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A Genre-Based Reading Program for Sixth Grade Students from Institución Educativa

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1. Introduction

The rise of English as a global language has had a strong effect on educational contexts around the world, and reading in a second language has become a necessity to have access to the world of knowledge. The modern society increases the need for skilled readers to respond to professional demands; therefore, it is expected that all students in Colombia develop their communication skills in English. Reading is one of the most important skills, since it contributes to the development of the other skills. “It is therefore an important societal responsibility to offer every person the opportunity to become a skilled reader, and in many cases, this means becoming a skilled L2 reader” (Grabe, 2009, p. 6). Hence, the main concern of L2 reading teachers is to improve reading instruction.

The Ministry of Education in Colombia requires that eleventh grade students reach B1 (Pre-Intermediate) level of proficiency in English according to the Common European Framework of Reference for Languages: Learning, Teaching and Assessment. However, most of 11th grade students of public schools in Colombia reach an A1 language level; thus, the results obtained in the Saber 11 Test have been low. This test requires competent L2 readers, so it is necessary to teach L2 reading starting from sixth grade for when these students reach 11th grade, they can be L2 fluent readers. Accordingly, it is essential the improvement of L2 reading instruction. Reading teachers should know how reading works, what reading skills and abilities should be taught to these students, how reading abilities can be improved, and what makes a person a fluent reader.

Description of the Context

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This research project was carried out at the Institución Educativa Técnica José Agustín Blanco Barros, which is a public coed school located on the periphery of the eastern zone of Sabanalarga, in La Feria neighborhood. It serves a population of the rural sector and people of low and middle social strata in the town. This institution has all the school levels: preschool, primary school, and high school. Since this is a technical institution, its specialties are: Applied Arts, Health Promotion, and Industrial Chemistry.

English lessons are three hours per week. The importance of English at this school is based on the request of the Ministry of National Education to carry out the National Bilingualism Program, a strategy that seeks students to use English as a tool to communicate with the world and improve their labor opportunities. English lessons are planned taking into account the Standards of Competencies in Foreign Languages: English, which are articulated with the Common European Framework (CEFR) “establishing what students must know and be able to do to demonstrate a B1 level of proficiency at the end of eleventh grade” (MEN, 2006). The English program includes activities of reading, listening, writing and speaking, but these are not deepened because the number of hours devoted to the classes is not enough.

In this context some difficulties are found, the temperature in classrooms is usually hot, the resources are limited, there is not satisfactory Internet connectivity, and students are not aware of the importance of learning English. Most 10th and 11th graders at this school are not engaged in their English learning process. As a result, the level of English of these students is low, which is reflected in the national test “Saber 11” because most of

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them are classified as level A-. This test requires students to be proficient in reading, since the seven parts it consists of are dedicated to response to comprehension questions and grammar questions that make necessary the domain of reading skills. The poor results of these students in the Saber 11 test provide evidence for demonstrating the importance and necessity of designing and implementing in this school a program that helps students to develop their reading skills.

The interest for establishing the reasons of students' poor reading skills in order to devise an adequate solution led the teacher-researcher to collect data in two groups in which she was the English teacher. This decision was made following (Long, 2005, p. 1) "as no medical intervention would be prescribed before a thorough diagnosis of what ails the patient, so no language teaching program should be designed without a thorough needs analysis."

1.1 First Needs Analysis

The first data was collected in 10th grade where the researcher was the English teacher in the year 2014. This group was selected because of their lack of engagement in class and their remarkable poor performance in the reading activities. Data was collected through analysis of documents (students' English notebooks, activities, and previous teachers' English syllabi) and interviews to students and their previous English teachers. The interview questions (see Appendix A) were designed taking into consideration students' needs. This instrument consisted of eight questions that pointed at finding out the students' level of difficulty when they read in English. The purpose of the interview was to

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confirm if the problem was apathy because they do not like to read in English or because they did not comprehend what they read.

The analysis of interviews confirmed students' apathy for English language and low levels of reading competency basically due to previous teachers low English proficiency levels and lack of reading activities in their English classes. Analysis of documents reflected that 10th and 11th grade students had not developed reading activities in the English classes during their previous grade levels. Thus these students had not developed appropriate reading skills and strategies, nor they knew how to read different types of texts.

1.2 Second Needs Analysis

In the year 2015 by decision of the school administration, the teacher researcher was assigned a sixth grade level, which led to the interruption of the work initially started with 10th grade. Therefore, in order not to lose data already gathered, the teacher-researcher decided to keep the results of the first needs analysis and take them as a generalization of what happens with the reading competency of the students from this school at the end of their studies.

In addition, a second needs analysis was conducted in sixth grade in order to explore their perception about reading in the English class and state of their reading competency. Data was collected through an interview to the students and a diagnostic reading test pointing at the three levels of reading competence: literal, inferential, and critical. The interview consisted of eight questions: The first question was about the

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interest of students in reading in English; Questions 2 and 3 were related to their English classes at primary school; Question 4 was about their reading preferences; the remaining questions were about their experience with reading activities in their English classes, which turned out to be useless because they had never been exposed to reading in their English classes in elementary school. The reading test consisted of ten multiple choice questions about a short text related to the Simpsons cartoon. Seven questions addressed the literal level of competency and the other three the inferential one. This text was chosen taking into consideration that in the interview students mentioned cartoons as one of their preferences to read.

Students' answers in the interview reveal their willingness to read texts in English despite the centeredness of vocabulary in elementary school classes. This means that apathy towards reading is developed in the upper levels. The results in the diagnostic test demonstrated very low reading competency; from the 42 students who took the test, only 10 passed it, but with very low scores even in questions addressing the literal competency.

The results of this second needs analysis confirmed those of the needs analysis conducted in 10th grade in the sense that students need to develop reading skills from very low levels in order to achieve the expected levels of reading competence at the end of their studies. Starting an efficient work on the reading skill since the sixth grade level may contribute to foster students' motivation towards reading in English and achieving higher levels of reading competence when they reach to eleventh grade.

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The analysis presented above motivated the teacher-researcher to look for an approach to teaching reading that could meet the needs of the institution. Research on Genre Based approach and a methodology derived from it, Genre Based Pedagogy, shows it as a good alternative for this purpose. Therefore, a proposal for the implementation of a Genre Based reading program in 6th grade was designed as an alternative to solve the problem identified in the institution (the proposal will be described in detail in the methodology section). The following questions and objectives will guide the work on this project:

1.3 Research Question

How may a genre-based reading program contribute to the development of 6th grade students' reading competence?

1.3.1 Sub-questions.

1. How does the teacher teach reading in the proposed program?
2. Which are the characteristics of activities and materials applied by the teacher to teach reading in the proposed program?
3. Which levels of reading competence does the program point at?
4. Which levels of reading competence do students develop with the implementation of the proposed program?

1.4 Objectives

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1.4.1 General Objective.

- Analyze how a genre-based reading program may contribute to the development of sixth grade students' reading competence.

1.4.2 Specific Objectives.

- Analyze teacher's pedagogical practices to teach reading during the implementation of the proposal.
- Characterize the activities and materials applied by the teacher to teach reading in the proposed program.
- Identify the levels of reading competence that the program points at.
- Characterize the levels of reading competence that the program develops.

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2. Theoretical Framework

“But explaining skills and strategies is not the main thing in teaching reading. The main thing is to inspire students to be readers” (Duffy, 2009, p. 3).

2.1 Defining Reading

Reading is complex to define. Urquhart & Weir (1998) have their own definition: “Reading is the process of receiving and interpreting information encoded in language form via the medium of print” (p. 22). The same way, Goodman (1992) defines reading as "a receptive language process... There is thus an essential interaction between language and thought in reading. The writer encodes thought as language and the reader decodes language to thought" (p. 12). However, Grabe (2009) asserts that a mere statement is not going to capture the complexity of reading. Accordingly, he wrote about processes that define reading and suggest what fluent readers do when facing a text, adding that reading is a complex combination of processes.

The processes suggested by Grabe (2009) are: A rapid process (reading most materials at about 250-300 wpm); an efficient process (the ways that various processing skills work together smoothly); a comprehending process (read to understand what the writer intended to convey); an interactive process (interaction between the reader and the writer); a strategic process (skills used in reading on the part of the reader); a flexible process (the reader adjusts reading processes and goals); a purposeful process (alignment

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between processes and purposes); an evaluative process (monitor our reading; perceptions about the author's perspective); a learning process (ongoing evaluations); and a linguistic process (having a reasonable store of linguistic knowledge). These processes provide a complete definition of reading, and they are evidenced as parts of what fluent readers do. Therefore, having knowledge about these processes is important, since reading teachers must understand what skilled readers do when reading.

2.2 Purposes for Reading

“Reading ability can be improved by teaching how to read for particular purposes” (Anderson, 2000, p. 397). The way readers approach a text and how they manage it will be greatly determined by the purpose pursued with that reading. Taking into account that people read in different ways depending on the context, goals or motivations, Grabe (2009) listed six major purposes for reading:

2.2.1 Reading to search for information (scanning and skimming). Scanning (identifying specific words, or a specific information) and skimming (building a quick understanding of the text) are processes accomplished with high degrees of words per minute. The combination of these processes permits the reader to search for information.

2.2.2 Reading for quick understanding (skimming). Skimming can be also used for other reasons. A reader skims when he or she wants to know what a text is about and if it is worthwhile to continue reading it, when he or she needs to work through many texts and wants to decide which texts are more relevant, or when he or she is under time pressure and needs to make decisions about the helpfulness of information in a text.

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2.2.3 Reading to learn. Reading to learn is put into practice in academic contexts. This is a more demanding process because the reader should identify the main and supporting ideas in a text, and use them for academic and professional purposes.

2.2.4 Reading to integrate information. This purpose for reading requires that the reader synthesizes information from different texts or from a long text. This is a more complex purpose than reading to learn, since the reader has to create his or her own organization frame (comparison-contrast, descriptive listing, problem-solution) highlighting the most important aspects of the text or texts.

2.2.5 Reading to evaluate, critique, and use information. In academic settings, readers are asked to evaluate and critique information from several texts, or from a long text. Readers have to make decisions about the level of importance, persuasion, or controversy of the text; and relate the text information to other information intertextually, taking into account their prior knowledge and beliefs.

2.2.6 Reading for general comprehension (in many cases, reading for interest or reading to entertain). This is the most common purpose for reading among fluent readers, which takes place when reading a novel, a newspaper article, or a magazine. Reading for general comprehension is difficult for L2 readers because they have to identify words, syntactic parsing, and text-building comprehension processes under time constraints. While for L1 readers this is an automatic process, since they have a higher exposure to the language. These comprehension processes provide a basis for other reading purposes, such as reading to learn and reading to evaluate.

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All of these purposes for reading can be controlled and altered by fluent readers as the situation and task require (Grabe, 2009). Research studies on reading purposes carried out by Linderholm and van den Broek (2002) demonstrated the types of strategies students engaged in while reading. Accordingly, the purposes of reading considered in this study are: Reading to search for information, reading to learn, and reading for general comprehension, just as a starting point. The important thing is that students adjust their reading process according to their reading purposes.

2.3 Skills and Strategies to Be Learned

As a starting point, it is necessary to clarify the concepts of skill and strategy. A skill is something that is done automatically without thinking about it, whereas a strategy is a plan that can be reasoned and adjusted (Duffy, 2009). This means that a skill can become a strategy when it is used intentionally. And in the same way, a strategy can become a skill.

It is of great significance to know three categories of skills and strategies that Duffy (2009) suggests are important when learning to read:

1. Vocabulary and comprehension strategies.
2. Skills and strategies for identifying (or decoding) words.
3. Skills and strategies for how to read fluently.

With regard to vocabulary and comprehension strategies, Duffy (2009) states that “Comprehension is the essence of reading because the goal of written language is communication of messages. If we do not understand the message, we are not reading. And

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vocabulary is fundamentally important for understanding the message” (p. 14). In other words, the reader cannot understand a text unless he or she has experiences with the words related to the topic. So vocabulary instruction is crucial.

Duffy (2009) also holds that strategies are an important part of comprehension and that the most common strategies readers use are: Making predictions; monitoring and questioning what is happening; adjusting predictions; creating images in the mind; removing blockages to meaning; reflecting on the essence or the importance of what has been read. He categorized these strategies as “before”, “as you begin”, “during” and “after” reading.

2.3.1 Before-You-Begin Strategies. Readers are more motivated, and comprehend more when they start any reading experience with a clear purpose. So the reader should begin asking “Why am I reading this?” “How will I use it?” The most important thing is motivating students to read; for achieving this purpose, teachers should design activities that involve students in reading, showing them the power of reading and how it is connected with real life.

Pre-reading activities are an essential step in the reading process. Hedgcock and Ferris (2009) wrote that preparing students before reading can build their interest, confidence and motivation for reading the text; in this way, comprehension will be easier for them. Pre-reading activities are also an excuse for teachers to introduce helpful reading strategies that students may use in their future readings.

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2.3.2 As-You-Begin Strategies. Predicting is the most commonly used strategy as the reader begins. According to Duffy (2009), predictions are based on three kinds of prior knowledge.

1. Prior knowledge about the purpose of the reading: Having a reason or purpose for reading is important to motivation.

2. Prior knowledge about the topic: Topic is also important as the reader begins, the reader uses what is known to make predictions about what is coming.

3. Prior knowledge about type of text: The type of text guides readers as they begin. Recognizing the structure of the text, they expect to learn about the characteristics of that type of text, for instance, if the text is a narrative, the reader expects to learn about a setting, a character, a problem, etc.

2.3.3 During-Reading Strategies. The main strategy that good readers use during reading is a combination of monitoring, questioning, and re-predicting. It is an ongoing process. During reading strategies help readers to maintain a route of the text, become better in the reading process and keep the comprehension while they read (Preszler, 2005). In this phase, students read the text several times for main ideas and for comprehending its content, consider language and structure of the text; for later evaluate what they have learned about the text.

2.3.4 After-Reading Strategies. Successful readers use after reading strategies to reflect about what they read. Duffy (2009) mentions these important after-reading

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strategies: Deciding on the text's important message or main idea, determining theme, summarizing, drawing conclusions, evaluating, and synthesizing. These strategies help readers to reveal the knowledge or information they gained with the text.

Strategies are of great importance for reading skills. Grabe and Stoller (2013) define strategies as “abilities that are potentially open to conscious reflection, and reflect a reader's intention to address a problem or a specific goal while reading” (p. 10). That is why Grabe and Stoller (2013) suggest putting into practice the following strategies: Specifying a purpose for reading; planning what to do/what steps to take; previewing the text; predicting the contents of the text or section of text; checking predictions; posing questions about the text; finding answers to posed questions; connecting text to background knowledge; summarizing information; making inferences; connecting one part of the text to another; paying attention to text structure; rereading; guessing the meaning of a new word from context; using discourse markers to see relationships; checking comprehension; identifying difficulties; taking steps to repair faulty comprehension; critiquing the author; critiquing the text; judging how well purposes for reading were met; and reflecting on what has been learned from the text.

Teachers need to help students to be conscious of the importance of matching reading strategies to reading purpose. “We do not, for example, read seventeenth-century poetry in the same way as we read the television page in our newspaper” (McDonough, Shaw, & Masuhara, 2013, p. 114).

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With regard to skills and strategies for identifying words, Duffy (2009) outlines that the ultimate goal in word recognition instruction is that readers recognize virtually all words at sight, with unknown words figured out using a combination of context, phonics, and (if there are structural units present) structural analysis.

Regarding to skills and strategies for how to be fluent, Duffy defined fluency as “the ability to orally and silently read a text smoothly and with appropriate phrasing and intonation” (Duffy, 2009, p. 32). He refers to it as “reading like you talk”. “Fluency bridges comprehension and word recognition. This is because fluency requires both recognizing most of the words on the page at sight (the word recognition part) and proper phrasing and intonation that reflects the author’s meaning (the comprehension part)” (Duffy, 2009, p. 32). Duffy (2009) also sets forth that the most important technique for developing fluency is ensuring that students do lots of easy reading, so they can know what it feels like to be fluent.

2.4 What Reading Teachers Should Do

Reading is a social interactional process closely related with social context, which is highlighted by Wallace (as cited in Nunan, 1991) as follows:

Illiteracy is a stigma reserved for adulthood. Nonetheless, as teachers of reading we need from the beginning to see functional literacy as the goal; we need, that is, to show our learners that being literate, for children as well as adults, is part of day-to-day life in a personal and social sense. Children need from the beginning to see that

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reading is purposeful, that it helps us to achieve things (p. 72).

Meanwhile, Duffy states:

English language learners (ELLs) often are in particular need of explicit explanations. But what we teach such students is not different from what we teach an English-speaking child. Like English speakers, ELLs must learn word meanings, comprehension strategies, word recognition skills and strategies, and fluency strategies. The difference with ELLs is that we must put a very heavy emphasis on vocabulary (i.e., word meaning) and be more patient, more explicit, and more relentless in our explanations (Duffy, 2009, pp. 33-34).

The quotes above emphasize important aspects that English teachers should take into consideration in order to support students' learning. English teachers should scaffold students' learning process patiently, and giving all necessary explanations and support so that students turn into fluent readers. According to Walqui (2006), teachers should know how to support students pedagogically to help them achieve their potential. There are several ways in which students can be supported for developing language and knowledge from a sociocultural perspective. Taking into account that reading is considered as a social process, this project will be based on sociocultural foundations.

2.5 Sociocultural Theory

Sociocultural theory (SCT) is based on the work of the Russian psychologist Lev Vygotsky; it is an approach to language teaching and human learning. "The central

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principle of Vygotsky's theory is that human consciousness arises through the dialectical unity of our biologically endowed brain and "auxiliary stimuli" appropriated during participation in social practices" (Lantolf & Poehner, 2014, p.8). This quotation expresses that those stimuli empower a human being to control his/her cerebral work. This is illustrated with the fact of tying a string around one finger, in order to recall something to the mind; which is a demonstration of how stimuli influence human's psychological and physical behavior.

