idea:** It is the topic around which the entire paragraph is organized. It informs the reader what the paragraph will be about. The main idea is usually the first sentence in the paragraph.

**The Topic Sentence:** The topic sentence is the most important part of a paragraph, it states the main idea. It can occur anywhere in the paragraph, but

it is usually the first or second sentence. However, a topic sentence can come later in the paragraph, or even at the end. A topic sentence that comes later in a paragraph can often pull the ideas together and help the reader see how they are related. Many paragraphs have no topic sentence. This is especially true of narrative paragraphs that tell about a series of events.

**Supporting Sentences:** These sentences give specific details that explain or prove the main idea. Supporting sentences may use sensory details, facts, or examples.

**The Concluding Sentence:** A concluding sentence pulls together the preceding sentences by emphasizing the main idea. It may be found as the last sentence of a paragraph. Ending with a concluding sentence is an effective way to ensure that the reader gets the overall point of the paragraph.

#### **1.1.1.2. Kinds of Paragraphs**

London (2007) claims that the type of paragraph a person choose to write depend on whether his/her purpose for writing is to inform or explain, influence or persuade, express, or entertain. He mentions the following types of paragraphs:

**Expository Paragraphs:** An expository paragraph explains information. It may show cause and effect, compare, contrast, list facts, summarize, explain instructions or discuss different types of information. When writing an expository paragraph, the writer seeks to reveal information about a subject.

**Descriptive Paragraphs:** A descriptive paragraph describes a person, place, or thing as vividly as possible. It should paint a mental picture of the person, object or situation, including the emotions involved, sensory details, adjectives, adverbs, etc.

**Narrative Paragraphs:** A narrative paragraph helps tell a story. It involves relaying a single experience or presenting a series of events that tell a story. This paragraph should express the chronology of a specific event and give enough information that the reader can understand not only the order of the event but the entire event itself.

**Persuasive Paragraphs:** Persuasive paragraphs are intended to gain the reader's support concerning a specific topic persuasive. They support the writer's argument and draw the reader to your conclusion. It seeks to convince the reader to agree with an opinion or to take a certain course of action. The topic sentence provides the writer's opinion on a debatable topic. This is usually done by providing facts, evidence and by emotionally appealing to the audience through descriptive language.

### **1.1.2. NARRATIVE WRITING**

Nagin (2006) argues that narrative is storytelling, whether it tells a true story or fiction. Narrative contains action, dialogue, elaborate details, and/or humor. In narrative the readers are expected to feel the sort of emotion by the character such as: anger, sadness, pain, or joy. Dietsch (2003) states that narrative is a powerful tool that can captivate an audience, stir the imagination, elicit empathy, and lend weight to opinion. It can be concluded that narrative is a powerful tool to invite the readers to involve their imagination in the story and contains sequence of events or acts. The basic purpose of narrative is to entertain and to hold reader's interest. Dietsch believes that the function of narrative is more than to entertain. Based on the context, the content of narrative which is not only fiction but also, sometimes, fact can be used to reflect and persuade.

#### **1.1.2.1. Storytelling in Narrative Writing**

Karlsson (2012) argues that storytelling is an oral activity where language and gestures are used in a colorful way to create scenes in a sequence. However,

storytelling consists of more than just telling stories. It may include not only creating a story but also the use of pictures, acting, singing, story writing and so forth. Isabell et al (2004) have written that:

“Stories are pervasively used as a powerful and promising educational means for teaching and learning. Stories draw the learners’ attention and thus can convey certain messages more easily to them. In storytelling, the words are not memorized, but are recreated through spontaneous, energetic performance, assisted by audience participation and interaction. (p. 158)”

#### **1.1.2.2. Purpose of Narrative Writing**

Cowie (2008) suggests that the basic purpose of narrative is to entertain, to gain and hold a readers’ interest. However narratives can also be written to teach or inform, to change attitudes / social opinions, for example: soap operas and television dramas that are used to raise topical issues. Narratives sequence people/characters in time and place but differ from recounts in that through the sequencing, the stories set up one or more problems, which must eventually find a way to be resolved.

Also Cowie mentions some features that narrative writing involves, for example:

- Characters with defined personalities/identities.
- Dialogue often included - tense may change to the present or the future.
- Descriptive language to create images in the reader's mind and enhance the story.

Meanwhile, Dietsch (2003) states that narrative is a powerful tool that can captivate an audience, stir the imagination, elicit empathy, and lend weight to opinion. It can be concluded that narrative is a powerful tool to invite the readers to involve their imagination in the story and contains sequence of events or acts. Dietsch believes that the function of narrative is more than to entertain.

### 1.1.2.3. Advantages of Narrative Writing

Eliot (2012) suggests numerous features stand out in a narrative text style, as opposed to other styles of writing, such as technical prose or dialogue. By being aware of these narrative features and honing your narrative writing skills, the writer will be able to successfully write narrative text.

**Creative Voice:** Narrative text generally uses a more creative authorial voice when compared to technical prose. Often in storytelling, the narrative portion of the text will either be told from the first-person perspective of one of the characters, or from an authorial third-person perspective that nevertheless reflects characters' thoughts and actions.

**Subjective Information:** Use narrative text to convey subjective information to the readers is very advantageous in storytelling. By narrating from the perspective of a character in the story, or from a limited authorial perspective, you convey subjective or incomplete information to your reader. This can be used to build suspense, mystery and reader involvement.

**Gain Perspective:** Narrative writing can provide a therapeutic outlet for the author, allowing you to relive an event and gain clarity or peace about it. Narrative writing forces you to delve into the specific emotions tied to a particular event, giving a chance to revisit strong feelings.

**Little Research:** Narrative writing offers a freedom from research that other types of writing do not. Depending on the topic, the narrative may require little to no research. When the writer tells a story, fiction or nonfiction, he/she can tell it how your mind sees it without having to cite sources or verify facts.

**Fiction or Nonfiction:** Narrative writing offers the advantage of catering to both fiction and nonfiction pieces. The writer can tell a true story, word-for-word, or if he prefers, he can base his story on an event that really happened and spice it

up a bit with contrived events. Narrative writing allows employing the creativity at every turn, creating an original work that can only be attributed to the writer.

#### **1.1.2.4. Skills in Narrative Writing**

McGraw (2010) emphasizes the following skills that will help to create more interesting narrative texts:

- Emphasizing conflict, suspense, and a climax
- Finding significance or meaning
- Telling and showing
- Using effective dialogue
- Using time and space transitions
- Making students aware of the characteristics of genre is the first step.

#### **1.1.2.5. Types of Narrative**

Dietsch (2003) states that there are many types of narrative. They can be fiction or nonfiction narrative, or a combination of both. Fiction narrative presents imaginary narrator's account of story that happen in imaginary world. While, nonfiction narrative (also called factual narrative) presents a real-life person's account of real-life story.

Narrative may include fairy stories, science fiction, romances, humor, adventure stories, fables, horror stories, ballads, folktales, myths and legends, historical, mystery stories, slice of life and personal experience.

#### **1.1.2.6. Structure of Narrative Writing**

According to Cowie (2008), in a Traditional Narrative the focus of the text is on a series of actions:

1. **Orientation:** (introduction) in which the characters, setting and time of the story are established. Usually answers who? when? where? eg. Mr Wolf went out hunting in the forest one dark gloomy night.
2. **Complication or problem:** The complication usually involves the main character(s) (often mirroring the complications in real life).
3. **Resolution:** There needs to be a resolution of the complication. The complication may be resolved for better or worse/happily or unhappily. Sometimes there are a number of complications that have to be resolved. These add and sustain interest and suspense for the reader.

To help students plan for writing of narratives, model, focusing on:

- **Plot:** What is going to happen?
- **Setting:** Where will the story take place? When will the story take place?
- **Characterization:** Who are the main characters? What do they look like?
- **Structure:** How will the story begin? What will be the problem? How is the problem going to be resolved?
- **Theme:** What is the theme / message the writer is attempting to communicate?

Similarly, Anderson's theory (1997) explains that the generic structure of narrative text usually begins with *Orientation* stages (can be paragraph, a picture or opening chapter), where the writers introduce the characters of the story. Some indication is generally given of where the action is located and when it is taking place. The second stage is *Complication*, where the conflicts arise and the main character attempts to solve the problem. The third stage is *Climax* where the narrator tells how the character reacts to the complication. It includes their feeling and what they do. The event can be told in chronological order (the order in which they happen) or with flashback. The audience is given the narrator's point of view. The next stage is *Resolution*, where the complication of the story is sorted out or problem is solved. The resolution is



containing the solution of the complication. The complication may be resolved for better or worse, though it is rarely left completely unresolved. The last stage is Coda, where the writers found a moral or message to be learned from the story.

Meanwhile, Gerot and Wignell (1994) state that in narrative; the focus of the text is on a series of action. They are:

- 6. Orientation:** Sets the scene and introduces the participants.
- 7. Evaluation:** a stepping back to evaluate the plight.
- 8. Complication:** a crisis arises.
- 9. Resolution:** the crisis is resolved, for better or for worse.
- 10. Re-orientation:** optional.

From the explanation above, it can be concluded that generally the generic structure of narrative consists of three main stages; they are orientation, complication, and resolution. They must be integrated as a whole in order to make a complete story.

## **1.2. COMICS**

### **1.2.1. What are comics?**

McCloud (1993) in his book defines "Comics as a juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or produce an aesthetic response in the reader". Comic is a visual medium used to express ideas via images, often combined with text or visual information. Comics frequently take the form of juxtaposed sequences of panels of images. Often textual devices such as speech balloons, captions, and sound effects ("onomatopoeia") indicate dialogue, narration, or other information.

### 1.2.2. Kinds of Comics

According to Evans (2010), common forms of comics include: Graphic Novels, Comic Strips, Cartoons and Picture Books.

**Graphic Novels:** “often defined as ‘a book length comic’ is a truly multimodal form of communication. Certain cultures celebrate this form of illustrated text more than others, for example, France with its celebrated Adventures of Tin Tin and Japan with its widely read Manga texts.”

