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PROPUESTA DE INTERVENCIÓN EDUCATIVA

**“DEVELOPING READING STRATEGIES IN MY
CLASSROOM THROUGH ORAL
STORYTELLING”**

TRABAJO RECEPCIONAL

**QUE PARA OBTENER EL DIPLOMA DE
ESPECIALIZACIÓN EN ENSEÑANZA Y APRENDIZAJE DE INGLÉS
COMO LENGUA EXTRANJERA, MODALIDAD EN LÍNEA**

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México, DF. a 19 de junio del 2022.

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Introduction

Education in Mexico has been changed through time, and for many years, it becomes an important issue in modern Mexican society, as a result of globalization. All the new education strategies and techniques have changed the way we perceived teaching. Thus, according to the different perspectives and theories, the activities will provide an overview of the current situation of the learning process of our students in a real context but also, motivates us to use diverse strategies to accomplish the objectives and goals of the course.

For that reason, the aim of this project is to shed light on the way the reading skills are acquired and developed inside the classroom, and their potential impact in real life through meaningful activities; for example, by using storytelling as project. In this sense, the methodological principles will be discussed in terms of regarding approaches of L2 such as the Interactive Model of Reading, Bottom-up and top-down, Schema Theory, and vocabulary learning.

Moreover, I will share a brief autobiography regarding my experiences as a teacher and, my professional background in order to make connections between the theory and practice in real contexts.

Furthermore, I will explain the different teachers and students' role and its relation with my real context situation as teacher at middle school level. Based on those discussions and reflections, I will conclude with my perception of the teaching identity and philosophy to cope with our current Mexican teaching needs.

Additionally, I will share a lesson plan with integrated and interrelated activities with an intercultural approach taking into account the best of my teaching practice in an original document. For this, it is provided an example with the points required in the planning.

At the end, the outcomes and the critical analysis will be provided.

CHAPTER ONE

1. Philosophy and theory

1.1. Being and becoming an EFL teacher: My experience

Since I was a kid, I dreamed to be a teacher. This desire was increased years later because of my mother's influence. I named this situation as an influence because, she is a teacher at elementary school and, in some cases, I had to go with her to the schools. I had been witnessed her passion for the profession. Moreover, I like the relationship that she has with the kids. Since that moment, I have been convinced that being a teacher is one of the most valuable professions of all.

When I finished high school, I took the decision to study in a private *normal* school because of the teaching immersion that this kind of schools provides. However, as I mentioned in the previous paragraph, I had been involved in this teaching context since my early years, because of my mother's influence. That means that I had close contact with the SEP system before entering the *normal* school.

Regarding the decision of being an English teacher, it was as a result of my previous languages teachers in my basic education. The methodology they used within the classroom was mostly under the Behaviorism and Grammar Translation approaches. That is why, I consider that those approaches have influenced me in my way of teaching in present time with the students.

Currently, I have six years of teaching experience in the middle school under the National English Program (PRONI) in the state of Guanajuato. This experience has helped me to be open to different perceptions, ideologies, and practices regarding English language teaching in the public sector. Likewise, I consider that this knowledge about the applicability of PRONI in specific contexts has aided me to grasp an understanding of the real situation of English Language Teaching (ELT) within the SEP.

1.2. My role as teacher within the classroom and, my students 'role

There are situations that demand the teachers be controlling and authoritative and certain others that need teachers to be a prompter. For me, a good teacher is one who understands what role they should play and when they should do it. This is because the role of a teacher in classroom management is huge and, it depends on the goals of the course.

From this perspective, my role as a teacher of teenagers is defined as tutor and observer. This is a kind of a mentor role because, most of the time I have to be close to the students. It is important to mention that at this stage of their lives, they face a lot of circumstances that interfered with their learning process. Thus, I am aware of their limitations but also, I am aware of their abilities for doing something regarding language learning.

Regarding the students, they are between eleven and fifteen years old. As teenagers they are in a constant changing mood. However, the school environment is so enhancing for learning.

Their role within the EFL classroom depends also on their interests, as well as their objectives in terms of language learning. In my context I encourage them to be more independent from the teacher, and do the thing by their own. That means that they are developing their own capacities and engaged them to achieve their goal.

1.3. Teacher identity and philosophy

In order to understand the main concept of teacher identity, I will discuss some authors' perspectives regarding this issue. For instance, Cardelle-Elawar and Lizarraga (2010) assure that teacher identity "is a combination of what they know (curriculum expertise) and the pedagogy they use to put it into practice" (p. 294). However, those factors are not the only ones.

