

*Actas*

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# EL BILINGÜISMO A DEBATE

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## **El bilingüismo a debate**

# **Actas del IV Congreso Internacional de Enseñanza Bilingüe en Centros Educativos**

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## **Actas del IV Congreso Internacional de Enseñanza Bilingüe en Centros Educativos**

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# Actas del IV Congreso Internacional de Enseñanza Bilingüe en Centros Educativos

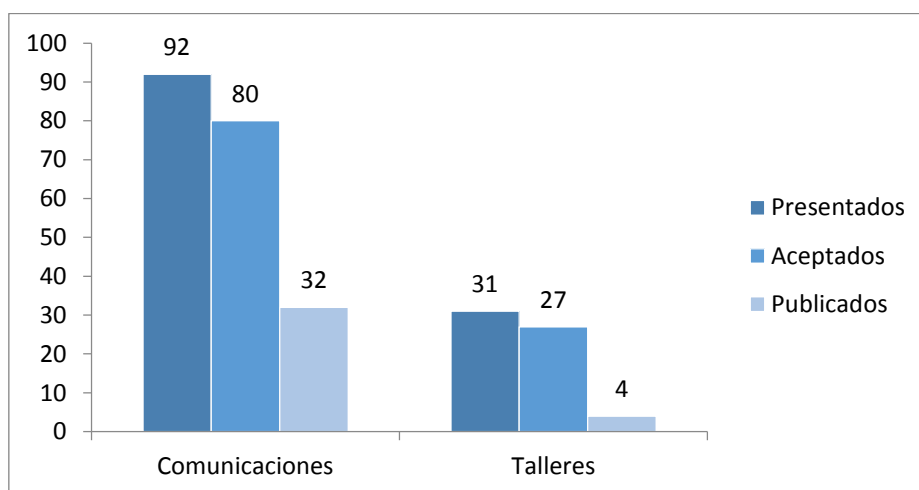
## CIEB 2017

En el IV Congreso Internacional de Enseñanza Bilingüe en Centros Educativos (CIEB 2017) se presentaron para su valoración un total de 92 comunicaciones y 31 talleres.

Tras la revisión de todas las propuestas por parte del Comité Científico, se aceptaron un total de 80 comunicaciones, siendo rechazadas 12 propuestas, y un total de 27 talleres, siendo rechazados cuatro propuestas. No obstante, no todos los participantes enviaron su artículo para su publicación dentro del plazo previsto.

Por tanto, en estas Actas no se recogen las ochenta comunicaciones y los veintisiete talleres que fueron presentadas oralmente durante el Congreso, sino solamente las treinta y dos comunicaciones y los cuatro talleres cuyo texto completo fue recibido, revisado, evaluado y aceptado por los editores para su publicación. El Programa completo del Congreso puede consultarse en la página web del congreso: <http://www.cieb.es/>.

Para la publicación de la Actas del Congreso, se propone un formato digital con ISBN. En el siguiente gráfico, se muestra un resumen de los datos finales.



# ÍNDICE GENERAL

## COMUNICACIONES

TEACHER EDUCATION FOR CLIL IN PRIMARY EDUCATION

*Aoife K. Ahern, Magdalena Custodio, María Dolores Pérez Murillo y Anna Steele*

ICT TOOLS: POWERFUL PATHS TO FOSTER DIFFERENT LEARNING STYLES  
IN ESL TEACHING AND LEARNING SCENARIOS

*Rubén D. Alves López*

MATERIALES AICLE: INVIRTIENDO EN UNA ENSEÑANZA DE CALIDAD

*Elena Ayala Tello y Thomas Schmidt*

FROM BILINGUAL TEACHING TO CLIL: TEACHING STRATEGIES AND  
TEACHING PORTFOLIOS FOR BILINGUAL TEACHING AT THE TERTIARY  
LEVEL

*Javier Barbero Andrés*

LA AFINIDAD Y HABILIDAD TECNOLÓGICAS DE LOS NATIVOS DIGITALES  
RESPECTO A LA INTEGRACIÓN DE LAS TIC EN EL AULA DE INGLÉS

*José R. Belda Medina*

CLIL AND EMI IMPLEMENTATION IN A BILINGUAL FRAMEWORK: THE  
CASE OF GALICIA

*María Bobadilla-Pérez y Eugenia Díaz-Caneiro*

EXPERIENCIA BILINGÜE EN EDUCACIÓN MUSICAL PARA FUTUROS  
MAESTROS DE EDUCACIÓN PRIMARIA

*Raquel Bravo Marín y David Andrés Fernández*

¿EXISTE EL PROFESOR DE ESL PERFECTO? NATIVO O NO NATIVO, HE AHÍ  
LA CUESTIÓN

*Lee Ann Bussolari*

ENHANCING THE WRITTEN PRODUCTION IN L1 OF NATIVE SPANISH  
STUDENTS FOLLOWING THE ENGLISH NATIONAL CURRICULUM IN THE  
COMMUNITY OF MADRID: A NEW METHODOLOGICAL APPROACH TO  
COUNTERACT REVERSE TRANSFER