**Comic Strips:** “sometimes called sequential art (*Eisner, 1985*), comics are an art form that feature a series of static images in sequence combined to become a plot, usually to tell a story... they are sequential boxes of drawing using text bubbles to represent speech and squiggly lines (called motion lines) to indicate movement.”

**Cartoons:** “These consist of a slide. There are some pictures and text in this comic. In general this type is contained humorous pictures and critic and also allusion. When people look at the pictures, they can get idea or meaning from the picture. This type can be found in magazines or newspapers”.

**Picture Books:** Picture books on the other hand, are defined by Janet in this way: “A picture book is an art form that combines visual and verbal narratives in a book format. A true picture book tells the story both with words and illustrations; sometimes they work together or sometimes separately.”

### 1.2.3. COMIC STRIPS

Hrdinová (2009) describes comics as a genre of popular literature. The plot is represented by both visual and textual means. The story is, similarly to film, divided into particular pictures. The text is condensed into bubbles and panels, and is attached to the pictures. A comic strip is a sequence of drawings

arranged in interrelated panels to display brief humor or form a narrative, often serialized, with text in balloons and captions.

González-Espada (2003) defines comic strips as the sequence of panels where the story is presented, usually by dialogue, narration, or purely visual symbols. According to the American Heritage Dictionary (2000), comic strip is “a usually humorous narrative sequence of cartoon panels”. Usually, comic strips contain, almost, all the elements of narrative: characters, plot, dialogues, conflict, and climax. Strips are written and drawn by a comic’s artist or cartoonist. As the name implies, comic strips can be humorous (for example, “gag-a-day” strips such as “*Blondie*”, “*Bringing Up Father*”, “*Marmaduke*” and “*Pearls Before Swine*” (Wright, 1979).

#### **1.2.3.1. History of Comic Strips**

According to Gravett (2009), storytelling using a sequence of pictures has existed through history. One medieval European example in textile form is the Bayeux Tapestry. Printed examples emerged in 19th-century Germany and in 18th-century England, where some of the first satirical or humorous sequential narrative drawings were produced. William Hogarth's 18th century English cartoons include both narrative sequences, such as *A Rake's Progress*, and single panels.

Traditionally, throughout the 20th century and into the 21st, these were published in newspapers, with horizontal strips printed in black-and-white in daily newspapers, while Sunday newspapers offered longer sequences in special color comics sections. There were more than 200 different comic strips and daily cartoon panels in American newspapers alone each day for most of the 20th century, for a total of at least 7,300,000 episodes.

Starting in the late 1920s, comic strips expanded from their mirthful origins to feature adventure stories, as seen in *Popeye*, *Captain Easy*, *Buck Rogers*,

Tarzan, and The Adventures of Tin Tin. Soap-opera continuity strips such as Judge Parker and Mary Worth gained popularity in the 1940s. All are called, generically, comic strips, though cartoonist Will Eisner has suggested that "sequential art" would be a better name.

In the UK and the rest of Europe, comic strips are also serialized in comic book magazines, with a strip's story sometimes continuing over three pages or more. Comic strips have appeared in American magazines such as Liberty and Boys' Life and also on the front covers of magazines, such as the Flossy Frills series on The American Weekly Sunday newspaper supplement.

#### **1.2.3.2. Comic Strip Genres**

Nasib (2013) states that there are several genres of comics to enjoy, and the main genres of these are:

**Action/ Adventure:** Action/adventure, usually involves characters that do not have special powers. Rather, they are everyday people experiencing a conflict. Most of the characters, however, are detectives or police, and the story focuses on their battles against criminals.

**Adult:** Adult comic books are considered the underground publications of the comic book genre. Nonetheless, there are numerous adult comic books to choose from. Many mainstream bookstores and even comic book shops do not carry this genre. Rather, most are downloaded from the Internet.

**Alternative:** Alternative/esoteric comic strips are often more realistic than those focused on superhero comic books, but they do not necessarily have to be real to life. Readers who want to think a bit more about what they are reading often enjoy them. Some are about fictional events, while others are educational or based on history. They tend to receive more critical recognition and acclaim. Examples include American Splendor, Strangers in Paradise, Ghost World, and Sandman.

**Comedy:** Comedy is a genre of comic in which the main emphasis is on humor. These comics are designed to entertain the readers through amusement, and often work by exaggerating characteristics of real life for humorous effect.

**Fantasy:** Fantasy comics involve fantasy creatures, swords, sorcery, and mythological figures. Fantasy usually describes those stories that could not happen in real life. Something magical is almost always part of fantasy and magic may be seen in the setting or in the plot. It may even be practiced by the characters.

**Horror:** This genre includes characters such as zombies, monsters, and vampires. They tend to be gruesome and often include nudity and profanity. Frights, chills and thrills abound in comics with creepy illustrations and suspense-building stories.

**Manga:** Manga refers to an Asian style of trade paperback graphic novel that has recently reached new heights of popularity in the United States. They are very popular, and the manga style is reproduced in countries around the world. Manga titles are also frequently part of a series containing several volumes, and can be very addictive!

**Romance:** Romance comic books involve stories about love and relationships. Many times, these comic books also cross over to other genres. In fact, comic books that are strictly about romance are no longer very common.

**Science Fiction:** Those who tell futuristic stories that incorporate advanced technology and, usually, travel through space.

**Superhero:** One of the most celebrated comic genres, Superhero comics feature the likes of Superman, Batman, Spider-Man and the X-Men individuals often clad in capes and masks, who use their extraordinary abilities to protect humanity. Heavy on action, adventure and memorable, iconic characters, superhero comics are often considered to be a modern form of mythology.

### **1.2.3.3. Comic Strips Components**

Hrdinová (2009) also maintains that comics have several components that do not change and appear in the most of them. Further she defines these components that will be used for the purposes of the action research.

#### **Pictures:**

The picture is basis for every complex visual production. Beside comics we can name also film. Although the discourse value of the particular pictures is limited, it is usually perceived in the context of the whole comics.

The picture can be created through many art techniques. The most common techniques used for this purpose are drawing, painting, and graphic techniques such as most usual lino-cut or for example wood caving.

#### **Bubbles:**

Bubble, also speech balloon, dialogue balloon or word balloon, is a bordered space attached to the picture. Bubbles are intended for speeches of particular characters and visually point to the speaker of the discourse through their tail. The most usual bubbles are speech bubbles. They are used for direct speech.

Beside speech bubbles used for expressing the talks there are other kinds of bubbles used in comics to be understood: Thought bubbles contain words that are not spoken aloud but reveal subjective thoughts. Not only words but also pictures or graphic symbols can appear. Loud sounds, screaming or shouting are expressed through sound bubbles usually colored, framed with serrated line, in large letters.

The shape of broadcast bubbles is commonly squared, serrated line may also occur. The text used in broadcast bubbles is mostly in italics. Broadcast bubbles

indicate the speech coming out of radio, television, computer, or is being produced by a robot.

Whisper bubbles indicate that the speech is being whispered. They are framed with dotted outline. This or gray lettering points to the fact the volume of the speech is lower than the speech printed in black.

### **Captions:**

Captions are the fields mostly of square or rectangle shape, but it is not the rule. Different shapes and colors may appear as well. The captions are used for the text of the narrator to specify the place, time or any other feature that is not pictured. This text speaks directly to the reader. Frequently, the text appears below the comic panel, but it can be placed in beside or above it as well. It might contain information that cannot be included in bubbles

### **Panels:**

Panel is a space in comics for the picture, usually bordered with a frame. Beside the frame and the picture it usually contains also bubbles and captions. The picture expresses a single moment of the story. Framing can differ in form, which can carry the meaning, in size, or they can overlap one another, which expresses the level of importance of particular panels.

The plot is divided into particular pictures through the panels and the narration flows in rhythm. The sequence of panels forms strips or consequently, a whole comic book.

### **Emanata:**

These are texts or icons that represent what's going on in the character's head. Emanata are different from motion or speed lines, which indicate that a character is moving.

**Examples:**

? = to indicate confusion

ZZZ = to indicate sleeping light bulb to indicate an idea

@\$%#\$ = to indicate anger

**Sound Effect:**

These are words that indicate a sound that accompanies the comic panel.

**Examples:** BANG, WHAM, POW, BOING

**Narratory Blocks:**

These are rectangles or squares in which a narrator or a character from the story shares special information with readers. The box usually narrates something that is happening in the scene or that happened before the scene in the panel.

**Signs:**

These are text labels written on objects in comics. Signs may be used to identify an object or to provide more information that is important to the scene. The sign can be a familiar object to the reader, like a stop sign; but they can also identify objects that may not be clear to the reader.

**Labels:**

These are text labels written on characters in comics. The label can be the character's name or a more general label that identifies the character as part of a general group. Labels are frequently used in political cartoons to identify the specific public figures who are included in the scene.



## **1. Advantages of Comic Strips**

According to some authors the comic strips have the following advantages:

1. Writing and iconic composition are integrated and developed at the same time (Crilley, 2009).
2. Students learn the importance of narrative stages: beginning, conflict and ending (Crilley, 2009).
3. Social issues can be treated through their content: divorce, bullying, death and eating disorders (Gavigan & Tomasevich, 2011).
4. Writing is not perceived as boring and meaningless (Crilley, 2009).
5. Superheroes as characters reflect values throughout their personality (Quill, 2007).

## **2. Importance of Comics in Education**

Megawati & Anugerahwati (2012) holds that comics' primary advantage over other literary forms is that comics, being composed of "pictorial and other images" are fundamentally a visual medium, where pictures and text shoulder the burden of the story together.

Further they explain a comparative study between comics and text: W. W. D. Sones (1944), professor of Pittsburgh University, found that comics' visual quality increases learning. He noted that students of "low and middle intelligence levels" were especially helped by comics' visual quality. Sones' conclusions foreshadow the trend towards teaching to multiple intelligences among educators today. In the struggle to engage students of all learning dispositions, comics can prove to be a formidable tool. The pace at which information is transmitted is completely determined by the reader. The text medium, on the other hand, shares comics' "permanent" component but not its "visual". "Visual permanence," then, is unique to comics. In educational settings, this "visual permanence" firmly places control over the pace of education in the hands (and the eyes) of the student.

