SCREENWRITING IN THE ENHANCEMENT OF ENGLISH LANGUAGE LEARNING

DOCTORAL THESIS

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1. Introduction

This doctoral thesis explores screenplay writing as a didactic strategy in the enhancement of English language learning for both English language teachers and learners. The first chapters describe the existing literature in the field. They state the problem and the resulting research questions. They then provide a hypothesis, which emphasizes the potential positive use of screenwriting in Colombian EFL (English as a Foreign Language) learning settings as a significant contribution to the enhancement of English language learning.

The following chapters focus on the thesis' theoretical basis, which supports the whole project, providing a thorough study of paramount terms such as expository writing, creative writing, screenplay writing and the systems of knowledge in EFL, which help detail the action plan and procedures in collecting data. The foundations of screenwriting as an advanced research model of creative writing are thoroughly examined as well as the theory of didactics and strategies for its execution. These relevant elements were considered to develop a cinematic-rhetorical analysis for suitable and thoughtful practice.

In the last chapters, the results of the methodology are presented based on data obtained and analyzed from the participants in the whole study. It will be shown that significant findings emerged that contributed to the enhancement of English language learning through using screenwriting methods. These results highlighted an in-depth study of scriptwriting following the tenets of doctorate programs in creative writing, which is an innovative proposal for English teachers. Hence, this research provided an opportunity to acquire insights into the language field with academic implications to consider the appeal of film and the creation of scripts, breaking the conventions of academic writing.

Throughout the study, screenwriting approaches will be described in detail, because they have hitherto had little scholarly attention. Thus, this thesis seeks to provide learners and language educators with an innovation that possesses real educational potential in Colombian contexts. Finally, it is suggested that screenwriting is a viable alternative, growing a set of skills relevant for enabling academic achievements; confronting issues encountered in the nation; and meeting the intellectual challenges in bilingual education.

2. Existing literature in the field

English language teaching in Colombia has for some time been regarded as a complex, highly demanding job. Not only do teachers need to have an excellent knowledge of the language in all its linguistic aspects, but must be qualified to teach it effectively as well. For this reason, educators need to be equipped with the skills necessary for critically assessing and upgrading theoretical and practical findings in contemporary L2 research. Consequently, fostering strategic, innovative, and useful approaches for EFL teachers is a fundamental need nowadays to overcome the common obstacles facing members of this profession.

Several research projects have been carried out to foster a multidisciplinary approach in equipping language teachers and learners with an analytical perspective on language in an EFL setting. Unfortunately, there have been many obstacles to effectively achieving Bilingualism across the nation. These have been clearly evidenced in an in-depth study by Sanchez-Jabba (2013) in which the author reports that Colombia falls in the lowest ranking group worldwide for its level of English, especially English writing. Corbett (2014) asserts that Colombia ranks 44 out of 60 reported countries, with a "very low" general level of English and this is a very bleak outlook for a country that has made constant efforts to become bilingual.

Additionally, Corbett (2014) agrees with Sanchez (2013) and contends that 90 percent of secondary school students reach a maximum level of only A1 (a very basic level), and only 6.5 percent of high school students finish with a B level, the minimum level to be considered bilingual. The author adds that although B1 level is acceptable, it is by no means an appropriate level in Foreign Language Standards. This situation has been considered worrisome in an educational context, one which actions should be taken immediately to remedy. In fact, according to reports by the Ministry of Education (2006) improving English language proficiency must be made a priority in an academic setting.

The National Ministry of Education has shown constant interest in upgrading the level of English based on the unsatisfactory results shown on national standardized tests. However, research has shown that it is not only students who have a low level of English. Reports by the Ministry of Education (2006) indicate that nearly fifty percent of English teachers in public schools did not have a B1 level of English, the basic level needed to communicate and understand the language. This means that quite a few English teachers do not know English effectively. In addition to that, Bonilla & Galvis (2011) ascertain that when educators were evaluated, in general terms many educators did not know how to write English correctly and had only a basic knowledge of the written language.

There have been constant efforts to provide students with access to English courses and a proper bilingual education. However, Corbett (2014) states that it would appear the majority of Colombians are nowhere near bilingual and have little chance of becoming so within the public education system. In Mejía's (2006) view, the problem comes from bilingual education programs that are provided mainly for upwardly mobile, highly educated, higher socio-economic status and fairly well-off learners; however very few students or teachers currently have access to the privilege of such programs.

Even the elite, in prestigious bilingual schools, may find limitations. It is important to note that going to high school for some hours a day, five or six days a week, does not mean success when students are spending the rest of the time, the majority of the time, speaking a single language. Authors in general, usually argue that language-rich environments are needed and raise questions such as: What is spoken in the corridors between classes? In the cafeteria? During after-school events? Their mother tongue, Spanish, is the answer, since speaking English would be highly unlikely.

Evidence has also shown that there is unfortunately a lack of teachers whose knowledge of English idiom, grammar, or usage is adequate; most English teachers' knowledge is so limited that they are not qualified to teach their students idiomatic or correct English (Sanchez, 2012). A great percentage of teachers teaching English to students hold a level of A1, which means that they have only a minimal grasp of the language and struggle

to communicate in or understand spoken or written English. (Corbett, 2014) This clearly shows that there must be an emphasis on foreign language strategies as well as an effort to train teachers in the proper methods to have the opportunity to gain a fluent level of English, especially in writing, where the greatest lack of qualification is evidenced.

First and foremost, students and teachers need to discuss and be aware of the importance of fluency in the English language in the world of today. Mora (2006) asserts that "Effectively, this language has become, as was Latin in its day, the common code for trans-national commercial transactions, scientific events, diplomacy, and technology, among others" (p.6). For this reason, many educators and pupils study this language. Nevertheless, not everybody achieves success when learning English. This is due to methodological, epistemological problems and diverse learning and knowledge styles that are evident, which bring up a theoretical debate of great significance to find out what the most suitable way to learn a second language is.

Olajide (2010) states that English, if properly taught, can be an extremely useful tool for enhancing the re-orientation and re-construction efforts of any country. The author adds that current national issues such as poverty, discrimination, marginalization, identity, scientific and technological backwardness, illiteracy, among other problems, can be tackled through reading and writing-related classroom activities in English, particularly at the advanced level. These writing exercises are necessary in research contexts to let students think about the world they are living in and find solutions with appropriate action. It should be noted that reading and writing are related to critical thinking, which enables learners to strengthen their views in life and language learning (Olateju, 1998).

A project developed by the National Bilingual Program of the Ministry of Education (2014) called 'Colombia Bilingüe' emphasizes the relevance of studying English from a very early age. This program aims to teach basic English through lively and mesmerizing videos supported by creative writing. By using such innovative teaching tools, the Ministry of Education intends to support teachers' work in the nation and provide new generations of

students with quality education and technologies to participate in today's world, where English is considered the most important international language.

In order to apply new learning styles as well as systems of knowledge to improve the practices of national English language teaching, there have been cooperative projects of important schools and institutions such as the Ministry of Education, Foundation ExE (Entrepreneurs for Education) and the British Council. One of their projects to make significant contributions to the field of foreign languages is the Cascade Program (2012) which is a cooperative project between public and private institutions. Its main goal is to train and tutor English teachers in a blended approach in face-to-face sessions, as well as virtual components using technology and its benefits in language learning.

In the Cascade Program (2012) English tutors were asked to be a part of an online community where they had to contribute by posting in virtual forums to consolidate and learn about being an e-moderator. Online components help to evaluate applicants' writing level. Additionally, Bonilla & Galvis (2011) state that in most of the contributions written by English teachers, it was evidenced that there were language errors/mistakes of all kinds being committed. There was evidence of a lack of coherence or cohesion, omission of subjects, wrong word form, lexis, incorrect sentence structures, etc. All these issues confirm that there is an urgent need to focus on instruction in English writing to enable teachers and their students to avoid flaws, write smoothly and in an appropriate manner.

Olajide (2009) in his literacy project suggests that English writing flaws in an EFL setting are quite common and learners should be taught to understand the aesthetics of the language. The author reflects upon the fact that when learners do not perform up to expectation, the teacher does not have to give them outright condemnation, but should provide total support and a complete edit and rewrite of their first drafts to show them the appropriate writing process. For this reason, writing processes should be kept in mind to analyze students' performance as well as their most suitable learning style.

Salas (2008) states that every learner is unique and concludes in his study based on several authors that knowledge may be acquired based on the learning style of every participant. The author states that some participants could have visual, auditory or kinesthetic learning types, which have to be analyzed by the researcher. Additionally, experts in the field usually examine learning theories such as behaviorism, where learning is a response to external stimuli, cognitivism, where there is a process of acquiring and storing information; constructivism, which is building an understanding and connectivism: learning is a process of connecting information sources. The above-mentioned learning styles propose a theoretical debate for researchers since most traditional methods are not having the expected outcomes.

Sánchez (2012) states that one of the reasons the English level is low in Colombia is the fact that there are not many ways for teachers to practice the foreign language. English teachers do not seem to have the opportunity to be immersed in the language themselves. (Lavy, 2009) In a survey carried out by Barrera (2012) it was found that teachers practice the language with the Internet and movies, only when they could. Unfortunately, most of the time, EFL teachers keep listening to Spanish and doing their daily activities in their native language, which is why they may forget English easily. If the practice with movies and their analysis were very frequent, teachers would have more opportunities to upgrade their English level and critical abilities (Amaya, 2008).

A strategy proposed by Herrel (2007) to practice English, even in a country that is not bilingual, is to watch subtitled movies in English. This encourages an audiovisual learning style, which helps participants learn more effectively and films may make an impact on people. Learners must rely on the printed English subtitles and visuals for meaning and the voice modulation, action, and music, which support the message conveyed through print (Holmes, 2005) In addition to this study, Ramirez & Muñoz (1995) show through their life stories that learning a foreign language becomes easier when watching closed-captioned films and programs, since it provides an overview of the film and introduces appealing characters to the viewer as well as specific and hitherto unknown vocabulary, idioms and expressions the learner can relate to and use eventually.

In her doctoral thesis, Amaya-Anderson (2008) suggests that when a whole film is taken as part of a unit of critical analysis on a particular topic or historical period, educators can benefit greatly by eliciting responses from the students while the film is analyzed. Teasly & Wilder (1996) argue that the teacher becomes the final judge on matters of film interpretation and is transformed into the role of facilitator, listener, clarifier, guide, and consensus-builder. In turn, the experts add that when teaching film, the student's role changes from that of passive receiver of the teacher's interpretation to that of an active constructor of meaning who respects a variety of responses and interpretations aroused by the movies they watch.