*Eva Cano Fernández*

ESTUDIO DE LAS PERCEPCIONES DEL PROFESORADO UNIVERSITARIO:  
ASSESSMENT EN EL ENFOQUE AICLE

*Fátima Castañón Podio*

LA ENSEÑANZA DEL INGLÉS ORAL A TRAVÉS DEL ENFOQUE ORAL  
*Inmaculada Clarens*

PRONUNCIATION: THE CINDERELLA OF ENGLISH LANGUAGE TEACHING  
IN SPAIN  
*Fidel del Olmo González*

THE ROLE OF INTERDISCIPLINARITY IN THE DESIGN OF CLIL DIDACTIC  
MATERIALS FOR PRIMARY EDUCATION  
*Ana Isabel García Abellán*

COOPERATIVE LEARNING IN A BIOLOGY BILINGUAL CLASSROOM OF  
SECONDARY EDUCATION  
*Marina Gutiérrez Sejas*

WHAT MAKES AN EFFECTIVE BILINGUAL PROGRAMME? TALKING FROM  
EXPERIENCE  
*Ramón Herranz Blokker*

IMPLANTACIÓN DE LA EDUCACIÓN BILINGÜE: MOTIVACIONES  
DIFERENTES EN REALIDADES INCOMPARABLES  
*Elvira Izquierdo Sánchez-Migallón*

DISEÑO E IMPLEMENTACIÓN DE PROPUESTAS PARA LA ENSEÑANZA  
BILINGÜE DE LAS CIENCIAS EN EDUCACIÓN PRIMARIA  
*Sandra Laso Salvador y Mercedes Ruiz Pastrana*

DE QUÉ HABLAMOS CUANDO HABLAMOS DE METODOLOGÍAS ACTIVAS  
*María José Luelmo del Castillo*

*LA FLEXIBILIDAD DE UN DOCENTE CLIL*  
*María Saray Mallorquín Rodríguez*

PHONICS TO READ AND WRITE!  
*Sonia Martín y Patricia Sánchez*

INTEGRACIÓN DE CONTENIDOS DE INGLÉS A NIVEL Terciario (ICLHE)  
*Natalia Martínez-León*

EXPERIENCIAS EDUCATIVAS A TRAVÉS DE PROGRAMAS EUROPEOS:  
HACIA UNA ENSEÑANZA BILINGÜE DE CALIDAD  
*Alonso Mateo Gómez, Raquel Bravo Marín y Pablo Miguel Garvía Medrano*

WRITING-TO-LEARN CONTENT IN A CLIL SPANISH COMPULSORY  
SECONDARY EDUCATION ENVIRONMENT. AN EXPLORATORY STUDY  
*Sophie McBride*

THE EXPLORATION OF ASPECTS OF LANGUAGE CREATIVITY IN  
STUDENTS FOLLOWING A BILINGUAL PROGRAMME  
*Silvia Montero Muñoz*



APRENDER LENGUA VIVA, POR MEDIO DE TICS, INTELIGENCIAS MÚLTIPLES, APLICACIONES MÓVILES, E-TWINNING....

*Cristina Eugenia Nóvoa Presas*

MARCO TEÓRICO- CONCEPTUAL DE AICLE

*Miriam Pastor Morate*

LA ENSEÑANZA DE INGLÉS EN CENTROS NO BILINGÜES: UN CASO PRÁCTICO

*Dra. Cristina Pérez Guillot y Paula Hervás Raga*

CLAVES METODOLÓGICAS PARA GARANTIZAR EL APRENDIZAJE DE UN 2º IDIOMA (INGLÉS) EN LA ETAPA DE EDUCACIÓN INFANTIL

*Mónica Redondo Pérez y Susana Ortego García*

MAESTRO CLIL: UN PERFIL DOCENTE ADAPTADO A LAS NECESIDADES ESPECÍFICAS DE LOS ALUMNOS DE PRIMARIA

*Marta San Román López*

TASK-BASED LEARNING THROUGH VIDEOS AND ETWINNING IN THE BILINGUAL PROGRAMME OF THE FACULTY OF EDUCATION IN ALBACETE

*Raquel Sánchez Ruiz y Rosa María López Campillo*

AYUDANTES LINGÜÍSTICOS EN PROGRAMAS DE INMERSIÓN LINGÜÍSTICA EN EDUCACIÓN INFANTIL: PELIGROS Y TINIEBLAS

*Jorge Sánchez Torres*

## **TALLERES**

VOLVIENDO A LOS FUNDAMENTOS: ¿CÓMO APOYAR AL ALUMNADO PARA POTENCIAR LA COMPRENSIÓN Y ASIMILACIÓN DE LOS TEXTOS ACADÉMICOS (TAS) EN LA EDUCACIÓN BILINGÜE (EB)?