### **3. Innovative Teaching – Comic Strips in the Classroom**

Language acquisition research has shown that the use of popular culture materials in the classroom is strongly motivating for students (Morrison, et al., 2002). Specifically, the use of comics in second language classrooms is greatly beneficial to the students (Nigay, 2007). In fact, one of the strongest benefits of using comics to teach is the ability of comics to motivate students (Yang, 2003).

The comic, with its static form, is potentially very strong in language instruction because students can read the text at their own pace. When compared to other forms of mass media, a comic can be seen as superior. “Visual permanence is unique to comics” (Yang, 2003): with a comic, the student can easily go at his own pace and not lose the flow of the context.

The comic book format is a powerful combination of discursive skills, artistic creativity and expression (Bitz, 2004). Comics seem to employ a form of visual language that is almost universally understood (Sones, 1944). Because of their interplay of visuals and words, comics are easily accessible to non-native speakers of English. Moreover, comics have been recognized for their broad appeal to almost any age group or learner level because they depict real dialogue and culture (Davis, 1997). The use of comics complements the acquisition of effective comprehension strategies (Bryan, et al., 2002). Comic books and comic strips, with their colloquial dialogue and contemporary settings, can demonstrate for students authentic language at all stages of acquisition (Cary, 2004).

### **4. Pedagogical Reasons for the Use of Comic Strips**

Davis (1990) maintains that comic books and comic strips can be used to teach a wide variety of skills including:

- To practice describing characters using adjectives.

- To learn synonyms and antonyms to expand vocabulary.
- To introduce culture-specific onomatopoeia words that imitate what they represent.
- To practice writing direct speech (e.g., Hey, move your car!) and reported speech (The man said, "Move your car!");
- To identify different family roles and stereotypes.
- To improve students' listening by reading aloud the action in one of four panels in a comic strip and having students select the correct picture.
- To identify social, political, economic, or environmental problems facing the world today.
- To introduce paralinguistic lexical items without a written correlate. Paralinguistic is perhaps the most used, yet most pervasive, language form, and many teachers are slow to introduce them because they are not aware of how much these items permeate everyday language.
- To practice formation of different verb tenses.
- To practice telling the story of a sequentially-ordered comic strip that has been scrambled up.
- To reinforce the use of time-sequence transition words to maintain the unity of a paragraph or story.
- To help student recognize word reductions in written text, identify the corresponding long form, and practice these reductions orally.

## **5. Using Comic Strips to Teach Writing**

Writing assignments should be aimed giving the students a medium for self-expression so that they feel invested in the work (Kroll, 2001). Students need to practice with different forms of text, in this lesson, a letter to express opinion. Comic strips can be a good prompt for writing (Norton & Vanderheyden, 2004; Ranker, 2007). Comic strips show authentic examples of language and culture (Davis, 1997). They can serve as a source for real life issues worth looking at in class (Schwarz, 2002).

In addition, Megawati & Anugerahwati (2012) proposed the use of comic strips in the teaching of writing not only because of their appealing forms, but also due to their salient features as media to present content, organization and grammatical aspects of narrative texts. They maintain that the pairing of the visual with the written word is an excellent tool for helping young writers to construct their stories.

## **6. Using Comic Strips to Teach Narrative**

Drolet (2010) suggests that a strong method to encourage narrative writing is the use of popular texts such as comic strips, he cites some authors to support his arguments. First, Kroll (2001) suggests that writing teachers include reading of narrative texts in their classes to help develop writing skills. Visual literacy is becoming more important (Dardess, 1995), and comics by their very nature are interdisciplinary, bringing together a number of literate skills (Sturm, 2002). Students can analyze the story structure of a comic strip just as they would any narrative text (Tompkins, 1987). Teachers can use a picture narrative like a comic strip to teach about story structure and narrative elements like beginning, middle and end (Combs, 2003).

Megawati & Anugerahwati (2012) consider the use of comic strips as an appropriate strategy to help develop the students' skills in producing good narrative texts. First of all, comic strips assist the students in generating ideas and retrieving words for their writing. Besides, they can make students more careful in using correct spellings (Wright, 1983). As one type of visual media, it also provides the students with interesting writing prompts. Another confident opinion is expressed by Djiwandono (1999:73) and Brown (2004:226-228) in discussing the relationship between visual media and test of writing composition. They affirm that one of the effective ways in testing writing skill is by assigning the students to write a composition based on ideas they gather from pictures. Comic strips meet this characteristic since they are series of pictures in which the students are expected to gain the ideas easily from the

chronological order of the story. The students are also able to practice grammatical rules through this media by changing direct speech in the speech balloon into indirect speech. This kind of assessment is essential in developing the students' writing skill (Brown, 2004:226).

## **f. METHODOLOGY**

### **1. DESIGN OF THE RESEARCH**

Action research has become more popular as a mode of research among practitioners. It includes the process of actively participating in a change situation at the same time as conducting research. Action research can be undertaken by undergraduate and postgraduate students, assisted or guided by professional researchers, with the aim of improving their strategies, practices and knowledge of the surroundings within which they practice.

This study is an applied educational research work since it is a practical action research that will allow the practitioner to study aspects of practice with the introduction of comic strips to improve the narrative writing skills of the English language among tenth year students at “Hernán Gallardo Moscoso” public high school and see the reflections of her intervention.

### **2. METHODS, TECHNIQUES AND INSTRUMENT**

#### **2.1. METHODS**

This study will make a description of the data resulting from the application of an intervention plan. The following general methods will be applied along the descriptive research:

The *Scientific* method will facilitate the study of the use of comic strips applied in the developing of narrative writing skills. It will help in the observations done before and during the intervention. This one will also assist during the prediction of the possible solution; it will assist with gathering data to make relevant predictions and the analysis of it.

The *Descriptive* method will enable to describe the different stages of the study and the kind of resources used by the researcher. It will serve to explain and analyze the object of the investigation.

The *analytic-synthetic* method will be used to analyze the obtained results through the questionnaires, tests and observations. It will be used also to make the interpretation of the data, the logical analysis and draw up the conclusions.

The *statistic method* will be used to make the quantitative statistical analysis of the data received from the questionnaires and tests, and the qualitative text analysis of the data received from the observations.

This work will use the research spiral cycles proposed by Kemmis and McTaggart (2000) since the process is likely to be more fluid, open and responsive. It includes planning, acting and observing, and reflecting suggests.

Action research is an inquiry, undertaken with rigor and understanding in order to constantly refine practice; the emerging evidence-based outcomes will then contribute to the researching practitioner's continuing professional development (Koshy, 2005; p.2). Action research is a process of study done by systematically collecting data on one's everyday practice and analyzing it in order to draw conclusions about how future practice should be.

It involves a self-reflective cycle of identifying a situation or problem, planning a change, acting and observing the processes and consequences, and then re-planning, and so forth. It offers a valuable opportunity for teachers or practitioners to be involved in the research to collect first-hand information (McNiff, 1993; Atweb, Kemmis & Weeks, 1998). Action research will be applied in this study because it will enable the practitioner or researcher of this project to follow the steps in the spiral that helped her reflect upon her teaching and improve her students' situation. The researcher intends to see if the plan would work well or if any necessary modification or amendment would be needed to improve her students' language learning.

## **2.2. TECHNIQUES AND INSTRUMENTS**

### **2.2.1. Data Collection**

A researcher's close observation of students' performance during class, two sets of structured questionnaires, and two sets of structured tests will be used to collect data in this study. Quantitative data will come from the questionnaires and tests, and qualitative data will come from the observations. All the data will be triangulated to confirm validity.

#### **Questionnaires**

Two sets of face-to-face questionnaires will be used. A questionnaire of multiple choices and yes/no questions will be used to collect students' answers about the narrative writing skills and use of comic strips at the beginning, and at the end of the intervention. This will allow the students to provide a wide range of responses. All questionnaires will be conducted in class so that researcher give a clear explanation to students and clarify all queries raised. In addition, one hundred percent return rate should be ensured.

#### **Tests**

Two sets of face-to-face tests will be used. A test will be used to collect students' answers about making a narrative paragraph using a comic strip at the beginning, and at the end of the intervention. This will allow the students to provide answers about how a narrative story is structured. All tests will be conducted in class so that researcher give a clear explanation to students and clarify all queries raised. In addition, one hundred percent return rate should be ensured.

#### **Observation**

The researcher will carefully observe students' performance during lessons. She will use an observation checklist to record what has happened in class that



helps them investigate, analyze and reflect upon their findings when the project comes to an end.

### **3. PROCEDURES**

The action research work process will include the following stages:

The intervention plan will start and end with questionnaires and tests. Two questionnaires and two tests will be applied; one at the beginning of the study to collect data on students' narrative writing and use of comic strips. A variety of activities will be introduced to improve the narrative writing skills using comic strips. A check list will be used as instrument to help the researcher to observe students' performance during class. Finally, the second questionnaire and the second test will be applied to check the overall students' progress after the intervention plan. The Students' progress before and after the intervention will be compared and analyze to draw the conclusions about the action research work.

After the intervention the researcher will analyze the data collected. Then, she will draw the conclusions of the intervention. Finally, the report of her intervention will be disseminated among the teachers, the partners and the school.

#### **3.1. Tabulation**

The tabulation of data will be done with the data collected in the two questionnaires and two tests conducted. A logical analysis will be done with the information received.

### **3.2. Organization**

The researcher will organize the work with the information received in all the strategies applied to compare and analyze the impact of the intervention. A report of the intervention will be disseminated with the findings and ideas among the teachers, the partners and the school.

### **3.3. Description**

The description of the data collected and graphics will be described considering the information pre and post intervention. The description of each questionnaire and test's data will be completed to facilitate the interpretation of the information shown; and also do the logical analysis of the data received.

### **3.4. Population Sample**

The subjects of this action research are students from tenth year of basic education. This group is composed by sixteen students, who are between 13 and 16 years old; mostly come from an urban marginal sector of the city. They are in a high-beginning proficiency level.