Overall, experiencing cinema in the foreign language has evidently shown improvement in learning another language. Watching filmed drama can help a student learn a target language. According to the international and prestigious film website IMDb, the South African actress Charlize Theron learned English by watching soap operas, which paved the way for her to reach the important status she has acquired in movies over the past years as she perfected the language. Tellingly, bilingual authors usually in their autobiographies share with others the manner, in which they learned a foreign language successfully (Ramirez & Muñoz, 1995). This means that most learners have an audiovisual style that could be effective for their success in mastering another language.

Based on all that has been stated above, cinema may be an important contribution to language learning and bilingualism in an EFL setting, despite widespread current difficulties. Movies can be an important means of promoting effectiveness in the target language for both teachers and students. Since writing is one of the main issues for teachers as previously evidenced, writing strategies should be tackled. In the interest of serving this cause, the focus is on using screenwriting as a didactic research model for English language learners.

Screenplay writing is a way of visualizing and becoming involved in creating a story in the target language. At the same time, it enhances the learners' ability to write fluently and effectively. For this reason, screenwriting in this project is going to be researched extensively

to incorporate it into an EFL learning setting to observe its potential and consider it as a possible solution in this educational field.

2.1 Statement of the Problem

English as a foreign language in Colombia has been taught from an early age in both public and private schools, yet as discussed earlier, Sanchez-Jabba's (2013) findings reported disappointing skill levels being achieved. He reports that over 90% of high school students got low scores on national standardized tests. Obviously research and empirical work need to be done to explore and remedy this problem.

Not only students, but also English teachers in Colombia have shown below-par results: over 70% with low averages in the language on standardized tests (Baron and Bonilla, 2011). Teachers made constant mistakes in language use, syntax, sentence structure, idiom and functional expressions, and such weaknesses naturally have a negative effect on their students (Bonilla and Galvis 2011; Rockoff, 2004).

Writing in a foreign language has emerged as one of the main difficulties in L2 learning. As outlined above, some teachers are themselves unaware of correct idiomatic structures in the language, especially in writing and educators may teach their students incorrectly. In addition, students appear to have the wrong writing focus (Vecino, 2007). According to the author, students usually seem to see writing as merely a matter of producing what pleases the EFL teacher, an aim that probably interferes with their ability to write fluently, to express what they want to say and how they feel.

An inability to produce writing that is fluent and appropriate is clearly an issue to work on in the current field of EFL teaching. Learners' creativity is obstructed when they are told what to write, especially in a foreign language. Thus, Amado (2009) states that teachers and pupils should not be stuck with an empty sheet of paper or go blank when they sit at their desk and pick up a pen. Moreover, Murphy (2012) reports the need of motivating and

allowing language teachers to create their own personal pieces to gain confidence as writers. Hence, educators should not miss out on an EFL writer's essential purpose, which is to write freely and without pressure.

In a doctoral thesis, Al-Alami (2012) points to mindless rote learning and memorization from texts as causes of bad language habits, particularly while producing written texts. One may also wonder if the stifling projects, tests, essays, and articles produced by language majors have been the right way to learn and teach a foreign language. Thusly, creative writing that might stimulate language learners has been eclipsed by traditional methods, but it is an innovative, positive alternative to L2 learning that has received too little scholarly attention.

Creative writing has produced excellent results as a method of foreign language teaching when such texts have been projected onto an audiovisual medium. Ramirez & Muñoz (1995) contend that in their research one of their interviewees learned English by watching movies and TV shows in this language every day, which contributed to improve the interviewee's quality of life. Additionally, Amaya-Anderson (2012) states that the constant and critical discussion of films of various kinds, which are the results of creative writing processes, proved an excellent contribution to oral and writing fluency in college students.

Despite the aforementioned documented projects, there is very little knowledge in educational settings about screenplay writing, which is one of the most specialized techniques of creative writing and also the root of cinema. Screenwriting has been mostly regarded as a structured manual to make the transit from writing texts to audiovisual projection (Nelmes, 2007). But it may embody an innovative character that could lead to real, active knowledge and a suitable learning style of the English language.

This doctoral thesis grows out of a theoretical debate between language teaching by traditional pedagogical practices versus creative writing techniques. A second debate arises from the proposal of writing screenplays as a creative didactic process to develop systems

of knowledge and explore new EFL learning styles with motivating and accessible methods. These are suited to new generations that are usually formed in an audiovisual culture, not an academic one.

The problem with the current study can be related to Al-Alami's (2012) doctoral thesis where the author states that "despite the stated aims of the Ministry of Education, and in spite of every effort made in the field of teaching a foreign language in the country, the output gained in terms of acquired skills and competencies is still below expectations"(p.3). Indeed, as outlined above, it is a similar situation in Colombia, South America where bilingualism falls into the lowest levels (Sanchez, 2013).

2.2 Research Questions

Taking into account the gaps in second language by students and teachers and the possible potential that the techniques of professional screenplay writing could have for contributing significantly to the learning of the English language, several educational issues arose. With the above elements in mind and the result of the constant concerns in relation to the problem and the use of screenwriting as a possible solution to reduce flaws in L2, the following research questions emerged:

- What educational potential emerges from screenplay writing as a didactic strategy of creative writing in the learning of the English language?

- How might the epistemological application of screenwriting in English help foreign practitioners of that language gain greater benefits in EFL learning settings?

- How might the syntactic and dramaturgic elements that go into screenwriting invigorate the English learning process in a non-bilingual context?

- How might the incorporation of screenwriting forms into EFL teaching settings contribute positively to the didactic practice of English language teachers?

3. Research Objectives

3.1 General Objective

To enhance English language learning through screenplay writing as a didactic strategy of creative writing in foreign language settings.

3.2 Specific Objectives

• Recognize the syntactic and dramaturgic elements in a screenplay, which strengthen the capacities for learning the English language in a non-bilingual context.

• Reduce English language weaknesses related to grammar, sentence structure, lack of fluency, vocabulary and syntax while writing for a visual medium.

• Optimize conversational skills in the English language by learning realistic and cinematic dialogue through screenwriting.

3.3 Hypothesis

Films in a foreign language have been widely used in EFL settings and are quite accessible in Colombia at an affordable price. With the use of movies in education, teachers and students are able to follow a story chronologically, learning characterization and plot lines while being totally immersed in the English language. Additionally, Holmes et al. (2009) assert that foreign films offer various opportunities for students to explore diverse geographical regions, cultures, historical events, ethics, and interpersonal relationships in another language.

Watching movies is visually strategic for EFL learners. However, there is usually very little knowledge of how films are written. Connor (2011) states that screenwriting may

seem to be limited to a conception of writing as industrial, as mainstream, or as concerned with Hollywood or with American industries and culture. This research however, focuses on a different direction of screenwriting as a creative writing approach and pedagogic research model for teachers. This may be effectively incorporated into educational contexts to observe its potential as a didactic strategy in English language learning.

With the above elements in mind, it is expected to examine the following hypothesis that has emerged throughout the study: *Screenplay writing as a didactic strategy of creative writing contributes significantly to the enhancement of English language learning*.

3.4 Rationale

Learning English is of vital importance in Colombia since this language is commonly used for transnational and commercial transactions, scientific events, diplomacy, technology among other important reasons (Mora, 2006). Additionally, the recent law of bilingualism No. 1651, 2013 promotes PNB 'National Bilingual Program' where the priority of the Ministry of Education is to implement effective methods of teaching and learning English.

This project is also a contribution to the law 1556, 2012, which generates incentives for national entertainment productions and seeks to persuade international filmmakers to see the country as an attractive option for filming. The importance of writing screenplays in English to appeal to foreigners is a notable effort to improve human capital and financial development as well as job opportunities in many fields. Hence, this thesis may benefit from those two recent laws and the increasing relevance of the nation in the world at large.

The proposal to use screenwriting in an EFL learning setting is paramount in making an epistemological connection between two disciplines - foreign language learning and filmmaking - through a transitory mechanism, such as scriptwriting. The appropriate use of screenwriting techniques would help English learners to acquire greater fluency and discover their inner voice while writing. This would propose a linguistic shift from academic writing

to creative writing in educational fields. This is also a linguistic transition from the study of readable pieces to texts written for the big screen.

The effectiveness of utilizing screenwriting as a didactic strategy would enable learners to generate realistic and natural dialogue as opposed to short, extremely formal and mechanical pieces of dialogue as seen in English textbooks which are commonly used in schools and universities. The project also encourages students to write complete and coherent scripts using the techniques of creative writing, instead of writing short conversations with random characters as is customary in EFL learning settings. Practitioners set out to use the foreign language to create vivid characters, for which their psychological, cultural, social, linguistic and in-depth study is necessary to create sincere emotions and utilize an effective command of the target language.

Creative writing has a hypnotic effect which catches the learner from beginning to end (Vitale, 2006). For this reason, it has a greater influence on audiovisual cultures. Tellingly, cinematic scriptwriting creates knowledge with its auditory and visual approach to provide learners or viewers with pleasure. Hence, this screenplay-writing project could be called an "intensive" writing project, because it involves not only storytelling, research, etc., but imagining professional dialogue and an entire movie, which should be motivating for EFL learners. Consequently, the goal of creative writing is to give intellectual, emotional and academic stimulation to the learner (Vecino, 2007).

Screenwriting, therefore, may be a unique and powerful didactic strategy, which can be used to promote all aspects of the comprehension process. In addition, teachers and students learn to use innovative FD8 (final draft) software to format and paginate according to standard film industry practice. Hence, this writing project involves more of the whole person in a visual medium and so is a deeper learning process, living the foreign language as if it were their native tongue. Therefore, there is a linguistic and cultural immersion involved in bilingual education that offers a possible solution to the encountered issues and intellectual challenges.

In conclusion, the aforementioned points illustrate the role screenwriting may play in relation to teacher-training, optimizing language skills, mastering mimicry, professional dialogue and enriching knowledge for appropriate learning.

4. Theoretical Framework

This construction of theory deals with the research-based foundations pertinent to the development of this study. The focus is the use of screenplay writing in an EFL setting as a didactic model to develop English teaching methods and improve learners' writing skills. This section starts by reviewing the definitions of writing, creative writing and then it presents the theoretical underpinnings of screenwriting as well as language learning styles from their current approaches.