There are some others such as professional background, family environment, context, etc. that inherently impact the teacher identity somehow. On the other hand, perceptions of students, parents, and administration also influence the formation of teachers' identities. This is because "the social construction of identity is at the core of how teachers will come to understand the role of culture in shaping racial and ethnic relations within their classrooms" (Flores, et al, 2008, p. 292).

Supporting the previous idea, Norton's (2013) definition of identity is conceived as "the way a person understands his or her relationship to the world, how that relationship is structured across time and space, and how the person understands possibilities for the future" (p. 4). Thus, identity is constructed by several external and intrinsic factors that play an important role in the way a teacher interacts with others, and in the way he/she is perceived by society. However, professional identity formation and development are

“individual maturation processes that begin before and during one’s training for the profession, evolve during entry into the profession, and continue to develop as the practitioner identifies with the profession” (Hooley, 2007, p. 52). During this process, some positive and negative experiences let the teachers construct their identity but also aid them to accomplish their personal goals as educators. As a result, the teachers’ identity will aid in developing confidence in their teaching profile.

For that reason, it is important to understand that there are aspects that influence how they might imagine themselves as possible teachers and members of a community. Both personal and professional lives are combined in these identities.

In the following sub section I will provide my perspectives regarding the teacher identity and the current situation in the country and the SEP. I state my view since my experience as teacher of the public sector.

1.4. Mexican teaching needs: My teaching philosophy

The Mexican Ministry of Education has made several attempts to improve English teaching in public schools. However, results from prior studies have demonstrated that the English language learning programs have not achieved the desired results. One possible reason for this could be “the lack of educational and organized planning to guarantee the appropriateness and feasibility of a project” (Díaz-Barriga, 2003, p. 10) but also, the absence of teacher training, before and during their practice. Additionally, there are some irregularities regarding the infrastructure, context, and facilities of each public school. For that reason, the SEP must try to solve those issues before implementing any educational reform in the country.

Regarding the role of teachers in the implementation of new programs, Ball (2000) argues that “educational policies and/or curricular mandates do not tell teachers what to do” (p. 245). In this sense, the teachers have to adapt their practice often by themselves to achieve the goals that the policies establish. That is why, if teachers do not have the required learning and teaching strategies to adapt the content, the result cannot be optimal to the development of the teaching and learning process of the student.

In this view, one may assume that limited resources at schools, the students’ language constraints, and challenges of the teacher profile are the factors that influence our teaching philosophy. However, these are some of them.

Consequently, to compensate for these inadequate materials, we as teachers have to buy, create or adapt materials to provide an effective learning process to our students. Thus, one may assume that the process of establishing our teaching philosophy is influenced by factors that not only depend on us, but also our family, colleagues, and the professional background of ELT, as well as the recruitment processes based on the teacher profile. In this sense, teachers have to build the professional identity through socialization and, the experiences that we have had to overcome.

CHAPTER TWO

2. Theoretical background: Fundamentals of L2 Reading

2.1. An Overview of Reading Models

Many experts in reading have classified the models of reading into three categories bottom-up, top-down and the interactive one. These models describe how the students process the text in different situations. Thus, they use them with unconscious processes, or adopt them as conscious strategies when approaching a difficult text. Having in mind the information above, it is necessary to specify and analyze key concepts and characteristics of each reading process.

2.1.1. The Bottom-up Model

The bottom-up Model of reading process holds the view that reading is a conceived by building symbols into words, words into sentences and sentences into the overall meaning, which reflects traditional attitudes toward reading. In the following figure, it is represented the Bottom-up Model into different levels:

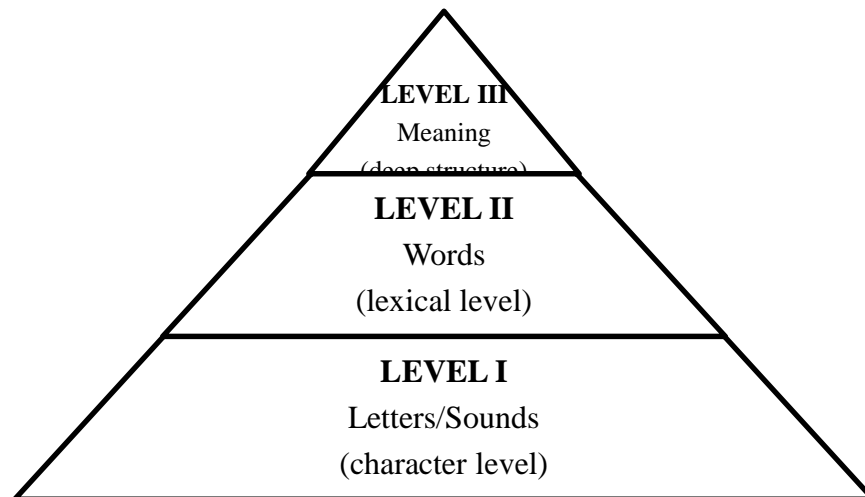


Figure A. The Bottom-up Model

The levels represented in the Table A, emphasizes the process in which the students decodes the meaning. According to Alderson (2000), in the bottom-up processes the student begins with the printed word, recognizes graphic stimuli, decodes them to sounds, recognizes words and decodes meaning. In this view, I assume that this Model is one of the most applied in my classes because my learners use to interpret the meaning of the text

since the letters and sounds. However, “some researchers (e.g. Rumelhart, 1977) have already noticed the weaknesses of the bottom-up model in which processing is seen as proceeding only in one direction” (Liu, 2010, p. 154). Thus, it implies that no higher level information ever modifies or changes lower level analysis.

2.1.2. The Top-down Model

Goodman, K. (1996) states that “the goal of reading is constructing meaning in response to text; it requires interactive use of graph phonic, syntactic, and semantic cues to construct meaning” (p.227). In this sense, the Top-down Model establishes that the student does not read every word within the text, but see through it in order to be able to guess the meaning of the words or phrases. Overall, this model is regarding to making of predictions about new information in the text based on prior experience or background knowledge that readers already know or possess. A representation of the top-down process is depicted in the following figure.

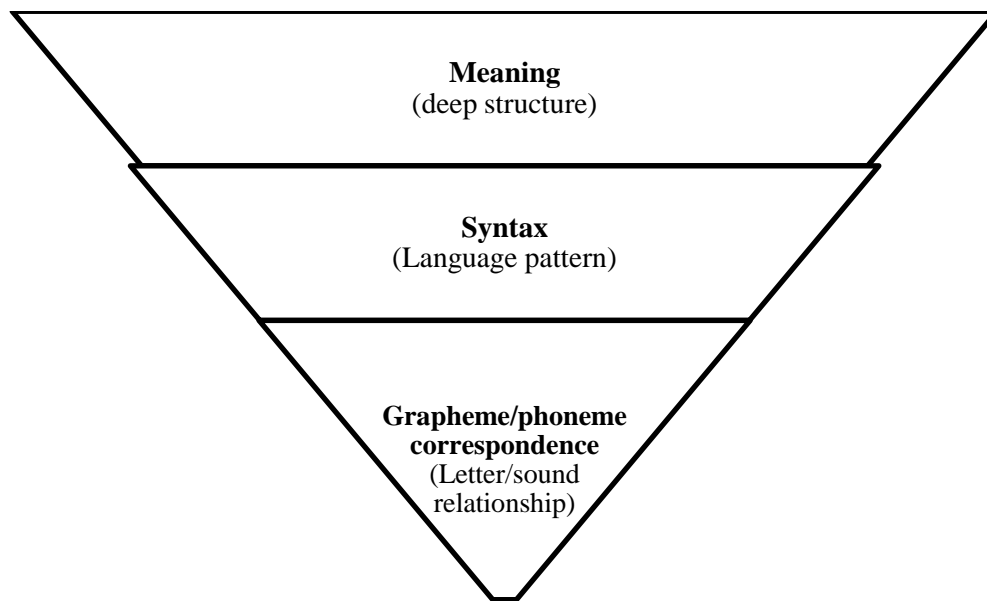


Figure B. The Top-down Model

According to diverse theorists, in the Top-down Model the students make better use of contextual clues than in the bottom-up Model. Despite the view of top-down theorists then, it would appear that even as readers become more accomplished they still employ bottom-up strategies to unlock words

In this view, in the following table I will explain the main characteristics of both Models for developing reading skills:

Reading Comprehension	
Top-down Approach	<ol style="list-style-type: none"> 1. Readers bring their knowledge of the language and their knowledge of the world to bear. 2. Readers build up expectations. 3. Readers make predictions about what is to come, that is, features related to schematic knowledge of genre and topic.
Bottom-up Approach	<ol style="list-style-type: none"> 1. Readers demonstrate ability to recognise stylised shapes, which are the letters. 2. Readers correlate the letters with language. 3. Readers correlate the sounds of the words with the meanings which those words symbolise.