The principles of Vygotsky's learning theory that the teacher researcher considers are most relevant to this project are summarized as follows:

2.5.1 Mediation. This is the principal tenet of sociocultural theory. Vygotsky's primary declaration is that human mental activity is mediated by cultural auxiliary methods. In consequence, as Vygotsky believed, "human development is the product of a broader system than just the system of a person's individual functions, specifically, systems of social connections and relations, of collective forms of behavior and social cooperation" (as cited in Lantolf & Thorne, 2006, p. 59). This means that the auxiliary methods are a result of participation in cultural activities and interaction with the brain. Human language is involved with all these factors; for this reason, referring to mediation, Vygotsky argued: "*I only want to say... that without man (= operator) as a whole the activity of his apparatus (brain) cannot be explained, that man controls his brain and not the brain the man..., that without man his behavior cannot be explained*" (as cited in Lantolf & Thorne, 2006, p. 60).

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On the other hand, Walqui (2006) considers language is the most powerful mediation tool; for example, semiotic mediation is related to signs and symbols used to express ideas, feelings, or information easily. Children use tools available to them in social interactions; in this way, they are able to describe their immediate context, and sharing their thoughts.

2.5.2 The Zone of Proximal Development (ZPD). This is another important principle in SCT. Vygotsky (1978) defined ZPD as “*the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers*” (p. 86). This approach was created to determine the learning potential of children. Thus, the Zone of Proximal Development implies that students should be helped by others in tasks they cannot do independently, with the purpose of achieving more than they could be able to do by themselves. In other words, the ZPD is the process through which things that have not been developed yet reach a complete development later. This process shows two levels of students' mental development: the actual developmental level and the zone of proximal development. It means, what a student does with help now, and what he or she will be able to do independently in future.

The most relevant characteristic of ZPD is that developmental processes do not occur simultaneously with learning processes. Concerning to this, Vygotsky (1978) asserted:

Rather, the developmental process lags behind the learning process; this sequence

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then results in zones of proximal development. Our analysis alters the traditional view that at the moment a child assimilates the meaning of a word, or masters an operation such as addition or written language, her developmental processes are basically completed. In fact, they have only just begun at that moment (p. 90).

2.6 Scaffolding

“Scaffolding is closely related to the ZPD. In fact, it is only within the ZPD that scaffolding can occur” (Walqui, 2006, p. 163). It means that scaffolding is attributed to the particular actions taken in the ZPD. The concept of scaffolding was developed by the American psychologist Jerome Bruner, who defined scaffolding as a "process of "setting up" the situation to make the child's entry easy and successful and then gradually pulling back and handing the role to the child as he becomes skillful enough to manage it" (1983, p. 60).

Scaffolding is a special session of teaching that according to David Wood (as cited in Walqui, 2006), is contingent, collaborative and interactive. It is contingent when an action depends on something else. It is collaborative when the objective is achieved by two or more in connection. And it is interactive when actions of two or more persons are involved. When teachers provide students with high levels of support, they become aware of their improvement, and they develop self-confidence and assurance in their skills.

Regarding this project, scaffolding in the ZPD suggests that students should receive appropriate support from the teacher during reading lessons. Students need to be provided

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enough practice through different types of activities for achieving the proposed objectives; in this way, their performance will improve substantially. Scaffolding is essential to the development of the genre-based approach for teaching reading; this approach is going to be exposed next.

2.7 Genre-Based Approach

Most language teaching lessons are developed through the use of texts. Language teachers select texts that provide students the content they want them to learn. But language teachers also need to teach their students to be competent readers through the use of texts that lead them to have a rich experience with the target language.

Before directing attention to the genre approach, it is necessary to clarify the notion of genre. “A genre is a relatively stable pattern which recurs in texts used to achieve the same general social purpose” (Feez, 2001, p. 214). Genre here refers to the types of texts that students are expected to read. Each genre has a particular purpose. Rose (2008) classified the main types of genre with specific social purposes in the following manner:

Table 1

Types of Genre and Purposes

Genre	Purpose
Stories	Narrate a series of events to engage or inform readers (may be fiction or fact)

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Text Responses	Evaluate and interpret a text (may be a literary, visual or musical text)
Arguments	Argue for a point of view, or discuss two or more points of view
Reports	Classify and describe things of the natural or social worlds
Explanations	Explain how and why events happen in the natural or social worlds
Procedures	Instruct how to do an activity or procedure

There are other names for types of texts, such as short story, novel, poem, letter, play; however, these names do not specify particular genres. For example, novels can include a series of stories, as well as plays and poems. Some articles may be stories or arguments, and letters can belong to any genre. In contrast, the genres discussed here have specific social purposes, that can be taught to students to be recognized in reading; this allows to be more specific (Rose, 2008).

Having knowledge about types of genre is of great importance for teaching reading, and it is also an aid for analyzing content in each text. Additionally, this knowledge helps teachers

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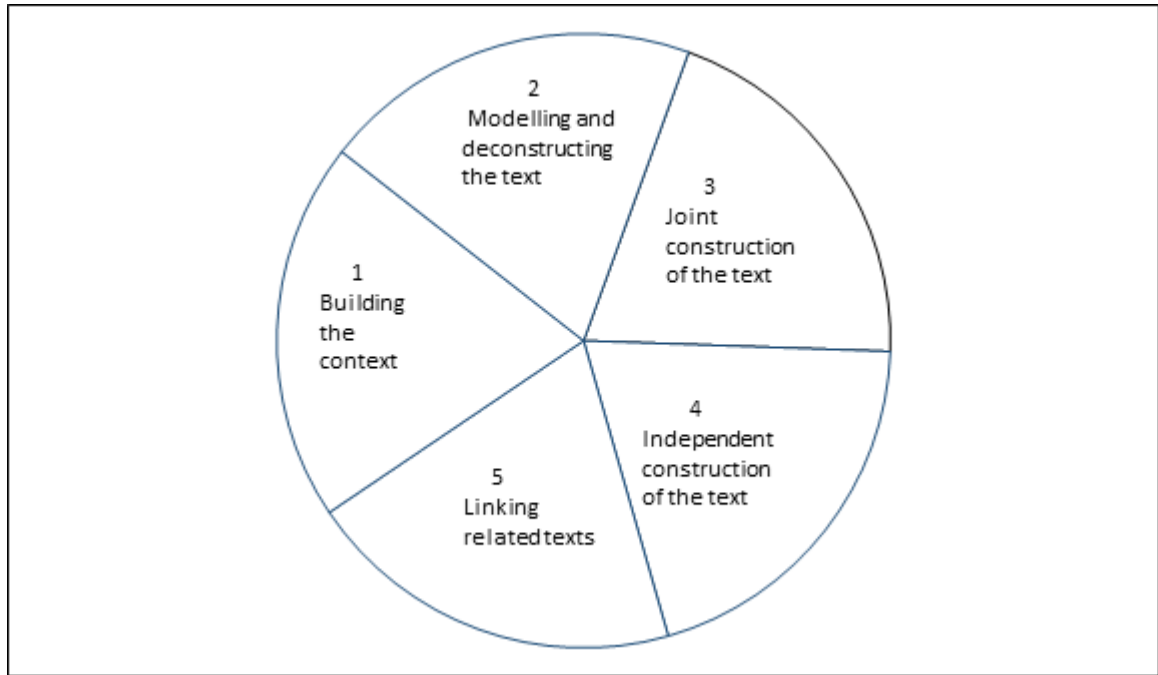
to select appropriate texts for planning their lessons. That is why the genre-based pedagogy was chosen to be applied in this research project.

The genre-based pedagogy was first developed in Australia by linguists and educators who worked with students with learning disabilities, and it is now amply used in the English language teaching field. Genre-based approaches emphasize language learning on the creation of meaning at the level of the whole text. "The role of the teacher is seen as extending the learners' repertoire of grammatical choices, both in their construction of meaning in texts and their comprehension of meaning in texts" (Derewianka, 2003, p. 140). This implies that the genre-based approach provides an opportunity for teaching language in context, and helps students to recognize how the linguistic resources create meaning into the text or genre under study.

The genre-based approach and the pedagogy related to it are considered appropriate for the current research focused on the design and implementation of a program for developing reading competence in a sixth grade English class, because it will guide the selection of appropriate texts and scaffold students' reading comprehension. Feez (1998) referred to the cycle of teaching and learning activities in the genre approach as an opportunity to help students to get independent control of a specific text-type. This process comprises five stages that the teacher and students must apply. Feez (1998) adapted the stages of the teaching/learning cycle from Callaghan and Rothery, 1988; Green, 1992; and Cornish, 1992; which is represented in the following figure:

Figure 1. Stages of the teaching/learning cycle

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The stages illustrated above were designed to be applied within the cycle of teaching and learning, and each stage comprises different types of activities. However, this research study is not following the whole learning cycle, but only the reading cycle. Therefore, the teacher-researcher decided to apply the stages of reading class suggested by Moss et al. (in press), which were designed based on the genre pedagogy.

2.8 Stages of Reading Class

2.8.1 Contextualization. In this stage the topic of the text is introduced, as well as the purpose of the reading. It is also explained the genre to which the text belongs.

2.8.2 Structure and purpose of the text. In this stage, the genre to which the text belongs is explained again, and its social purpose. Then, the stages of the text are identified.

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2.8.3 Detailed reading. In this stage the teacher reads the text with students in order to avoid difficulties, and ensure a successful reading experience. Some activities suggested in this stage are: Aloud reading, vocabulary explanation, contextualization of concepts, and relationship between author and readers.

2.8.4 Representation of the ideas of the text. In this stage, students represent the ideas of the text by means of other kind of semiotic tool; for example, mind maps, graphics, among others. This stage includes visual and kinesthetic aspects to facilitate understanding. Collaborative work is promoted, as well as analytical thinking, since these activities require to go beyond the literal level of understanding.

2.8.5 Reaction to text. This stage seeks to encourage students' critical attitude by means of questions.

2.8.6 Self-evaluation. In this stage students are encouraged to assess their own understanding of the text.

On the other hand, taking into account that identifying the levels of reading competence that the proposal for intervention aims, and characterizing the levels of reading competence that the proposal develops are some of the objectives of this research work; it is necessary to make a review of the theory related to reading competence.

2.9 Reading Competence

One of the aspects evaluated in the SABER 11 test is critical reading. The test of critical reading evaluates the necessary competencies for comprehending and interpreting

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texts that can be found in daily life, as well as in academic fields. It is expected that students who complete secondary education can be competent readers to make critical positions against different types of text (ICFES, 2015, p. 17). The critical reading test assesses three competences:

1. **Identify and understand the local content that makes up a text.** This competence refers to the ability to understand the meaning of words, phrases and sentences that appear explicitly in the text.
2. **Understand how the parts of a text are linked to give a global sense.** It is the ability to understand how semantics and local elements of a text are related.
3. **Reflect on a text and evaluate its content.** It refers to the ability to face a text critically.

With regard to how the English language is evaluated in the SABER 11 test, the ICFES designed a test composed by seven parts. The first part explores the pragmatic knowledge of the student, which allows him/her to recognize the communicative purpose of an announcement and where it may appear, according to that purpose. The second part assesses the lexical knowledge of the student, which allows him/her to understand a number of descriptions in order to connect them with a list of words. The third part evaluates the student's communicative knowledge by choosing the most appropriate intervention that an interlocutor 2 would do in relation to what has been told by an interlocutor 1. In the fourth part of the test, the student's grammatical knowledge is evaluated when choosing the right words to complete a text. In the fifth part, the student must do an exercise of literal reading

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comprehension, making use of paraphrasing included in each of the response options for each question. In the sixth part, based on a text, the student must carry out a process of inferential reading, so that between the different questions find questions about the author's intention and the general and particular aspects to highlight the text. And in the seventh and last part of the test, the grammatical and lexical knowledge of the student is assessed when choosing the most appropriate words to complete the given text.

The lines above demonstrate that reading is an important aspect in the SABER 11 test, so that it is a necessity for Colombian students to develop their reading skills, not only in their mother tongue, but also in English as a second language; since the purpose of the Ministry of National Education is to turn Colombia into a bilingual country.

On the other hand, the Programme for International Student Achievement (PISA), a project whose purpose is to evaluate the results of the educational systems of countries members of the OECD (The Organization for Economic Co-operation and Development) within a common international framework, is an important instrument to compare students' performance in different countries, and as a result, these countries may guide their educational policies (Ministry of Education and Science, 2005). In this study, the competence of students is evaluated in three areas: language (particularly, reading), mathematics and science. Every three years, one of these three school subjects is treated more in depth than the others. In 2009 a new cycle focused on reading comprehension began. As a result of a consensus process in which experts in reading designated by the participating countries and advisory groups PISA, the following definition of reading

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competence was adopted for the study: "Reading competence is the ability to understand, use and analyze written texts to achieve the reader's goals, develop his/her knowledge and potential and participate in society" (Ministry of Education and Science, 2007, p. 11).

In PISA a distinction between continuous and non-continuous texts is made.

Continuous texts are classified according to their content and the author's intention, such as narrations, expositions, descriptions, argumentations, prescriptions. Non-continuous texts are graphs, tables, diagrams, maps, forms, advertisements. In addition, PISA measures five processes to be performed to fully understand a text, either continuous or discontinuous.

According to the Ministry of Education and Science (2007), students must show domain in each of the five following processes:

- Obtaining information
- General understanding
- Development of an interpretation
- Reflection and evaluation of the content of a text
- Reflection and evaluation of the form of a text

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3. Methodology

This chapter describes the methodology followed to collect the data in this study intended to answer the question: How may a genre-based reading program contribute to the development of 6th grade students' reading competence? First, the research paradigm in which this project is inscribed will be provided, followed by the description of the type of study carried out. Then, a description of the intervention that was implemented and a concise description of the participants in the study are provided. Finally, the different instruments and the process to collect the data is detailed.

In the educational field, research has turned into an opportunity to analyze and interpret teaching and learning situations within the classroom. Therefore, being a teacher-researcher means being concentrated on what is going on in the classroom to identify possible problems and find solutions to them. In this sense, Nunan suggests that "research is a process of formulating questions, problems, or hypotheses; collecting data or evidence relevant to these questions/problems/hypotheses; and analysing or interpreting these data" (1992, p. 3). In the completion of this project, the teacher-researcher carried out step by step the process suggested by Nunan.

Developments in scientific context of research have led to several paradigmatic models: Positivist, interpretive, and critical theory. The first is linked to a technical interest, the second to a practical interest, and the third one to an emancipatory interest. Such paradigms have emerged in order to solve the complexity of human beings against their reality and the construction of knowledge. Positivism endeavors for objectivity, observation

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is its priority; the interpretive paradigm has to do with understandings and interpretations of the world and people around it. Later a theory arises, the paradigm of critical educational research, which is influenced by Habermas and the Frankfurt School. Its most prominent representatives were Horkheimer, Adorno, Fromm and Marcuse. The intention of critical theory is to transform society and human beings to social equality and democracy. Thus, Cohen, Manion and Morrison assert that:

Critical theory and critical educational research, then, have their substantive agenda – for example examining and interrogating: the relationships between school and society – how schools perpetuate or reduce inequality; the social construction of knowledge and curricula, who defines worthwhile knowledge, what ideological interests this serves, and how this reproduces inequality in society; how power is produced and reproduced through education; whose interests are served by education and how legitimate these are (e.g. the rich, white, middle-class males rather than poor, non-white females). (2007, p. 27)

Considering that the purpose of the positivist and interpretive paradigms is to search for understanding a situation instead of questioning or transforming it, the paradigm in which this study is inscribed is the critical theory. Because critical theory seeks to transform social situations and behavior, it means, interpret and comprehend a situation through inquiry in order to transform it. This coincides with the purpose of this research project, which is to find a solution to enhance students' level of reading competence. Another important reason for inscribing this study within the critical theory paradigm, is

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that critical theory articulates with action research, the type of study that will be carried out in this work.

3.1 Action Research

Much has been written about important aspects related to action research. Martínez (2006) stated that the action research method is characterized by the action of the researcher towards a particular situation or issue, not only to identify it but also to find a solution. In addition to this, Dawson (2007) affirms that “the researcher works in close collaboration with a group of people to improve a situation in a particular setting. The researcher does not ‘do’ research ‘on’ people, but instead works with them, acting as a facilitator” (p. 18). The distinctive feature between action research and other types of research is that in action research the process is initiated and carried out by the researcher by incorporating an intervention to find a possible solution, or to make a change (Nunan, 2001).

There are two relevant conceptions of action research that summarize what this study represents, Kemmis and McTaggart (as cited in Cohen et al., 2007, p. 298) argue that “to do action research is to plan, act, observe and reflect more carefully, more systematically, and more rigorously than one usually does in everyday life”. Likewise, Cohen and Manion (as cited in Cohen et al. 2007, p. 297) define action research as “a small-scale intervention in the functioning of the real world and a close examination of the effects of such an intervention”. Accordingly, this study attempts to understand and improve practice, by the combination of action and reflection, and following the cyclical process suggested by Zuber-Skerritt:

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1 strategic *planning*;

2 *action*, i.e. implementing the plan;

3 *observation*, evaluation and self-evaluation;

4 critical and self-critical *reflection* on the results of points 1-3 and making decisions for the next cycle of action research, i.e. revising the plan, followed by action, observation and reflection, etc. (1996, p. 2)

On the other hand, action research designs are methodical and well-organized processes used in educational settings to collect data to improve or solve a specific problem (Creswell, 2012). In this manner, this study can be considered as belonging to action research because it is oriented towards awareness of a problem requiring a solution and meeting needs. Hence, the teacher-researcher identified a problem (low level of reading competence), planned an intervention in order to implement it and evaluate its outcome.

3.2 Case study

This work belongs to action research and it is also a case study. Case study research is a kind of qualitative research which is focused on providing a detailed account of one or more cases (Burke & Christensen, 2008). Adelman et al. (as cited in Cohen et al., 2007, p. 253) state that a case study is “the study of an instance in action”. Thus, this type of study permits to make observations in real contexts, investigate and report the interaction of participants and events in a specific situation, in this case in a reading class.