#### 4. INTERVENTION AND OBSERVATION PLAN

This intervention comprises 7 lessons of 40 minutes each one based on “Using Comic Strips to Improve Narrative Writing Skills in the English Language among 10<sup>th</sup> year students at “Hernan Gallardo Moscoso” public high school.

<b>General Project Objective:</b> To improve the narrative writing skills through the use of comic strips in the English language				
	<b>Objectives</b>	<b>Activities</b>	<b>Procedure</b>	<b>Resources, Instruments</b>
<b>Week one (5 classes)</b>	To assess the students' knowledge and level in the narrative writing.	<b>Lesson 1:</b> <ul style="list-style-type: none"> <li>- Answering the pre-study questionnaire.</li> <li>- Answering the pre-test.</li> </ul>	<b>Teacher:</b> <ul style="list-style-type: none"> <li>- Explains about the questionnaire.</li> <li>- Explains about the test. (Writing a Narrative story)</li> </ul> <b>Students:</b> <ul style="list-style-type: none"> <li>- Take the questionnaire.</li> <li>- Take the pre-test.</li> <li>- Write a narrative story using a Fantasy comic strip.</li> </ul>	<ul style="list-style-type: none"> <li>- Pen Questionnaire</li> <li>- Pen Test</li> <li>- Pen</li> </ul>
	To arise the students' interest in narrative writing.	<b>Lesson 2:</b> <ul style="list-style-type: none"> <li>- Using humor comic strips and describing the elements of the story.</li> </ul>	<b>Teacher:</b> <ul style="list-style-type: none"> <li>- Shows a comic strip to the students identify the story.</li> </ul> <b>Students:</b> <ul style="list-style-type: none"> <li>- Answer some questions like: What is the comic strip about? Who are the characters? Where are they? What are they like? What are they doing? etc.</li> <li>- Identify the elements of the story (Names, location, main characters, etc.)</li> <li>- Write some words describing the story.</li> </ul>	<ul style="list-style-type: none"> <li>- Three Comic Strips samples.</li> <li>- Markers</li> <li>- Board</li> </ul>

	To recognize the structure of narrative writing	<b>Lesson 3:</b> - Using a humor comic strip to recognize the setting, characterization, plot, theme of the story.	<b>Teacher:</b> - Brings samples of comic strips like “The Little Ghost”, “Grafield”, “Winnie Pooh”, etc. - Describes the character, plot, etc. of the comic strip. <b>Students:</b> - Recognize the plot, main character, structure and so on. - Make a comic strip (4 panels).	- Humor Comic Strips - Markers - Board - Color pencils - Handouts
Week Two (5classes)	To recognize orientation, complication, climax and resolution of a narrative story.	<b>Lesson 4:</b> - Labeling the characters and actions of a superhero comic strip.	<b>Teacher:</b> - Displays a set of pictures, phrases and story props to form a story circle. - Explains about Complication, climax and resolution. <b>Students:</b> - Organize the story. - Put the series of actions in order. - In groups tell the class about the story.	- Sheets of paper - Set of pictures - Markers, Pencil - Glue
	To identify and describe a main character for a narrative story.	<b>Lesson 5:</b> - Describing a flash card about a man. - Making isolated sentences about the picture.	<b>Teacher:</b> - Brings a picture related to a boy looking a city. - Makes a list of describing words to explain about the main character in the picture. <b>Students:</b> - Take turns to add some words to the main character’s description. - Make sentences to reveal or portray the character.	- Flash Card - Markers - Board - Pen, pencil

	To produce sentences.	<b>Lesson 6:</b> <ul style="list-style-type: none"> <li>- Using a romantic comic strip to describe the characters of a story.</li> <li>- Making sentences and phrases about the pictures</li> </ul>	<b>Teacher:</b> <ul style="list-style-type: none"> <li>- Brings a set of pictures about a newlywed couple.</li> <li>- Explains the instructions.</li> <li>- Forms groups of three students.</li> <li>- Gives pictures to each group.</li> </ul> <b>Students:</b> <ul style="list-style-type: none"> <li>- Write different words that describes the pictures.</li> <li>- Cut and paste the words onto a clean white sheet of paper.</li> <li>- Fold the sheet of paper into an airplane.</li> <li>- Write sentences using these words.</li> <li>- Read the sentences and share with the class.</li> <li>- Identify the story.</li> </ul>	<ul style="list-style-type: none"> <li>- Romantic Comic Strip</li> <li>- Notebook</li> <li>- Handouts</li> <li>- Markers</li> <li>- Pen, pencil</li> </ul>
Week Three (5classes)	To create a paragraph.	<b>Lesson 7:</b> <ul style="list-style-type: none"> <li>- Using a fantasy comic strip to create a story.</li> <li>- Joining short sentences using linking words.</li> </ul>	<b>Teacher:</b> <ul style="list-style-type: none"> <li>- Brings a fantasy comic strip about “Dr. Cat”</li> <li>- Explains about paragraphs.</li> <li>- Teaches some linking words</li> </ul> <b>Students:</b> <ul style="list-style-type: none"> <li>- Write sentences and phrases about the story.</li> <li>- Join sentences and phrases using the linking words</li> <li>- Produce a paragraph using sentences and phrases. It needs to include a topic sentence and supporting details.</li> </ul>	<ul style="list-style-type: none"> <li>- Fantasy Comic strip.</li> <li>- Markers</li> <li>-Pen, pencil</li> <li>- Board</li> </ul>

	To produce paragraphs about a story.	<b>Lesson 8:</b> <ul style="list-style-type: none"> <li>- Creating their comic strip.</li> <li>- Making narrative paragraphs about the comic strip.</li> </ul>	<b>Teacher:</b> <ul style="list-style-type: none"> <li>- Gives instructions for drawing a comic strip.</li> <li>- Helps students with vocabulary.</li> </ul> <b>Students:</b> <ul style="list-style-type: none"> <li>- Each student draws a comic strip.</li> <li>- Use the comic strips and write a narrative paragraph about it.</li> </ul>	<ul style="list-style-type: none"> <li>- Comic Strips</li> <li>- Markers</li> <li>- Handouts</li> <li>- Board</li> <li>- Color pencil</li> <li>- Glue</li> <li>- Scissors</li> </ul>
	To check the students' outcome.	<b>Lesson 9:</b> <ul style="list-style-type: none"> <li>- Answering the post-study questionnaire.</li> <li>- Answering the post-test.</li> </ul>	<b>Teacher:</b> <ul style="list-style-type: none"> <li>- Explains about the questionnaire.</li> <li>- Explains about the post-test. (Writing a Narrative Story)</li> </ul> <b>Students:</b> <ul style="list-style-type: none"> <li>- Take the questionnaire.</li> <li>- Take the post-test.</li> <li>- Write a narrative story using a comic strip.</li> </ul>	<ul style="list-style-type: none"> <li>- Pen Questionnaire</li> <li>- Pen Test</li> <li>- Pen</li> </ul>

## g. TIMETABLE

Phases	Activities	2014												2015				
		Feb.	Mar.	Apr.	May.	Jun.	Jul.	Aug.	Sep.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.	Apr.	May	
Project	Project Presentation		x															
	Appointment of Teacher Advisor		x															
	Project Approval		x															
	Appointment of Thesis Director			x														
Intervention / Action	Application of the Instruments			x														
	Act Observe			x	x	x	x	x	x	x								
Thesis Process	Data Organization and Tabulation						x	x	x	x	x	x						
	Interpreting and Reflecting							x	x	x	x	x						
	Writing up and Reporting								x	x	x	x	x					
	Presenting the Thesis Report										x	x	x	x				
	Thesis Revision											x	x	x	x	x	x	
	Thesis Presentation														x			
	Thesis Approval															x		
	Submission of the Folders															x	x	
	Private Review																x	
	Corrections																x	x
	Public Presentation and Incorporation																	

## **h. BUDGET AND FINANCING**

### **1. RESOURCES:**

#### **1.1. Human:**

- ✓ The students from tenth year of basic education
- ✓ The English teacher.
- ✓ The researcher

#### **1.2. Material**

- ✓ Comic strips
- ✓ Handouts
- ✓ Texts
- ✓ Comic Flash Cards
- ✓ Markers
- ✓ Flash Memory
- ✓ Photocopies
- ✓ Ringed

#### **1.3. Technical**

- ✓ Computer
- ✓ Printing
- ✓ Scanner
- ✓ Camera



## 2. BUTGET

ITEM	UNIT VALUE
Mobilization	\$ 5,00
Internet	\$ 80,00
Materials	\$ 10,00
Module	\$ 6,00
Ringed	\$ 2,00
<b>TOTAL</b>	<b>\$103,00</b>

## 3. FINANCING

All expenses related to the present research will be assumed entirely by the research conducting the investigation

## i. BIBLIOGRAPHY

- American Heritage Dictionary. (2000). *The American Heritage Dictionary of the English Language, 4th Ed.* New York: NY: Houghton Mifflin Company.
- Anderson, M. (1997). *Text Type in English 2*. Australia: Mackmillan.
- Barly, B. (1995). Write Well: Improving Writing Skills. In B. Barly, *Write Well: Improving Writing Skills* (p. 23). Yogyakarta: Kanisius.
- Bitz, M. (2004). The comic book project: Forging alternative pathways to literacy. *Journal of Adolescent & Adult Literacy*, 47(1), pp. 574-586.
- Brown, D. H. (2004). *Language Assessment: Principles and Classroom Practices*. New York: Pearson Education.
- Bryan, G., Chilcoat, G. W., & Morrison, T. G. (2002). Pow! Zap! Wham! Creating comic books from picture books in social studies classrooms. *Canadian Social Studies*, 37(1), Retrieved from [http://www.quasar.ualberta.ca/css/Css\\_37\\_1/FTcomics\\_in\\_social\\_studies.htm](http://www.quasar.ualberta.ca/css/Css_37_1/FTcomics_in_social_studies.htm).
- Byrne, D. (1997). *Teaching Writing Skills*. New York: Longman, Inc.
- Cary, S. (2004). *Going graphic*. Portsmouth: Heinemann.
- Chris Giarrusso. (2009, June 21). *Spider-Gamez En Linea!!!* Retrieved December 23, 2013, from [www.spidergamez.blogspot.com](http://www.spidergamez.blogspot.com): [http://spidergamez.blogspot.com/2009/06/mini-marvels-dominicales\\_21.html](http://spidergamez.blogspot.com/2009/06/mini-marvels-dominicales_21.html)
- Christopher. (2010, March 30). *Feel Afraid*. Retrieved December 23, 2013, from [www.feelafraidcomic.com](http://www.feelafraidcomic.com): <http://joyreactor.com/tag/feelafraidcomic>
- Combs, J. (2003). *Creating Comics: Visual and Verbal Thinking in the Ultimate Show and Tell. PhD Thesis*. College of William and Mary Williamsburg, VA.
- Cowie, N. (2008, February 10). *The blog for English students at Cromwell College*. Retrieved September 2, 2013, from English@cc: <http://ncowie.wordpress.com/2008/02/10/features-of-narrative-writing/>