4.1 Standard Writing in EFL contexts

Several specialists have provided a comprehensive review of the literature on writing from different perspectives. Since this study aims at the enhancement of writing, it is important to consider Bello's (1997) standpoint who defines writing as a process of discovering how to find the most effective language for communicating one's thoughts and feelings. For this reason, teachers should encourage students to find their own voice to be skilled at expressing their emotions.

Appropriate writing in another language means working diligently and enthusiastically to build complex vocabulary and enlarge the writer's command of idioms and correct grammar, finding meaning to their process. For this reason, Cooper (1993) defines writing as an activity that brings the discovery of meaning because the writer comes across new mental associations among his ideas, opinions and thoughts. For that reason, Amado (2009) states that writing could be defined as an artistic vehicle that fosters expression of feelings and emotions and it requires students to express what they fully want to say when beginning the writing process.

Cisneros (2010) points to the special role of the written text in stimulating imagination, since production of a written text requires a mental discipline to imagine a situation and choose clues that will enable the reader to construct meaning from the text. A writer must think of the readers, guiding them to build knowledge and experience making an impact on the text because it is a mode of representation which, in turn allows humans to communicate academically. For this reason, writing appropriately becomes a determining factor.

In order to write well, writing has to be analyzed from different aspects. By and large, linguists in general agree that it is an innate ability that needs to be developed eventually. Therefore, it is often reflected that a person cannot be taught how to write, especially academically. However, Manjeet (1992) asserts that writing can be divided into three stages: planning, drafting and revising. Therefore, the author suggests ten strategic steps to view writing as an ongoing process: 1) Initial idea; 2) Mulling over and developing idea in head; 3) Jotting down a few notes; 4) Beginning writing and developing the text as it is written; 5) Finishing first draft; 6) Putting away first draft for one week, then reading over it; 7) Editing it; 8) Rewriting first draft; 9) Editing second draft; 10) Rewriting and editing as much as is required.

From an analytical point of view, writing well is a challenge for the participant, especially for an EFL student and teacher in Colombia, where English is not spoken in the country. Students would have to write drafts, edit, and rewrite several times to obtain an outstanding result. It might be complex, but once students are engaged in what they want to write, they will probably find no problem rewriting, finding or elaborating on ideas. (Amado, 2009.) This painstaking and time-consuming process may enable writers to participate in activities such as analytical heuristics to help them in their cognitive process and also exercises for creating, discovering, and exploring one's voice with the proper stylistic conventions (LaRocque, 2013).

In regard to the theory on writing provided by Amado's (2009) research that has been discussed, writing is the artistic, accurate process that has to be encouraged and analyzed,

encouraging students to write and communicate in a straightforward manner. Writing in a foreign language invigorates the English learning process in a non-bilingual context. Additionally, Metcalfe (1996) contends that writing allows students to put the theoretical aspects that they have learnt in context and practice. Hence, writers put enormous effort into their own thoroughly researched and personally committed writing projects, being determined in what they set out to do.

With the above elements in mind, it is inferred by Amado (2009) that when writers attempt to communicate in a written way, they use the theory they are acquainted with and modify all they know according to their needs. Hence the author adds that learning the theory and having the knowledge of the subject students want to write about will be essential to have an understanding of the text, without disruptions or misinterpretations by the audience or readers. This sort of knowledge requires researchers to carry out pertinent and advanced English language projects with discipline where the analytical skills in writing are highly developed.

According to Lester (1994) ideas in writing processes have to be organized by using coherent and cohesive devices in the written form. For that reason, coherence and cohesion and properly structured phrases play a pivotal role in this research, because they provide the reader with clarity and consistency. Samway (1987) considers that in order to improve cohesion, learners will have to learn to correct themselves revising and rewriting their texts. It will probably help learners to become seasoned writers giving intellectual pleasure to the readers. Writers should make sure that they use elements that require not only grammar, but knowledge of the subject, what audience they want to address and how meaningful their writing is (Vecino, 2007).

It is relevant to consider Bello's (1997) view, who states that qualified writers need to know the structure of the sentences, generating, organizing ideas and putting them into coherent, logically ordered, intelligible sentences and paragraphs. From Bello's standpoint, it is implied that writing is not an easy task, especially in a Colombian context. To be a seasoned writer, especially in EFL students need to become familiar with syntactic

mechanisms, lexis, word and verb forms or expressions. That is why good training is needed and writing circles should be properly monitored to guide the learners in the writing process. Teachers should let their students write their own texts on a regular basis, knowing all that it takes, so that they can engage in writing for reasons that are real and important to the individual learner (Amado, 2009).

Writing skills are essential for the process of this research, because they are determined by the effectiveness of writing texts. Metcalfe (1996) suggests that writing skills are specific abilities which help writers put their thoughts into words in a meaningful form and to mentally interact with the message. From this perspective, Amado (2009) suggests that knowing that students write to communicate something they have thought of enables them to create effective communication. The expert adds that students should understand that this written communication comes from their ability to accurately organize ideas coherently with the cohesive devices that help students to produce their texts.

EFL writers should overcome the struggle to pour out words in English and need to employ methods that are suitable for them. That is why there is a need to find a didactic strategy that suits people's needs in order to solve problems in language teaching, especially in English writing. Hampton (1989) suggests that writing skills consist of fluency, comprehension, and finally creativity. These skills become a fundamental need for EFL participants.

Foundational to this discussion in the field of foreign language acquisition is that creativity in writing may play a pivotal role in this research to contribute to the most common epistemological obstacles English teachers and pupils are confronted with, as perceived in the statement of the problem.

4.2 Creative Writing: the linguistic shift from academic writing

There is a substantial body of experimental research from the fields of creative writing exploring how it encourages inventive or artistic writing as opposed to academic writing. Generally speaking, creative writing aims to go beyond the imagination of the potential writer, or the reader (Brayfield, 2009). The linguist asserts that creative writing is a linguistic shift from technical and scientific writing. The area of creative writing includes fictional work, novels, personal memoirs or lyrics, plays and screenplays, and any of the above (Harper, 2006).

Creative writing has been regarded by theorists as an art, the inner self writers explore, and the writer's own voice. Harper (2006) adds that this writing style is an art, an action, an activity, as a mode of engagement with the world, as the producer of artifacts in the form of books and plays and poems and television and films and websites and much more and as a site of knowledge where there is teaching and learning undertaken. Based on the author's statements, it is implied that short stories, poetry, and screenwriting are some of the specialized approaches and forms of creative writing.

When analyzing the policies of educational contexts in Colombia, it becomes apparent that the aforementioned forms of storytelling are not common in the country since the use of creative writing is not frequent, as opposed to the normal academic, journalistic and technical forms of literature. Students may use storytelling as an art to create aesthetic objects using their skills and imaginary events. Sulks (2003) states that when students write creatively, boredom is banished and every moment holds the promise of a fresh discovery. With this artistic style of storytelling, learners are able to explore worlds they have not been to before, creating something genuinely new that should be a positive contribution to language-rich environments.

Researchers in education may be interested in seeing how people tell stories, since a teacher should be open to any kind of storytelling that learners might create. Vecino (2007) contends that creative writing is part of storytelling and is the magical process of creating

something unique, in which instead of colors lining up to liven up a work, we have words rushing to enter an empty piece of paper. In addition to that, Johnson (1999) contends that while telling and writing stories, students have the freedom to create and imagine interesting characters, fantastic scenes and new plots; however, Lester (1994) alludes to the author, arguing that creative writing is not just about the imagination of stories, it is about addressing central issues or themes about life.

As outlined above, storytelling promotes an artistic expression, the discovery of the writer's own voice. It is usually subject to criticism by some scholars as it has been widely believed that in schools, creative writing has been regarded as effortless and uncomplicated. This should in no way hinder a person's creativity in storytelling. Sometimes, the writing flows naturally where the author applies current theoretical perspectives on storytelling and writing; thereby being inspired by their literary creations. The personal expression in storytelling is free and motivating. This sentiment is truthful to this writing style (Bulman, 1984).

Creative writing is usually thought of as solely using imagination. From such a perspective, that is not what creative writing is about. It is defined as any composition, fiction, poetry, or non-fiction that expresses ideas in an unusual manner (Dyson, 2003). The author points out that pieces in creative writing are non-technical, non-academic and non-journalistic, and are read for pleasure rather than for information. That is where the linguistic shift comes into play. Additionally, creative texts may be descriptive or dramaturgic based on personal experiences or popular topics. Any kind of writing that involves an imaginative portrayal of ideas can be called creative writing (Vecino, 2007).

Using Storytelling in an imaginative way may actually be cultivated through classroom writing activities. Students learn to tell stories through literature circles by reading and analyzing the works of experienced writers and by dramaturgy, writing stories, poems or plays of their own. This helps them to acquire both the language (vocabulary and syntax) and narrative abilities designing the acts, using dialogue in a realistic and professional

manner (Jobava, n.d.). In this sense, creative writing can be very useful for academically-related aspects.

Jobava (n.d) asserts that:

Creative writing usually includes descriptive, expository, narrative and argumentative texts. In a descriptive text, a writer provides readers with pictures to see, sounds to hear, and things to taste, feel and smell. Expository writing defines, explains or describes how something is done or how something happens. A narrative describes an event chronologically, usually with a beginning, middle and end. An argument is intended to convince others of something or to persuade them to do something. (p.2)

These types may contribute to long-term academic growth in EFL contexts. The aforementioned types can be promoted amongst students. They aim to help learners explore how a narrative can be developed into the basics of storytelling, or how the words that are used every day can be arranged into a creative text. Dyson (2003) states that with creative writing, students explore and write descriptions that appeal to the senses, where their voices are heard. The teacher's task is to help students notice what makes the texts creative and innovative instead of providing factual information (Green, 2009).

A misconception regarding creative writing is that writing accurately overshadows it. Maybe this is due to the fact that creative writing is usually seen as something people merely imagine and write about but it is more than that. Opinions and innate sensitivity must be considered when taking on the task of creative writing (Domaille, 2006). For this reason, Vecino (2007) ponders a question: "How could we express ourselves if what we are writing does not please the reader in all the dimensions that make a piece of writing readable?" (p.14)

This question pondered by Vecino (2007) is to reflect upon because expressing ourselves and wanting to be heard require skills and the proper way to convey the message. Specialists may agree with the author when she points out that learners can benefit greatly

from the knowledge of grammar conventions and usage, and from specific ways to boost vocabulary and pour out words that are fully integrated into the sentences learners write. These statements rely on the fact this writing style can be a teacher-friendly tool for lesson planning to evaluate writing skills effectively.