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This research study meets the characteristics of a case study considered by Hitchcock and Hughes in Cohen et al. (2007), since it describes in detail events important to the case; it integrates a description of events with their analysis; it concentrates on a participant or group of participants, and goes in search of understanding their thoughts; and the researcher is involved in the case by observing the characteristics of the class. These characteristics demonstrate why this work can be considered as an action research case study.

3.3 Research Participants

The participants in the study were the English teacher, who was also the teacher researcher, and the students in sixth grade '02' from Institución Educativa Técnica José Agustín Blanco Barros. The teacher researcher has been teaching English as a foreign language in public schools for seven years, she was in charge of teaching English in sixth grade. She has a degree on Modern Languages, and decided to observe and analyze her own reading classes by applying a genre-based reading program in order to verify its effectiveness to develop her students' reading competence.

Besides the English teacher, the study was focused on forty two students in sixth grade '02' at Institución Educativa Técnica José Agustín Blanco Barros in Sabanalarga. There are fourteen girls and twenty eight boys, their age ranges from eleven to thirteen years old. These students have a low and middle socio-economic status. They come from the primary schools which are headquarters of the Institución Educativa Técnica José Agustín Blanco Barros. These students did not have an English teacher in their primary

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studies. This grade level was selected based on the results of a needs analysis (described above in the introduction section of this document) that revealed serious weaknesses in students' reading competence due to a neglect of the reading skill in the English class. This lead to the design of the proposal that is the focus of this study, in an attempt to solve these problems. This proposal is described in the following section.

3.4 Description of the Proposal for Intervention

The type of program proposed for this project is a genre-based reading course in which the Genre-based pedagogy is implemented as a methodology for teaching reading. The course is based on sixth grade students' needs, which were analyzed previously as a basis to this project. On the other hand, it was also indispensable determining the philosophical foundations that guide and give coherence to the design of the course, which are the approach to education and the approach to language learning. The approach to language learning “covers two interrelated but distinct points: approach to language and approach to learning” (Moss, forthcoming, p. 15).

Because teachers must help students to be critical and autonomous to make their own decisions, the approach to education in which this course is focused is the hermeneutic. The hermeneutic approach intends to contribute to the development of students' creativity and autonomy, and help them to be builders of their own knowledge without forgetting of course, their human development. This determination is based on the fact that students need to be critical and autonomous in their own lives, and in this case, in the adoption of reading strategies.

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Regarding the approaches to language, the teacher researcher decided to apply the functionalist approach whose promoter is Michael Halliday. This approach focuses on the study of language integrating the socio cultural component; it means, taking into consideration language, context and users. Thus, this course deals with meaning-making resources, and communicative functions and skills as object of study. In terms of goal of teaching and learning, the course follows the language learning model proposed by Halliday (1985a), which aims at three end results: learning language, learning through language, and learning about language. All of these aspects are oriented to helping students to negotiate meaning. Regarding the criterion for evaluation, it is expected that activities be appropriate to context as well as their purpose.

It is worth noting that the functionalist approach permits to integrate other subject areas, which contributes to the development of the transversal programs requested by the Ministry of National Education. As a result, the students not only will learn language by interacting with others, but also will learn through language by interpreting their reality, and will learn about language by building knowledge of the target language and how it works.

The approach to learning this course is focused on is the sociocultural, since the course embraces the co-construction of knowledge as theory of learning. Additionally, as learning techniques, it is proposed to participate in communities of knowledge, promoting different types of interaction: student-student, student-teacher, student-materials, and student-context. This ideas are supported on Halliday's statement: "Knowledge is transmitted in social contexts, through relationships, like those of parent and child, or

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teacher and pupil, or classmates, that are defined in the value systems and ideology of the culture” (1985b, p. 5). The following table outlines the goals and general objectives of the proposal.

Table 2

Goals and General Objectives

TYPE OF PROGRAM: READING SYLLABUS FOCUS: GENRE-BASED TYPE OF TEXTS FOR THIS PROPOSAL: NARRATIVES	
GOALS	OBJECTIVES
	Students should be able to
Target: Development of reading competence	Read and comprehend different types of texts: Narrative texts
Learning: Encouragement of reading strategies	Apply different reading strategies to foster comprehension.

For the implementation of this intervention, one unit and two lesson plans were designed. It is important to remark that the whole cycle of the genre-based approach was not followed, but only the reading cycle (Deconstruction stage) , and the steps for teaching

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reading as proposed by Moss in Alvarez et al. (in press). The genre that was considered for this implementation was ‘stories’, taking into account students’ age and preferences to read. The lesson plans and materials will be placed in the appendices.

3.5 Data Collection Techniques

Deciding on the most appropriate instruments for data collection and thinking of their design is a very important task for researchers, because choosing the best tool will help to gather useful data to fulfil the objectives of the study and to provide answers to the research question. “The instrument is merely the tool to enable you to gather data, and it is important to select the best tool for the job” (Bell, 2005, p. 120).

For the sake of responding the research question of this work, the teacher researcher decided to employ interviews, observations, and document analysis as data collection techniques. Before putting into practice these techniques, the teacher researcher explained to respondents and to participants in the observed classes what the research is about, why she wished to interview them and observe them and what she would do with the information obtained.

3.5.1 Interviews. The interview is a flexible and important tool for data collection, and for researchers. Merriam (2009) categorized three types of interview: Highly Structured or Standardized, Semi structured, and Unstructured or Informal. Highly structured interview is an oral form of the written survey. Semi structured interviews are flexible, open-ended, and less structured. In unstructured interviews, questions are not

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predetermined, the interview is basically exploratory. The type of interview used in this research work is the semi-structured, because it allows the respondents to express their personal points of view, and new ideas emerge about the topic.

The teacher researcher designed an interview (see Appendix A) that was applied to five sixth grade '02' students of the Institución Educativa Técnica José Agustín Blanco Barros, whose objective was to identify if students were interested in reading, as well as their preferences around this. Because,

One major advantage of the interview is its adaptability. A skilful interviewer can follow up ideas, probe responses and investigate motives and feelings.... The way in which a response is made (the tone of voice, facial expression, hesitation, etc.) can provide information that a written response would conceal. (Bell, 2005, p. 157)

3.5.2 Observation. The advantage of observation as a research process is that it allows to gather live data in determined social situations. This turns data more valid and authentic. According to Merriam (2009), "Observation is the best technique to use when an activity, event, or situation can be observed firsthand, when a fresh perspective is desired, or when participants are not able or willing to discuss the topic under study" (p. 119). Since the needs analysis showed students' apathy and low level of reading competence, the teacher researcher decided to do an intervention and record her own classes with the purpose of analyzing her pedagogical practices during the implementation of the proposal. In this way, the observation allowed to have detailed information about students' behavior

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during the reading lesson, and helped the teacher researcher to analyze the information provided in the two observed classes.

3.5.3 Document analysis. In addition to interviews and observations, the teacher researcher used documentary material as data. "Documents are, in fact, a ready-made source of data easily accessible to the imaginative and resourceful investigator" (Merriam, 2009, p. 139). In this study, documentary analysis was used to characterize the texts used by the teacher to teach reading in the proposed program, as well as the lesson plans, activities and materials, and reading tests. Through these data, the teacher researcher could identify the levels of reading competence that the program fosters, and analyze the levels of reading competence that the program intends to develop. Table 3 shows the relation of objectives and techniques applied to address each objective.

Table 3

Objectives and Techniques

Specific Objectives	Data Collection Techniques
1. Analyze teacher's pedagogical practices to teach reading during the implementation of the proposal.	Observation
2. Characterize the activities and materials applied by the teacher to teach reading in	Document analysis: Reading texts, activities and materials used by the teacher

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the proposed program.	
3. Identify the levels of reading competence that the program points at.	Document analysis: Lesson plan and materials
4. Characterize the levels of reading competence that the program develops.	Observation, document analysis

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4. Results and Discussion

This section describes the main results of this study, in which only qualitative data was taken into consideration. The teacher-researcher initiated analyzing the data from class observations; for this purpose, she transcribed the two classes held during the implementation of the intervention. The transcript format included the name of the institution; teacher's and observer's names who in turn were the same person, as it was mentioned in the introduction of this paper; grade; class size; some conventions related to observer's comments, pause, indistinguishable or inaudible participations; and a detailed description of the teacher's and students' participation during the development of the classes. The next analysis was about the activities and materials applied by the teacher during the intervention, and the levels of reading competence that the program points at.

With the purpose of giving response to the research question of this study, some categories and subcategories for observation were determined to interpret the data gathered. The categories were: teacher's strategies, materials characteristics, and characterization of levels of reading competence. The subcategories for these categories were: scaffolding reading lessons, stages of reading class following the genre-based pedagogy, reading texts characteristics, and characteristics of activities. These categories were defined taking into account the specific objectives of this project. The analysis of results and discussion on the main findings for each category are presented in the remainder of this section.

Teacher's Strategies

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One of the instruments used to analyze data was class observation transcriptions, which provided real evidence of the results obtained. The following is a description of the findings after analyzing the teacher's pedagogical practices to teach reading during the implementation of the proposal.

Scaffolding reading lessons. Taking into consideration the importance that vocabulary has for understanding the message of a text, the teacher took great part of the classes for teaching vocabulary from the texts. The excerpts below show moments of the classes when the teacher was teaching vocabulary before and while reading the texts.

Excerpt from lesson 1

1	T	Good morning!
2	Ss	Good morning Mrs. Sherley!
3	T	How are you?
4	Ss	Fine, thank you. How about you?
5	T	I'm very good, thank you. Today, we are going to talk about narratives. But first, we are going to identify some characters and learn some vocabulary. <i>(The teacher gets students' attention to a PowerPoint slide)</i> Look at this picture. What is this?
6	S	Castillo
7	S	Castillo
8	T	La anterior a esa <i>(the teacher's assistant anticipated a slide)</i> .
9	S	Cenicienta
10	T	Cinderella's story

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11	Ss	Cinderella's story
12	T	OK. La historia de Cenicienta
13	S	Aaahh!
14	T	How do you say Cenicienta in English?
15	Ss	[...]
16	T	Cinderella. Cinderella OK? How do you say Cenicienta?
17	Ss	Cinderella

Excerpt from lesson 2

32	T	<p>Gerald. OK, <i>(The teacher begins to read the story aloud and uses sign language so that students understand the vocabulary more easily)</i> Gerald was a tall giraffe whose neck was long and slim. First let's write the adjectives, <i>(The teacher writes the adjectives on the board while reading)</i> adjectives. It's tall, a tall giraffe, its neck is long and slim. But his knees were awfully crooked. His knees, these are his knees. His knees were awfully crooked <i>(The teacher makes movements to represent the crooked knees of Gerald, students find it funny)</i>. And his legs were rather thin. His legs <i>(showing Gerald's legs)</i>, these are my legs <i>(the teacher points out her own legs)</i>. His legs were rather thin. <i>(The teacher writes the adjective 'thin' on the board)</i> His legs were thin. I need a student, a volunteer. When I tell you 'next' change the slide, OK? <i>(The teacher talks to the student volunteer, and gives him some directions)</i> OK, he was very good at munching shoots off trees. Munching shoots off trees. Next, please! <i>(The student volunteer shows the next slide)</i> But when he tried to run around, when Gerald tried to run around <i>(The teacher makes emphasis on the pronunciation, and makes gesticulations to represent the ideas of the text)</i>, he buckled at the knees. Look, he buckled at the knees <i>(The teacher shows a picture in the slide which represents the part of the story that she just read)</i>. [...] ¿Cuándo se cae?</p>
----	---	--

In the first excerpt, interventions # 15 and 16 demonstrate that students did not know how to say Cenicienta in English, so the teacher helped them to learn how to say the word. This

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method was used to teach the most significant vocabulary in Cinderella's story. In the second excerpt, observer's comments and the teacher's interventions also reflect the way vocabulary is taught, the emphasis on pronunciation of the words, and the stimuli or signs used by the teacher to facilitate students' learning. (See appendices E and I for complete proofs).

Accordingly, the excerpts above corroborate what Duffy (2009) stated about the emphasis teachers must put on vocabulary (word meaning), and about being more explicit and constant in explanations. The strategies used by the teacher also demonstrate that language is the most powerful mediation tool, because of the use of signs to express word meaning and make the text easily understood.

As for the strategies categorized by Duffy (2009) as: before, as you begin, during and after reading, it was found that the teacher modelled every one of them in lesson 2. It was observed that students were motivated to read by explaining the type of genre to which the text belongs, and through illustrations about the text (Before-You-Begin Strategy). As for Begin Strategies, the teacher used predictions as a way of motivating students to read by means of the topic (Giraffes), and explaining the type of text and its characteristics. During-Reading Strategies were also applied by combining questions and re-predictions in order to keep the comprehension while reading. Additionally, the teacher followed an ongoing process by reading the most important ideas in the text in several occasions, with the purpose of ensuring comprehension of content, language, and structure of the text. This is clearly evidenced in the following excerpt, for more detailed information see appendix I.

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5	T	Very well, thank you. This is a narrative (<i>Pointing at a PowerPoint slide about the story that is going to be studied in class</i>). Today, we are going to talk about giraffes. What do you know about giraffes? Tell me. How do you say jirafa in English? How do you say jirafa in English?
---	---	--

53	T	Yeah! OK. Next, please. Before continuing let's remind the name of the animals, OK? Vamos a ver si se han grabado los nombres de los animales. (<i>The teacher returns to the first slides</i>) What are these? What is the name of these animals?
54	S3	Waltzing
55	T	No, warthogs, warthogs
56	Ss	Warthogs
57	T	And the dancing is waltzing. The warthogs dance a waltz. And these?
58	Ss	Rhinos (<i>Students mispronounce the word</i>)
59	T	Rhinos (<i>The teacher emphasizes the correct pronunciation</i>). What kind of dance? What kind of music?
60	Ss	Rock and roll
61	T	Rock and roll (<i>The teacher repeats the students' response in approval</i>). And these? (<i>Showing the following slide</i>)
62	Ss	Lions (<i>Students mispronounce the word</i>)
63	T	Lions, the lions (<i>Making emphasis on the correct pronunciation</i>). What kind of music?
64	Ss	Tango
65	T	OK. These?
66	Ss	Chimps

It is known that reading strategies are to be used by students, but in this occasion, the teacher showed students how to use reading strategies. Due to students' needs of explanations, the teacher put emphasis on vocabulary, was patient and explicit; which is a

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way of supporting students' learning process. What the teacher has done reflects the ZPD principle of Vygotsky's sociocultural theory, because students are using reading strategies with her help now, so that they will be able to use them independently in future.

“Scaffolding is closely related to the ZPD. In fact, it is only within the ZPD that scaffolding can occur” (Walqui, 2006, p. 163). This quote is a support to affirm that the actions taken by the teacher during the reading lessons are part of a scaffolding process. After analyzing the transcripts it is evidenced that the teacher took into account the importance of scaffolding to the development of the genre-based approach for teaching reading.

Stages of reading class following the genre-based pedagogy. This category describes the methodological process the teacher followed in the intervention implemented. The teacher planned two reading lessons (See the lesson plans in appendices D and H), in which she delineated the class stages. During the lessons the teacher was a scaffolder who helped students improve their learning, in this case, their reading comprehension. At the beginning, the teacher controlled the process by providing high levels of support to the students. The first stage was called 'Building the context', in this stage the teacher activated students' previous knowledge by showing pictures of the texts, reading the title of the texts, and explaining the genre to which the texts belong. The following excerpts illustrate this aspect:

Excerpts from transcript of lesson 2

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5	T	Very well, thank you. This is a narrative (<i>Pointing at a PowerPoint slide about the story that is going to be studied in class</i>). Today, we are going to talk about giraffes. What do you know about giraffes? Tell me. How do you say jirafa in English? How do you say jirafa in English?
---	---	--

26	T	OK... The story is titled 'Giraffes can't dance'. Repeat: Giraffes
----	---	--

In this stage the teacher also explained the purpose and structure of the text, in this case, the stages of a narrative. Evidence of this respect is depicted below:

Excerpt from transcript of lesson 1

193	T	What kind of text is Cinderella's story? Qué clase de texto es?
194	Ss	Narrativo
195	T	In English
196	S	Narrative
197	T	Narrative. What is the purpose of a narrative? El propósito cuál es? Contar una...
198	Ss	Historia
199	T	OK. A narrative has stages. Stages of a narrative. Las etapas, los pasos, la estructura. The structure of a narrative is: Orientation, number one: Orientation; number two: Complication; number three: Evaluation; and four: Resolution. Usualmente las narraciones tienen evaluation, pero no todas. Veamos, qué es la orientation? The orientation sets the context and characters. The context es los lugares, el tiempo, el contexto. And characters is Cinderella, the Prince, Lottie and Dottie, the stepmother, ehh the servant. Qué quiere decir characters?
200	S	Los personajes

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The second class stage was ‘Detailed reading’, in this stage the teacher read the text aloud, and explained new vocabulary by using sign language as an external stimulus to facilitate students’ comprehension of the texts. Evidence of this is depicted in the following excerpt:

“Gerald. OK, (*The teacher begins to read the story aloud and uses sign language so that students understand the vocabulary more easily*) Gerald was a tall giraffe whose neck was long and slim” (Excerpt from transcript 2).

During reading, the teacher highlighted the main ideas of the texts, and through illustrations and formulation of questions tried to motivate students to make inferences on implicit information in the texts.

The third stage of the class was ‘Representation of the ideas of the text’. In this stage students were asked to identify the characters of the story, and infer implicit information through the completion of activities to be done in pairs (See appendices M and N). The methodology used by the teacher in this stage was basically based on DARTS ‘Directed Activities Related to Text’ (Lunzer et al., 1984). These activities are focused on the analysis and reconstruction of the text. For the analysis of the texts, the teacher asked students to label the structure of the texts according to the genre. Students were also asked to do text marking activities to identify specific information in the text, such as characters, adjectives, verbs, etc. For the reconstruction of the text, the teacher provided students with

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table completion activities. These activities helped students to reconstruct the text after the reading.