- Crilley, M. (2009). *Guetting Students to Write Using Comics*. Retrieved December 23, 2013, from Teacher Librarian: <http://www.proquest.com>
- Cronin, B. (2013, May 10). *www.goodcomics.comicbookresources.com*. Retrieved December 23, 2013, from Comic Book Resources: <http://goodcomics.comicbookresources.com/2013/05/10/poohdickery-for-51013/>
- Dardess, G. (1995). Review: Bringing comic books to class. In *College English*, 57(2) (pp. 213-222).
- Davis, J. (1986). *GARFIELD*. Retrieved December 23, 2013, from [www.goulas.eu](http://www.goulas.eu): <http://www.goulas.eu/diafora/Comics/GARFIELD/1986/ga860101.gif>
- Davis, R. (1990). Comic Strips: An Innovative Tool in the ESL Classroom. *Intermountain TESOL Conference*. Park City, Utah.
- Davis, R. S. (1997). *Comics: A multi-dimensional teaching aid in integrated-skills classes*. Retrieved December 21, 2013, from ESL-LAB: <http://www.esl-lab.com/research/comics.htm>
- Dietsch, B. (2003). *Reasoning & Writing Well*. New York: Mc Graw – Hill Companies, Inc.
- Djiwandono, M. (1999). *Tes Bahasa dalam Pengajaran*. Bandung: ITB.
- Drolet, C. A. (2010-12-14). *Using Comics in the Development of EFL Reading and Writing*. SungKyul: SungKyul University.
- Eliot, A. (2012, May 5). *Advantages and Disadvantages of Narrative Text*. Retrieved December 26, 2013, from eHow: [http://www.ehow.com/info\\_8508586\\_advantages-disadvantages-narrative-text.html](http://www.ehow.com/info_8508586_advantages-disadvantages-narrative-text.html)
- Endo, H. (2007, December 11). *www.darkhorse.com*. Retrieved December 23, 2013, from Dark Horse: Eden: It's an Endless World!: <http://www.darkhorse.com/Books/Previews/10-924?page=5>
- Evans, J. (2010, September 7). *Exploring Comics, Graphic Novels and Picturebooks as Multimodal Texts with Particular Reference to Raymond Briggs and His Partnership with Controversy*. Retrieved January 13, 2014, from Janet Evans:

<http://gatheringbooks.wordpress.com/2010/09/07/on-graphic-novels-comics-and-picture-books-a-talk-by-janet-evans/>

- Gardner, T. (2006). *Comic Vocabulary Definitions and Examples: Text Containers*. NCTE. International Reading Association.
- Gavigan, K., & Tomasevich, M. (2011). *Connecting Comics to Curriculum: Strategies for graders 6-12*. Santa Barbara: CA: ABC-CLIO, LLC.
- Gerot, L., & Wignell, P. (1994). *Making Sense of Functional Grammar*. Australia: Antepodean Educational Enterprises.
- Gravett, P. (2009, July 19). *Comics, Graphic Novels, Manga*. Retrieved December 13, 2013, from Paul Gravett: <http://www.paulgravett.com/index.php/articles/article/encarta>
- Hrdinová, Š. (2009). *Comics in English lesson in primary classes*. Brno: MASARYK UNIVERSITY.
- Hughey, J. B. (1983). *Teaching ESL Composition, Principles and Techniques. Why Write?* Cambridge: Newbury House Publishers.
- Isabell, R., Sobol, J., Lindauer, L., & Lowrance, A. (2004). *The Effects of Storytelling and Story Reading on the Oral Language Complexity and Story Comprehension of Young Children*. Early Childhood Education Journal, 32 (3), p. 157-163.
- Johnston, L. (2006, September 24). *For Better or For Worse*. Retrieved December 23, 2013, from [www.fborfw.com](http://www.fborfw.com): <http://catalog.fborfw.com/indexpanel.php?q=no+amount+of+money+could+buy+a+day+like+today&Submit=Search>
- Karlsson, A. (2012). *Storytelling as a Teaching Strategy in the English Language Classroom in Iceland*. Reykjavík: Printing: Háskólaprent ehf.
- Kemmis, K., & McTaggart, R. (2000). 'Participatory Action Research', in N. Denzin and Y. Lincoln. (eds.), *Handbook of Qualitative Research*. London: Sage.
- Koshy, V. (2005). *Action Research for Improving Practice*. London: Paul Chapman Publishing.

- Kroll, B. (2001). Considerations for teaching an ESL/EFL writing course. In M. Celce-Murcia, (Ed.), *Teaching English as a second or foreign language (3rd ed.)* (pp. 219-232). Boston: Heinle & Heinle.
- London, J. (2007, January 24). *Kinds of Paragraphs*. Retrieved April 7, 2014, from eHow: [http://www.ehow.com/info\\_8635512\\_kinds-paragraphs.html](http://www.ehow.com/info_8635512_kinds-paragraphs.html)
- McCloud, S. (1993). *Understanding Comics: The Invisible Art*. New York: Harper Perennial.
- McGraw, H. (2010). *Telling a History (Narrative)*. McGraw Hill Companies, Inc.
- Megawati, F., & Anugerahwati, M. (2012). *Comics Strips: A STUDY ON THE TEACHING OF WRITING NARRATIVE TEXTS TO INDONESIAN EFL STUDENTS*. Indonesia: Universitas Negeri Malang.
- Morrison, T. G., Bryan, G., & Chilcoat, G. W. (2002). Using student-generated comic-books in the classroom. *Journal of Adolescent & Adult Literacy*, 45(8), pp. 758-767.
- Myra GB. (2010, September 7). *Graphic Novels, Comic Strips and Picture Books a Talk by Janet Evans*. Retrieved January 13, 2014, from Gathering Books: <http://gatheringbooks.wordpress.com/2010/09/07/on-graphic-novels-comics-and-picture-books-a-talk-by-janet-evans/>
- Nagin, C. (2006). *Because writing matters: improving student writing in our schools*. San Francisco: Jossey-Bass.
- Nasib, A. (2013, October 24). *Comic Books*. Retrieved November 11, 2013, from Prezi.com: <http://prezi.com/rysa1hjqbwxc/comic-books/>
- Nigay, T. (2007, April 22). *The strength of comics in teaching English*. Retrieved December 21, 2013, from Natek: <http://www.natek.freenet.kz/texts/nigay.rft>
- Norton, B., & Vanderheyden, K. (2004). Comic book culture and second language learners. In B. Norton, & K. T. (Eds.), *Critical pedagogies and language learning* (pp. 201-221). Cambridge, UK: Cambridge University.

- Quill, E. (2007, June 29). *Comic Books offer a Glimpse Into Social History*. Retrieved December 23, 2013, from The Chronicle of Higher Education: <http://www.proquest.com>
- Ranker, J. (2007). Using comic books as read-alouds: Insights on reading instruction. In *An English as a second language classroom. The Reading Teacher* 61(4) (pp. 296-305).
- Schwarz, G. E. (2002). Graphic novels for multiple literacies. *Journal of Adolescent & Adult Literacy*, 46, pp. 262-65.
- Sobole, S. (2013, April 5). *Doctor Cat*. Retrieved December 23, 2013, from Doctor Cat: A comic about a cat who also is a doctor: <http://doctorcatmd.com/comic/doctor-cats-day-off-page-10>
- Sones, W. W. D. (1944). The comics and instructional method. *Journal of Educational Sociology*, 18(4), pp. 232-240.
- Sturm, J. (2002). *Comics in the classroom. The Chronicle of Higher Education*. April 5, 2002, 14-5.
- Tompkins, G. E. (1987). An untapped writing resource: Wordless picture books. In G. E. (Eds.), *Write angles: Strategies for teaching composition* (pp. 75-81). Oklahoma City: Oklahoma Writing Project.
- Troyka, L. (1987). *Simon & Schuster Handbook for Writers*. New York: Prentice-Hall.
- Widdowson, H. (1978). Teaching Language as Communication. In H. Widdowson, *Teaching Language as Communication* (p. 62). Oxford: Oxford: OUP.
- Wilson Javier González-Espada. (2003). *Integrating physical science and the graphic arts with scientifically accurate comic strips: rationale, description, and implementation*. USA: School of Physical and Life Sciences, Arkansas Tech University.
- Wright, A. (1983). *Simon & Schuster Handbook for Writers*. New York: Prentice-Hall.
- Yang, G. (2003). *Comics in education*. Retrieved December 21, 2013, from Humble Comics: <http://www.humblecomics.com/comicsedu/index.html>

Zemach, D. E., & Rumisek, L. A. (2003). *Essay, College Writing: From Paragraph to Essay*. Oregon: Macmillan Education.