Table A. Characteristics of the reading Models

2.1.3. The Interactive Model of Reading

“Rumelhart (1976) proposes an interactive model in which both letter features or data-driven sensory information and non-sensory information come together at one place” (Liu, 2010, p. 155). In interactive reading processing, both bottom-up and top-down processing should be occurring at all levels of analysis simultaneously (Rumelhart, 1976, p. 101). In the following figure the last assumption is represented:

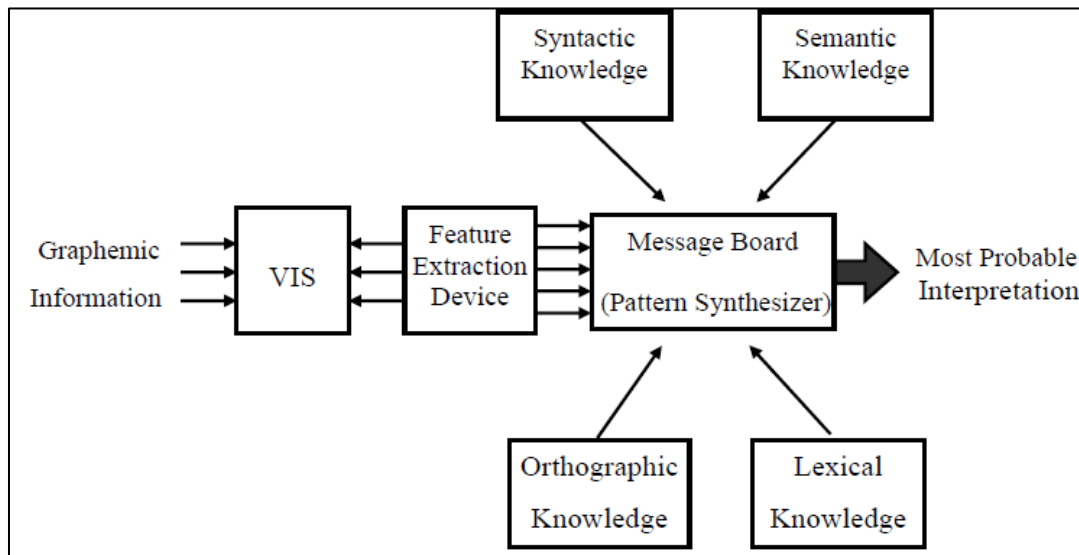


Figure C. The Interactive Model of Reading

According to the theoretic view of language comprehension, the Interactive Model of Reading deals with an understanding of a text as an interactive one, between the readers’ background knowledge of content and structure, and the text itself. The text alone does not

carry meaning; it rather only provides guidance for readers to find out the way they should construct the intended meaning from their own previously acquired knowledge.

2.1.4. Schema Theory

“The role of background knowledge has been formalized as Schema theory” (Shen, 2008, p. 104). According to the nature of contents, different types of schemata have been suggested:

- I. Formal schemata, relating to the rhetorical structure of the text. In other words, it refers to the knowledge of the ways in which different genres are presented.
- II. Content schemata, relating to the content of a text read. “It contains conceptual knowledge or information about what usually happens within a certain topic and how these happenings relate to each other to form a coherent whole” (An, 2013, p. 130).
- III. Cultural schemata, more general aspects of cultural knowledge shared by larger sections of a cultural population (An, 2013, p. 130).

CHAPTER THREE

3. Experience report

3.1. My school context

As I mentioned previously, I work in a public secondary school with the following characteristics. Jesus Reyes Heroles is a public secondary school located in 305 Alicia St. in Leon, Guanajuato (See Picture 1). It was founded in 1982 and, at the same time, the school obtained the Official Register by the SEP. At the school, there are twenty six teachers and around 787 students in the afternoon shift. The principal's name is Mario Barba Mojica.



Picture 1. Jesus Reyes Heroles. Public secondary school.

It has all the facilities like water, drainage, electricity and internet. The school has nineteen computers altogether in service and, other six that do not work. Those computers are distributed between the administrative service and the audiovisual room, but only six computers have internet. The school also has twenty TV sets, twenty videocassette players and twelve DVD players. The official Secondary' schedule is from 2:00 pm to 8:10 pm with a recess from 4:30 pm to 4:50 pm. During the school time the students remain in their classroom; they move only for Workshop class or Physical Education.