The last stage was 'Reaction to reading', in this stage students answered questions about what they learned from the reading, and were encouraged to assume a critical attitude towards the reading. According to Moss et al. (in press) the activities done within the Reading class stages help students to get a good comprehension of the text, as well as contribute to the development of their reading skills.

Materials Characteristics

One of the aspects that influence the success of a program is the selection or creation of suitable activities and materials. Materials design constitutes an important process in which the teacher-researcher creates or adapts materials according to the program objectives and students' needs.

Reading text characteristics. This category makes reference to the texts used to teach reading in the intervention implemented in this research work. The reading texts used during the intervention were "Cinderella's story" and "Giraffes can't dance", which belong to the storying genre. The genre selected by the teacher was appropriate because narratives have a cultural influence; these types of texts highlight the way to make decisions or solve problems. "Through narratives we can show children and adolescents how conflicts and critical moments are overcome" (Boccia et al., 2013).

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The texts selected (see appendices F and J) can articulate moral judgment, exhibit cultural aspects and valuable ways of behaving. After reading these stories, it can be noted that they offer a motivating language experience to students; in this way, students learn language without being aware of that. Both stories have a constituent structure: Orientation, complication, evaluation, and resolution. The stages of these narratives were easily identified by students (see appendix O).

Narratives are, in fact, part of the teaching and learning experience in the classroom. They are useful tools for teaching different contents such as grammar, vocabulary, reading, writing, cultural topics, and even listening and speaking skills. In sum, narratives help students to go into the knowledge world through their enjoyment as readers.

Additionally, it is important to add that the selected texts had a great influence in the development of students' reading comprehension. These texts allowed the practice of language forms, and provided students with opportunities to use the target language in order to achieve the intended objectives of this project. The reading texts were resources to support vocabulary awareness, and provided students with opportunities for processing information, using and building on prior knowledge. On the other hand, the reading texts selected enabled the teacher to ensure students understanding. As a result, students understood the context of the texts, and were engaged in the representation of the ideas of the texts during the development of the activities. This means that, students learnt language through reading and maintained their interest in content. Therefore, the process of selection

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of the texts was really important for the success of the proposal, because they were coherent with the goals and objectives of the program implemented.

Characteristics of activities. This category describes the characteristics of activities applied by the teacher to teach reading in the proposed program. As it has been mentioned throughout this work, the teacher followed the genre-teaching cycle to explore narratives in order to develop students' reading competence. During the development of the lessons, the teacher applied activities that follow the stages of the reading class suggested by Moss et al. (in press). It is important to highlight that in both lessons, the teacher used attractive pictures to present the stories through PowerPoint slides, taking into account that illustrations play an important role for facilitating students' understanding.

For planning the lessons, the teacher adapted some activities suggested by Boccia et al. (2013), (see appendices M and N). In the contextualization stage, the teacher asked questions to activate students' knowledge. To illustrate this assertion, some extracts of transcript of lesson 2 are provided:

“This is a narrative (*Pointing at a PowerPoint slide about the story that is going to be studied in class*). Today, we are going to talk about giraffes. What do you know about giraffes?” (Turn 5)

“OK, tell me what you know. Where do giraffes live? ¿Dónde viven?” (Turn 11)

“Jungle. Giraffes live in the jungle. OK. What do they look like? Tell me, what color is their skin?” (Turn 17)

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“Orange. And how is its physical appearance? How is its neck?” (Turn 21)

“Long neck. What else? And tell me what do they eat? What do they eat? ¿Qué comen?”

(Turn 23)

As students were giving response to the questions, the teacher was organizing students' ideas on the board. When students were familiar with the topic of the story, the teacher proceed to model the structure of the narrative. Evidence on this is shown as follows:

117	T	OK. Now, we are going to do an analysis. Do you remember last class we were talking about narratives? Do you remember?
118	Ss	<i>(Students nod their head as signal of an affirmative answer)</i>
119	T	And the stages of narratives?
120	Ss	Yes!
121	T	Tell me, what are the stages of a narrative?
122	Ss	Orientation
123	T	Orientation <i>(The teacher writes the stages of narrative on the board while students are dictating)</i>
124	Ss	Complication
125	T	Complication, what else?
126	S8	Evaluation
127	T	Evaluation. Evaluation and resolution <i>(The teacher writes every stage on the board)</i> . Ok, what is the orientation about? ¿De qué trata?
128	S3	Characters
129	T	Characters, and what else?
130	S3	Setting

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131	T	Setting. Excellent! Characters and setting. And what about complication?
-----	---	--

132	S5	The problema
133	T	<i>(The teacher nods her head)</i> That's right. The complication describes the rising crisis which the participants have to do with. OK, complication, what is it about? <i>(Students raise their hand to participating)</i>
134	S2	Que se burlaban de la jirafa porque no sabía bailar

The excerpts above show students' knowledge about the stages of narratives, and how they were able to relate each stage with the content of the story. After the story has been read and discussed, the teacher applied an activity taken from Boccia et al. (2013). The activity is called 'Picture response', in this activity students filled out a table with pictures that correspond to different moments in the story (see appendix M). This appendix shows students' work, they drew pictures that demonstrate their awareness of different events happening in every stage of the story; additionally, they wrote some ideas, which is a clear evidence of their reading comprehension.

Another activity applied by the teacher in the proposed program was about characterization, since this was the topic planned to be developed in the second lesson. The activity is called 'Describing characters', here students were asked to write as many adjectives or verbs which describe appearance, behavior, and feelings of Gerald (the protagonist of the story). The main objective of this lesson was vocabulary building, appendix N illustrates the positive way in which students responded to the activity. As an extra-activity students were given photocopies of the story and were asked to highlight the

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stages of the narrative, to which they responded properly, for an illustration of students' work see appendix O.

The activities were essentially about the use of reading strategies and DARTS (Directed Activities Related to Texts), which are focused on the analysis and reconstruction of the texts, and facilitate students' comprehension. After analyzing the evidences of students' work, it can be said that the activities applied helped students to achieve the goals of the lessons and contributed to the comprehension of the texts.

At first glance, it has been represented evident advancement in students' reading competence. The fact that students became aware of reading strategies, and acquired vocabulary awareness, gave them tools to do reading more effectively. This interpretation is associated to what Duffy (2009) suggests, as it was displayed in the theoretical framework of this paper, about what reading teachers should do. Before implementing the program, students had never had a reading experience, now they are motivated and have understood the importance that reading has in their lives. Now, they are aware of the relevance that reading strategies have for understanding a text and for the effective completion of the reading activities proposed.

Characterization of Levels of Reading Competence

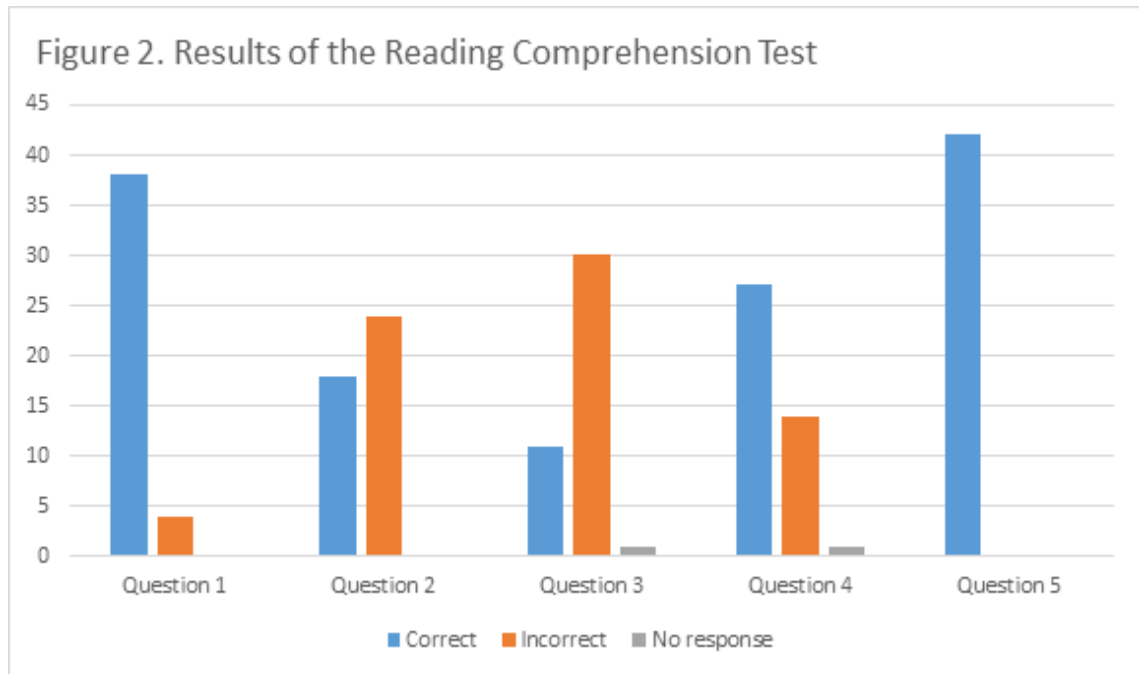
This category makes reference to the levels of reading competence that the implemented program pointed at, as well as the levels of reading competence that the program developed. The tests and activities applied in the intervention revealed that the

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program basically pointed at literal and inferential levels; it means, to recovery and identification of facts or explicit information, and interpretation and understanding of implicit information. It can be inferred that the teacher-researcher was interested in developing students' ability to understand the meaning of words and phrases that appear explicitly in the text. This is evidenced in the transcripts of class observations (see appendices E and I). The teacher-researcher may have been based on the fact that in the SABER 11 test, reading comprehension in English is only assessed in the literal and inferential levels. This can be corroborated in the fifth and sixth part of the English test in the state exam.

At the end of the first lesson, the teacher-researcher applied a reading comprehension test about Cinderella's story (see appendix G). It was a multiple-choice items test comprised by four literal questions and one inferential question. It was used paraphrasing in each of the response options for each literal question. It can be said that students' results were positive, because 32 students passed the test out of 42. The literal questions required students' vocabulary knowledge, so it is valid to infer that vocabulary instruction was successful. The following graph shows the results for each question of the reading comprehension test, in which questions 1, 2, 4 and 5 are literal, and question 3 is inferential.

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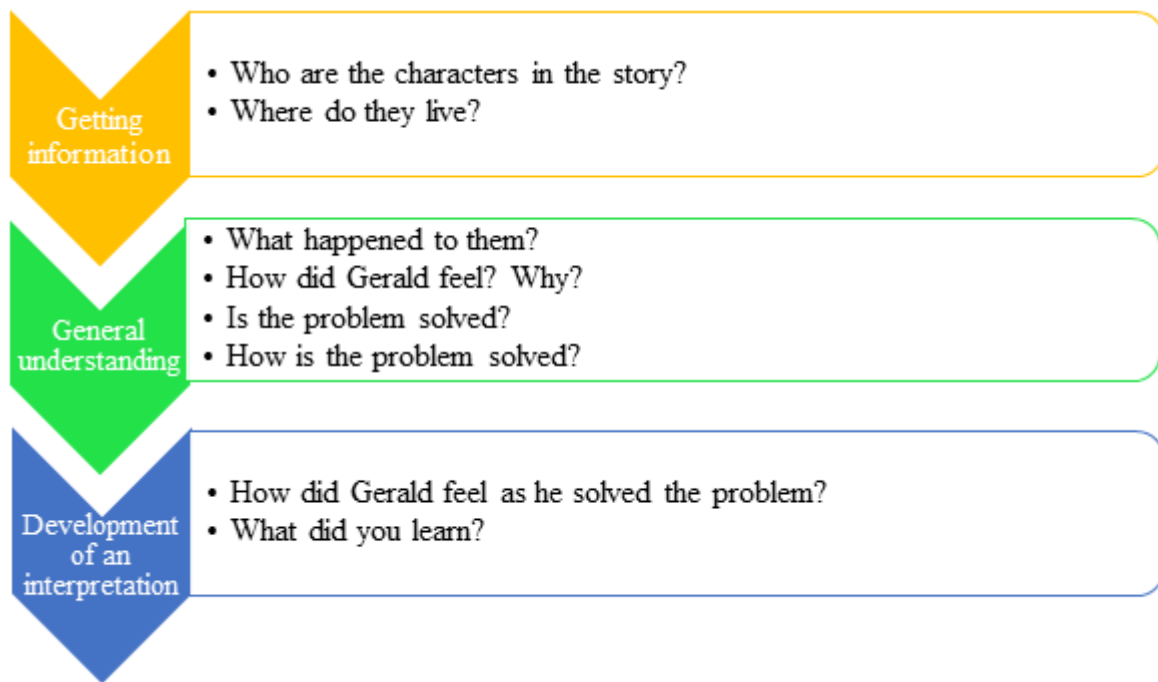
These results are proof that students have developed their literal level of reading, but they need to improve their inferential level of reading.

In the second lesson, the teacher applied an activity with questions that correspond to literal and inferential levels (see appendix K). During the development of the activity, students performed three of the five processes suggested by PISA for understanding a text. The following figure illustrates the relation of the processes and questions in the activity:

Figure 3. Processes Performed by Students for Comprehending the Text and Respond

Questions from Activity 1

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In the first process, students obtained information by exploring the text to identify the characters in the story and the place where they live. In the second process, students showed their understanding by writing some phrases from the text for giving response to the given questions. In the third process, students responded the questions by making some inferences and reflecting on what they have learnt from the story; however, most students responded this last part of the activity using their mother tongue, because they did not know how to write their own ideas in English. In this case, using their mother tongue is considered valid, since these students are in a low language level. Hence, the major evidence of growth in students' reading competence, is that they could complete every activity satisfactorily.

In the two pedagogical cycles the students responded positively, they showed a great motivation and interest towards reading, and demonstrated a significant progress in

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their reading process despite their limited knowledge about the English language. These positive results may be due to the use of an appropriate teaching methodology. Therefore, it is valid to affirm that the genre pedagogy is a suitable approach for teaching reading.

After analyzing students' performance during the intervention, it is considered that the genre-based reading program implemented, contributed to develop students' reading competence in their literal and inferential level. It may be inferred that the teacher-researcher did not aim to develop students' critical reading at this point; taking into account that this is the first time these students are in a reading class in English.

On the other hand, as it was mentioned in the methodology section of this research work, this study attempts to improve teaching practice by the combination of action and reflection, for this reason the cyclical process suggested by Zuber-Skerritt (1996) was followed: planning, action, observation, and reflection. As a reflective exercise, it is thought that the purpose of the program implemented was achieved. Students learned about the purpose and stages of narrative, and learnt enough vocabulary for understanding the texts. With regard to the materials and activities prepared for this project, students were engaged with the PowerPoint presentations projected and with the activities developed, since they facilitated the comprehension of the texts. The stories also attracted students' attention and were appropriate for their level of English and age. However, the most important result of this project, as it has been evidenced throughout this paper, is the effectiveness of the genre pedagogy for developing students' reading competence.

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Regarding similar studies conducted in the same research area in Colombia or in other places of the world; in Australia, Rose (2008) designed the Reading to Learn scaffolding literacy program, which integrates reading and writing with teaching the curriculum at all school levels. This program is also based on the genre pedagogy, and as in this study, the results have been exceptional. Another study focused on the genre pedagogy was also carried out in a public school in Colombia. Padilla (2012), designed and implemented a content-based and genre-oriented syllabus that promotes reading strategies to improve students' reading comprehension. Similar to this study, the activities proposed by Padilla were appropriate for students because they clearly understood what they were required to do and the activities also facilitated the comprehension of the texts.

This study is considered relevant for the educational institution where it was conducted, since the genre pedagogy had not been used before, and students had not been participating before in a strategic reading lesson. Through the implementation of the genre pedagogy, students will not just improve their reading skills, but also their communicative competence in the English language. With respect to the national context, this study may contribute to the National Program of Bilingualism, which seeks students reach a level of English that enable them to communicate, interact, and share their knowledge. In addition, this study would be also an opportunity to help students improve their results in the SABER 11 test.

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5. Conclusions

The present study examined the effectiveness of a genre-based reading program to developing sixth grade students' reading competence at Institución Educativa Técnica José Agustín Blanco Barros. As it was evidenced post intervention, the proposal implemented has contributed to the development of students' reading comprehension. In other words, the explicit instruction and practice students received, had a positive effect in students reading performance.

This study responded to the questions and objectives proposed in this research. The teacher's pedagogical practices to teach reading during the implementation of the proposal were analyzed. The teacher-researcher applied the genre pedagogy focusing only in stages for a reading class; for this purpose, she followed the proposal of Moss et al (in press), making a relation between reading strategies and class stages based on the genre pedagogy. Each class stage was developed taking into consideration the principles of the sociocultural theory, which helped students to gain confidence and show improvement in their reading abilities. Students received a high level of teacher's support during the reading lessons, which demonstrated the teacher's interest in scaffolding students' learning process.

With respect to the characteristics of activities and materials applied by the teacher to teach reading, it was evidenced that the selection of the texts and activities was closely related to students' needs and to the goals and objectives of the program implemented. The type of genre selected was appropriate to students' interests and preferences. Students showed enjoyment while reading the stories, and responded to the activities properly. So

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that, the activities and materials employed contributed to develop students' reading competence.

Regarding the levels of reading competence that the program pointed at, the teacher-researcher was based on how the English language is evaluated in the SABER 11 test. This test is only focused on the literal and inferential levels of reading comprehension, taking into account that students' language level in public schools is poor. Additionally, during the development of the lessons, the students put into practice three of the five reading processes suggested by PISA for understanding a text: Obtaining information, general understanding, and development of an interpretation. It is valid to infer that this is only a starting point for the teacher researcher, the two lessons implemented were just the beginning, considering that this was the first reading experience in the English language of these students. Probably, for the next class the teacher is going to prepare a critical reading lesson.

The teacher-researcher acquired knowledge about how to implement the genre pedagogy, which gave her the opportunity to investigate about her students' learning process in reading, and their preferences. The class stages followed during the lessons, and the scaffolding process followed by the teacher had a positive effect on students' attitude towards reading. Students developed strategies that facilitated their reading process, scanning seemed to be the most common used by them. Additionally, students learned to identify the purpose and the constituent parts of a narrative: Orientation, complication, evaluation and resolution.