Storytelling may help students learn original techniques and express their voice. Creative writing can be used by all, teachers and students and it is defined as 'human acts and actions' that use imagination, reflection and language to create texts is an 'artistic event' (Freiré, 1985, p.79.) Murphy (2012) states that pedagogy can be developed more effectively when the literary context of creating text is fully recognized; and that the experience of practicing creative writing can deepen teachers' understanding of how the processes and acts of creative writing connect to the "choice of pedagogical practice [that] implies a conception of the learner" (Bruner, 1996, p.63).

Additionally, Campbell (2000) contends that storytelling requires specific forms such as a chronological order, appropriate actions, set-ups, careful plotting, and correct use of character dialogue. The author explores several ways to tell a story, under Jungian structures, ancestral tales, adding stages to the hero such as the threshold, the ordinary world, the elixir, to name a few in the three-act story conventions. Understanding these elements is necessary to become storytellers. Consequently, Dyson (2003) contends that writing creatively is not just the ability to create something interesting, but making it appealing and correct with the right craft.

The practice of creative writing through storytelling and dramaturgy has been identified as having the potential to raise teachers' 'confidence as writers' so that they are able to 'provide better models for pupils' (Ofsted, 2009, p.6) Murphy (2012) explores this hypothesis and seeks to come to an understanding of what 'creative writing practice' means in the context of developing pedagogy, and analyzes how writer-teachers might contribute to this process. In order to do this, the linguist conceptualizes the term thoroughly, and connects it to pedagogic methods and approaches.

When students write creatively, teachers enable them to tell what they want to tell, instead of following rules in traditional writing exercises such as essays or stifling projects. That eases the tension and Brande (1981) contends that writing well means breaking free of the rules learned in school. That is a valid position, since writing should come from one's heart, not to please a teacher who usually tells students what to write. Authors may argue that teachers do not tell students what to write, they must guide students on how to write effectively.

In view of the above-mentioned situation, students need a guide in the writing process and that is what teachers are for; however, most of the topics to write about are selected by the teachers and in some cases, educators expect students to write what they expect to read. This might not allow students to fully express what they wish to share. Engel (2000) asserts that creative writing hones students' abilities to clearly express their thoughts. In addition to that, Damici (2005) emphasizes the fact that creative writing entails an in-depth study of terms, mechanism, and skills, so that they can be applied to the writer's own work to foster improvement. As students decide to embark on creative writing, they allow their own fiction to take place.

Burroway & Weinber (2002) state that fiction in creative writing is perhaps the purest form of storytelling. Any fictional creative stories could be told with only words and the reader's imagination, which might be an innovation for students. When pupils visualize their characters, they imagine what is going to happen to them, what conflicts they will have, and how they will end. Consequently, Lester (1994) states that imagination opens up a new world to examine, luring the reader into a truthful story. Hence, teachers can be trained in innovative methods related to creative writing in order to impart their new knowledge to their students

Interestingly, Seger (1999) states that fiction in creative writing might take on a great sense of lack of reality, but could become fun and entertaining. Additionally, Reese (2002) argues that it is through fiction that we can launch students on a voyage of discovery, exploring other ways of thinking and living. With the thorough use of creative writing and

the analysis of this disciplinary study, students can be well-informed about a variety of relevant issues for their lives (Al-Alami, 2012). Hence, practitioners of this writing style amplify their knowledge on several topics that are relevant in this day and age.

With creative writing exercises, researchers and participants may see that imagination takes wings, floats around and they put everything in writing (Amado, 2009). It might be a great strategy for educators, action researchers, and the like who want to improve writing in their educational contexts. A writer who writes with enthusiasm, without pressure, usually does something original, writing in a very understandable manner, and upgrading their writing abilities for their future as English writers and readers. For that reason, creative writing should be included in the curriculum to invigorate strategic research models to follow.

Although the term 'creative writing' does not appear within the National Curriculum for English in Colombia, teachers should be expected to teach pupils how to produce 'imaginative and thoughtful' writing across a wide range of 'text types' including recount, non-chronological report, instructions and procedures, explanation, persuasion and discussion (Murphy, 2012). From the linguist's perspective, teachers are concerned with both 'creative writing' and 'creative approaches to writing' in the writing experiences that pupils encounter in schools.

The aforementioned author adds that while the term 'creative writing' is absent from the policy discourse, there should be an expectation that the acts and processes relevant to creative writing have to be taught to pupils. In this project, it is relevant to consider Murphy's standpoints since her project made a significant contribution to teachers to improve their confidence while writing. Additionally, Vecino (2007) in her research observed the wonders of fiction in two EFL students where they were inspired in another language writing their own stories.

In contrast to schools, there is a doctorate program in creative writing at Stanford University as well as other U.S. colleges, such as the University of Denver in Colorado,

Florida State University in Tallahassee, Ohio University in Athens, the University of Houston in Texas, and the University of Utah in Salt Lake City (Wandor, 2008). These PhD programs seek to illustrate a combination of both creativity and scholarly study of writing and literary theories. Ph.D. candidates study a variety of genres, including poetry, creative nonfiction, short fiction, screenplays and playwriting while honing their craft as writers [1].

It is worth noting that the online reference mentioned above also shows that a Ph.D. in Creative Writing program provides graduates with the knowledge and credentials needed to teach English and creative writing within an academic setting, or to work in the fields of publishing, journalism or editing. most Ph.D. programs in creative writing in the US require 4-6 years of full-time study and are more specialized and advanced than a master's program. Coursework may take the form of literature circles, writing workshops, independent study and research projects regarding the creation of a full-length screenplay, novel, or any other of the specialized techniques of creative writing.

The existence of doctorate programs in creative writing implies that English teaching is closely related to this writing style and language teachers easily comply with the requirements for such purposes. Keeping these doctorate programs in mind is essential to do professional and doctoral research based on this writing style that may make a significant contribution to the English language field. Thus, the creative writing that is under scrutiny in this research is an innovative pedagogic practice that should be undertaken by English teachers in a learning situation.

It is creative writing that encompasses practice, by which Murphy (2012) means that it includes a critical perspective that aims to use writing experiences to investigate and come to a deeper understanding of the acts and processes of creative writing "both working and works, not separated" (Harper, 2010, p.115) and to connect this understanding to pedagogical practice. In order to do so, screenwriting as one of the most important and

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[1] Creative Writing PhD Programs Overview. (n.d.) Retrieved from: http://study.com/creative_writing_ phd_programs.html

advanced forms of creative writing, is going to be discussed in depth as it is incorporated properly.

4.3 Screenwriting as a didactic strategy of creative writing

This section explores the background and underlying theory of screenwriting and why it should be utilized as a didactic strategy and critically examined by EFL teachers and students. According to Argentini (1998) screenwriting is a document that outlines every aural, visual, behavioral, and lingual element required to tell a story. The manner, in which students visualize the story they want to write, based on their experience or their imagination is relevant in the process of acquiring smoothness in writing.

Screenwriting is simply writing a screenplay, which is a story and script to be used as the basis for making a film. It is very similar to a play, but has other instructions necessary to show how the material will be staged as a movie, and it is designed for the making of a movie, not the staging of a drama in a theatre. A screenplay in any standard dictionary definition is the script of a movie, including acting instructions and scene directions. In other words, it is a complete map from which a movie can be staged and filmed (Field, 2005).

Connor (2010) describes screenwriting as a form of work routinely characterized as riven by the unassailable dichotomy between creativity and craft. The expert adds that in professional discourse, pedagogical frameworks and popular discussions of screenwriting, creativity and craft are often seen in sequence or, more forcefully, in contradiction. Screenwriters would concur with the above when the author explains that the craft aspects of the work are routinely separated out and privileged in many discursive forums such as screenwriting manuals and screenwriting courses and this sense of pragmatism and vocationalism distinguishes screenwriting from other forms of authorship.

In Conor's (2010) view, the author theorizes screenwriting as a form of creative pedagogy and practice which is highly particular from dramatic writing and writing for the

screen, borne from the overwhelming dominance of Hollywood-oriented modes of storytelling but also determined by local industrial dynamics, and borne from the particularly contested forms of craft and creativity which screenwriters practice. This complex description of this term may be regarded as a new didactic strategy in an English class to learn and make the most of.

As outlined above, in its professional context a screenplay is a practical device for making films, hence in real life as in the classroom it does not have to be a literary masterpiece but is just a means to an end in the real world, to making a movie, and in the classroom, to inspiring the EFL student to learn more idiom, language, and culture of the target language. Screenwriting enables students to start with the creation of an idea; then the student fleshes out that idea into actions, dialogue, characters and scenes. Would it not be positive if students had an idea, and from that simple idea, wrote more pages?

With screenwriting as pedagogical practice, teachers allow students to visualize a story, and they can turn a simple sentence or idea into a properly formatted screenplay. Furthermore, students are forced to understand their own plots and dialogue, comprehending words and expressions at a deeper level. Screenwriting can mislead by suggesting the professional activity, whereas EFL teachers are not asking to become professional writers, but learners who may have fun and be challenged. The result does not have to be a masterpiece. The value is in the didactic strategy, not the outcome or product, where pupils learn to make up their own literature.

Nelmes (2007) contends that screenwriting is a creative and craft process - perhaps a commercially determined and thus, artistically spurious one - which has received little scholarly attention. This is not itself a reason for giving it the attention it 'so desperately requires (a condescending rhetorical position at least) but it does suggest that screenwriting is slippery enough to have been passed over for serious theoretical and empirical examination (Connor, 2010). Very few screenwriting projects are available and most are exploratory and it heightens the need for more in-depth and extensive research.

It should be noted that screenplay writing in this Ph.D. thesis needs to be considered as a didactic strategy in its own right as opposed to "the precursor to the completed feature length film" Nelmes (2007, p. 107) Connor (2010) conceptualizes screenwriting from a wide variety of authors who conceive of this term as 'a postmodern literary exemplar (Kohn, 2000); as an 'object problem (Maras, 2009); as a project-based career within the Hollywood labour market (Bielby & Bielby, 1999) but one which often shows exploitation and uneven power relations (Kohn 2000; Judge, 1997), diversity in writing (Bielby & Bielby, 1996); a form of writing which reflects upon pedagogy and practice (MacDonald, 2004); and an avenue for writers of other forms of literature or for talented individuals (Hollenback, 1980).