The grades in the secondary are separated in different buildings. Therefore, it is easy to locate a specific classroom because of this organization. The classroom buildings are one floor story except, for the building at the entrance that has the workshop rooms on the second floor. In addition, the school has a Psychologist who takes care of the teens during the school day but, his shift is only every other day.

This school has permanent maintenance. That is why the school looks always well. It does not have drawn or scratched walls, I also observed that even the furniture in the

classrooms is maintained but the boards are damaged. Sometimes the teachers have to look for a suitable space to write. In general, it is a good school. However, just as any other public one, it requires a lot of things: however, the principal takes care to supply whatever is needed.

3.2. Applications

3.2.1. Lesson Plan

In this section, I will share my lesson plan for a project called “Classic Plays” in which the students have to develop reading strategies to perform a play in front of the class. This activity involves many intercultural aspects that lead the students to analyze the diversity as well as, the complexity to solve problems in different situations and circumstances.

The format of the present Lesson Plan has been retrieved from Velasco, R. (2006).

Date & Place: León, Guanajuato 2022

1. Lesson plan identification cell.	
Author	Rosa Valeria Fajardo Castorena
Educational stage	Segundo grado de Secundaria. Nivel Básico-Intermedio
Title of your Lesson plan	Classic Plays
Learning Objective of the plan/Competency	<p>Práctica Social del lenguaje</p> <ul style="list-style-type: none"> o Lee obras de teatro. <p>Actividad comunicativa</p> <ul style="list-style-type: none"> o Expresión literaria <p>Ambiente social de aprendizaje</p> <ul style="list-style-type: none"> o Lúdico y literario <p>Propósito formativo-intercultural</p> <ul style="list-style-type: none"> o Ayude a sus estudiantes a tomar conciencia del valor de sus conocimientos sobre el mundo o la cultura para comprender el sentido general del texto de manera que logren tomar conciencia de la influencia de actitudes, creencias y valores en la interpretación del sentido general del texto, analizar fortalezas y necesidades propias y de otros.
Communicative skill considered	Reading
State of the following options	Recycling topic
Functions	<ul style="list-style-type: none"> o Leer obras de teatro. o Reparar errores (por ejemplo: hmm, err, ahh, etcétera). o Usar gestos, contacto visual, lenguaje corporal y pausas. o Vincular lenguaje no verbal con el sentido de diálogos para reforzar mensaje.

	<ul style="list-style-type: none"> o Resolver dificultades de pronunciación. o Monitorear ritmo, velocidad, entonación y volumen propios y de otros para mejorar fluidez.
Main Grammar structure	Simple past
Brief description of the plan	Se hace la presentación de las partes de una obra de teatro mediante palabras clave (vocabulario). Posteriormente, los alumnos por equipo seleccionarán una obra de teatro clásica. Dicha obra de teatro la ensayarán con el apoyo de la docente mediante lectura guiada en voz alta. Así mismo, los alumnos elaborarán sus propios títeres para la presentación de la obra, en la involucren aspectos culturales sobresaliente de cada obra. Al finalizar, cada equipo presentará su obra ante la clase y se hará una coevaluación sobre el proyecto presentado.
Hours of the plan implementation	9-12 horas
Number of sessions	9 sesiones de 50 minutos cada una
Contents required for the lesson	<p>Obras de teatro clásicas:</p> <ul style="list-style-type: none"> o Hansel & Gretel o Snow White and the seven dwarfts o Little Red Riding Hood o Three little pigs o Goldilocks
Link of the content	https://drive.google.com/file/d/15AfKn4yS2hYnIU08TV98dskGdEiLcwpd/view?usp=sharing
EEAILE tutor on line	Gernot Potengowski

Introduction to the Lesson.

Step of the lesson	Teacher activities	Students activities	Session number/ time
<p>Activation</p>	<p>Teacher welcomes students to the class.</p> <p>The first day of the lesson, teacher writes on the board date, topic and purpose of the project.</p> <p>Teacher organizes a brainstorming activity about classical plays that the students already know.</p> <p>Teacher presents the vocabulary about plays and practice with the class orally.</p>	<p>Students read the learning purposes of the lesson, clear doubts and express opinions briefly.</p> <p>Students take notes in their notebook about the main purpose and topics of the project, as well as the vocabulary presented in the session.</p>	<p>1 (50 minutes)</p>