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On the other hand, the action research study provides teachers with useful methods for reflecting and renovating classroom practice. The genre pedagogy is in constant evolving and changing, since teachers interpret it in different ways; teachers must identify which aspects of the genre-based approach need to be reviewed and developed. It is clear that the genre pedagogy provides language teachers with supportive basis for further developments in language teaching. In this way, language teachers have the opportunity to develop effective ways of teaching about texts and scaffolding students' learning process to help them to develop their own skills, and become into fluent readers.

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7. Appendices

APPENDIX A

Interview 1

Researcher: Sherley Y. Manotas Martínez

Respondents: Students

Main Objective:

Averiguar la percepción de los estudiantes acerca de la lectura en las clases de inglés.

Specific Objectives:

1. Indagar el interés de los estudiantes por la lectura.
2. Identificar las clases de textos que prefieren leer los estudiantes.

Questions:

1. ¿Te gusta leer textos en inglés?
2. ¿Lees en las clases de inglés? ¿qué tan frecuentemente?
3. ¿Te gusta leer en las clases de inglés? ¿Por qué?
4. ¿Qué tipos de textos prefieres leer?
 - Artículos
 - Libros
 - Tiras cómicas
 - Periódicos.
5. Las actividades de lectura que realiza la profesora te parecen:
 - Interesantes
 - Necesarias
 - Aburridas
 - Innecesarias
6. ¿Te gusta cuando la profesora te asigna actividades de lectura?
7. ¿Te parece fácil o difícil leer en inglés?
8. ¿Qué tipo de dificultades presentas al leer en las clases de inglés?

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APPENDIX B

Interview 2

Researcher: Sherley Y. Manotas

Respondent: Teacher of the Institución Educativa Técnica José Agustín Blanco Barros who was in charge of English classes in ninth grade in 2014.

Main Objective:

Indagar la percepción de la docente con respecto al desempeño de los estudiantes en la clase de lectura en inglés.

Specific Objectives:

1. Indagar si la docente realizaba actividades de lectura en las clases de inglés.
2. Conocer la percepción de la docente con respecto al interés de los estudiantes por la lectura.
3. Averiguar cómo percibía la docente el desempeño de los estudiantes en la clase de inglés.

Questions:

1. ¿Realizaba usted actividades de lectura en inglés con los estudiantes que cursaron noveno grado en el año 2014?
2. ¿Qué estrategias de lectura enseñó a los estudiantes para comprender un texto en inglés?
3. ¿Podría usted explicar qué clase de interés mostraban los estudiantes por la lectura?
4. ¿Cómo era la actitud de los estudiantes en las clases de inglés en general?
5. ¿Observaba usted algún tipo de dificultad en los estudiantes en las actividades de comprensión lectora? En caso afirmativo ¿Qué dificultades observaba?

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APPENDIX C

Reading Comprehension Diagnostic Test
6th Grade

Name _____ Date: _____ Score: ____/10

Directions: Read the text. Then answer the questions below.

Who are the Simpsons?

The Simpsons is a famous cartoon series about a typical American family. Homer Simpson is the father and Marge is his wife. Bart, Lisa and Maggie are their children.

Homer is thirty-six years old. He's a safety inspector at the Springfield nuclear power station. His hobbies are watching television and eating doughnuts. He isn't a perfect father but he's a good man. Marge is thirty-four. She has long, blue hair. She's a fantastic mother but she doesn't have time for hobbies.

Maggie is a baby. Her hobby is watching television. Her sister, Lisa, is eight. She's an excellent student, very smart, and a saxophone player. She's a vegetarian. Her brother, Bart, is very intelligent but very disobedient. He is often in Principal Skinner's office at Springfield Elementary School!

What nationality are the Simpsons?

- A. They are American.
- B. They are British.
- C. They are five.

2. What is Homer favorite food?

- A. Homer's favorite food is hot dogs.
- B. Homer's favorite food is

doughnuts.

- D. Homer's favorite food is pizza.
3. What color is Marge's hair?
- A. It's red.
 - B. It's yellow.
 - C. It's blue.
4. How old is Lisa?
- A. He's eight years old.
 - B. She's eight years old.
 - C. She's ten years old.
5. Is Bart a good boy?
- A. No, he isn't.
 - B. Yes, he is.
 - C. No, she isn't.

Answer T (true) or F (false).

6. Homer has only one hobby: television. T / F
7. Lisa is a vegetarian. T / F
8. Lisa is a very bad student. T / F
9. Lisa's favorite musical instrument is the saxophone. T / F
10. Bart frequently has problems at school. T / F

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APPENDIX D

Unit 1- Lesson Plan 1

Name of the teacher: Sherley Y. Manotas Martínez

Class / grade: **6th**

Number of students: **42**

Average ages of students: **11-13**

Unit Number: **4**

Level of students: **Low**

Time: **110 minutes**

Objectives: Students should be able to...

1. Identify the structure of a narrative.
2. Identify characteristic features of a narrative.
3. Apply prediction strategies to anticipate content in a narrative.
4. Apply skimming strategy to find the main idea of a narrative.
5. Apply scanning strategy to identify specific information in a narrative.

Class Stage	Objective	Teacher and students' actions	Teacher's Questions or Expressions	Materials and resources	Time and Interaction
Building the context	Apply prediction strategies to anticipate content in a narrative	The teacher (T) will show the students (Ss) some pictures of the narrative The teacher will read the title of the text	What do you see in the pictures? Who are these people? Have you ever read Cinderella story?	Pictures of Cinderella story PowerPoint slides	10 min T - Ss

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		<p>The teacher will show pictures of Cinderella story characters in order to activate students' background knowledge.</p>	<p>What kind of text is this?</p> <p>What do you know about the kind of stories called narrative?</p> <p>What type of information does it contain?</p> <p>What is the purpose of a narrative?</p> <p>Does it have any particular structure? Which one?</p> <p>After writing all students' ideas on the board...</p>		
Modelling and deconstructing	Identify structure	T will read the whole	Then what is a narrative?	Poster	50 min

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the text	and features of a narrative	<p>story to the class, after preparing them to listen with understanding, by giving them the background knowledge they need.</p> <p>Then, T will show Ss a poster with the stages of the text: Orientation, Complication, Evaluation, and Resolution.</p> <p>T will explain Ss that this text is a narrative.</p>		<p>Reading text: Cinderella Story</p>	T – Ss
Detailed reading	<p>Identify characters</p> <p>Infer implicit information</p> <p>Apply skimming and</p>	<p>Ss will read the text applying scanning strategies to make a list of the characters of the story.</p> <p>Ss will read the text again to identify the stages of</p>	<p>What are the characters of the story?</p> <p>What are the stages of a narrative?</p> <p>Label the text in order to identify its</p>	<p>Reading text: Cinderella's Story (photocopies)</p>	<p>30 min</p> <p>T - Ss</p> <p>Ss - Ss</p>

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	scanning strategies to identify general and specific information	the text.	stages. Use a different color for each case.		
Representing the ideas of the text	Evaluate students' comprehension of the text	T will give Ss a reading test for being responded individually.		Written reading test	20 min

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APPENDIX E

Transcript of Lesson 1

Institución Educativa Técnica José Agustín Blanco Barros

Teacher: Sherley Yohana Manotas Martínez

Observer: Sherley Yohana Manotas Martínez

Topic: Structure of narrative, and constituent elements of the stages

Grade: 6th

Class size: 42 students

Conventions:

Observer's comments: (*italics and between brackets*)

Pause: ...

Indistinguishable/Inaudible: [...]

Teacher: T

Student: S

Several students at the same time: Ss

1	T	Good morning!
2	Ss	Good morning Mrs. Sherley!
3	T	How are you?
4	Ss	Fine, thank you. How about you?
5	T	I'm very good, thank you. Today, we are going to talk about narratives. But first, we are going to identify some characters and learn some vocabulary. (<i>The teacher gets students' attention to a PowerPoint slide</i>) Look at this picture. What is this?
6	S	Castillo
7	S	Castillo
8	T	La anterior a esa (<i>the teacher's assistant anticipated a slide</i>).
9	S	Cenicienta
10	T	Cinderella's story
11	Ss	Cinderella's story
12	T	OK. La historia de Cenicienta
13	S	Aaahh!
14	T	How do you say Cenicienta in English?
15	Ss	[...]
16	T	Cinderella. Cinderella OK? How do you say Cenicienta?
17	Ss	Cinderella
18	T	OK. What is that?
19	Ss	Castillo
20	T	That is a kingdom! That is a kingdom! A kingdom es un reino, reino. (<i>Next slide</i>) What is that?
21	Ss	Cenicienta

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22	T	<i>(The teacher makes a gesture of disapproval)</i>
23	Ss	Cinderella
24	T	Cinderella. And what is she doing? What is she doing?
25	S	Cinderella
26	Ss	[...]
27	S	Acomodando la mesa
28	S	Limpiando el piso
29	T	Next <i>(The teacher asks her assistant to go to the next slide)</i> Who's that?
30	S	Hermanastra
31	T	Listen, listen This is Lottie, and this is Dottie. Repeat. Lottie, Dottie. Lottie and Dottie. They are Cinderella's stepsisters. Hermanastras <i>(The teacher writes the word 'stepsisters' on the board)</i> What is the meaning of stepsister?
32	Ss	Hermanastra
33	T	And what are their names?
34	S	Cinderella
35	Ss	Lottie and Dottie
36	T	<i>(The teacher writes the names on the board)</i> Lottie and Dottie OK? Who's this?
37	Ss	Cinderella
38	T	<i>(The teacher nods in approval)</i> And who's this? <i>(The teacher asks for the character that appears on the next slide)</i>
39	S	Cinderella
40	S	Mensajero del rey
41	T	He is a page, a page <i>(The teacher writes the word on the board)</i> . He is the Prince's page. Él es un sirviente del príncipe. Page, así se dice OK?
42	Ss	Page
43	T	Who's this?
44	Ss	Hermanastra
45	T	No
46	S	Lottie
47	Ss	Lottie and Dottie
48	T	Lottie and Dottie. But Lottie and Dottie are... How are they? ¿Cómo están?
49	S	Rabiosas
50	T	They are angry <i>(The teacher writes the word angry on the board)</i> . They are angry, angry.
51	Ss	Angry
52	S	Angry birds
53	T	OK. Who's this?

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54	Ss	Cinderella
55	T	And this?
56	Ss	Madrastra
57	T	Stepmother
58	Ss	Stepmother
59	T	Stepmother (<i>The teacher writes the word on the board</i>). Who's this?
60	Ss	La madrastra
61	T	Stepmother (<i>Making emphasis on the pronunciation</i>)
62	Ss	Stepmother
63	T	And these?
64	Ss	Dottie and Lottie
65	T	Dottie and Lottie. And this?
66	Ss	Cinderella
67	T	Next, please.
68	S	Está llorando!
69	T	Who's this?
70	S	Está llorando Cinderella
71	Ss	Cinderella
72	T	Cinderella. She's crying. She's sad. (<i>The teacher writes the word sad on the board</i>) Cinderella is sad. What is the meaning of sad?
73	S	Triste
74	T	Sad. And angry?
75	S	Rabiosa!
76	T	Next. Who's this?
77	Ss	Cinderella
78	T	And this?
79	Ss	Hada madrina!
80	T	A fairy Godmother (<i>The teacher writes the word on the board</i>) Fairy Godmother
81	S	Fairy Godmother
82	T	What is the meaning of fairy Godmother?
83	Ss	Hada madrina!
84	T	The fairy Godmother. OK.
85	Ss	Cinderella
86	T	One, let's count!
87	Ss	One, two, three, four
88	T	There are four mice
89	Ss	There are four mice
90	T	Look at this! ¿Se acuerdan que yo les había explicado los plurales? ¿Se acuerdan?
91	Ss	Yes!
92	T	Un ratoncito, un ratoncito se dice mouse.

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93	Ss	Mouse
94	T	Pero como este es un plural irregular, cambia: mice
95	Ss	Mice
96	T	Repeat! Mouse
97	Ss	Mouse
98	T	Mice
99	Ss	Mice
100	T	<i>(The teacher draws one mouse on the board)</i> This?
101	Ss	Mouse
102	T	<i>(The teacher draws several mice on the board)</i> And these?
103	Ss	Mice
104	T	How many mice are there? <i>(Pointing the mice on the slide)</i>
105	Ss	Four
106	T	One...
107	Ss	One, two, three, four
108	T	Four what?
109	Ss	Four mice
110	T	Four mice. OK. And these are horses. Horses
111	Ss	Horses
112	T	How many horses? How many, cuántos. How many horses?
113	S	Cuatro
114	T	One...
115	Ss	One, two, three, four
116	T	Four horses. And this?
117	S	Cochero
118	T	He's the coachman. Coachman
119	Ss	Coachman
120	T	Tenemos: Horses, the coachman, and the fairy godmother <i>(The teacher writes the words on the board)</i> . OK. Next please <i>(The teacher asks her assistant to go to the next slide)</i> . Who's that?
121	Ss	Cinderella
122	T	And that?
123	Ss	[...] <i>(All students speak at the same time)</i>
124	T	<i>(The teacher makes a gesture of disapproval and raises her hand to show students that they must ask for the floor before speaking)</i> Niños, recuerdan las normas para participar en clase?
125	S	Levantar el brazo para pedir la palabra
126	T	Porque si todos hablan a la vez no les entiendo. OK. Who's this? Diego
127	S	The fairy godmother
128	T	The fairy godmother! And who's this?
129	Ss	Cinderella
130	T	And who's this?

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131	Ss	The coachman
132	T	Coachman. Repeat, coachman
133	Ss	Coachman
134	T	Who's this?
135	Ss	Cinderella
136	T	The Prince (<i>The teacher writes the word on the board</i>)
137	Ss	Cinderella y the Prince
138	T	Cinderella and the Prince
139	Ss	Cinderella and the Prince
140	T	Who are these?
141	Ss	Lottie and Dottie
142	T	(<i>The teacher points every character on the slide</i>)
143	Ss	Cinderella and the Prince, Cinderella. Prince
144	T	What's this?
145	S	Zapatilla
146	T	Slipper. It's a glass slipper (Writing the words on the board) La zapatilla de cristal.
147	Ss	A glass slipper
148	T	Who's that?
149	Ss	The Prince
150	T	The Prince, and this?
151	Ss	A glass slipper
152	T	A glass slipper (<i>Making emphasis on the pronunciation</i>)
153	Ss	A glass slipper
154	T	OK. Next
155	Ss	Lottie and Dottie, Cinderella, a glass slipper
156	T	OK. And this is a servant of the Prince. The Prince's servant. Next
157	S	Cinderella, Lottie and Dottie
158	T	And?
159	Ss	The stepmother
160	T	The stepmother. OK. Listen, Lottie and Dottie qué son de Cinderella?
161	Ss	Hermanastras
162	T	In English
163	S	Stepsisters
164	T	Stepsisters (<i>Then, the teacher points the other characters on the slide</i>)
165	Ss	Cinderella, the Prince, the fairy godmother
166	T	Next
167	Ss	[...] (<i>Every student speaks at the same time</i>)
168	T	Maria
169	S	The fairy godmother
170	T	The fairy godmother

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171	Ss	[...] (<i>Several students speak at the same time</i>)
172	T	Niños, quién les ha dado la palabra? A ver Isaac
173	S	Lottie and Dottie, the stepmother
174	T	And the Prince and Cinderella. The king, the Prince's father. And this is a coach. OK. ... OK. What kind of text is that? Chicos, qué clase de texto es ese?
175	Ss	Narrativo
176	T	It's a narrative text. A narrative. OK. Qué es lo que caracteriza las narratives? Qué saben ustedes de narratives?
177	Ss	El narrador, narrar
178	T	Es narrar, contar una historia. ¿Qué clase de contenido tienen? ¿Qué clase de contenido tiene un texto narrativo? Díganme qué han leído ustedes
179	S	La princesa y el sapo
180	T	¿De qué trata?
181	S	La princesa besó al sapo y se volvió príncipe
182	T	OK. Bueno díganme, ¿Las narraciones tienen alguna estructura particular?
183	Ss	Sí
184	T	¿Cuál?
185	S	Quien las narra
186	T	En español no les han enseñado por ejemplo las partes de la narración?
187	Ss	Inicio, nudo y desenlace
188	T	OK. Have you ever read Cinderella's story? Han leído antes Cinderella?
189	S	Sí
190	S	Yes
191	T	Ojo, yo sé que ustedes conocen la historia porque se la han contado y se la han visto en películas, pero mi pregunta no fue esa. Mi pregunta es: Have you ever read, la han leído?
192	Ss	Yes
193	T	But, in Spanish right? In Spanish, today we are going to read it in English, right? Ok. What kind of text is Cinderella's story? Qué clase de texto es?
194	Ss	Narrativo
195	T	In English
196	S	Narrative
197	T	Narrative. What is the purpose of a narrative? El propósito cuál es? Contar una...
198	Ss	Historia
199	T	OK. A narrative has stages. Stages of a narrative. Las etapas, los pasos, la estructura. The structure of a narrative is: Orientation, number one: Orientation; number two: Complication; number three: Evaluation; and four: Resolution. Usualmente las narraciones tienen evaluación, pero no todas. Veamos, qué es la orientation? The orientation sets the context and characters. The context es los lugares, el tiempo, el contexto. And characters is Cinderella, the Prince, Lottie and Dottie, the stepmother, ehh the servant. Qué quiere decir characters?