*Manuel F. Lara Garrido*

DIGITAL RESOURCES THAT WORK IN BILINGUALISM

*Paula López Cabello y Raquel de Nicolás*

*TOO MANY COOKS SPOIL THE BROTH?*

*Sabrina Michielan y María Isabel Requena de Lamo*

HERRAMIENTAS E IDEAS PARA EL AULA BILINGÜE

*Aser Santos Bajón*

## **PRESENTACIÓN IV CONGRESO INTERNACIONAL DE ENSEÑANZA BILINGÜE EN CENTROS EDUCATIVOS “LA ENSEÑANZA BILINGÜE A DEBATE”**

La Universidad Rey Juan Carlos y la Asociación Enseñanza Bilingüe, fueron los organizadores del IV Congreso Internacional de Enseñanza Bilingüe en Centros Educativos –CIEB 2017– que se celebró en Madrid, en el Campus de Vicálvaro de la Universidad Rey Juan Carlos los días 20, 21 y 22 de octubre de 2017.

CIEB 2017, bajo el lema “La enseñanza bilingüe a debate”, planteo no solamente seguir analizando su funcionamiento sino también debatir sobre la enseñanza bilingüe, los programas, sus ventajas e inconvenientes, su desarrollo y su gestión, sus resultados, con el fin de contribuir a la búsqueda de soluciones para los problemas que se plantearon y por lo tanto, a la mejora de la calidad de todos los programas.

Un objetivo prioritario fue generar un foro de discusión, de debate, de intercambio de ideas y de experiencias entre profesionales de la enseñanza bilingüe y la enseñanza de idiomas y, a la vez, apoyar a los miles de maestros y profesores que han entendido perfectamente el potencial que supone ofrecer enseñanzas bilingües a sus alumnos, y que trabajan incansablemente, esforzándose por adquirir el mayor dominio de la lengua de instrucción y las máximas competencias posibles, tratando de incorporar a su labor docente los últimos avances tecnológicos y de utilizar en la enseñanza de idiomas, las variadas metodologías activas en boga hoy en día.

El Congreso CIEB 2017 como siempre tuvo un carácter innovador y promovió la presencia de expertos nacionales, tanto en aspectos prácticos como teóricos del bilingüismo.

# THE EXPLORATION OF ASPECTS OF LANGUAGE CREATIVITY IN STUDENTS FOLLOWING A BILINGUAL PROGRAMME

Silvia Montero Muñoz

*IES Severo Ochoa (Alcobendas) y Universidad Autónoma de Madrid*

**Abstract :** This paper presents a study which focuses on the identification of creativity in narrative texts written in L1 and L2 by secondary school students following a bilingual programme, English-Spanish. The texts are analysed from different perspectives: structural, using Labov's Theory (1981) and linguistic, using Systemic Functional Grammar (Halliday, 1985-2014) and the Theory of Appraisal (Martin and White, 2005).

The objective of this study is firstly, to identify creativity in the texts analysed using various linguistic instruments which are designed to find different degrees of creativity. Secondly, to ascertain if the foreign language could be a barrier for the participants' creative capacity. In order to achieve these goals, quantitative and qualitative analyses have been conducted in order to determine whether there is a correlation between both analyses.

The results of the statistical analysis reveal that students' language choices at the ideational, textual and interpersonal level and following Labov's narrative model contribute to linguistic creativity in the narratives. The comparison of texts written in the two languages indicate that the narratives written in EFL do not reveal significant differences in the students' resources to express creativity in comparison to the narratives written in Spanish, the participants' mother tongue. This study concludes that the two different analyses, quantitative and qualitative, complement each other showing a correlation between them, which would validate rigorous quantitative scoring evaluations.

**Key words:** Secondary schools students, narrative structure, linguistic and textual creativity, stylistic analysis, Appraisal.