Communicative skills development

<p>Vocabulary/ Introduction</p> <ul style="list-style-type: none"> Oral practice 	<p>1. Teacher organizes a brainstorming activity about classical plays that the students already know by asking the following questions:</p> <ul style="list-style-type: none"> *What tales do you know in English? *Do you like? Why? * Do you think are the same in English and Spanish? * Do you know the parts of a tale in English? If yes, name them. <p>2. Teacher presents the vocabulary about plays and practice with the class orally.</p>	<p>Students read the learning purposes of the lesson, clear doubts and express opinions briefly in the brainstorming stage.</p> <p>Students take notes of the vocabulary in their notebook and practice it orally.</p> <p>Students the following the instructions discover the meaning of the new words of the reading.</p>	<p>Board and markers</p> <p>Notebook</p>	<p>01 (50 minutes)</p>	<p>1. Participation in the brainstorming activity.</p> <p>2. Vocabulary: Oral practice/ Students' participation</p>
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<p>Development</p> <p>1. Organizing the teams</p>	<p>Teacher organizes the class in teams of 6 or 7 students.</p> <p>Teacher writes on the board the different plays that the students have mentioned in the brainstorming activity.</p> <p>Teacher gives to each team member a copy of the script of the selected play.</p>	<p>Students get together in teams of 6 or 7.</p> <p>By teams, they choose a play for the project and, according to the number of students in each team.</p>	<p>Board and markers</p> <p>Students' notebook</p>	<p>02 (50 minutes)</p>	
<p>2. First rehearsal: Main idea and basic pronunciation</p>	<p>Teacher asks to the team members to read, correcting pronunciation, stress & intonation.</p> <p>Teacher asks a student, who hasn't read, to explain the paragraphs read. She asks clear questions to motivate a good explanation.</p>	<p>Students take turns in reading according to their role and character in the play . When corrected, he/she will repeat the sentence until saying it with right pronunciation, stress & intonation.</p> <p>Students explain with their own words the paragraphs read. When they finish, others can add information to enrich the explanation.</p>	<p>Copies of the plays in English</p> <p>Students' notebook</p>	<p>03 (50 minutes)</p>	<p>1. Students' comprehension skills and reading aloud.</p>
<p>3. Second rehearsal: Comprehension skills and inferring</p>	<p>Teacher makes sure all the students have read or explained at least once</p> <p>Teacher asks to the students (by teams) to underline the words they do not know and look for it in the dictionary.</p> <p>According to the words, the students mention what ideas they can</p>	<p>Students read and/or explain the dialogues. They ask and search the meaning of the remained unknown words, so they can explain them or give examples with them and, write them down in their notebook.</p> <p>Students exchange dialogues that may summarize the content of the reading as secondary ideas. They</p>	<p>Bilingual dictionary</p> <p>Students' notebook</p>	<p>04 (50 minutes)</p>	<p>1. Students' vocabulary list.</p>

	<p>infer from the reading.</p> <p>Teacher asks the students to come up with a dialogue that summarizes the whole tale. He verifies that the ideas represent the play.</p> <p>Teachers asks the students' teams to bring material for designing their puppets for the tale presentation.</p>	<p>write them on their notebook.</p> <p>Students bring their material to create their puppets for the presentation.</p>			
4. Creating material for the presentation	<p>Teacher gives the direction to create their own puppets for the presentation. Reminder them the importance to show cultural aspects of the story context.</p>	<p>Students elaborate their own puppets for the tale presentation with some cultural and contextual characteristics of the story.</p>	<p>Puppets' material (carton, glue,buttons)</p>	<p>05 06 (100 minutes)</p>	<p>1. Puppets</p>
5. Final rehearsal with puppets: Dramatization and feedback	<p>Teacher gives the instruction to read aloud their dialogues using the puppets. Moreover, the teacher supervises their movements and reading fluency as well as pronunciation.</p> <p>Teachers suggest some dramatization to their reading.</p> <p>Teacher gives students a feedback about the mistakes detected in the play about pronunciation, structure,</p>	<p>In teams, the students read aloud their tale with their respective character and puppet. Students take care of the pronunciation and fluency in reading.</p> <p>Students dramatize their reading according to the character and the plot of the story.</p> <p>Students go over their mistakes in the tale. They correct them and clear doubts</p> <p>Students prepare their materials for the presentation.</p>	<p>Puppets and script of the play.</p>	<p>07 (50 minutes)</p>	<p>1. Rehearsal. Read aloud with dramatization.</p>

	etc. He leads them into detecting & correcting the mistakes by themselves.				
6. Students' Play	<p>Teacher evaluates each presentation with a rubric.</p> <p>The teacher asks for some opinions to their classmates to evaluate their participation in the play.</p>	<p>Students present their play to the class with the puppets.</p> <p>The class provides a feedback to their classmates according to their presentation.</p>	<p>Puppets Scrip of the play Puppet theatre</p>	<p>08 09 (100 minutes)</p>	<p>Rubric Students'' Play</p>