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200	S	Los personajes
201	T	Great! OK. Ya entienden lo que es orientation? Qué encontramos en la orientation de a narrative?
202	S	El tiempo, el espacio
203	S	El lugar
204	S	Personajes
205	T	And what about Cinderella, the stepmother, Lottie and Dottie?
206	S	Los personajes
207	T	Characters. Cómo se dice personajes?
208	Ss	Characters
209	T	OK. Eso es la orientation. Ojo, presten mucha atención porque ahorita les toca identificar a ustedes. The complication describes the rising crisis which the participants have to do with. Complication es el problema, es el
210	S	El nudo
211	T	El nudo, el problema que se presenta en la historia. OK. ¿Cómo se llama ese problema?
212	Ss	Complication
213	T	Complication, complication. ¿Cómo?
214	Ss	Complication
215	T	OK. And the evaluation expresa los sentimientos de los personajes acerca de lo que ha pasado. Los sentimientos, por ejemplo: Los sentimientos de los protagonistas de la narración. Vamos a evaluar cómo se están sintiendo con todo eso que están viviendo. Y por último, the resolution. The resolution shows the way of participant to solve the crisis, better or worse. Resolution qué viene siendo?
216	S	La solución
217	S	Resolver
218	T	La solución del problema, verdad? Pero esas soluciones no siempre son buenas. Puede ser una buena solución o una mala idea. Entonces vamos a recordar, the stages of a narrative: Number one, orientation; two,
219	Ss	Complication
220	T	Complication; three
221	Ss	Evaluation
222	T	Four
223	Ss	Resolution
224	T	Resolution. Again, number one
225	Ss	Orientation, complication, evaluation, resolution
226	T	Now, let's see the story phases. Éstas son las fases que usa el autor para construir el argumento de la historia y atraer al lector. Cuáles son esas fases que usa el autor? Setting, setting es el escenario. Aquí nos presentan las personas, las actividades, los lugares y el tiempo. Description
227	S	La description, descripción

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228	T	Describe lugares, personas, cosas
229	S	Episodio
230	T	Es la secuencia de los eventos
231	S	El problema
232	T	Problem
233	S	Solution
234	T	Solution (<i>Making emphasis on the pronunciation</i>). Reaction, oigan que será eso de reaction?
235	S	Reacción
236	S	Los participantes reaccionan al problema
237	T	¿Cómo?
238	S	Que los participantes reaccionan al problema
239	T	Que reaccionan a los problemas. Excellent! Y los describen. OK. Now, let's read the story of Cinderella (<i>The teacher reads aloud the story presented on the slides</i>). Ok. Did you understand the story? ¿Entendieron la historia?
240	Ss	Yes
241	T	OK. Let's practice vocabulary. Let's remind (<i>The teacher asks her assistant to go to the first slide</i>). Ok. Let's remind, this is
242	Ss	Cinderella
243	T	And this?
244	Ss	The stepmother
245	T	And?
246	Ss	Lottie and Dottie
247	T	What is the relationship of Lottie and Dottie with Cinderella?
248	Ss	Hermanastras
249	S	Stepsisters
250	T	Stepsisters. Very good! Cinderella is cooking meals, washing and scrubbing the floor. What is this?
251	S	Invitation
252	T	An invitation. Very good! This is an invitation, and they (<i>Lottie and Dottie</i>) are very happy because they are going to go to the ball. What is the meaning of ball? The ball is the
253	S	Fiesta
254	T	The dancing party. And Cinderella is sad, because she can't go to the ball. Por qué está triste Cinderella?
255	S	Porque no la van a llevar al baile
256	T	OK. Who's this?
257	S	Hada madrina
258	S	Fairy godmother
259	T	The fairy godmother. What's this?
260	Ss	...
261	T	A pumpkin, the fairy godmother changed the pumpkin into a fine coach. Who's

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		this?
262	Ss	Prince
263	T	The Prince. Very good! And what is this?
264	Ss	Glass slipper
265	T	OK. A glass slipper. Now, we are going to analyze the text. What are the stages of a narrative?
266	Ss	Orientation, complication [...]
267	T	OK. Uno solito que me diga the stages of a narrative. Daniel
268	S	Orientation, complication, evaluation, resolution
269	T	Diego
270	S	Orientation, complication, evaluation, resolution
271	T	Resolution, evaluation (<i>The teacher makes emphasis on the pronunciation</i>) Jose
272	S	Orientation, complication, evaluation, resolution
273	T	OK. Very good! The orientation, qué encontramos en la orientation?
274	S	El context
275	T	The context and the characters. What is Cinderella's context? ... El reino, the kingdom
276	Ss	Kingdom
277	T	OK. Complication. ¿De qué trata?
278	S	La complicación
279	T	El...
280	Ss	Problema
281	T	The crisis, the problem. And the evaluation? Los sentimientos de los participantes. And resolution, what is resolution?
282	S	Resolución
283	S	Solución
284	T	Or?
285	S	Desenlace
286	T	El desenlace. ¿Qué más?
287	S	El final
288	T	Resolution, chicos presten atención. Resolution is the way of participants to solve the crisis. Es la forma como se resuelve el problema. OK?
289	Ss	Yes
290	T	Story phases. Look at this! Phases in stories are the basic building blocks that authors use to construct the plot of a story, and engage the reader (<i>The teacher reads the information on the slide</i>). Estos son más específicos, aquellos son los generales, la estructura general: Orientation, complication, evaluation, and resolution. Estos son story phases: The setting, qué es lo que dijimos del setting? ¿Setting es qué? El contexto, el lugar. Description
291	S	Descripción
292	T	Describe personas, lugares, cosas. Episode: La secuencia de los eventos. Problem

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293	Ss	El problema
294	T	Hey! What is Cinderella's problem? ¿Cuál es el problema de Cinderella?
295	Ss	[...] (<i>All students replied at the same time</i>)
296	T	Remember (<i>The teacher raises her hand as a signal to students for asking for the floor before speaking</i>). Keiby
297	S	Que tenía una madrastra muy mala
298	T	That is the big problem. Very good Keiby! And the reaction, es cómo reaccionan a los problemas, verdad? ¿Cómo reaccionaba Cinderella?
299	S	Triste
300	T	Triste, pero ella no era grosera, cierto?
301	Ss	No
302	T	Porque la madrastra le mandaba a hacer muchos oficios. Pero qué hacía Cinderella?
303	Ss	Obedecía
304	T	OK. Comments: Estos son los comentarios que hace el narrador de la historia, y Reflection: Participants' thoughts about meanings of events
305	S	Reflexión de los participantes
306	T	Chicos, ahora yo les voy a proyectar el texto ahí y ustedes me van a ayudar a identificar la estructura de la narración. Vamos a identificar dónde hay... A ver díctenmelas ustedes y yo las escribo aquí. Setting, qué vamos a ubicar en el setting?
307	Ss	El lugar, el tiempo, las personas
308	T	Setting: Characters, places. Díctenme la que sigue
309	Ss	Description
310	T	Description. ¿Qué van a describir?
311	S	Los personajes
312	T	Vamos a identificar dónde hay description. Pero, como el texto está en inglés, ustedes estén concentraditos y analicen muy bien. OK? Episode, problem, solution, reaction, comment, and reflection. These are... ¿Cómo se llaman estos? ¿Estas características cómo se llaman?
313	Ss	Story phases
314	T	Story phases. But, before... Antes de identificar esto, qué es lo que vamos a identificar? La estructura macro cuál es? Díganmela
315	Ss	Orientation, complication, evaluation
316	T	Evaluation (<i>The teacher writes the students' answers on the board</i>), and?
317	Ss	Resolution
318	T	Resolution. OK. Guys, this is the same story we have just read (<i>Pointing the story projected in word document</i>). La misma que leímos en las diapositivas. Entonces, para hacer el análisis vamos a ir marcando aquí. OK. Ustedes me van a decir esta parte del texto a cuál stage corresponde; si es orientation, complication or resolution. It says: Once upon a time, there was a young girl named Cinderella. Cinderella was kind, smart, and beautiful. She lived with her

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		stepmother and two stepsisters. Esta parte cómo se llama?
319	Ss	Orientation
320	T	Orientation. Very good! (<i>The teacher labels the paragraph of the text projected on the board</i>). OK. Let's read (<i>The teacher reads the next paragraph and makes emphasis on key words to facilitate students' comprehension</i>) They treated Cinderella very badly. Trataban a Cinderella cómo?
321	S	Mal
322	S	Como una sirvienta
323	T	Very badly. Muy...
324	Ss	Mal
325	T	OK. ¿Qué es eso?
326	Ss	Complication
327	T	OK. This is the complication (<i>The teacher labels the paragraph and continues reading</i>). Aquí puede ser description, describiendo lo emocionada que estaban las hermanastras por la invitación. Cinderella could not help crying after they had left. Cinderella no pudo evitar llorar después que ellas se fueron. Eso qué viene siendo?
328	S	Evaluation
329	T	En story phases
330	Ss	Problem
331	T	Problem. Very good! Entonces podemos decir que el mal trato de la madrastra y de las hermanastras puede ser problem 1
332	S	Problem 1
333	T	Problem 1. El primer problema, verdad? Y cuál sería problem 2? Cinderella was crying because she couldn't go to the ball
334	S	No la dejaban ir a la fiesta
335	T	Excellent! This is problem 2 (<i>The teacher labels the part of the text that corresponds to problem 2, and continues reading the story</i>) ... I am going to see that you do go to the ball. Eso qué viene siendo?
336	Ss	Solution
337	T	Solution. Very good! (<i>The teacher explains that there is a description of everything the fairy godmother did to help Cinderella to go to the ball</i>) Esto también es...
338	Ss	Solution
339	T	Solution. OK. (<i>The teacher continues reading aloud and making gestures related to what is being read</i>) Look! There is another problem, another problem for Cinderella. The clock. ¿Cuál era el problema?
340	Ss	Que tenía que irse a las doce
341	S	Antes de media noche
342	T	OK. That is problem 3. "Cinderella ran toward the door as quickly as she could. In her hurry, one of her glass slipper was left behind." Cinderella had to run. Oh my God! (<i>The teacher runs facetiously, the students laugh</i>). Which story phase

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		is described here? ¿Qué fase de la historia vendría siendo esta parte? Cuando corrió y dejó la zapatilla
343	S	Reaction
344	T	Yes, that is a reaction to problem 3. She was nervous, right?
345	Ss	Yes!
346	T	<i>(The teacher continues reading aloud the story)</i> El príncipe proclamó que se casaría con la muchacha que le quedara la zapatilla. So, which story phase is this?
347	S	Reaction
348	T	A reaction. Esa es la reacción que él tuvo después de pasar un momento tan agradable con Cinderella. Bailaron, se divertieron. Quedó encantado con Cinderella. Entonces la reacción de él fue: ¡Tengo que encontrar a esa chica! A la chica que le quede la zapatilla, esa es ella! Entonces, ¿Cómo le llamamos a esta parte?
349	Ss	Reaction, reaction
350	T	<i>(The teacher labels the part of the text that describes the reaction)</i> Reaction. <i>(The teacher continues reading)</i> In the end, al final, the king's page let Cinderella try on the slipper. She stuck out her foot and the page slipped the slipper on. ¿Qué viene siendo esto? It fitted perfectly. Le quedó perfectamente
351	S	Resolution
352	T	Ah?
353	S	Resolution
354	T	Resolution! <i>(The teacher labels the text)</i> Resolution. En otras palabras cómo le podemos decir a esto? Which phase is it in the story?
355	S	Solution
356	T	Solution! This is the solution. Finally, she was driven to the palace. The king's son was overjoyed to see her again. They were married and lived happily ever after. Esto qué es... This part of the narrative? Finalmente la llevaron al palacio, se casaron y vivieron felices. ¿Esto qué es?
357	Ss	Resolution
358	T	Resolution! <i>(The teacher labels this part of the story)</i> OK. Very good! ¿Qué les pareció?
359	Ss	Bien!
360	T	Ya identifican bien cada parte, cierto?
361	Ss	Yes!
362	T	OK. I am going to give you the story. You are going to read it in groups of three. En grupitos me van a señalar the stages of the narrative. OK?
363	S	Yes
364	T	Did you understand?
365	Ss	Yes!
366	T	OK. <i>(The teacher gives students a paper with the narrative)</i> In groups of three.

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		<i>(The teacher scaffolds some students, and in the end of the class, they turned their work in)</i>
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APPENDIX F

Cinderella's Story

Once upon a time, there was a young girl named Cinderella. Cinderella was kind, smart, and beautiful. She lived with her stepmother and two stepsisters.

The stepmother and sisters were conceited and bad tempered. They treated Cinderella very badly. Her step mother made Cinderella do the hardest works in the house; such as scrubbing the floor, washing dishes, cooking meals, and taking orders from the two stepsisters. The two stepsisters, on the other hand, did not work about the house. Their mother gave them many handsome dresses to wear.

One day, the two step sister received an invitation to the ball that the king's son was going to give at the palace. They were very excited. At last, the day of the ball came, and away went the sisters to it. Cinderella could not help crying after they had left.

"Why are you crying, Cinderella?" a voice asked. She looked up and saw her fairy godmother standing beside her, "because I want so much to go to the ball" said Cinderella. "Well" said the godmother, "you've been such a cheerful, hardworking, uncomplaining girl that I am going to see that you do go to the ball".

Magically, the fairy godmother changed a pumpkin into a fine coach and mice into a coachman and two footmen. Her godmother tapped Cinderella's ragged dress with her wand, and it became a beautiful ball gown. Then she gave her a pair of pretty glass slippers. "Now, Cinderella", she said; "You must leave before midnight". Then away she drove in her beautiful coach.

Cinderella was having a wonderfully good time. She danced again and again with the king's son. Suddenly the clock began to strike twelve, she ran toward the door as quickly as she could. In her hurry, one of her glass slipper was left behind.

A few days later, the king's son proclaimed that he would marry the girl whose feet fitted the glass slipper. Her step sisters tried on the slipper but it was too small for them, no matter how hard they squeezed their toes into it. In the end, the king's page let Cinderella try on the slipper. She stuck out her foot and the page slipped the slipper on. It fitted perfectly.

Finally, she was driven to the palace. The king's son was overjoyed to see her again. They were married and lived happily ever after.

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APPENDIX G

TEST OF READING COMPREHENSION

NAME: _____ CLASS: _____

After you have read Cinderella's Story, choose the correct answer for each question.

1. With whom did Cinderella live?
 - A. Her stepmother and her two stepsisters
 - B. Her father and her stepmother
 - C. Her stepmother and her stepfather
2. Who did invite all of the girls in the kingdom for a ball at the palace?
 - A. The stepmother
 - B. The Prince
 - C. The king
3. Why did Cinderella begin to cry when her stepsisters left?
 - A. Because her stepsisters were angry with her
 - B. Because she had to do the hardest works in the house
 - C. Because she wanted to go to the ball
4. Who did help Cinderella to go to the ball?
 - A. The fairy godmother
 - B. The Prince
 - C. Her stepsisters
5. Who did marry the Prince?
 - A. Dottie
 - B. Lottie
 - C. Cinderella

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APPENDIX H

Lesson Plan 2

Name of the teacher: Sherley Y. Manotas Martínez

Class / grade: **6th**

Number of students: **42**

Average ages of Students: **11-13**

Unit Number: **4**

Level of students: **Low**

Time: **90 minutes**

Objectives: Students should be able to...

1. Identify the structure of a narrative.
2. Identify characteristic features of a narrative.
3. Apply prediction strategies to anticipate content in a narrative.
4. Apply skimming strategy to find the main idea of a narrative.
5. Apply scanning strategy to identify specific information in a narrative.

Class Stage	Objective	Teacher and students' actions	Teacher's Questions or Expressions	Materials and resources	Time and Interaction
Preparing before reading	Apply prediction strategies to anticipate content in a narrative	<p>The teacher (T) will show the students (Ss) the picture of a giraffe and guides the prediction through questions</p> <p>The teacher organizes students' answers on the board</p> <p>The teacher will read the title of the</p>	<p>What do you see in this picture?</p> <p>What are giraffes' physical characteristics?</p> <p>Why do they have a long neck?</p> <p>What do they eat?</p> <p>Where do they live?</p> <p>Who do they</p>	PowerPoint slides about giraffes, and other characters in the story	<p>10 mins</p> <p>T - Ss</p>

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		<p>text</p> <p>The teacher will show pictures of characters in order to activate students' background knowledge.</p> <p>The teacher announces that they will read a narrative</p>	<p>live with?</p> <p>What kind of text is this?</p> <p>What do you remember about narratives</p> <p>Does it have any particular structure? Which one?</p> <p>What elements does it have?</p> <p>What is the purpose of a narrative?</p>		
Detailed reading	Identify structure and features of a narrative	<p>The teacher will start reading the story, and giving turns to the students for reading.</p> <p>While Ss are reading, the T will explain specific words, expressions or parts, in order to ensure comprehension</p> <p>The T gives</p>	<p>Let's identify the orientation</p> <p>Today we will learn about characterization (Describe characters in terms of appearance, feelings, facts)</p>	PowerPoint slides, photocopies of the text	<p>25 mins</p> <p>T – Ss</p> <p>Ss - Ss</p>

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		Ss some minutes to identify the stages of the story			
Representing the ideas of the text	<p>Identify characters</p> <p>Infer implicit information</p> <p>Apply skimming and scanning strategies to identify general and specific information</p>	After Ss have read the story, the teacher gives a worksheet to students, in which they should fill out with pictures that correspond to different moments in the story, and write words, phrases or sentences describing each of them.	<p>Who are the characters in the story? Where do they live?</p> <p>What happened to them?</p> <p>How did Gerald feel? Why?</p> <p>Is the problem solved? How is the problem solved? How did Gerald feel as he solved the problem?</p> <p>What did you learn?</p>	Worksheets	<p>25 mins</p> <p>Ss - Ss</p>
Independent construction (Evaluation)	Complete an activity of reading comprehension independently	The teacher asks Ss to write as many adjectives or verbs which describe Gerald in different moments of the story.	Complete with adjectives or verbs: What Gerald looks like, Gerald's behavior, Gerald's feelings	Photocopy of the story, and worksheets	25 mins

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Reaction to reading and Self-evaluation	Identify ideologies in the text	The teacher asks Ss to question themselves about what they have learned from the reading	What have you done if you were Gerald?		5 mins
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A GENRE-BASED PROGRAM TO DEVELOP READING SKILLS

APPENDIX I

Transcript of Lesson 2

Institución Educativa Técnica José Agustín Blanco Barros

Teacher: Sherley Yohana Manotas Martínez

Observer: Sherley Yohana Manotas Martínez

Topic: Narrative: Characters

Grade: 6th

Class size: 42 students

Conventions:

Observer's comments: (*italics and between brackets*)

Pause: ...