**Resumen:** Este artículo presenta un estudio que se centra en la identificación de la creatividad en textos narrativos escritos en L1 y L2 por estudiantes de secundaria siguiendo un programa bilingüe, inglés-español. Los textos se analizan desde diferentes perspectivas: estructurales, utilizando la Teoría de Labov (1981) y la lingüística, utilizando la Gramática Funcional Sistémica (Halliday, 1985-2014) y la Teoría de la Evaluación (Martin y White, 2005)

El objetivo de este estudio es, en primer lugar, identificar la creatividad en los textos analizados utilizando diversos instrumentos lingüísticos diseñados para encontrar diferentes grados de creatividad. En segundo lugar, determinar si la lengua extranjera podría ser una barrera para la capacidad creativa de los participantes. Con el fin de lograr estos objetivos, se han realizado análisis cuantitativos y cualitativos para determinar si existe una correlación entre ambos análisis.

Los resultados del análisis estadístico revelan que las opciones lingüísticas de los estudiantes a nivel ideacional, textual e interpersonal y siguiendo el modelo narrativo de Labov contribuyen a la creatividad lingüística en las narrativas. La comparación de textos escritos en las dos lenguas indica que las narrativas escritas en la lengua extranjera no revelan diferencias significativas en los recursos de los estudiantes para expresar creatividad en comparación con las narraciones escritas en español, la lengua materna de los participantes. Este estudio concluye que los dos análisis, cuantitativos y cualitativos, se complementan mostrando una correlación entre ellos, lo cual validaría evaluaciones cuantitativas rigurosas.

**Palabras clave:** Alumnos de secundaria, estructura narrativa, creatividad lingüística y textual, análisis estilístico, teoría del *Appraisal* (teoría de la apreciación o evaluación cognitiva).

## **Introduction**

Creativity is a capacity highly debated in school contexts and is one of the curriculum objectives in secondary education. Research has shown that creativity is an innate quality in all human beings and it may be stimulated by our daily interactions in our personal and professional environment (Carter, 2004a,b; Jones, 2010, 2012; Hidalgo Downing, 2016; Maybin & Swann, 2007; Rodney, 2012, 2016). However, few studies related to the expression of linguistic and everyday creativity in classrooms exist, hence the purpose of this study, which intends to contribute to throwing some light on the topic.

The topic is, therefore, certainly challenging and not only interesting from an academic point of view but also, and perhaps most importantly, from the pedagogical perspective. This study aims at gaining a better understanding of students' written production in terms of creativity

## **Literature Review**

Nowadays, the concept of creativity has become important at both an individual and a societal level for a great variety of task domains. Some of the authors who have investigated creativity and have contributed to its progress are Amabile, (1988, 1993, 1996) known for her research on writing and creativity, Albert & Runco (1999) who are both leading creativity researchers whose empirical work focuses on idea generation and divergent thinking and Beguetto & Kaufman (2007, 2010, 2016) best known for their theoretical contributions to the study of creativity. Their most prominent theoretical work is the Four-C Model of Creativity, Craft (2001, 2002, 2005) and her concerns with creativity in education, Guilford (1950, 1967, 1984) and Torrance (1962, 1974) who were the pioneers of their time researching creativity within the discipline of psychology, Harper (2013a, 2013b, 2015) an author who is concerned with the learning of creative writing; Kaufman & Sternberg (2006), Kozbelt, Beguetto, Runco (2010), Pennington & Welford (2014) and their studies of creativity in composition, Sternberg and Lubart (1999) and their investment theory of creativity; Runco (1997, 2004, 2007, 2014) and Sternberg (2006, 2010) known for his theories of creative intelligence.

Due to the growing interest in the relevance of creativity in the world, not only can studies on creativity regarding the field of psychology be found, but also research on the field of language studies and applied linguistics for the last decades, as evidenced in everyday creativity studies such as Carter (1999, 2004a, 2008); Carter & McCarthy (2004), Cook (1997, 2000); Cropley (1997, 2005); García Parejo (1994); Hidalgo Downing (2013, 2016); Jones (2010, 2012); Maybin and Swann (2006); Munat (2015) and Rodney, (2012, 2016) amongst others. Some of these researchers have dealt with the use of creative forms and the interactional functions, others with the analysis of creative texts and approaches focusing on lexical and grammatical creativity, multimodal metaphors and different types of research which explores various dimensions of the study of creativity.

Moreover, Pope's (2005, 2012) comprehensive account of creativity across historical periods, cultural contexts, and disciplinary boundaries rejects conceptions that would associate "creativity" with individual's talent. In his works, he tries to understand linguistic creativity and how it works in everyday contexts. Also, a variety of stylisticians with literary interest have reflected on narrative creativity in the last decades, including Crystal (1998), Burke (2014), Gregoriou (2009), Leech & Short (1981), Mason (2014) and Short (1996), among others. However, the history of creativity in language is still scarce and further investigation is needed. It would be interesting to continue exploring how language users are linguistically creative.