It is relevant to mention that MacDonald (2004) raises the issue of the neglect of screenwriting as a form worthy of serious study and focuses on the amorphousness of the screen idea, the presence of screenwriting methods within screenwriting teaching and manuals and draws upon the lack of critical teaching of screenwriting in educational contexts. The author argues that the study of screenwriting should go beyond the 'How-to manuals' to enable a critical and didactic engagement with the field of education, including film and television production.

Utilizing screenwriting in a teaching context is fairly unusual, since it is considered to be utilized only by filmmakers; however, it could be an innovation EFL teachers and students might be interested in. This requires learning the craft as well as a coherent, fictional, creative narrative that holds the reader in thrall, which may entertain language learners. Johnson (1999) states that screenwriting involves visual elements that captivate emotions from the reader. It means that students can visualize the characters they are interested in, and make up a plot for them. Along the process, pupils learn to create tension and obstacles such as problems and difficulties their own characters might encounter.

Screenwriting is a writing perspective that allows students to use a visual medium for their improvement. Besides that, they can learn a new format they are not familiar with. Wolff (1991) states that screenwriting is left aligned, using font courier 12, and scenes are divided into exterior and interior slug lines. This kind of format makes a story look like a

real script and that is a new strategy for a researcher to teach it and observe how this writing method is received. From this teaching perspective, engaging learners on a much more complex and maybe even collaborative level, screenplay writing may inspire and stimulate the EFL student's mind.

When writing scripts, students should take into account what it takes to do so. Trottier (1998) suggests that screenplays involve three acts. In Act One, the introductions of characters and conflicts are presented. The conflict is more developed in Act Two reaching a climax or breaking point. In Act Three, the resolution is shown. Wolf (1991) states that the three acts will lead learners to more coherent narratives and stories from start to finish. From an analytical point of view, it is still observed that many teachers and students are not knowledgeable about screenwriting. Although they enjoy watching movies; nonetheless, their knowledge on how to write them is limited. Hence, screenwriting could be a different writing perspective that needs to be more developed and analyzed in Colombia.

There are several elements of scriptwriting that need to be addressed throughout the whole study. According to Trottier (1998) screenplays are technical documents that use a 12-point Courier font and screenplays are divided into scene headings also called slug lines (in-all capitals), action characters (in uppercase when they are first introduced and in lowercase for the rest of the script), wrylies (the same as parentheticals) dialogue and transition. Screenwriters need to keep these elements in mind to write screenplays effectively.

In regards to the format of dialogue, screenwriting theorists concur that it has to be centered and the descriptions of the characters should be in parenthesis under the character's name. Additionally, there are many dialogue rules in films such as V.O. voice overs or O.S. offscreen used by a narrator of a scene or when a character speaks, or something happens out of view of the camera. The dialogue should be natural and use common language which is essential in EFL settings, but it has to be meaningful for the listener or reader and it has to be spontaneous and real (Amado & Cáceres, 2006).

Wolff (1991) states that the basics of screenwriting in regards to slug lines are very relevant for screenwriters since they show the location, whether it is `EXT` exterior or `INT` or `DAY` or `NIGHT` if it is daylight or darkness. For example: `INT. CAUCA UNIVERSITY – DAY`. It is important to add that screenwriters must begin with one scene after another until the full-length screenplay is completed while going through the above-mentioned acts of storytelling suggested by Trottier (1998). There are also terms such as `FADE IN`, which is the start of the screenplay and `FADE OUT` - Equivalent to THE END of the script.

Since film is a visual medium, screenwriters must master how to show rather than tell. This may help English learners enlarge their vocabulary since many descriptive words are used to analyze the characters. For example, instead of saying that "Kevin the baby is angry" Rory (2012, p.32) shows "Kevin's face screwed up from anger, turning purple from the effort as he screams incessantly". It shows more sophisticated and detailed words and which are necessary for English language learners.

The following scene by Polanski (1968) based on Ira Levin's novel is an example that shows how a script should be formatted with some of the above-mentioned elements necessary for aspiring screenwriters:

```
INT. TAXI – DAY

Rosemary is sitting with her suitcase on her knees.
The taxi stops somewhere on West Seventy-second. The driver
stops the meter and Rosemary gives him money. She looks
anxiously around.

                        ROSEMARY
              Could you wait please, and
              watch until I'm inside the
              door?

The Driver, a little surprised hands Rosemary the change

                        ROSEMARY
              Keep it.
```

```
INT. THE DOORWAY OF DR. HILL'S OFFICE – DAY

She gets out, shrinks, trying to be as small as possible and
hurries to the door.

Dr. hill opens it. He wears a blue and yellow plaid sport
shirt. He had grown a mustache, blond and hardly noticeable.
He shows Rosemary inside.
```

From the example above, it can be seen that Polanski (1968) follows the screenwriting format with slug lines, the appropriate font courier 12 with margins and page styling. By the descriptions, the screenwriter shows that Rosemary seems nervous by her actions (looks around anxiously, shrinks, hurried to the door) instead of telling it. The scene headings show the location, if it's exterior or interiror or day or night and transition from one scene to another is smooth and coherent. These elements become essential for a screenwriter to master.

It is relevant to mention that a screenplay must not have more than 125 pages. Trottier (1998) states that length is a very important component of the script and the first thing a producer is going to see. It is convenient for the script to be clear, and it should ideally have from 95 to 110 pages. This complies with the theory of screenplay writing where each screenwriting page corresponds to one minute on the big screen. During that page the reader is acquainted with master scene headings, which consist of three parts, location, place and time of scene, as seen in the examples above.

The use of Final Draft 8 is essential for the researcher to be able to speed up the whole writing process and format to focus completely on the enhancement of the English language. For this reason, the elements of scriptwriting are basically covered with the constant use of FD8. Additionally, this software offers the opportunity to listen to the dialogue of the character which makes it more useful for English language improvement. Hence, as new technologies become available and affordable, it will be important to understand how the application of FD8 impacts teaching and EFL classroom practices

The use of a screenwriting strategy may be useful for researchers and practitioners to set out on this creative writing journey that may be beneficial for their growth as EFL writers. When learners use this writing style as a process of creativity, creating what is discovered, they have nothing at stake. Pupils write for the love of it, they learn about themselves, and what makes them different from others. Practitioners self-explore their needs, and desire to express what they want and by doing so, they may strengthen their writing skills.

If learners create their own characters, making up dialogue that sounds realistic and natural, they become spontaneous and real in the target language. Pupils learn to use slang terms or formal language according to the person who is addressed in the conversation and describe, selecting their own character to show the assumptions of their own powerful stories. Screenwriters increase their vocabulary giving the right description of every place, event, setting, and plot. Besides developing vocabulary in the foreign language, this type of creative writing might provide learners with a different, attractive format and software.

This study seeks to illustrate the effectiveness of utilizing a screenwriting strategy in optimizing learning competence on the part of EFL teachers. From such a perspective, two related issues require some exploration and examination. Firstly, the mastery of the craft, form, structure and the linguistics aspects to write screenplays in English. Secondly the development of a compelling idea that begins the storyline with a beginning, conflict and end that includes the major plot points of each act (Trottier, 1998).

In a literary study, Al-Alami (2012) contends that the deep analysis of characters' guides students in enhancing their way of thinking and developing a personal standpoint based upon the understanding of their work, to get as close as possible to the way the writer is thinking. Through the teaching of screenwriting, the learner is exposed to language within a meaningful as well as purposeful context. Participants are also able to use Final Draft 8, which is friendly software that helps screenwriters format their scripts easily and effectively.

As discussed above, screenplay writing can serve as a unit of linguistic study in education. It offers several activities involving the application of the four language skills,

providing practitioners with engaging writing experiences that are innovative and useful. This writing style can help students go beyond immediate information, improve their writing ability, enrich their judgment and choice of reading, and change their thinking about the world in general and their society in particular (Byram, 1980).

With the effective screenwriting instruction, participants interact with literature selections to develop each aspect of the comprehension process: affective consideration, readiness consideration, decoding knowledge, vocabulary knowledge, and discourse knowledge (Hyland, 1990). Utilizing screenwriting, therefore, can provide a powerful pedagogic tool, ensuring learners' linguistic development. Participants learn how to craft their stories, or soon-to-be masterpiece with the right sequence of scenes, indentation, which puts their creativity into practice.

Screenplay writing may be a strategy that allows learners to write for pleasure in the foreign language, to discover new paths in the process, and the aspects they did not know before. Screenwriting is worth doing due to the fact that students use their imagination, creativity or fiction to write what they want to tell, choosing the genre they are interested in. In addition to that, participants become aware that it requires elements that need to be addressed such as the adequate craft, realistic dialogue as well as the underlying theory that encompasses this writing style.

This study contributes to make language teachers aware that involving students in a different writing perspective may be positive and productive. It instills in practitioners the encouragement to write what they imagine, what they like, to let their writing flow naturally, which leads to the improvement of writing in a foreign language considerably. Thus, the more students are permitted to select what they want to write about, the more they are engaged in what they are writing (Vecino, 2007). Therefore, this screenplay-writing thesis could bridge the gap between aural-visual and verbal forms of communication to create authentic interactions in language-rich environments.

From the above perspectives, the value for students of writing a screenplay as a pedagogical tool in EFL classes is that it is an activity that calls upon the student to become wholly engaged in inventing/imagining a complete narrative along with all the trappings of scene and dialogue. The argument in this research like Al Alami's (2012) is that imagining stories engages the whole mind of the student and requires him to build up a whole background of personalities, situations, and places, and dialogue spoken by the inhabitants of the world he imagines. And in doing so, the learner is stimulated to learn a great deal about the language he is learning, idioms, vocabulary, special terminology and culture.

To sum up, the main elements which need to be examined while dealing with screenplay writing are: character, setting, format, theme, plot, and style. Characters can be described as the personages of a text, interrelated in different ways, and built up of different traits of personality (Al-Alami, 2012). This area, according to the author, requires analyzing characters in terms of their function within the structure of the screenplay and the appropriate format. The researcher adds that setting-time and place-involves the physical surrounding that is described in the script within which characters live their lives.

In Argentini's (1998) view, screenwriting necessitates careful examination of the text as a whole whilst considering other areas involved: Plot - a series of actions leading to the climax and resolution entails a chronological arrangement of events whilst considering other contributing elements such as character. It should be noted that screenwriter's manipulation of language including choice of diction; grammatical structures; idioms, and expressions; as well as overall organization, requires deep analysis of the text in terms of language norms and standards, which are appropriate for a visual medium.