Indistinguishable/Inaudible: [...]

Teacher: T

Student: S

Several students at the same time: Ss

1	T	Good morning!
2	Ss	Good morning Mrs. Sherley!
3	T	How are you?
4	Ss	Fine, thank you. How about you?
5	T	Very well, thank you. <i>This is a narrative (Pointing at a PowerPoint slide about the story that is going to be studied in class). Today, we are going to talk about giraffes. What do you know about giraffes? Tell me. How do you say jirafa in English? How do you say jirafa in English?</i>
6	Ss	How do you say (Students try to repeat what the teacher asks)
7	T	Giraffe
8	Ss	Giraffe
9	T	How do you say it?
10	Ss	Giraffe
11	T	OK, tell me what you know. Where do giraffes live? ¿Dónde viven?
12	S1	In Africa
13	T	In Africa? OK. (The teacher goes to the board and writes 'Habitat of Giraffes' as the subtitle of a chart) Habitat of Giraffes. You said in Africa. Where in Africa? ¿En qué parte de Africa?
14	S2	En la selva
15	T	En la selva, in the jungle. Repeat, the jungle.
16	Ss	Jungle
17	T	Jungle. Giraffes live in the jungle. OK. What do they look like? Tell me, what color is their skin?
18	Ss	Yellow

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19	T	Yellow, and what else? Yellow and
20	Ss	Orange
21	T	Orange. And how is its physical appearance? How is its neck?
22	Ss	Largo
23	T	Long neck. What else? And tell me what do they eat? What do they eat? ¿Qué comen?
24	Ss	Hierba
25	S3	Hierba, hojas
26	T	OK, they eat (<i>The teacher writes on the board 'Eating habits' as other subtitle</i>) They eat grass (<i>and complete the chart on the board with the word 'grass'</i>). The story is titled 'Giraffes can't dance'. Repeat: Giraffes
27	Ss	Giraffes
28	T	Can't dance
29	Ss	Can't dance
30	T	(<i>The teacher notices that a student does not have her own chair, she is sharing a chair with another girl</i>) María, here there is a chair (<i>María moves to the chair</i>). Let's see (<i>The teacher changes the PowerPoint slide</i>) OK, its name, this is Gerald. This giraffe, this giraffe's name is Gerald. What is its name?
31	Ss	Gerald
32	T	Gerald. OK, (<i>The teacher begins to read the story aloud and uses sign language so that students understand the vocabulary more easily</i>) Gerald was a tall giraffe whose neck was long and slim. First let's write the adjectives, (<i>The teacher writes the adjectives on the board while reading</i>) adjectives. It's tall, a tall giraffe, its neck is long and slim. But his knees. Whose head is this? (<i>The teacher asks smiling, because the shadow of a student's head was reflected on the slide through the video beam</i>) Whose head is this? It's yours (<i>Pointing at a student</i>) ¿De quién es esta cabeza? Que sale ahí [...] OK, but his knees were awfully crooked. His knees, these are his knees. His knees were awfully crooked (<i>The teacher makes movements to represent the crooked knees of Gerald, students find it funny</i>). And his legs were rather thin. His legs (<i>showing Gerald's legs</i>), these are my legs (<i>the teacher points out her own legs</i>). His legs were rather thin. (<i>The teacher writes the adjective 'thin' on the board</i>) His legs were thin. I need a student, a volunteer. When I tell you 'next' change the slide, OK? (<i>The teacher talks to the student volunteer, and gives him some directions</i>) OK, he was very good at munching shoots off trees. Munching shoots off trees. Next, please! (<i>The student volunteer shows the next slide</i>) But when he tried to run around, when Gerald tried to run around (<i>The teacher makes emphasis on the pronunciation, and makes gesticulations to represent the ideas of the text</i>), he buckled at the knees. Look, he buckled at the knees (<i>The teacher shows a picture in the slide which represents the part of the story that she just read</i>). [...] ¿Cuándo se cae?
33	Ss	[...]

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34	T	Cuando qué?
35	S4	Cuando estaba bailando
36	T	Estaba corriendo, ahí no hay música ni nada. He ran around, running and poof! (<i>The teacher makes as if running</i>) OK. Next, please! (<i>Next slide</i>) Now every year in Africa they hold the Jungle Dance, where every single animal turns up to skip and prance (<i>The teacher continues reading the story, and making gesticulations for helping students to understand the vocabulary and ideas</i>) OK these are verbs, these are verbs, verbs (<i>The teacher writes the word 'verbs' on the board as a subtitle, and below writes the verbs 'skip' and 'prance'</i>) Skip, prance. What is the meaning of prance? What is the meaning? Significado. What is the meaning?
37	S5	[...]
38	T	Hmm? Skip and prance
39	S3	Saltar
40	T	OK. Next, please. (<i>The teacher asks the student volunteer to pass to the next slide, she continues reading the story</i>) Gerald can't dance. He was very sad because the other animals were dancing, and Gerald can't dance. Next, please. The warthogs started waltzing. Waltzing is tará rará (<i>The teacher makes a representation of what waltzing is</i>). What is waltzing?
41	Ss	Bailar
42	T	But, what kind of dancing? ¿Qué clase de baile?
43	S6	Waltzing
44	Ss	Vals
45	T	OK, vals. How do you say vals in English? (<i>Students do not answer</i>) Waltzing! Repeat, waltzing!
46	Ss	Waltzing
47	T	How do you say vals?
48	Ss	Waltzing
49	T	OK. The warthogs started waltzing. What kind of animals are warthogs?
50	Ss	Jabalí
51	T	OK. Next, please. And the rhinos, the rhinos rock' n' rolled (<i>The teacher hums the rhythm of rock n' roll, and dances</i>). Next (<i>The student volunteer changes the slide. Every slide has images that represent what the story tells</i>). The lions danced a tango that was elegant and bold. (<i>The teacher beckons to the student volunteer to change to the next slide</i>) The chimps all did a cha-cha with a very Latin feel. Cha-cha-cha (<i>The teacher makes movements as dancing a cha-cha</i>). OK, next (<i>next slide</i>) and eight baboons then teamed up for a splendid Scottish reel. A reel is something like [...] como una
52	Ss	Una ronda
53	T	Yeah! OK. Next, please. Before continuing let's remind the name of the animals, OK? Vamos a ver si se han grabado los nombres de los animales. (<i>The teacher returns to the first slides</i>) What are these? What is the name of those

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		animals?
54	S3	Waltzing
55	T	No, warthogs, warthogs
56	Ss	Warthogs
57	T	And the dancing is waltzing. The warthogs dance a waltz. And these?
58	Ss	Rhinos (<i>Students mispronounce the word</i>)
59	T	Rhinos (<i>The teacher emphasizes the correct pronunciation</i>). What kind of dance? What kind of music?
60	Ss	Rock and roll
61	T	Rock and roll (<i>The teacher repeats the students' response in approval</i>). And these? (<i>Showing the following slide</i>)
62	Ss	Lions (<i>Students mispronounce the word</i>)
63	T	Lions, the lions (<i>Making emphasis on the correct pronunciation</i>). What kind of music?
64	Ss	Tango
65	T	OK. These?
66	Ss	Chimps
67	T	Chimps. What kind of music?
68	Ss	Cha-cha-chá
69	T	Cha-cha, OK. And these?
70	Ss	Baboons
71	T	Baboons. What kind of music?
72	Ss	[...]
73	T	Scottish reel, Scottish reel. Una danza escocés. OK. Now, Gerald... Who's this?
74	Ss	Gerald
75	T	Gerald. This is a giraffe, but his name is Gerald, OK? This giraffe's name is Gerald. Gerald swallowed bravely as he walked toward the floor. But the lions saw him coming, and they soon began to roar. Roar is (<i>The teacher laughed loudly as a way to explain the meaning of 'roar'</i>). What is the meaning of roar?
76	Ss	Roar
77	T	What is the meaning of roar? (<i>The teacher asks again emphatically</i>) If I make this (<i>She laughs boisterously</i>). What is that?
78	Ss	Riéndose
79	S7	Burlándose
80	T	Yes! The lions saw him coming, and they soon began to roar. "Hey, look at clumsy Gerald" Clumsy, this is another adjective (<i>The teacher writes the adjective on the board</i>). Clumsy is
81	S	[...]
82	T	Torpe, clumsy. Look, look at clumsy Gerald, the animals all sneered. What is the meaning of sneered?
83	Ss	...
84	T	(<i>The teacher laughs boisterously</i>)

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85	Ss	Burlándose
86	T	Yeah! It's the same that roar. (<i>The teacher continues reading the story from the slides</i>) "Giraffes can't dance, you silly fool! Oh, Gerald, you're so weird." Eres tan raro, tonto, silly fool (<i>The teacher writes the words 'silly fool' and 'weird' on the board in the adjectives chart</i>) silly fool, weird, raro. Next, please (<i>The teacher asks the student volunteer to show the next slide of the story, and continues reading</i>). Gerald simply froze up. When the other animals sneered, Gerald froze up (<i>The teacher uses sign language</i>). He was rooted to the spot. "They're right," he thought. "I'm useless. Oh, I feel like such a clot." So he crept off from the dance floor, and he started walking home. He'd never felt so sad before- so sad and so alone. Sad (<i>The teacher writes the adjective on the board</i>). It is another adjective. What is the meaning of sad?
87	S8	Triste
88	Ss	Triste
89	T	Yeah! Sad and alone. OK, next (<i>Next slide</i>). Then he found a little clearing, and he looked up at the sky. Gerald looked up at the sky. "The moon can be so beautiful," he whispered with a sigh. "Excuse me!" coughed a cricket. This is a cricket (<i>The teacher shows the image of the cricket in the slide</i>), cricket. OK, cricket
90	Ss	Cricket
91	T	And this is a
92	Ss	Giraffe
93	T	What?
94	Ss	Giraffe
95	T	Giraffe (<i>Making emphasis on the pronunciation</i>). And this?
96	Ss	Cricket
97	T	Cricket, OK. "Excuse me!" coughed a cricket who'd seen Gerald earlier on. "But sometimes when you're different you just need a different song." The cricket said: When you are different, cuando tú eres diferente, you just need a different song, sólo necesitas una canción diferente. OK, next please (<i>Next slide</i>). "Listen to the swaying grass (<i>The teacher shows the grass in the slide</i>) and listen to the trees." Escuchen los árboles como se mueven. (<i>The teacher continues reading the story</i>) "To me the sweetest music is those branches in the breeze." "So imagine that the lovely moon is playing just for you-" Imagina que la luna amorosa sólo está tocando para ti. ¿Qué es lo que lo está invitando a escuchar el cricket?
98	Ss	[...]
99	T	Ah? ¿Escuchar qué?
100	S3	La canción de la naturaleza
101	T	La naturaleza, que escuche el sonido de la naturaleza. OK, "everything makes music if you really want it to." Everything makes music, you know! Todo hace música si tú realmente lo quieres. Así como cuando ustedes están (<i>The teacher</i>

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		<i>hits a table simulating the sound of a drum</i>). ¿Se acuerdan?
102	Ss	Yes!
103	T	That's music. OK, next please (<i>Next slide</i>). (<i>The teacher continues reading the story aloud and making use of sign language</i>) With that, the cricket smiled and picked up his violin. Then Gerald felt his body do the most amazing thing. Gerald felt his body do the most amazing thing. His hooves, his hooves, these are his hooves (<i>The teacher shows the hooves of the giraffe on the slide</i>).
104	S9	Los cascos
105	T	Yeah! His hooves had started shuffling, like this, shuffling, making circles on the ground. His neck (<i>The teacher shows her neck</i>), his neck was gently swaying (<i>The teacher swayed to represent the movements of the giraffe</i>), gently swaying, and his tail was swishing round. His tail, look (<i>The teacher shows the image of the giraffe moving his tail</i>), his tail was swishing round. OK, his hooves had started shuffling, his neck was gently swaying, and his tail was swishing round. (<i>The teacher beckons the student volunteer to change the slide, and continues reading the story aloud</i>) He threw his legs out sideways, look, look the picture. He threw his legs out sideways, and he swung them everywhere. Look at his legs (<i>The teacher shows Gerald's legs in the picture</i>), these are his legs. He threw his legs around, like this (<i>The teacher moves her legs sideways</i>), and he swung them everywhere. Then he did a backward somersault and leapt up in the air. (<i>The teacher beckons the student volunteer to change the slide</i>) Gerald felt so wonderful. What is the meaning of wonderful?
106	Ss	[...]
107	T	No, wonderful
108	S10	Feliz
109	T	Something like that
110	S11	Maravilloso
111	T	Maravilloso, OK. Gerald felt so wonderful his mouth was open wide. Look, Gerald was wonderful, was happy, (<i>The teacher shows an image of Gerald smiling</i>) his mouth was open wide (<i>The teacher uses sign language to explain the meaning of 'open wide' and continues reading the story aloud</i>) "I am dancing! Yes, I'm dancing! I AM DANCING!" Gerald cried. What is the meaning of this: I am dancing (<i>The teacher makes dancing movements</i>)
112	Ss	Bailar, bailando
113	T	Bailando. He was happy because he was dancing. OK, next please (<i>Next slide, the teacher continues reading the story, and using sign language</i>) Then, one by one, each animal who'd been there at the dance arrived while Gerald boogied on and watched him, quite entranced. Estaban emocionados viendo a Gerald. They shouted, "It's a miracle! We must be in a dream." "Gerald's the best dancer that we've ever, ever seen!" "How did you learn to dance like that? Please, Gerald,

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		tell us how.” [...] But Gerald simply twirled, this is twirl (<i>The teacher twirls to represent the meaning of 'twirled'</i>), twirled, twirled around and finished with a bow, this is a bow (<i>The teacher bows</i>). Gerald was dancing, twirled, and finished with a bow. What is this? (<i>The teacher bows</i>)
114	Ss	Reverencia
115	T	Reverencia. Finished with a bow. OK, next, please (<i>Next slide</i>). Then he raised his head and looked up at the moon and stars above (<i>The teacher raises her head and looks up</i>). “We all can dance,” he said, “when we find music that we love.” We all can dance, we all can dance, (<i>The teacher writes the sentence on the board</i>) when we find music that we love. Todos podemos bailar, cuando encontramos la música que nos gusta. Did you like the story? ¿Les gustó la historia?
116	Ss	Yes!
117	T	OK. Now, we are going to do an analysis. Do you remember last class we were talking about narratives? Do you remember?
118	Ss	(<i>Students nod their head as signal of an affirmative answer</i>)
119	T	And the stages of narratives?
120	Ss	Yes!
121	T	Tell me, what are the stages of a narrative?
122	Ss	Orientation
123	T	Orientation (<i>The teacher writes the stages of narrative on the board while students are dictating</i>)
124	Ss	Complication
125	T	Complication, what else?
126	S8	Evaluation
127	T	Evaluation. Evaluation and resolution (<i>The teacher writes every stage on the board</i>). Ok, what is the orientation about? ¿De qué trata?
128	S3	Characters
129	T	Characters, and what else?
130	S3	Setting
131	T	Setting. Excellent! Characters and setting. And what about complication?
132	S5	The problema
133	T	(<i>The teacher nods her head</i>) That’s right. The complication describes the rising crisis which the participants have to do with. OK, complication, what is it about? (<i>Students raise their hand to participating</i>)
134	S2	Que se burlaban de la jirafa porque no sabía bailar
135	T	OK, the complication is about the problem which the characters have to face. And the evaluation? (<i>Students do not answer</i>) It’s about the feelings, los sentimientos de los personajes, OK? Feelings. And the resolution?
136	S4	La solución
137	T	OK. Resolution, Keiby?
138	S6	Cuando la jirafa aprendió a bailar con los sonidos de la naturaleza

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139	T	Pero, ¿quién me dice qué es resolution? (<i>Students raise their hand to participating</i>) A ver, Olmos
140	S1 2	Es la solución del problema
141	T	Very good! OK, now we are going to identify these stages in the story. In pairs, (<i>The teacher provides students with a photocopy of the narrative, and ensures that each student has a partner with whom to work</i>) in pairs. You two, you two, and you two. OK, pay attention. This is the story that we have just read. Now on these pages, let's read and identify the orientation, the complication, the evaluation, and the resolution. Remind this. Let's remind this; the verbs skip, prance. A ver, vamos a recordar qué verbos se mencionan ahí en el texto (<i>The teacher reads the verbs she wrote on the board</i>). Adjectives, estos son adjetivos (<i>The teacher points at the adjectives she wrote on the board while reading the story</i>). What is the meaning of tall?
142	Ss	Alto
143	T	Long?
144	Ss	Largo
145	T	Slim?
146	Ss	Delgado
147	T	Thin?
148	Ss	...
149	T	It's the same (<i>Pointing at the adjectives 'slim' and 'thin'</i>)
150	Ss	The same
151	T	These are synonyms, synonyms. OK, clumsy?
152	S6	Torpe
153	T	Silly fool
154	S1 3	Raro
155	T	No, silly fool
156	S3	Tonto
157	T	Silly fool? It's tonto
158	S1 4	Mrs. Nosotros le dijimos
159	T	But, speak aloud because I didn't hear you. Weird
160	S1	Raro
161	T	Raro! (<i>The teacher gives a thumbs-up</i>) And sad?
162	Ss	Triste
163	T	Triste. These are verbs, skip. What is the meaning of skip? (<i>The teacher skips to help students to say the meaning</i>) Skip
164	S8	[...]
165	T	Verbs, verbos son acciones. ¿No se los enseñaron en español? Ar, er, ir. OK, what is the meaning of skip?