Regarding narration many authors have dealt with the narrative structure such as Barthes (1977), Bruner (1996), Halliday and Hasan (1976, 1985, 1989), Labov (1972, 1997), Labov & Waletzky (1967), Rothery (1994 [2008]), Toolan (1998 [2009], 2006a, 2006b, 2009). Within the context of English as a foreign language writing in Spanish secondary schools, Martín Úriz & Whittaker (2005), Martín Uriz et al (2009, 2010) have analysed different structural features of recounts as well as gender difference Martín Úriz et al (2008). Romano, Martín Úriz and Peña (2010) have also analysed narratives in Spanish written by secondary school students: English learners of Spanish and Spanish native speakers. Moreover, it is worth mentioning the work conducted in the field of Spanish as a Foreign Language by García Parejo (1994) and her exploratory studies in spoken narratives in multicultural classrooms.

One of the main goals of this study is to analyse a set of linguistic and evaluative choices found in narrative texts written by secondary school students in order to identify the linguistic resources used to express creativity. This study also examines and compares the narratives written by the students in English as a foreign language and those written in Spanish, their native tongue. The purpose of this is to determine if the foreign language could be a barrier for the participants' creativity. The author of this study tried to find answers to the following questions:

RQ1: In what way are choices expressed at the ideational level related to creativity?

RQ2: In what way are choices expressed at the textual level related to creativity?

RQ3: In what way are choices expressed at the interpersonal level related to creativity?

RQ4: Do the narratives written in English reveal fewer creative resources than the compositions written in the mother tongue?

## **Data and methodology**

### *School and participants*

A total of 25 students (Spanish secondary school students) who were aged between 11 and 12, and were all non-native speakers of English attending first year of "Educación Secundaria Obligatoria"/Lower Secondary Education (henceforth ESO).

### *Raters*

The raters of the writing task consisted of four teachers (three Spanish teachers of EFL and one teacher of Spanish) provided the data for this study. All of them have many years of experience in evaluating students and working as teachers.

### *Reliability and validity*

Once the raters had evaluated all the narratives, the score given was examined. If the narratives shared by every pair of raters had the same score or differed in 1 point, the final score was annotated in the boxes. However, if the score of the narratives differed in 2 or more points, an agreement between raters was necessary and they had to re-evaluate the texts. A reliability sheet was used in these cases in order to help the process of checking the agreement on the scores and classify all the information on one sheet to evidence the discrepancies and, also, the later decision made. If raters did not solve their discrepancies, a third reader was required. In this case, the score given by this last rater was the one annotated. All the process was annotated in a reliability sheet.

### *The writing task*

All the students in the study have produced two narrative compositions—a travel narrative— in both languages, English and Spanish. The first composition is written in English as the students' foreign language and the second composition is written in Spanish as their native tongue. The first goal of this study is to identify creativity as encoded in evaluative linguistic choices and, therefore, in the expression of the narrator's subjectivity in the different participants' narratives. We should not forget that "a good narrative is one in which the narrator is able to convey certain interpretations about the facts and an appraisal of the main characters" (De Fina & Georgakopolou, 2012: 29). This is marked by a number of different linguistic choices including evaluative comments.

### *Method of analysis*

The main purpose of this study is to examine a set of linguistic, structural and evaluative features that have been hypothesised to contribute to creativity in a total of 50 narrative texts written in English and Spanish. The analyses will throw light on the possible correlation between these features and creativity. Different analyses— qualitative and quantitative— have been carried out to achieve the purpose of this study.

The qualitative analysis consists of a description and an interpretation of the results obtained through the teacher's assessment providing a holistic picture of the phenomenon. An essay rating scale which focuses on creativity in narrative writing. As far as the qualitative research is concerned, a technique based on document analysis has been used. In this study, the document analysis corresponds to class documents, which are the students' compositions.

As regards the quantitative research, analytic scoring procedures have been applied and statistics have been used for the interpretation of the results. The counting

of both linguistic and structural choices following Labov's narrative structure, Halliday's Systemic Functional Linguistics and Martin and White's Appraisal Theory has been annotated in the software called *UAM Corpus Tool*<sup>1</sup> created by Mick O'Donnell. *UAM Corpus Tool* is a set of tools for the linguistic annotation of texts and images. This tool has been used in this study because of its precision and accuracy for annotation of text corpora.

Once the corpus of the study (the students' texts) was uploaded onto this linguistic Tool, different instruments were designed for this study in order to analyse different linguistic devices that contribute to making a text creative. The first instrument follows Labov's Theory and Halliday's SFL has been designed to analyse the corpus within a structural and linguistic perspective. The second instrument follows Martin and White's Appraisal Theory and has been designed to analyse the corpus within an evaluative perspective.