➤ **ANNEXES**

**ANNEXE # 1:**

**OBSERVATION SHEET**



**UNIVERSIDAD NACIONAL DE LOJA**  
**AREA DE LA EDUCACIÓN, EL ARTE Y LA COMUNICACIÓN**  
**ENGLISH CAREER**

<b>OBSERVATION SHEET</b>				
<b>OBSERVER:</b>		<b>DATE:</b>		
<b>THINGS TO BE OBSERVED</b>	<b>ACTIVITIES</b>	<b>YES</b>	<b>NO</b>	<b>SOMETIMES</b>
<b>HAVE ALL THE STUDENTS PARTICIPATED IN CLASS?</b>	Activity 1			
	Activity 2			
	Activity 3			
	Activity 4			
<b>WAS THE ACTIVITY APPROPRIATED FOR THE CLASS?</b>	Activity 1			
	Activity 2			
	Activity 3			
	Activity 4			
<b>WERE THE OBJECTIVES OF THE ACTIVITIES ACCOMPLISHED?</b>	Activity 1			
	Activity 2			
	Activity 3			
	Activity 4			
<b>SUGGESTIONS TO THE ACTIVITIES DONE</b>	Activity 1			
	Activity 2			
	Activity 3			
	Activity 4			



## ANNEXE # 2:

### PRE QUESTIONNAIRE AND POST QUESTIONNAIRE



**UNIVERSIDAD NACIONAL DE LOJA**  
*Área de la Educación, el Arte y la Comunicación*

### ENGLISH LANGUAGE CAREER

This questionnaire aims to determine the opinion of the Tenth Year students of Basic Education at “Hernan Gallardo Moscoso” High School about the use of Comic Strips in the Narrative Writing skill in the English Language.

Dear Student, please answer honestly the following questions by placing an "X" in the appropriate brackets.

#### QUESTIONNAIRE

**1. Do you do enough writing activities in your English lessons?**

- Yes ( )  
No ( )  
I don't know ( )

**2. How important is writing skill for you?**

- Very Important ( )  
Important ( )  
Not very important ( )  
Not important at all ( )

**3. Do you practice the narrative writing skill?**

- Yes ( )  
No ( )

**4. Do you know about the narrative writing structure?**

Yes ( )

No ( )

**5. Have you ever written a short narrative story?**

Yes ( )

No ( )

**6. Which resources as strategies are applied by your teacher to do the narrative writing?**

Songs ( )

Games ( )

Dialogues ( )

Letters ( )

Comic Strips ( )

Others ( )

None ( )

**7. Do you use Comic Strips to practice the narrative writing skill?**

Yes ( )

No ( )

I don't know ( )

**8. Is the use of Comic Strips is a good strategy to learn the narrative writing skill?**

Yes ( )

No ( )

I don't know ( )

*¡THANKS FOR YOUR COLABORATION!*

ANNEXE #3:

PRE TEST AND POST TEST

“Hernán Gallardo Moscoso” High School

Students' Name: \_\_\_\_\_

Course/Grade: \_\_\_\_\_

Date: \_\_\_\_\_

**Narrative Writing Skill Test**

1. Write a narrative paragraph about the following Comic Strip.



(Sarah Sobole,

**ANNEXE #4:****TEST RUBRIC**

<b>STUDENTS CODE</b>	<b>ASPECTS TO BE EVALUATED</b>						<b>TOTAL</b>
	Include Topic Sentence	Supporting Details (at least three Complete Sentences	Include Characterization	Include Plot and Setting	Narrative Sequence (Orientation, Complication, Resolution)	Correct Spelling and Word Usage	
HGMPHS01							
HGMPHS02							
HGMPHS03							
HGMPHS04							
HGMPHS05							
HGMPHS06							
HGMPHS07							
HGMPHS08							
HGMPHS09							
HGMPHS10							
HGMPHS11							
HGMPHS12							
HGMPHS13							
HGMPHS14							
HGMPHS15							
HGMPHS16							

**ANNEXE #5:****CHECKLIST****Lesson # \_\_\_\_\_**

<b>Activities</b>	<b>Like Participate:</b>		<b>Strength</b>	<b>Need Help</b>	<b>Date of Improvement</b>
	<b>In Group</b>	<b>Individually</b>			
Students put interest in narrative writing					
Students recognize the structure of narrative writing					
Students recognize orientation, complication, climax and resolution of a narrative story.					
Students write the supporting details in sentences					
Students organize the sentences correctly					
Students identify and describe a main character for a narrative story					
Students create a paragraph about the story.					
Students use the mechanics and the language correctly.					

**Observations:**

---

---

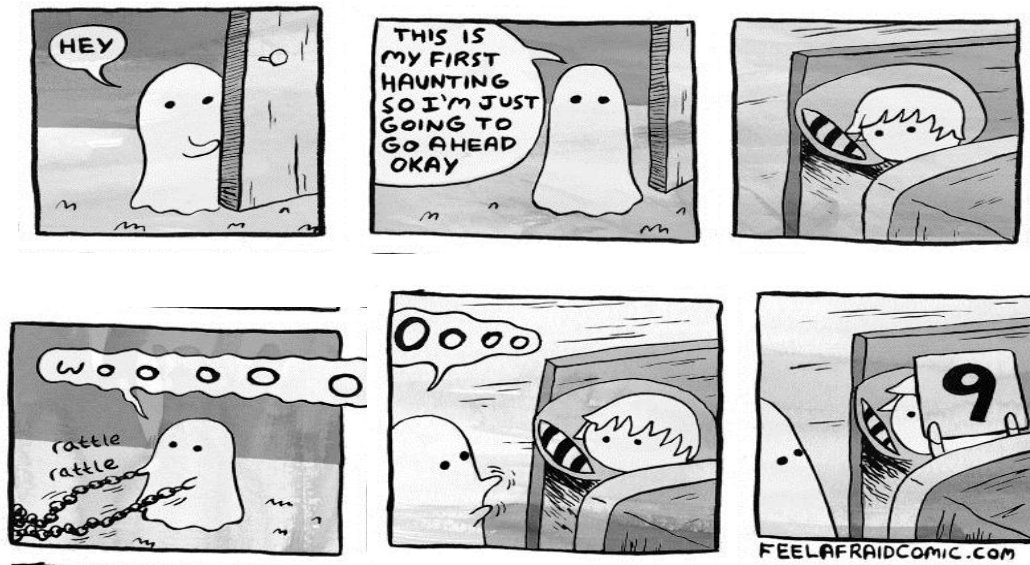
---

---

## ANNEXE #6:

### HUMOR COMIC STRIP

#### “THE LITTLE GHOST”



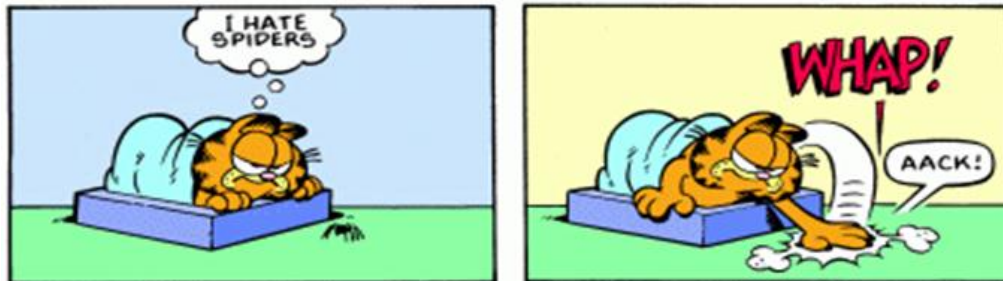
(Christopher, 2010)

#### “WINNIE POOH”



(Brian Cronin, 2013)

“GRAFIELD”



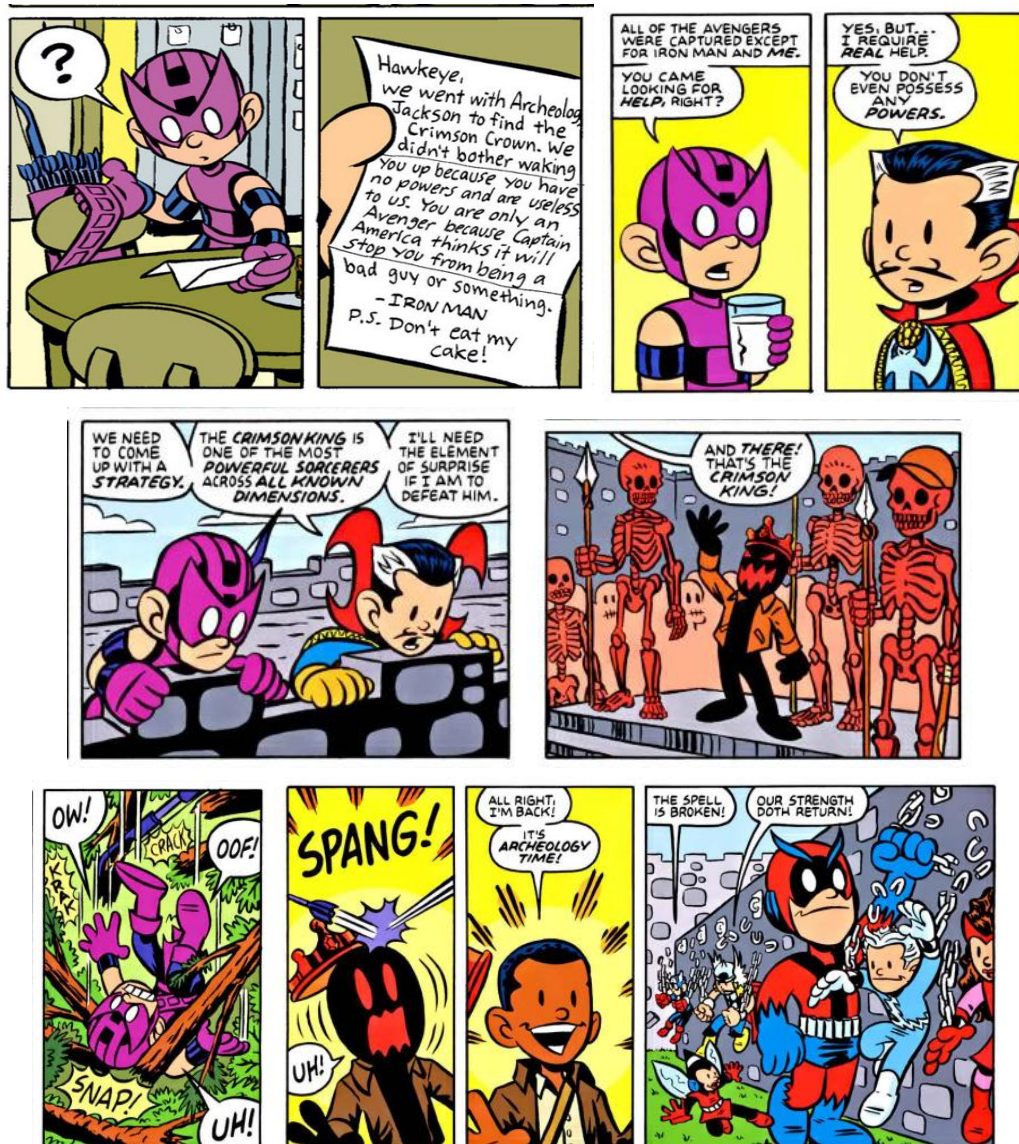
(Jim Davis, 1986)