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166	S6	Saltar
167	T	Ah?
168	S6	Saltar
169	T	Saltar, speak aloud. Hablen sin miedo. Saltar. Prance?
170	Ss	Saltar
171	T	It's the same. Prance (<i>The teacher gives a prance</i>), prance. It's the same. OK. ¿Qué otros verbos sacamos de ahí? Lean y me dicen qué otros verbos encuentran. Tenemos este (<i>The teacher dances</i>) ¿Cuál es?
172	Ss	Bailar
173	T	In English
174	Ss	Dance
175	T	Dance (<i>The teacher writes the verb on the board</i>) What else? ¿Qué más?
176	S5	Correr
177	T	In English
178	S4	Run
179	T	Run. What else?
180	Ss	Roar
181	T	Roar. What else?
182	Ss	...
183	T	Read the text, lean. OK, now let's identify the types of dance (<i>The teacher makes a chart on the board</i>)
184	S3	Tango
185	T	Tango
186	Ss	Cha-chá
187	T	Cha-cha
188	Ss	Rock and roll
189	T	Rock and roll (<i>The teacher writes students' ideas on the chart</i>)
190	Ss	Waltzing
191	T	Waltz
192	S9	Feel
193	T	Feel es sentir (<i>The teacher writes the verb in its corresponding chart on the board</i>), pero aquí lo mencionan mucho en pasado que es 'felt'. Gerald felt, Gerald se sintió. OK? Gerald felt. Ehh, are these all the dancings? ¿Estos son todos los bailes?
194	Ss	Yes, yes
195	T	Are you sure?
196	S1 5	No, Mrs.
197	T	What about the baboons?
198	S1 0	Danza
199	S6	Danza... Danza escocesa

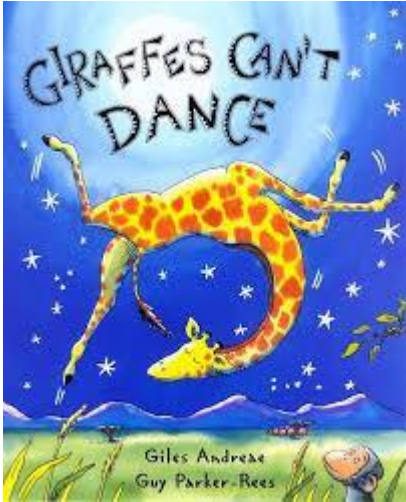
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200	T	In English. How do you say that?
201	Ss	[...]
202	S9	Scottish reel
203	T	Hmm?
204	S9	Scottish reel
205	T	Scottish reel, OK. In this page, look. Gerald felt so sad, Gerald felt so sad, because when it came to dancing he was really very bad. The warthogs started waltzing. Ojo vayan subrayando los personajes, los animales. ¿Cuáles son? Subráyeme los personajes
206	Ss	Warthogs
207	T	Warthogs, rhinos (<i>The teacher writes the characters on the board</i>), what else?
208	Ss	Lions
209	T	Lions. What else? What animals dance cha-cha?
210	S3	Chimps
211	T	Chimps
212	S6	Baboons
213	T	Excellent! Baboons

A GENRE-BASED PROGRAM TO DEVELOP READING SKILLS

APPENDIX J

GIRAFFES CAN'T DANCE



Gerald was a tall giraffe
whose neck was long and slim.
But his knees were awfully crooked
and his legs were rather thin.
He was very good at standing still
and munching shoots off trees.
But when he tried to run around,
he buckled at the knees.
Now every year in Africa
they hold the Jungle Dance,
where every single animal
turns up to skip and prance.
And this year when the day arrived
poor Gerald felt so sad,
because when it came to dancing
he was really very bad.

The warthogs started waltzing
and the rhinos rock 'n' rolled.
The lions danced a tango
that was elegant and bold.
The chimps all did a cha-cha
with a very Latin feel,
and eight baboons then teamed up
for a splendid Scottish reel.
Gerald swallowed bravely
as he walked toward the floor.
But the lions saw him coming,
and they soon began to roar.
“Hey, look at clumsy Gerald,”
the animals all sneered.
“Giraffes can't dance, you silly fool!
Oh, Gerald, you're so weird.”
Gerald simply froze up.
He was rooted to the spot.
“They're right,” he thought. “I'm useless.
Oh, I feel like such a clot.”
So he crept off from the dance floor,
and he started walking home.
He'd never felt so sad before –
so sad and so alone.
Then he found a little clearing,

A GENRE-BASED PROGRAM TO DEVELOP READING SKILLS

and he looked up at the sky.
“The moon can be so beautiful,”
he whispered with a sigh.
“Excuse me!” coughed a cricket
who’d seen Gerald earlier on.
“But sometimes when you’re different
you just need a different song.”
“Listen to the swaying grass
and listen to the trees.”
“To me the sweetest music
is those branches in the breeze.”
“So imagine that the lovely moon
is playing just for you -”
“everything makes music
if you really want it to.”
With that, the cricket smiled
and picked up his violin.
Then Gerald felt his body
do the most amazing thing.
His hooves had started shuffling,
making circles on the ground.
His neck was gently swaying,
and his tail was swishing round.
He threw his legs out sideways,
and the swung them everywhere.

Then he did a backward
somersault and leapt up in the air.
Gerald felt so wonderful
his mouth was open wide.
“I am dancing! Yes, I’m dancing!
I AM DANCING!” Gerald cried
Then, one by one, each animal
who’d been there at the dance
arrived while Gerald boogied on
and watched him, quite entranced.
They shouted, “It’s a miracle!
We must be in a dream.”
“Gerald’s the best dancer
That we’ve ever, ever seen!”
“How did you learn to dance like that?
Please, Gerald, tell us how.”
But Gerald simply twirled around
and finished with a bow.
Then he raised his head and looked up
at the moon and stars above.
“We all can dance,” he said,
“when we find music that we love.”



A GENRE-BASED PROGRAM TO DEVELOP READING SKILLS

APPENDIX K

GIRAFFES CAN'T DANCE

ACTIVITY 1

Picture response.

After you have read and discussed the story, fill out the following table with pictures that correspond to different moments in the story. Write words, phrases or sentences describing each of them.

Sections in the story

Picture

(Orientation)

Who are the characters in the story?

Where do they live?

(Complication)

What happened to them?

(Evaluation)

How did Gerald feel? Why?

(Resolution)

Is the problem solved?

How is the problem solved?

How did Gerald feel as he solved the problem?

What did you learn?

A GENRE-BASED PROGRAM TO DEVELOP READING SKILLS

APPENDIX L

ACTIVITY 2

Describing characters.

Write as many adjectives or verbs which describe Gerald in different moments of the story.

What Gerald looks like

Gerald's behavior

Gerald's feelings

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APPENDIX M





Sample of Students' Work 1

Kevin A. Rodriguez y Kevin N. Acuña

Your pictures correspond to different moments in the story. You described each section properly.

Beautiful work!!

GIRAFFES CAN'T DANCE
ACTIVITY 1
Picture response.
 After you have read and discussed the story, fill out the following table with pictures that correspond to different moments in the story. Write words, phrases or sentences describing each of them.

Sections in the story	Picture
(Orientation) Who are the characters in the story? Where do they live?	
(Complication) What happened to them?	
(Evaluation) How did Gerald feel? Why?	
(Resolution) Is the problem solved? How is the problem solved? How did Gerald feel as he solved the problem?	
What did you learn?	

lions, giraffe, rhino, baboons, cricket, chimpes, an duque

Gerald can't dance

Gerald felt sad because the other animals sneered (real) Gerald can't dance

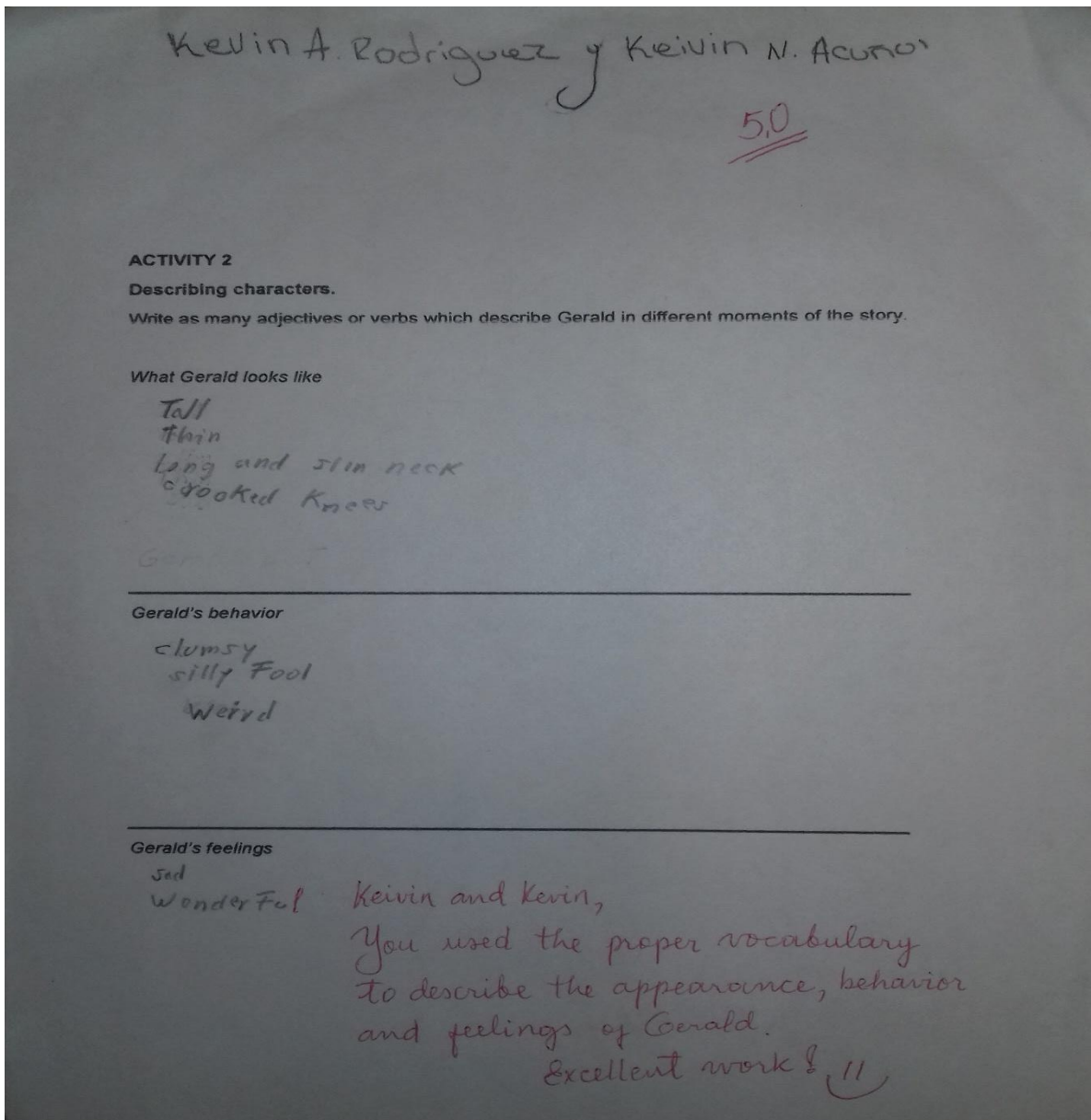
aprendio a bailar con los sonidos de la naturaleza

aprendimos que no hay que burlarse de las demas personas por su fisicos y no darse por

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APPENDIX N

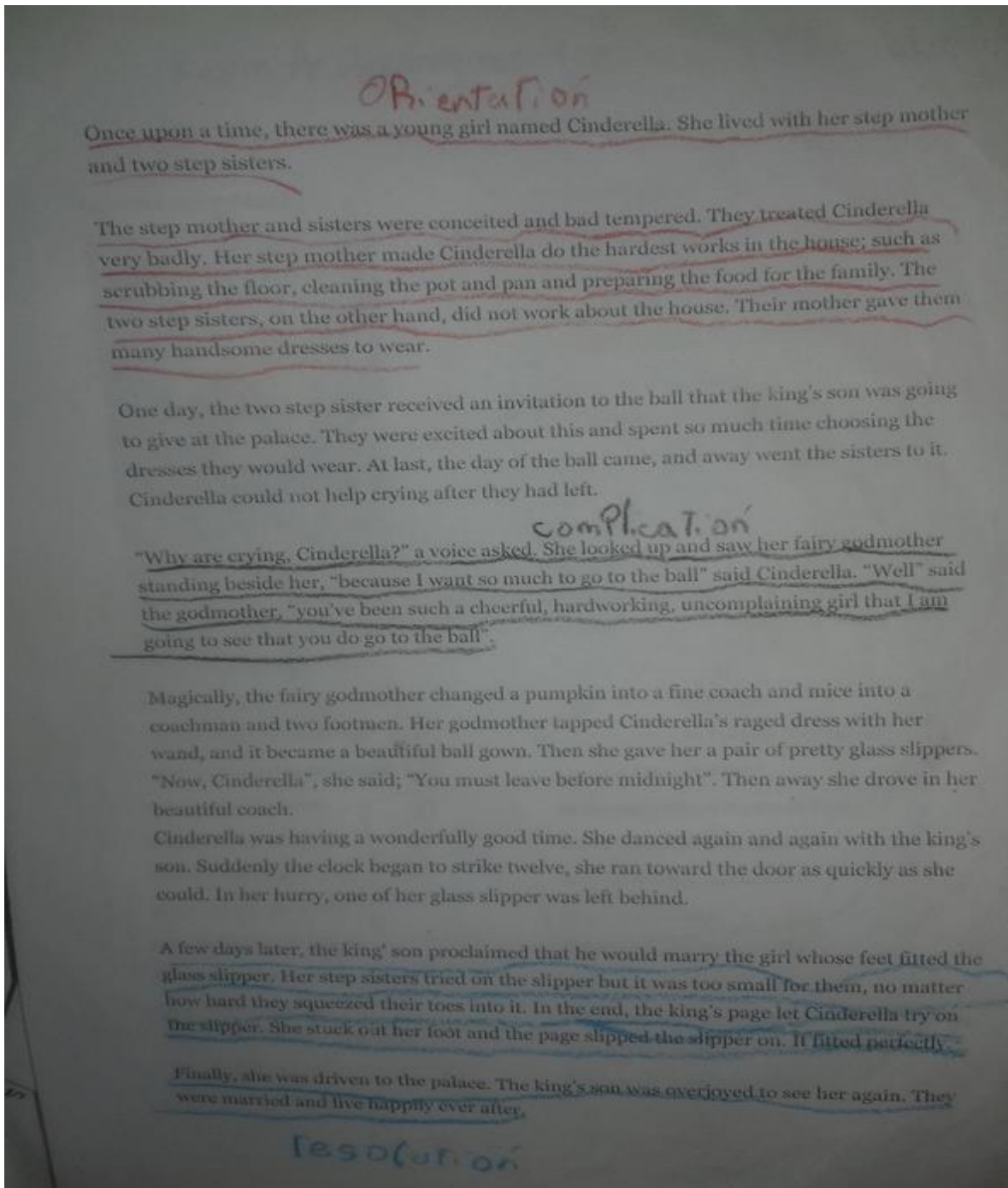
Sample of Students' Work 2



A GENRE-BASED PROGRAM TO DEVELOP READING SKILLS

APPENDIX O

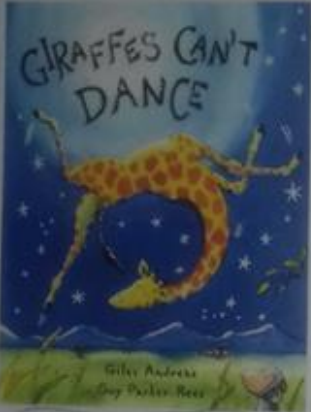
Identifying the stages of a narrative



A GENRE-BASED PROGRAM TO DEVELOP READING SKILLS

Kevin A. Rodriguez y Kevin N. Acuña

GIRAFFES CAN'T DANCE



Giles Andreae
Guy Parker-Rees

that was **elegant** and bold.

The **chimps** all did a **cha-cha** with a very Latin feel, and eight **baboons** then teamed up for a splendid Scottish reel. Gerald swallowed bravely as he walked toward the floor. But the lions saw him coming, and they soon began to roar. "Hey, look at clumsy Gerald," the animals all sneered. "Giraffes can't dance, you **silly fool!**" Oh, Gerald, you're so **weird.**"

Gerald simply froze up. He was rooted to the spot. "They're right," he thought. "I'm useless. Oh, I feel like such a clot." So he crept off from the dance floor, and he started walking home. He'd never felt so sad before – so sad and so alone.

Then he found a little clearing, and he looked up at the sky. "The moon can be so beautiful," he whispered with a sigh. "Excuse me!" coughed a cricket who'd seen Gerald earlier on. "But sometimes when you're **different** you just need a different song."

Gerald was a tall **giraffe** whose neck was **long** and **slim**. But his knees were awfully crooked and his legs were rather thin. He was very good at standing still and munching shoots off trees. But when he tried to run around, he buckled at the knees. Now every year in **Africa** they hold the **Jungle Dance**, where every single animal turns up to **skip** and **prance**. And this year when the day arrived poor Gerald felt so **sad**, because when it came to dancing he was really very bad. The warthogs started waltzing and the **shins** rock' n' rolled. The **baboons** danced a tango

Orientation

Complication

Evaluation

Kevin and Kevin,
you did a good job
of identifying and labeling
the stages of the narrative.
You also did a good job
of highlighting in different
colors the characters, but this
time the story takes
place. Great!

A GENRE-BASED PROGRAM TO DEVELOP READING SKILLS

"Listen to the swaying grass
and listen to the trees."
"To me the sweetest music
is those branches in the breeze."
"So imagine that the lovely moon
is playing just for you -"

"everything makes music
if you really want it to."
With that, the cricket smiled
and picked up his violin.
Then Gerald felt his body
do the most amazing thing.
His hooves had started shuffling,
making circles on the ground.
His neck was gently swaying,
and his tail was swishing round.
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They shouted, "It's a miracle!

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"How did you learn to dance like that?
Please, Gerald, tell us how."
But Gerald simply twirled around
and finished with a bow.
Then he raised his head and looked up
at the moon and stars above.
"We all can dance," he said,
"when we find music that we love."

Resolution