From the theory presented above, creative writing, particularly screenplay writing, may help to foster students' creativity and contribute to their EFL writing skills in a positive way. Adopting this way of writing in a research context is likely to provide learners with new exercises, in which pupils can write what they want using their creativity. Thus, this writing style as a didactic strategy intends to make EFL learners comfortable in an academic setting, enhancing their writing skills.

4.4 Styles of knowledge in EFL Learning

Since screenwriting may be an alternative to English learning methods, it is relevant to know that each single person in the world has unique characteristics and these are responsible for generating different learning styles. When a person is aware of his/her learning style, acquisition of knowledge becomes more accessible. Thus, knowledge, learning, and language are closely related to academic performance. Although each has implications and conceptions, the synergy amongst them allows learners to advance in the appropriation, transformation and transmission of knowledge.

Teaching-learning processes are as diverse as educational needs. For this reason, learning styles are developed in order to know about the different ways in which a student can learn under appropriate conditions, taking into account the psychological, cognitive, physiological and cultural aspects. It should be noted though, that the forms of acquisition of knowledge vary from an individual to another according to their social context, cultural background, as well as their ability to process information and solve problems related to the educational practice.

There are several theories about learning styles, from different approaches that seek to identify and establish strategies for teaching, taking into account the most suitable methods to employ. One of the learning theories by Myers and Briggs reviewed by Mendelsohn (1965) is based on Jung personality types in order to determine the taste and interests from the perception of individuals. Several scholars have criticized this, arguing that the data is too general to apply to a wide range of people.

The aforementioned authors' model considers the level of introversion and extraversion when learning. Eysenck & Cookson (1969) state that extroversion is when the interests of the person flow from inside out and introversion is when these flow inward. Additionally, Beltrán (1993) points out that learning cannot be detached from personality. To have a better understanding of what learning means in the construction of human

knowledge, it is appropriate to mention that "learning is a more or less permanent change in behavior that occurs as a result of practice" (Beltrán 1993, p.15).

Kolb (1984), cited by Salas (2008) views learning as a process of four phases, also based on experience, as proposed by Jung, but without the participation of personality. The four stages mentioned by Kolb (1984) are the direct and concrete experience, (active student), the abstract experience (when we read something), reflection and experimentation. The author deepens his knowledge of the subject matter by taking the learning styles of Jung as a reference, who mentions two perceptual processes: the sensitive and intuitive styles and decisions are made based on reason and emotion.

Beltrán (1993) discusses Kolb (1984) who defines learning from the ideas of various authors, as a process of conflict resolution between two dimensions which are called prehension and transformation. The author adds that prehension refers to the way to seize the experience and transformation on the other hand, refers to the modification of an experience by an orientation towards reflective observation and active experience. In addition to the above, the dimensions which Kolb (1984) discusses is divided into four orientations respectively, which also are mentioned by Beltrán (1993).

Experts in the subject like Honey and Mumford (1986) refute Kolb's proposal stating that his view was not suitable for the business people where Honey and Mumford wished to apply it. Other authors such as Freedman and Stumpf (1981) and Bokoros & Goldstein (1992) put the bipolarity of the dimensions in doubt, so they proposed unipolar styles relating each style to a phase of the process of learning (Correa, Duque and Pantoja, 2013).

There are two concepts that determine learning styles and strategies in an educational context. These are the person and the situation. Both notions, have raised all kinds of discussions dealing with the problem of learning, its approaches, characteristics, as well as the cognitive aspects of it. Several authors have discussed this subject matter, giving different interpretations to these concepts and based on them, they have developed the aforementioned models.

With regard to learning styles and the person-situation connection, and to better understand these statements, Beltrán (1993) explains that the influence of the style of learning is best understood if the connection between the person and situation is considered. The author adds that learning "depends on a complex interaction between the person and the school situation" (Beltrán 1993, p. 67) Therefore, it is important to create authentic teacher-student and student-student interaction to analyze its benefits in the acquisition of learning.

It should be noted that Beltrán (1993), divides learning into three approaches according to the interest of the instruction as well as the results expected of learners. The approaches the author refers to are: learning as acquisition of answers, learning as knowledge acquisition and learning as construction of meanings. The latter is the interest of the author who states that the student processes the content information and as a result of this processing, gives meaning to these processes, constructing knowledge (Beltrán, 1993)

The theorist made another important clarification and it is that in the acquisition of responses, from a behaviorist approach, mental processes belonging to the "input" (presentation of the material) and the "output" (execution) are disregarded for the purpose of learning. This educational paradigm is precisely what Beltrán (1993) seeks to transform through its proposal of learning such as the construction of meaning, which is the objective of his study.

The aforementioned author's views come from the 1970s and 1980s, where changes in learning occur. Researchers who move from the laboratory to more realistic situations of school learning, find a more active and inventive student, a student seeking to construct meaning of informational content. The student's role becomes autonomous, self-regulated knowing about his cognitive process having control of learning (Beltrán, 1993).

Beltrán (1993) states that learning is the result or the effect of thought processing informative materials presented at the initial time of the teaching-learning process. Identifying the components of this learning process is no more than identifying the various movements, phases of thought in learning. Teaching or rather helping to learn is guiding

students to think and not to help them to store content. This is the difference of the new paradigm with the earlier paradigms.

It is important to point out that since there is no consensus with respect to the most suitable cognitive and learning styles for English teaching, it is necessary to develop an innovative strategy, which breaks the paradigms of literacy teaching, applied to the acquisition of a second language. Clearly young people and children, have been exposed to a film era with visual characters, where the image, interactivity and narration prevail. These aspects in the current learning, are usually disregarded and not taken into account by the traditional learning models.

Creative writing is a strategy that contributes to the recognition of skills, difficulties, needs and learning styles that best suit each learner. It may be coherent with Beltrán's (1993), views who argues that one of the important features in the construction of knowledge is the active participation by students. In screenwriting students are involved in the development of the script, which is a way of complying with the author's elements.

As outlined above, the proposal of the project is to offer an alternative to the common techniques and processes implemented in the teaching of English by writing screenplays, as a learning style that enables the shift from expository to professional creative writing.

4.5 The Enhancement of English Language Learning

This section seeks to illustrate the importance of defining the term 'enhancement' and learning' in EFL by examining the standpoints and perspectives on the matter of a wide variety of authors. The aim is to enrich discussions of English language learning in academic settings, for both teachers and students, through an in-depth examination of the term.

As outlined in the previous chapter, learning is usually defined as a change in conduct, reflecting the acquisition of knowledge or skills through experience. This is viewed

by Mclnemey & Mclnemey (2002) as a social process, since it does not take place only within an individual, nor is it a passive development of behaviors that are shaped by external forces. For this reason, its enhancement may include studying, instruction, observation or practice, improving the quality, value and the attractiveness of English language learning as well as the students' thinking processes.

In order to enhance the language, one must find the appropriate learning style the student has. The style of learning can be visual, auditory or kinesthetic (Celce-Murcia 2001). Thus, in learning styles a proposal arises, in which the emphasis is on the neurobiological process that occurs in the brain when learning and making it possible. This approach extensively described by Salas (2008,) invites readers to think of a Learning Style in the light of Neuroscience or Brain Learning and refers to thinking approaches in Yero (2001) who argues how schools can be the most compatible with the way humans learn.

Learning enhancement is sometimes defined as the positive change in cognitive, affective, social, and physiological behaviors that serve as relatively stable indicators of how learners perceive, interact with their learning environment (MacKeracher, 2004). Additionally, Hampton (1989) suggests that the enhancement of English learning is the improvement of fluency, comprehension, and finally creativity. These skills should be upgraded with screenwriting going from mechanical, stiff English to the natural real sounding language.

Pourhossein (2012) states that in order to achieve the enhancement of the English language that "it was indicated that about 50% of the students preferred visual learning style, 35% of the students preferred auditory learning style, 15% of the students preferred kinesthetic style for their learning" (p.110). Based on the linguist's finding, it can be concluded that the prevalent learning style among EFL students is visual and students with this type of learning style had the greatest academic enhancement in their educational context.

Educators need to be aware of how to enhance the English language to improve teaching and learning. Barrera (2016) asserts that the enhancement of the English language comes from a rewriting technique to upgrade sentence structure, advanced grammar, dialogue and so on. Hence, it becomes a need to assess English learning through screenplay writing and understand how to reach all students by upgrading and comparing their previous and final texts. It is vital to be self-aware of preferences to adjust study techniques to best fit each individual and achieve the enhancement in the language, matching students' preferred learning style making it structurally and cognitively reliable.

The enhancement of the language could be related to meaningful learning, which has its origins in Coll's (2001) work where he analyzed the possibility of establishing relevant connections between -the new content- and what is already known, and what is in the cognitive structure of the learner-his previous knowledge. Upgrading the language with these connections of knowledge is what students should achieve, and teachers should facilitate. That is why screenwriting could be an appropriate didactic strategy since the texts are written for the big screen, which is a visual medium and participants use their previous knowledge. Hence, learning English could be enhanced more successfully.

The enhancement of English language learning poses a reflection from both a pedagogical and philosophical perspective. From the former, it is pertinent to highlight the implications of the screenwriting project as an innovative alternative to break the rigid paradigms related to the teaching of writing. From the latter, it is important to highlight the contribution that the study makes to the students' thinking processes. In this sense, it is discussed that the dissertation exceeds the technocratic approach of the writing process and involves new relations between writers and readers (Giroux, 1989).

According to Van Dijk (1980) the enhancement of the English language comes from making a text coherent through logical systems, identity, predicates and sentence formulae, among others. It is relevant to provide a complete analysis of the English language to achieve its enhancement, establishing interrelationships and propositions in the language, grammatical theory, particularly emphasizing the elements of coherence and cognitive

principles to optimize L2 in academic settings (Van Dijk, 1980). Hence, learning a second language requires the learner to be familiar with all these linguistic areas, providing logic and rules to follow in target linguistic systems.

When enhancing the English language, the learner should interpret linguistic patterns, observing appropriate model structures, and syntactic mechanisms by reference to the notions of semantic coherence (Block, 2007). These conceptions become relevant to make the language more accurate and idiomatic when conveying meaning, thus amplifying the knowledge of the language. The expert's statements are useful because it is implied that there should be a thorough study of the meaning of words, morphemes, sentences, and syntactic mechanisms that optimize the English language.