## ANNEXE #7:

### SUPERHERO COMIC STRIP

#### “HAWKEYE”



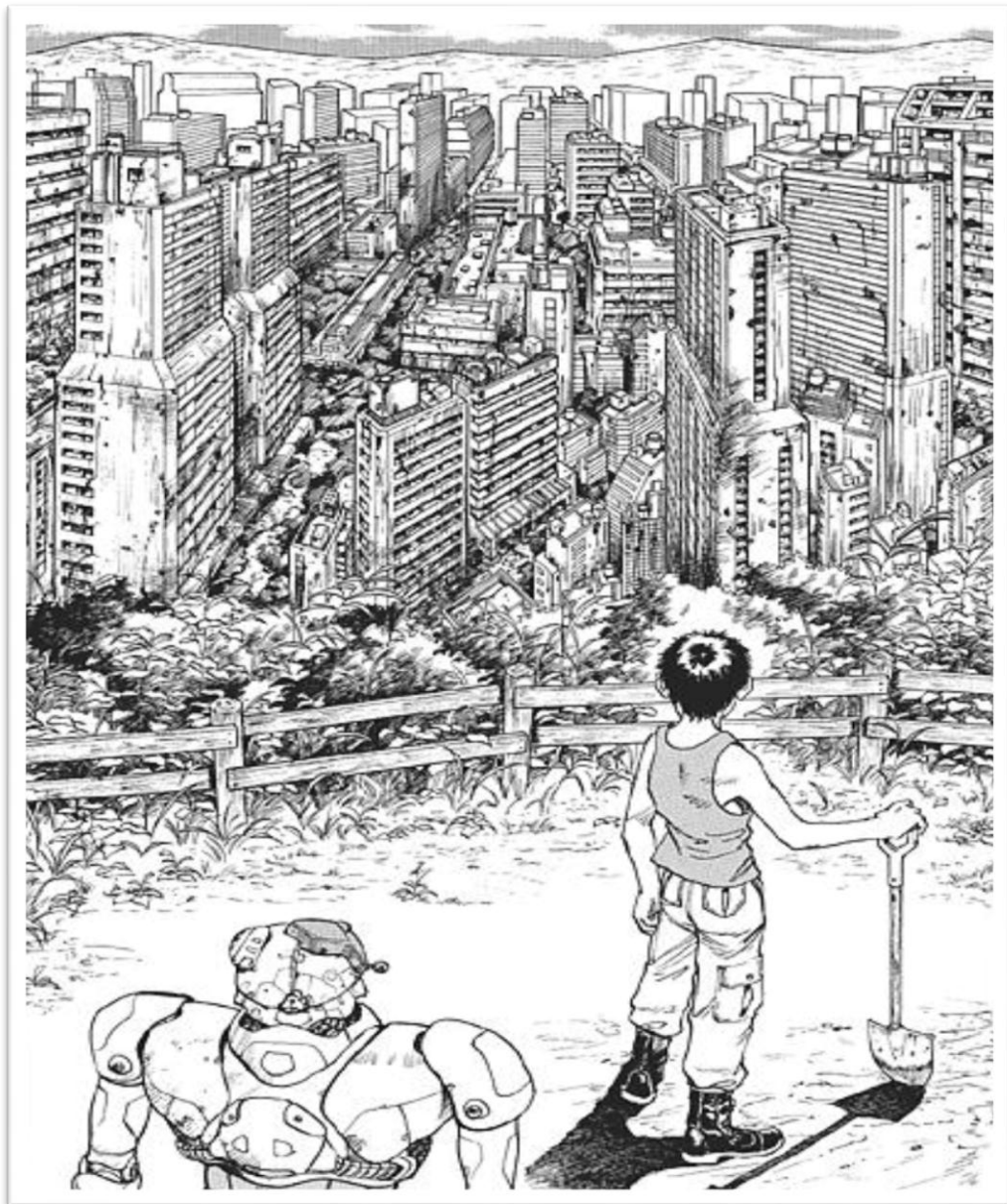
(Chris Giarrusso, 2009)



**ANNEXE #8:**

**FLASH CARD**

**“EDEN: IT’S AN ENDLESS WORLD”**



(Hiroki Endo, 2007)

**ANNEXE #9:**

**ROMANTIC COMIC STRIP**

**“FOR BETTER OR FOR WORSE”**



(Lynn Johnston, 2006)

ANNEXE #10:

FANTASY COMIC STRIP

“Dr. CAT”



(Sarah Sobole, 2013)

## ANNEXE #11:

### MATRIX

**Theme:** Using Comic Strips to Improve Narrative Writing Skills in the English Language among Tenth Year Students of Basic Education at “Hernan Gallardo Moscoso” Public High School, during the Academic Period 2013-2014.

Problem	Objectives	Theoretical Frame	Methodological Design (Action Research)	Instruments
<p><b>Main Problem:</b></p> <p>How does the use of comic strips improve the narrative writing skills in the English language among tenth Year students of basic education at “Hernan Gallardo Moscoso” Public High School, during the academic period 2013-2014?</p>	<p><b>General:</b></p> <p>To improve the narrative writing skill through the use of comic strips in the English language among tenth year students of basic education at “Hernan Gallardo Moscoso” Public high school during the academic period 2013-2014.</p>	<p><b>Writing:</b></p> <ul style="list-style-type: none"><li>- What is Writing?</li><li>- What is a Paragraph?</li><li>- The Parts of a Paragraph</li><li>- Kinds of paragraphs</li><li>- Narrative Writing</li><li>- What is Storytelling?</li><li>- Types of Narrative</li><li>- Purpose of Narrative Writing</li></ul>	<p><b>Preliminary investigation</b></p> <ul style="list-style-type: none"><li>- Observing the English classes.</li><li>- Stating the background of problem.</li><li>- Describing current situation.</li><li>- Locating and reviewing the literature.</li><li>- Creating a methodological</li></ul>	<ul style="list-style-type: none"><li>- Questionnaires</li><li>- Tests</li><li>- Observation Checklists</li></ul>

<p><b>Sub-Problems:</b></p> <ul style="list-style-type: none"> <li>- What kind of theoretical references about narrative writing and comic strips are effective to help the tenth year students of basic education at “Hernán Gallardo Moscoso” public high school, during the academic period 2013-2014?</li> <li>- What are the issues that limit the narrative writing skills among tenth year students of basic education at “Hernán Gallardo Moscoso” public high school, during the academic period 2013-2014?</li> <li>- What are the important phases of the intervention plan that address the current issues of the narrative writing skills, among tenth year students of basic education at “Hernán Gallardo Moscoso” public high school, during</li> </ul>	<p><b>Specific:</b></p> <ul style="list-style-type: none"> <li>- To investigate the theoretical references about narrative writing skill and comic strips as a strategy to help tenth year students of basic education at “Hernan Gallardo Moscoso” public high school, during the academic period 2013-2014.</li> <li>- To diagnose the issues that limit the narrative writing skills among tenth year students of basic education at “Hernan Gallardo Moscoso” public high school, during the academic period 2013-2014.</li> <li>- To design an intervention plan about the use of comic strips to improve the narrative writing skill among tenth year students of basic education at “Hernan Gallardo Moscoso” public high school, during the academic period 2013-2014.</li> </ul>	<ul style="list-style-type: none"> <li>- Structure of Narrative Writing</li> </ul> <p><b>Comics</b></p> <ul style="list-style-type: none"> <li>- What are Comics?</li> <li>- Kinds of Comics</li> <li>- Comic Strips</li> <li>- History of Comic Strips</li> <li>- Comic Strips Genres</li> <li>- Comic Strips Components</li> <li>- Advantages of Comic Strips</li> <li>- Importance of Comics in Education</li> <li>- Innovating Teaching – Comic Strips in the Classroom</li> </ul>	<p>framework for research.</p> <ul style="list-style-type: none"> <li>- Preparing an intervention plan</li> </ul> <p><b>Intervention and Observation</b></p> <ul style="list-style-type: none"> <li>- Applying, observing and monitoring students’ performance according to the intervention plan.</li> </ul> <p><b>Presentation of Research Findings</b></p> <ul style="list-style-type: none"> <li>- Reflecting, analyzing and answering the proposed inquiries</li> <li>- Organizing the final report.</li> </ul>	
---	---	--	--	--

<p>the academic period 2013-2014?</p> <p>- Which comic strips are implemented to improve the narrative writing skills among tenth year students of basic education at “Hernán Gallardo Moscoso” public high school, during the academic period 2013-2014?</p> <p>- How do comic strips as part of the classroom activities reduce the limitation of the narrative writing skills among tenth year students of basic education at “Hernán Gallardo Moscoso” public high school, during the academic period 2013-2014?</p>	<p>- To apply the intervention plan as part of the classroom activities in order to solve the limitations on narrative writing skill among tenth year students of basic education at “Hernan Gallardo Moscoso” public high school, during the academic period 2013-2014.</p> <p>- To reflect upon the effect that the comic strips had on tenth year students’ narrative writing skill at “Hernan Gallardo Moscoso” public high school, during the academic period 2013-2014.</p>			
--	---	--	--	--



## **ANNEX #2**

### **Application of the Pre-Test:**



**Photo taken by:** Karen Vásquez (the researcher)



**Photo taken by:** Karen Vásquez (the researcher)

**During the Intervention process:**



**Photo taken by:** Karen Vásquez (the researcher)



**Photo taken by:** Karen Vásquez (the researcher)



### **Application of the Post-Test:**




**Photo taken by:** Karen Vásquez (the researcher)



**Photo taken by:** Karen Vásquez (the researcher)

## ANNEX #3

### Pre-Questionnaire:

  
**UNIVERSIDAD NACIONAL DE LOJA**  
*Área de la Educación, el Arte y la Comunicación*

**ENGLISH LANGUAGE CAREER**

Este cuestionario tiene como objetivo determinar la opinion de las estudiantes del Décimo Año de Educación Básica del colegio "Hernan Gallardo Moscoso" acerca del uso de las Tiras Cómicas en la destreza de la Escritura Narrativa en el Idioma Inglés.