Therefore, the assessment of the narratives is, on the one hand, carried out according to the teacher criterion following holistic scoring procedures. On the other hand, an examination of the use of linguistic and structural choices, evaluative devices and involvement features are analysed through analytic scoring procedures. Finally, the results of both analyses will be compared in order to see if they run parallel to each other.

## Results

A number of statistical procedures showing the results found regarding the different linguistic items based on Halliday's approach and structural features based on Labov's structure were employed to answer the study research questions. The results are presented according to degree of creativity (ideational, textual and evaluative choices used by the students) in English as their foreign language and in Spanish, the participants' mother tongue. Following the display of the significant results, different tables and figures are provided in order to clarify the results obtained.

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<sup>1</sup> UAM Corpus Tool (O'donnell 2012) is software for multi-layer corpus development, which is comprised of a set of tools for the linguistic annotation of texts. The Corpus Tool is available free of charge from the website <http://www.wagsoft.com/CorpusTool>

**Table 1. Overview: Frequency of ideational and textual features in ESO**

| ESO                        |              |
|----------------------------|--------------|
| Features                   | N    Percent |
| IDEATIONAL/TEXTUAL CHOICES |              |
| IN NARRATIVE COMPONENTS    |              |
| N=1866                     |              |
| orientation                | 804 43.09%   |
| action                     | 622 33.33%   |
| evaluation                 | 334 17.90%   |
| resolution                 | 61 3.48%     |

Table 1 presents the percentages of the total number of textual and ideational choices made by the participants in the different narrative components. Table 1 shows the total number of features used by the students of *ESO* (N=1866).

**Table 2. Overview: Frequency of evaluative features in ESO**

| Eso                  |              |
|----------------------|--------------|
| Feature              | N    Percent |
| APPRAISAL CATEGORIES |              |
| N=624                |              |
| engagement           | 624 52.48%   |
| attitude             | 340 28.60%   |
| graduation           | 225 18.92%   |

Table 2 presents the percentages of the total number of evaluative choices made by the participants in the different *Appraisal* categories (engagement, attitude and graduation). Table 2 shows the total number of features used by the students of *ESO* (N=624)



**Figure 1. Frequency of ideational, textual and evaluative choices (communicative choices) used in Spanish/English by ESO students.**

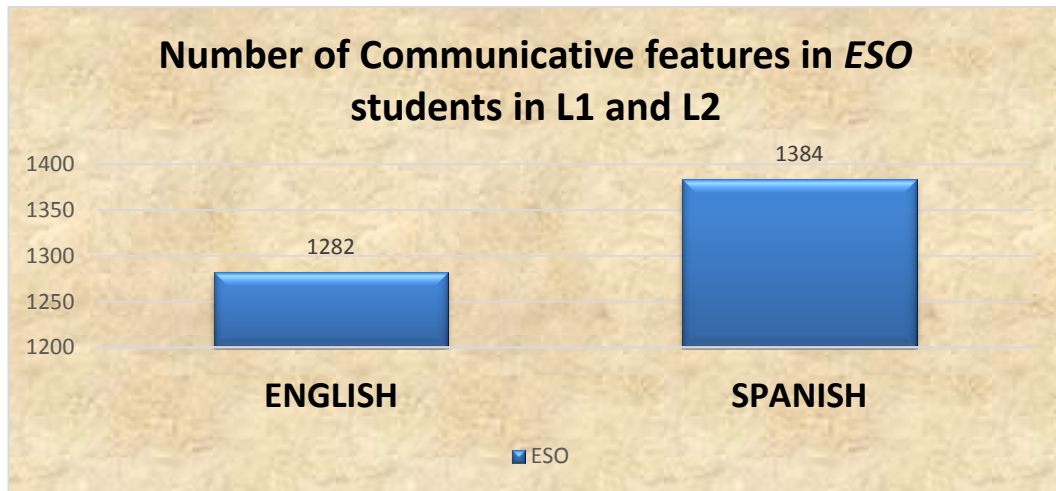


Figure 1 shows the total number of linguistic and structural features provided in English as a foreign language and those features provided in Spanish, the students' mother tongue. As shown in figure 1, the frequency of these features is generally higher in Spanish than in English: 17 students of ESO use a higher number of choices in Spanish (only 8 students use more features in the foreign language). However, the difference is not highly significant.