To achieve successful learning, learners must also acquire the skills needed to use their models to solve problems and go beyond the technocratic approach of writing. This means that learners must be given opportunities to practice, imagine dialogue that is not too formal, using their thinking skills. In screenwriting, learners create and think of issues and obstacles for the characters they make up as well as the conflict that arises in every scene. Screenwriters also decide how to solve the issues they themselves created in their plot-lines. In this writing process, learners must receive appropriate and timely feedback about their progress.

As stated above, this project aims at the enhancement of the English language, going from the superficial aspects of the language such as grammar, structures, lexis to the deep structure of languages, which involves thinking processes, intercultural aspects and sociocultural factors. For this reason, Dickins et al. (2002), state that learning a foreign language is a transfer from one culture to another. Consequently, when writing screenplays, it is feasible to enhance the foreign language successfully learning about the social cultural aspects of the characters in addition to the knowledge of the target linguistic systems.

Bruner (1994) and Luria (1984), argue that writing allows learners to use systems of thinking and make use of the linguistic and existential reservoir, which each person has.

Then new knowledge occurs and this is the way in which learning enhancement takes place. Valery (2000) states that "writing then appears as a psychological instrument that is acquired as a cultural practice" (p.40). In addition to this, the author considers that written language, requires a high level of abstraction, as opposed to oral language where the partners share a context.

It is noteworthy that Wertsh (1997) asserts that emphasis should be given to the significance of culture and learning context in shaping and optimizing the language. In this author's theory, the enhancement of learning takes place when learners are engaged in socially and culturally constructed activities. Educators should look beyond the individual's mind and explore the social and thinking processes for the improvement of L2 learning. (Fosnot, 1996). Thus, the enhancement of learning in foreign language settings is present in the issues raised in this thesis, regarding creative writing as the alternative that will allow pupils to favor through creativity, the construction and reconstruction of knowledge in learners.

It is undeniable that language and thought must be linked when writing screenplays, because it is not just about translating from the mother tongue but generating concepts such as speech patterns, intonation, body language, among others. For this reason, those implications in a new writing style require thinking. It is a complex process that requires an analysis of the relationship between writers and readers similar to filmmakers and viewers, analyzing characters who speak in a realistic manner with intentions and senses that need to be addressed in writing processes.

As discussed above the teaching of English writing has emphasized the technical and pragmatic paradigms, for instance, the memorization of vocabulary and structures in English textbooks. But the enhancement of the English language should go beyond that and focus on thinking aspects concerning what is idiomatic in real communication, according to the situation, grade of intimacy and purpose of conversation.

4.6 Didactics while learning the English language

Didactics is understood as the mechanism that organizes the methods, strategies and rules of teaching, so it is effective for the transmission of knowledge. On the other hand, there is throughout history a widespread concept about what teaching is. Similarly, literature on didactics is extensive, as there are existing theoretical models about education and learning. With regard to the historical background and origins of the concept of didactics, Granta et al. (2000) refer to the fact that it is as of the 17th century with Comenius that the notion of didactics is introduced in the book "The Great Didactic."

Comenius (1907) states that his work represents the first great systematic work of a pedagogical approach. It is recognized as the origin of modern pedagogical thinking and focuses on didactics as a discipline supporting the focal point of its epistemological definition (Granata et al., 2000). Different theorists on the topic, coincide that it is not possible to conceive of didactics, without taking into account the context in which the processes of teaching-learning take place. These are historically, transformed in accordance with the social and cultural changes, as well as the needs of the trainees to be developed.

Regarding the connection between teaching and didactics, Litwin (1996) states that didactics is a theory about teaching practices in socio-historical contexts. The expert adds that teaching practices are a whole that allows theorists to distinguish and recognize the field in which they take place, both in its epistemological considerations as well as the socio - historical interpretation. It is important to point out that for Litwin (1996) teaching-learning processes are justified according to their educational value, which means that the values are part of didactics and therefore it does not exclude them.

According to Granata et al. (2000) didactics is a practical discipline inserted within social contexts. In this sense, the didactic proposal that arises from scriptwriting, which is the aim of this study, also constitutes a proposal for educational and social transformation where pupils learn the practical aspect of writing in its most creative forms. With the above elements in mind, the social aspect linked to practice is given because the meaning and

significance of a practice is built on a social level. It is not interpreted by the teacher, but also the students from their standpoints, interpret the actions of the teacher (Granata et al., 2000).

Litwin (1993), on the other hand, refers to the importance of didactics in the contributions of cognitive processes in the fields of educational research. In terms of the subject matter, it is important on the one hand the acquisition of concepts and on the other hand the perception as a mechanism that can be known. From Litwin's (1996) perspective, the writing of audiovisual scripts, could have implications on reflective and perceptive levels, requiring new teaching strategies that lead to their completion.

It is relevant to see then, the relationship between the findings of the author where she states that in her work experience, with the addition of perceptual activities, she analyzes reflective processes that are generated while trying to expose a topic. This is how learners and teachers recognize their own analytical development and inclusions in classes, comparisons of methods, etc. It shows evidence of the involvement of cognitive psychology in didactics, but it also, shows that if students manage to identify the strategies employed, there is a better construction of knowledge.

Furthermore, Porras (2012), in the specific case of the teaching of a foreign language, he concurs that the methodological complexity and the different areas in which the teacher is involved must be considered through his teaching method. In addition to this, teachers must develop the ability to "read" the areas in which they intervene, in order to establish their teaching strategies. Like the authors mentioned above, Porras (2012) agrees that the didactic approaches for the teaching of writing in another language are linked not only to the strategies employed, but the motivation and interests of those who write in the target language.

As outlined above, it is also a determining factor to set clear goals of teaching - learning, in accordance with the context. It is worth noting that Porras (2012), points out that the teaching of the foreign language is taught from a didactic proposal, given a grammatical

approach, which is reduced to the construction of properly structured sentences. Thus, various authors such as Lannon (2000), LaRocque (2013), among others, indicate that the steps inherent in the construction of a text are: planning, textualization and revision. Porras (2012) also introduces various didactic approaches for writing in another language which are the functional approach which favors the communicative act, which is marked by the type of text, with particular settings (Albarran & García, 2010).

In this sense, the textual typology is defined by the contact of a function with a way of structuring the language. The process approach focuses on the action of the student in the process of writing. Such action is characterized by creativity and complexity, so their management requires the use of cognitive strategies such as the planning of objectives, the organization of ideas, and the attention to difficulties (Albarran & García, 2010). These statements are very helpful to increase educators' efficacy in English language settings.

The content approach also considered by Porras (2012) considers that writing is the source of learning, the student can acquire knowledge of other areas of their interest. Its didactic proposal consists of linking the phases of planning, textualization, and revision of the text with academic tasks, abstracts and reviews requested in other fields of study (Cassany et al., 1994). From this perspective, the exercise of screenwriting in English, allows students to write and analyze their preferences and creativity through themes and topics that relate closely to their own interests.

Pedagogy and didactics are directly connected in the teaching-learning processes; it is for this reason that it is not possible to separate these two decisive concepts to develop the necessary didactic strategies. It is relevant to see that Nuñez (2008) states that the term curriculum in the educational field of teaching foreign languages has had an incorporation relatively recent and has done so based on the Anglo-Saxon educational tradition. Hence, it is important to investigate what students are responsive to in terms of the teaching tools presented by the teacher.

The term "curriculum" has been long employed by American educationalists, the word begins to be the object of analysis and reflection in these last years in the teaching of English as a foreign language, particularly in course design equivalent to developing teaching-learning routes. In addition, Núñez (2008, cites Johnson, 1989), who argues that the term implies proper management of decisions of all the parties involved in the formative work, decisions that are both educational and methodological, which affect factors such as learning, motivation, characteristics of the student and the teacher, among others. It should be noted that the "curriculum development" seeks greater coherence in decisions that impact the development of the program.

Moreover, with reference to the stages involving the design of the curriculum, from a pedagogical approach, Johnson (1982) states the difference between two stages which are: an inventory of units to teach and then the selection of various contents, establishing order and progression which are presented in class. At the educational level, Raimes (1983) emphasizes various aspects, for which writing is essential to the processes of teaching and learning a new language and whose purpose is consistent with scriptwriting for the teaching of English.

It should be also noted, that the aforementioned author points out that there is a close relationship between writing and thinking, reason by which the writing becomes a key element within a language course. In this regard Raimes (1983) in the first chapter of his book states that "as writers struggle with what to put down next or how to put it down on paper, they often discover something new to write or new ways of expressing their idea. They discover the need for finding the right word and the right sentence" (p.3). Based on that important quote by the author, it is worth mentioning that writing requires critical thinking and practice.

Raimes (1983) adds that the close relationship between writing and thinking makes a valuable writing part of any language course. In terms of the design of the course, the author asserts that the techniques used must be focused on institutional and academic needs, also the needs of students as well as their interests. For this reason, Raimes (1983) highlights

that writing helps students learn, since writing reinforces grammatical structures, idioms and vocabulary of the new language. In addition to the above, when students write, they have the possibility of playing with language.

Marianne Celce-Murcia (2001), citing Bailey and Savage (1994), states, that oral expression is in the majority of cases one of the most demanding skills especially in English as a foreign language. The expert emphasizes in that for this purpose, it is necessary to have four skills or abilities that are: oral expression, written expression, listening comprehension and written comprehension. In addition to the above, the author explains that the ability to communicate in another language, includes four dimensions: "grammar, sociolinguistics, discourse and strategic competence" (Celce-Murcia 2001, p. 104). These should be discussed in depth in teachers' didactic models.

As mentioned earlier, Celce-Murcia (2001) determines that writing is a basic skill for learning English, this skill involves ample vocabulary, having a proper command of grammar and the management of different registers. Celce-Murcia (2001), also states that "it is by writing where a person can communicate a variety of messages to near, far, known or unknown readers" (p.207). In the case of Hilles (1991), the author refers to the access to the universal grammar for the acquisition of a second language. Hilles (1991) contends in the first instance the release of data, which is not possible without sufficient linguistic information, on the other hand, triggering data, is in accordance with other biological systems human beings have.

The second necessary element, enunciated by Hilles (1991) for the acquisition of a second language is some kind of mechanism that will allow access to parameters. In this regard, it suggests that, in the foreign language specifically, parameters occur simultaneously, rather than instantly. In this respect, Celce-Murcia & Hilles (1988), claim that "communicative" classrooms provide better tools and a better environment, for learning a second language, which is dominated by formal instruction classrooms. From this perspective, audiovisual scriptwriting as a teaching strategy becomes a dynamic educational environment that fosters creativity and helps to improve the learning of English grammar.