Querido estudiante, por favor responda honestamente las siguientes preguntas colocando una "X" en el paréntesis que usted considere apropiado.

**QUESTIONARIO**

1. Realiza suficientes actividades de escritura en sus clases de Inglés?  
Si ( )  
No (X)  
No se ( )
2. Que tan importante es la destreza de escritura para usted?  
Muy importante (X)  
Importante ( )  
No tan importante ( )  
Sin importancia ( )
3. Practica usted la destreza de escritura narrativa?  
Si ( )  
No (X)
4. Conoce usted la estructura de la escritura narrativa?  
Si ( )  
No (X)

5. A escrito alguna vez una historia narrativa corta?

Si ( )

No (X)

6. Qué recursos son aplicadas como estrategias por su profesor para realizar la escritura narrativa?

Canciones ( )

Juegos ( )

Dialogos ( )

Cartas ( )

Tiras Comicas ( )

Others ( )

None (X)

7. Utiliza Tiras Cómicas para practicar la destreza de escritura narrativa?

Si ( )

No ( )

No se (X)

8. Es el uso de las Tiras Cómicas una buena estrategia para aprender la escritura narrativa?

Si ( )

No ( )

No se (X)

*¡GRACIAS POR SU COLABORACIÓN!*

**Photo taken by:** Karen Vásquez (the researcher)



### Pre-Test:

**"Hernán Gallardo Moscoso" High School**

Students' Name: Sonia Gorman

Course/Grade: 4mo 8.

Date: 27/03/2014.

**Narrative Writing Skill Test**

1. Write a paragraph about the following Comic Strip.

The comic strip consists of six panels. Panel 1: A cat stands outside a building labeled 'Pet City' with a 'hiring!' sign. The cat says, 'Hmm... this looks promising!'. Panel 2: The cat is inside, talking to a woman. The cat says, 'Hello! I'd like to apply for a job!'. Panel 3: The woman replies, 'Sorry, sweetie, but I can't hire a cat...'. Panel 4: The cat asks, 'WHY NOT? Do you have cats or something? What kind of pet shop is this?'. The woman replies, 'Oh, it's just the hiring... um...'. Panel 5: A close-up of the cat looking thoughtful, saying 'hmm?'. Panel 6: The cat is now in a long line of dogs waiting outside. A dog walker is visible in the background. The cat says 'ahh!'. The dog walker says, '...a dog walker?'. The dogs are barking.

(Sarah Sobole, 2013)

My cat is beautiful.  
They cat is above the house, say look the ~~poor~~ person.

**Photo taken by:** Karen Vásquez (the researcher)

During the Intervention process:

I'm really hungry!!  
I will pass to that  
restaurant for something  
to eat.

Wippe's  
Restaurant

"Bouche à l'oreille",  
"Poulet du Brésil",  
"L'escalope grillée"...  
I don't understand  
anything

Can I take your  
order?

Umm... Give  
me a second

Wamba, your dish  
looks very  
appetizing...  
What do you asked  
for?

Why did not you say it  
was Wamba's hat?

**TASK:** Make your own Comic Strip. It needs to contain all the structure of a Narrative Story. (Plot, Setting, Characterization, and Theme)

NAME: Michael Amigos DATE: 04/04/2014

10  
Awesome!!

Photo taken by: Karen Vásquez (the researcher)

## Post-Questionnaire:

**UNIVERSIDAD NACIONAL DE LOJA**  
*Área de la Educación, el Arte y la Comunicación*

**ENGLISH LANGUAGE CAREER**

Este cuestionario tiene como objetivo determinar la opinión de los estudiantes del Décimo Año de Educación Básica del colegio "Hermen Gallardo Moscoso" acerca del uso de las Tiras Cómicas en la destreza de la Escritura Narrativa en el idioma Inglés.

Querido estudiante, por favor responda honestamente las siguientes preguntas colocando una "X" en el paréntesis que usted considere apropiado.

**QUESTIONARIO**

1. ¿Realiza suficientes actividades de escritura en sus clases de Inglés?  
Si ( )  
No ( )  
No se ( X )
2. ¿Qué tan importante es la destreza de escritura para usted?  
Muy importante ( X )  
Importante ( )  
No tan importante ( )  
Sin importancia ( )
3. ¿Practica usted la destreza de escritura narrativa?  
Si ( X )  
No ( )

5. ¿A escrito alguna vez una historia narrativa corta?  
Si (X)  
No ( )

6. ¿Qué recursos son aplicadas como estrategias por su profesor para realizar la escritura narrativa?

Canciones (X)  
Juegos (X)  
Dialogos ( )  
Cartas ( )  
Tiras Comicas (X)  
Others ( )  
None ( )

7. ¿Utiliza Tiras Cómicas para practicar la destreza de escritura narrativa?

Si (X)  
No ( )  
No se ( )

8. ¿Es el uso de las Tiras Cómicas una buena estrategia para aprender la escritura narrativa?

Si (X)  
No ( )  
No se ( )

¡GRACIAS POR SU COLABORACION!

Photo taken by: Karen Vásquez (the researcher)



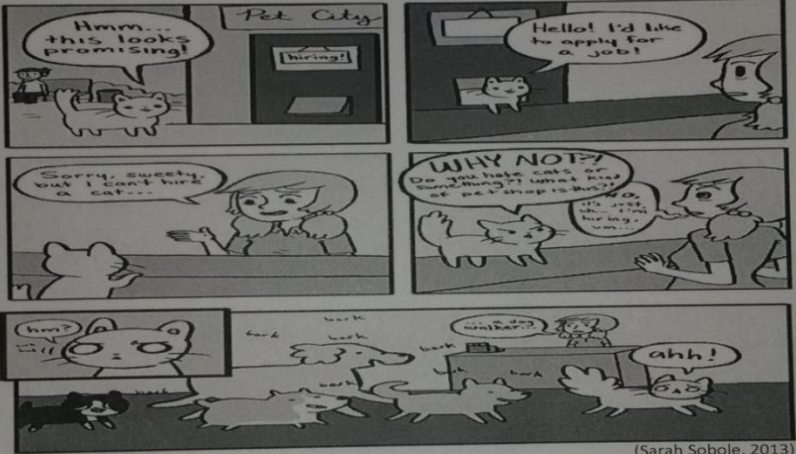
Post-Test:

**"Hernán Gallardo Moscoso" High School**

Students' Name: Michael Arroyos  
Course/Grade: 10<sup>th</sup>  
Date: 29/04/2014

**Narrative Writing Skill Test**

1. Write a paragraph about the following Comic Strip.



(Sarah Sobole, 2013)

Once upon a little cat was looking for a job, and cat found a job in the Pet City next. He ask the secretary for job. But the cat was upset because the job was not the appropriate for him and next he left the dogs and finally the cat run and run afraid.

Photo taken by: Karen Vásquez (the researcher)



## INDEX

➤ CERTIFICATION	ii
➤ AUTHORSHIP	iii
➤ LETTER OF AUTHORIZATION	iv
➤ GRATEFULNESS	v
➤ DEDICATION	vi
➤ MATRIX GEOGRAPHIC SCOPE	vii
➤ GEOGRAPHIC MAP AND SKETCHES	viii
➤ THESIS SCHEME	ix
a. TITLE	1
b. RESUMEN	2
ABSTRACT	3
c. INTRODUCTION	4
d. LITERATURE REVIEW	8
WRITING SKILL	8
WHAT IS A PARAGRAPH?	9
The Parts of a Paragraph	10

Kinds of Paragraphs	11
How to Teach Writing Skills?	12
The Writing Process	13
NARRATIVE WRITING	14
Storytelling in Narrative Writing	14
Purpose of Narrative Writing	15
Advantages of Narrative Writing	16
Skills in Narrative Writing	17
Types of Narrative	17
Structure of Narrative Writing	18
COMICS	19
What are comics?	20
Kinds of Comics	20
COMIC STRIPS	21
History of Comic Strips	21
Comic Strip Genres	22
Comic Strips Components	24

Advantages of Comic Strips	27
Importance of Comics in Education	27
Innovative Teaching – Comic Strips in the Classroom	28
1. Pedagogical Reasons for the Use of Comic Strips	29
2. Using Comic Strips to Teach Writing	30
3. Using Comic Strips to Teach Narrative	30
Comic Strips as an alternative to face the students' problems in writing Skills	31
e. MATERIALS AND METHODS	33
f. RESULTS	39
g. DISCUSSION	53
h. CONCLUSIONS	56
i. RECOMMENDATIONS	58
j. BIBLIOGRAPHY	59
k. ANNEXES	64
a. THEME	65
b. PROBLEM	66
c. JUSTIFICACION	70

d. OBJECTIVES	71
e. THEORETICAL FRAMEWORK	72
f. METHODOLOGY	93
g. TIMELINE	102
h. BUDGET AND FINANCING	103
i. BIBLIOGRAPHY	105
INDEX	136