**Figure 2. Correlation between total number of communicative choices and total score of creativity rating scale in ESO.**

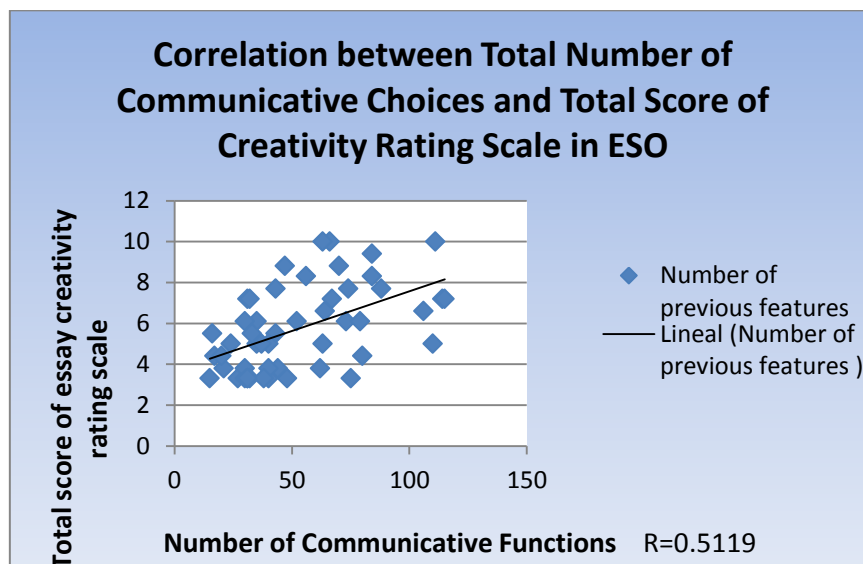


Figure 2 shows a positive correlation between the two variables. The correlation of both figures is positive and there is a trend for one variable to go up while the other

one also goes up. R means that the results can be statistically reliable. The correlation between the number of communicative choices (ideational, textual and evaluative) and the total score of creativity rating scale in both analyses was  $r=0.5119$ , which means that a positive correlation between these two variables has occurred in both academic levels.

## Discussion

The research perspective of this study was concerned with creativity. It aimed at determining the relationship between the use of lexical, grammatical, structural and evaluative features found in narratives written by secondary school students, and creativity, through a quantitative analysis. The study also explored the narratives written in the two languages: English as a foreign language and Spanish as mother tongue with the purpose of ascertaining whether the foreign language could be a barrier for the participants' creativity. Additionally, qualitative analysis regarding creativity has been conducted and a comparison between these two analyses has been carried out.

**Table 3. Summary of results**

| ESO STUDENTS  | ESO STUDENTS  |
|---|---|
| <p><i>Total frequency of <b>ideational and textual</b> features in the narrative components:</i></p> <p><b>Orientation 43.09%</b></p> <p>→ Person description 3.11%</p> <p>→ Description of a past event 51.12%</p> <p><b>Complication action 33.33%</b></p> <p>→ Material 63.67%</p> <p>→ Verbal 20.74%</p> <p>→ Relational 7.56%</p> <p><b>Evaluation 17.90%</b></p> <p>→ Orientation 38.32%</p> <p>→ Complicating action 61.38%</p> <p><b>Resolution 3.48%</b></p> <p>→ Expected 44.62%</p> <p>→ Unexpected 55.38%</p> <p>→ One resolution 36.92%</p> <p>→ Multiple resolution 7.69%</p> | <p><i>Total frequency of <b>evaluative</b> devices:</i></p> <p><b>Engagement 52.48%</b></p> <p>→ Dialogic contraction 37.82%</p> <p>→ Dialogic expansion 62.18%</p> <p><b>Attitude 28.60%</b></p> <p>→ Affect 20.29%</p> <p>→ Judgement 15.88%</p> <p>→ Appreciation 63.82%</p> <p><b>Graduation 100%</b></p> <p>→ Focus 0.00%</p> <p>→ Force 100.00%</p> <p>Intensification 60.44%</p> <p>Modes of intensification 9.33%</p> |

The total number of narrative features in ESO are  $N=1866$ . The statistical results show that there is a higher frequency of features located in the *orientation*. These findings indicate that students at this academic level prefer to write longer introductions before reaching the climax of the narrative. The orientation prepares the reader and it is the first part of the story. As Rothery and Stenglin pointed out, it creates “a context for

understanding what is to follow in the subsequent events” (Rothery and Stenglin, 1997: 236). Under orientation it is noted that these students generally use more frequently ideational features, for instance, verbal processes which describe past events in their introductions.