3.3. Materials and resources for learning

As mentioned before, I have to catch my students' attention in this kind of activities. For that reason, I used to support the vocabulary presentation with masks, puppets, pictures, customs, and flashcards. For the first stories I used pictures and masks but later, I began to use puppets and audio as special effects.

The most important thing when using material in the storytelling classes is that the students had a special contact with them because they could handle, touch, and wear it. It is special because they, as teenagers, feel that they take part in the class and they feel confident.

In contrast, I had to make it because if I had bought it, it would have been too expensive. The positive thing is that I can recycle some material. That was good because the students were aware about that and I taught them the importance of recycling.

To sum up, the use of material in storytelling is essential because it can revive and give the story a sense. It also captures the students' attention and I can affirm that they learn better no matter their age.



3.4. Video

In this section I will share the content of my project in a visual way. That is why; in the following video I will explain and discuss the key elements of my activity (See appendix A). The video is described as follows:

- a) Minute 0:13: The objective of the project is commented.
- b) Minute 0:55: The context of application is presented.
- c) Minute 1:04: Theoretical foundation about reading fundamentals in L2.

- d) Minute 3:40: The rationale of the lesson plan is explained, as well as materials needed for its implementation.
- e) Minute 5:00: The introduction of the lesson plan.
- f) Minute 6:04: The development of the lesson plan.
- g) Minute 8:09: Outcome of the lesson plan (Conclusion)
- h) Minute 9:12: The evaluation assessment
- i) Minute 9:55: Critical analysis of the outcomes
- j) Minute 10:56: Conclusion
- k) Minute 11:54: References

As mentioned above, in this video it is share the rational of my lesson plan as well as the results. Moreover, since this video, I been aware of the development and some key aspects that I have to improve in my teaching practice.

3.5. Evaluation and assessment

Evaluation is a key element in the ESL classroom. It allows teachers to know where their students are in the learning process, how effective the instructional strategies and instructions have been and gives insight into other aspects such as the effectiveness of teaching methods and materials, student, and teacher satisfaction, among others.

Teachers also need to design and implement good quality tests to obtain meaningful and useful data that will aid in further activities that can help the students in their learning process. Thus, the following rubric helps me to discover the level of development of my students in this activity. (See Appendix B).

CHAPTER FOUR

4. Conclusions

4.1. Experience report: Activities' Analysis

4.1.1. Students' needs: Problematic vocabulary words and solutions

Vocabulary plays important role in language learning. Vocabulary is also an essential skill for learning to read, speak, write and listen. Without sufficient vocabulary, people cannot communicate and express their feeling both in form of spoken and written effectively. Through the development of the applied activities in my class, I realized that my students faced a lot of problems regarding vocabulary. For instance, students found difficulties in choosing the appropriate meaning of the words; sometimes they usually overlap the meaning of the words such as the use of do and make. That could happen because of the interference of their L1 and their process of second language acquisition (SLA). The students are also still confused in using the word based on the context.

Additionally, I was aware of another main problem regarding vocabulary acquisition: the pronunciation of words when they are reading. Perhaps, the students faced difficulties in pronouncing the words because of the differences between spoken and written in English. For example, when the students pronounce the word muscle, listen, write, honor, and honest. Some words that contain silent letters are particularly problematic.

The difficulties faced by my students are mainly related to pronunciation, the words, how to write and spell, and the different grammatical forms of a word. Thus, I assumed that knowing words involves much more than knowing their dictionary definition or practicing them in an oral drill activity at the beginning of my lesson.

4.1.2. Challenges

During this global pandemic situation, I have adapted my materials and resources for class because; I have been teaching under and hybrid education which combines some face-to-face classes, as well as virtual. Thus, dealing with technology has been one of the most controversial issues for me as a teacher. However, through time I have learned how to use it in a meaningful way with my students.

In this view, reading in L2 have changed in the last years. For instance, “reading in the technological age is making a tremendous impact on how we see and interact with the world. For L2 learners, the abundant access to authentic information resources and technological tools to facilitate learning L2 reading are creating unprecedented opportunities for potential success” (Liaw, M., & English, K., 2017, p.70).