Concerning *complicating action*, it is the recounting of actions. The complication is where we may find interpersonal meanings, “breaking up the sequence of events with evaluation, especially at key points” (Rothery and Stenglin, 1997: 239). Results show that students of ESO frequently use verbs of saying, direct speech and dialogues in the rising action which can be considered a creative characteristic since it creates a sense of involvement in the reader (Tannen, 2011). As Fisher claimed (2009: 8): “A dialogue involves two or more people sharing ideas and taking account of different viewpoints”. At the same time, direct speech is “implicit in some part of Labov’s typology of evaluation devices” (Toolan, 2001: 161) and according to Wolfson (1982) the more a story has this feature a resource for highlighting the story’s main point, the better. Two different examples of the use of evaluation are provided:

The *evaluation* section is mainly located in the orientation. Students prefer to establish a point of interest at the beginning of the story. As Maybin points out (2016: 29), “creativity here is involved both in turning an experience into a story, and in utilizing what Labov calls ‘evaluative devices’, to ensure that the story achieves maximum impact”.

In *appraisal*, the results found concerning the dimension of *engagement*, indicate that students of ESO use a higher number of evaluative devices regarding *dialogic expansion*, specifically the category of *attribute*. These students frequently use direct and indirect speech in their narratives. Many researchers such as Labov, 1972; Chafe, 1982; Ochs, 1979; Tannen 1982, 1983; Schiffrin, 1981 as cited by Tannen, 1986 [2011] suggest that narration is more vivid when writers use direct speech rather than indirect speech, since presenting a first-person dialogue combines the involvement of spoken language with the integration of writing. Friedrich (1979:473 as cited by Tannen 1986) suggest that he sees “constructing dialogue as one such poetic process”.

This can be a creative factor since dialogue increases the story’s pace and makes it more dynamic. Dialogue is a creative factor because “it is open to variation, innovation and unexpected lines of inquiry. It is generative and open-textured and has the potential to move in a multiplicity of directions and reach unexpected conclusion” (Fisher, 2009: 9). Carter (2004a, 2004c) also pointed out that creativity can be expressed in many different forms in everyday language and conversation. Additionally, the use of dialogue moves the story in a more straight-forward way than a narrator’s explanation. Graham points out (2007: 88), “Stories move forward most efficiently through characters acting and speaking, so lesson one on dialogue is that it is a terrific way of keeping your story moving forward”.

What’s more, characters also evolve through dialogue generally providing information about the relationship between the characters, their personalities and their moods. According to Chafe (1980) and Tannen (1982, 1983, 1986 [2011]), dialogues in

written discourse contribute to the creation of involvement; both the involvement of the readers and the sense of the writer's own involvement in the story.

Examples of studies which take dialogue as a feature which creates involvement are Kirshenblatt-Gimblett (1974) and Tannen (1984) in stories by East European Jews, Labov (1972) in stories by Black Americans, Tannen (1986) in Greek stories. In addition, Tannen (1989[2007]: 107) claims that "The casting of thoughts and speech in dialogue creates particular scenes and characters, and it is particular that moves readers by establishing and building on a sense of identification between speaker or writer and hearer or reader".

Regarding *attitude*, students use a high number of words related to affect, which express emotions (positive and negative feelings). Finally, results related to *graduation* indicate that the students use a high number of degrees of intensity. This fact might indicate creativity. Jones (2012: 22) claims that, "repetition can be immensely creative" and according to Tannen (2007), repetition is an unlimited tool for creativity and interpersonal involvement. Other *modes of intensification* are *metaphors*, *hyperboles* and other literary devices, which can be a sign of creativity since the use of figurative language increases the creativity of texts. According to Carter and McCarthy (2004: 79), in the interpersonal management of discourse, it is evidenced that the use of figures of speech results in "expressions of affective convergence and implicit signals of intimacy and symmetries of feeling".

This study also examines and compares the narratives written by the students in English as a foreign language and those written in Spanish, their native tongue. Although the number of ideational, structural and evaluative devices is slightly higher in Spanish than in English, the difference is not significant. Consequently, we cannot determine that the foreign language can be a barrier for the participants' creativity.

Finally, a significant relationship between quantitative analysis and qualitative analysis regarding creativity has been found. This means that the results of both analyses, which have been conducted following a holistic scoring procedure in the case of the qualitative analysis and an analytic scoring procedure in the case of the quantitative analysis, run parallel to each other. Therefore, it validates rigorous quantitative scoring evaluations.

## **Conclusion**

This final section presents the conclusions obtained regarding the four research questions and discusses the possible contributions of the study. Firstly, the statistical results have proved that there is a relationship between the use of perceived degrees of creativity and ideational, textual and evaluative choices. Secondly, a relationship between the use of evaluative language and perceived degrees of creativity in the participants' narratives has been proven. Thirdly, the results determine that the foreign language is not a barrier for the participants' creativity. Finally, the two different analyses quantitative and qualitative complement each other showing a correlation between them, which would validate rigorous quantitative scoring evaluations.

This study contributes to gain a better understanding of students' written production in terms of creativity. However, a much larger corpus and other research contexts are needed in order to make generalisations.

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