That is why this challenge has changed the way we perceived and applied the reading and writing strategies in the class. For that reason, the methodology that we learned in this module has to be adapted according to our context, way of teaching, and modality. COVID has also changed the path of education and SLA around the globe!

4.2. General conclusion

Knowing the reading strategies used by the students in the reading process allow us to create new activities and methodologies in order to improve their reading comprehension when they have to face written texts. It is crucial for us as teachers to think of ways to provide less successful learners with vocabulary learning strategies. This should be done by making them aware of the need to become independent learners by recognizing the strategies they possess and those they lack.

Through appropriate instruction, reading comprehension can be fostered in two important ways; the comprehension of the text under current consideration and comprehension capacities more generally.

EFL teachers should broaden their views of reading instruction and, furthermore, should provide a reach learning environment for students to make personal, sensible, and meaningful connections through an inquiry process.

In general, it is important to decide what framework and strategies teachers should choose to focus on based on their student’s needs, learning styles, proficiency level as well as the task’s requirements.

Reading strategies should be taught on an ongoing basis so that the students learn independently to use them as they read or write.

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6. Appendixes

6.1. Appendix A: Video link

https://www.canva.com/design/DAFB1KksNMc/sE0ZkqxxvOkoDHNmnQk4bw/watch?utm_content=DAFB1KksNMc&utm_campaign=designshare&utm_medium=link&utm_source=publishsharelink

6.2. Appendix B: Rubric to evaluate the tale (Spanish version)

	(A) ORGANIZACION	(B) IDEAS Y CONTENIDO	(C) DESARROLLO DE PERSONAJES	(D) CREATIVIDAD	(E) GRAMÁTICA Y ORTOGRAFÍA	(F) USO DEL LENGUAJE
4	4 puntos: El cuento presenta un principio, desarrollo de un problema y una solución coherente. Las acciones suceden con un orden lógico y con transiciones claras.	4- El cuento presenta una idea central muy bien definida, sustentada por detalles que la enriquecen de forma coherente y atractiva al leer.	4- Los personajes son nombrados y están bien caracterizados a través de descripciones o acciones. Es fácil para el lector visualizarlos y describirlos.	4- El cuento sorprende por su originalidad, sus ideas y su voz son únicas y creativas a lo largo del desarrollo de las ideas.	4- La ortografía y gramática son correctas.	4- Utiliza un vocabulario sofisticado, rico en figuras literarias y otros recursos que demuestran un excelente manejo del lenguaje.
3	3 puntos: El cuento presenta principio, desarrollo de un problema pero la solución no es coherente con el planteamiento. Las acciones desarrollan con un orden lógico, pero las transiciones no son claras.	3- Presenta una idea central original, desarrollada con detalles importantes e interesantes.	3- Los personajes son nombrados y están bien caracterizados a través de descripciones o acciones. El lector se da una idea de cómo son los personajes.	3- El cuento es original, pero no tiene una voz propia.	3- Hay 3 o más errores de gramática y ortografía, pero no interfieren con el sentido del cuento.	3- Recurre a vocabulario que evita la repetición y logra comunicar ideas más allá de las palabras. Utiliza oraciones variadas, con una estructura creativa o más compleja.
2	2 puntos: El cuento contiene ideas organizadas en torno a una idea central. El desarrollo del cuento no presenta un desarrollo de un problema planteado ni un desenlace coherente.	2- La idea central se describe a través de detalles no muy desarrollados.	2- Los personajes se nombran y se describen brevemente. El lector conoce poco acerca de ellos.	2- El desarrollo del cuento es altamente predecible, con una repetición de ideas conocidas que reduce la efectividad del propósito.	2- Los errores gramaticales y de ortografía afectan la comprensión del cuento.	2- Utiliza oraciones completas, pero patrones cortos o repetitivos.
1	1 punto: El cuento muestra ideas incoherentes o desconectadas. El propósito de la escritura no es claro.	1- No tiene una idea central. Faltan detalles de soporte.	1- Hay pocas descripciones de los personajes y es difícil caracterizarlos e inclusive identificarlos.	1- El cuento tiene similitud con otros cuentos o con películas o series de televisión.	1- Los errores gramaticales y de ortografía distraen al lector en la comprensión.	1- El vocabulario utilizado es muy básico. Utiliza oraciones a veces incompletas y muy simples.