Furthermore, Harmer (1998), in his book "how to teach writing", makes special emphasis on the way in which the writing process has been transformed over time, as well as the need for new technologies for the teaching of a second language in people's daily lives. The first contributions to education technology, appeared in the 19th century with the addition of the phonograph and subsequently the video projector. With the emergence of the internet, the access to information became greater and expanded educational opportunities.

Since the use of blogs, websites on the web, interactive software, video games have been rather constant at present, there are a number of technological resources that encourage innovation in language teaching. New technologies offer diverse benefits which are the access to information and interaction from anywhere in the world. These tools include social networks, virtual learning platforms, to name a few. One of the main technologies in regards to pedagogy is the possibility of education outside the classroom and develop the capacity of autonomous learning of students with greater motivation.

Harmer (1998) also describes in his text, the writing process that must be followed in the teaching of another language, in this case English, which suggests four main elements. According to Harmer (1998), the first aspect is to plan what students will be writing, through preliminary notes, with no ideas about what they want to say and have in their mind. The second aspect to take into account, in agreement to the author is writing. From the wording, are given various versions of the text, leading to the final version, as the initial writing is changing.

The third step in the process of writing is editing. Usually when authors write, a re-reading is given to the text, to verify if the right words are used and decide what has to be included and what does not have to be included. The way of writing, can sometimes be ambiguous or unclear, for this reason, it must be a conscious review process, in which words and phrases should be accommodated in the text in the best possible way. The last step, according to Harmer (1998) is the final version. The author points out that some writers edit their writing, making the changes deemed relevant and produce their final version of the text.

The final text is very different from the first, since it has had many changes, but always taking into account idiomatic and upgraded language.

In regards to writing, as one of the essential skills for learning a second language, Nunan (1991, p.3) discusses Bell & Burnaby (1984) who point out that writing is an extremely complex and cognitive, activity in which the learner must have control of the content, format and structure of sentences, vocabulary, spelling and others. Finally, in terms of reception and listening, trainees need the ability to recognize words and phrases, recognize the rhythm and the way of expressing the words to recognize information, emotional tone and attitude to extract the essential information.

Another relevant aspect in the didactics of language, is the relationship between writing and thinking. This relationship serves to explain the problems and difficulties in the process of students' writing, as these are associated with problems of thinking. In this regard, Quintar (2002), contends that non-parametric didactics, is a pedagogical proposal that contributes to improving the difficulties associated with the processes of thinking and fits properly to the teaching of English.

For the expert, the fundamental basis of pedagogy is re-creating forms of learning and teaching and she believes that the only common aspect between parametric didactics and non-parametric is teaching. Non-parametric didactics, seeks to break the conventions of the traditional education system. The author, defines non-parametric didactics as a position which includes the teaching process as a deliberate process of permanent promotion of senses and meanings in the own existential fate; which means to define knowledge as construction of senses and meanings, i.e. networks of symbolic representations in situations of teaching and learning (Quintar, 2002, p.12).

From the perspective of Vygotsky (1982) and Luria (1984) writing is a tool that allows the development of thinking and the development of knowledge. In addition to that, Valery (2000), affirms that writing allows the realization of various forms of thinking and knowledge, requiring conscious language handling and having a command of what has been

said or written before, in human dialogue always renewed in the culture where the language is learned. In this day and age, information and communication technologies constitute a fundamental resource inside the classroom, but especially as a thinking tool for the teaching of a second language.

Indeed, the didactic approaches in the teaching of a foreign language will depend on conceptions that the new language and writing have. Therefore, the development of audiovisual scripts is a strategy for meaningful learning, to introduce the English language in different educational contexts. As discussed above, scriptwriting in English is a significant contribution to the thinking processes in writing through the development of the creativity and rewriting of diverse texts in the foreign language.

4.7 Theoretical Aspects connecting to the Conceptual Framework

The literature review with its respective theoretical framework allows the researcher to focus on the most important theoretical underpinnings to carry out the dissertation appropriately. In order to analyze the most important theoretical aspects connected to the conceptual framework, it becomes necessary to mention Cresswell (2014) who states that a theory could be seen as an argument, a discussion, a figure or a rationale. Additionally, Cresswell (2014) states that "a theory helps to explain or predict phenomena that occur in the world" (p.86).

Based on the previously stated arguments, one of the theories that best served the study is Kolb's learning theory. Kolb (1984) states that the learning process is divided into four phases, which are concrete experience, reflective observation, conceptualization and active experimentation. This theory of learning becomes a fundamental part to use in this dissertation since practitioners are exposed to screenwriting practice where there is constant reviewing of their texts and concluding learning from the experience and trying out what has been learned.

It is worth noting that Beltrán (1993) theorizes learning as acquisition of answers, learning as knowledge acquisition and learning as construction of meanings. The latter is the main focus of the author and this discussion of learning becomes essential in the study since students' screenwriting processes are analyzed as well as the way they construct knowledge while being tested by the teacher/researcher whose interest is to prove whether the screenwriting strategy works in their favor or not.

With the above elements in mind, it is important to mention that students should be seen as active constructors of meaning, and not passive receivers of information. This happens when education meets the elements of film analysis. By these means, the acquisition of a new language is not only a set of skills, but a way of understanding the world. Hence writing for the big screen enables students to analyze human nature, realistic dialogue and compose descriptions of places that could be seen in daily life.

Since the study is focused on proving whether a screenwriting strategy enhances English language learning, it is relevant to utilize Manjeet's (1992) theoretical aspects of writing which are divided into three stages: planning, drafting and revising. These aspects are intrinsically connected to the conceptual framework since screenwriting is a style that unites theory with practice, through research. Therefore, writing for the big screen enables the participants to follow a complete process that requires pre-planning, execution, editing, and continuous feedback.

The aforementioned aspects are relevant to see progress in students who are studying the target language, since participants learn to plan in detail the stories they want to write and go through the drafting and editing stage. The editing process facilitates practitioners to acquire a set of skills that are needed in EFL contexts in order to rewrite their own texts and enhance the English language. Finally, the rewriting process allows the researcher to compare and observe if a positive change in learning has occurred.

According to Trottier (1998) screenplay writing involves three theoretical acts which are beginning, conflict and ending. These theoretical aspects become foundational to use in

the study because students are expected to master the screenwriting craft, going through these acts. Participants introduce the characters and stories they want to write about (Act I) develop conflict, reaching the climax or breaking point (Act II) and write the respective resolution or ending to the story (Act III). In order to do so, planning the story is essential and systematic and it may be a determining factor for students who are used to writing academically, not creatively.

Trottier's (1998) screenwriting theory could be properly connected to Ricoeur's (1991) theorerical model called "the triple mimesis" where screenwriting is divided into three three concepts called pre-configuration, configuration and re-figuration. This theory can be related to pre-production, production and post production stages of doctorate programs in creative writing as the participants write their stories based on the acts of storytelling. Thus, students are introduced to the critical analysis of written texts in different genres. The second stage requires learning the structure of screenplays, conventions, and the professional software the industry uses and the third stage requires the creation of scripts.

The above-mentioned theoretical aspects connected to the conceptual framework contribute to the proper analysis of scriptwriting in EFL settings. The assessment of the screenplays needs to be supported by the respective theories undertaken from professional perspectives where plotlines and character development, writing and the respective screenwriting stages are key elements to be focused on and studied throughout the whole project.

5. Research Design

The following research design introduces the general aspects of the methodology to be employed along the whole process, followed by the research context, participants and results. It becomes necessary to implement and design didactic strategies in regards to screenplay writing as a professional form of creative writing with both teachers and students who are part of the EFL learning process.

5.1 General Aspects

In order to conduct this project, quantitative research is foundational to the study due to its principles, which apply to the thesis appropriately. In regards to this approach, Cresswell (2014) asserts that this kind of research "includes a substantial amount of literature at the beginning of the study to provide direction for research questions or hypotheses" (p.62). As seen and evidenced in the previous chapters, the study clearly included the respective existing literature in the field to guide the research questions and the respective hypothesis.

According to Creswell (2014), the quantitative approach tests a theory by specifying hypotheses and the collection of data to support or refute them. Since the hypothesis of this project is *Screenplay writing as a didactic strategy of creative writing contributes significantly to the enhancement of English language learning* it can be seen that this is clearly coherent with the characteristics of quantitative research, since it makes predictions about the possible benefits of screenwriting in an EFL setting and what is expected in the results.

Predicting outcomes in regards to the use of screenwriting as an innovative writing style, different from the traditional writing exercises in an English as a Foreign language context applies to the tenets of quantitative research. This is due to the fact that the didactic strategy utilizing creative writing is expected to enhance the foreign language and make a positive change in English language learners. Hence, results in the data analysis in this kind of approach must be analyzed in order to prove the hypothesis´ effectiveness or ineffectiveness, if that is the case.

With the elements introduced above, it is worth nothing that quantitative research could be related to the positivistic research paradigm. This is due to the fact that the positivistic concept is related to the scientific method to research which consists of the familiar process to propose hypotheses and test them accordingly. (McGregor & Murnane,

2010). The hypothesis in this study is expected to be tested according to the data that emerges along the whole research process.

Tellingly, the research process corresponds to the quantitative approach, since data that emerges in the whole analytical process such as written texts (short scenes or screenplays) is generated, analyzed and compared to prove whether the hypothesis works or it does not. This can be supported by Creswell's (2014) standpoint who states that at the end of a quantitative approach, the researcher makes the respective comparisons in the findings section.

The screenwriting technique is expected to assist English learners in developing their writing skills by allowing them to stretch and spark their imagination, creativity and the richness of the language in all its linguistic areas. Aspects such as grammar, vocabulary, expressions, idioms, syntax, among other aspects are evaluated with pre and post screenwriting comparisons, which will prove or refute the aforementioned hypothesis or predictions. Hence quantitative research serves the study effectively.

Seeking to adapt the best methodology and teaching frame for the purposes of the project, it is relevant to have a grasp of the course content as well as access to all necessary materials, including screenplays, creative writing exercises, and other resources. Researchers should intend not to go over the same content that students are learning, but take broader view, considering the ideas and assumptions behind the content and anticipating topics that students will be studying (Avila, 2015).

This project is systematized by following the tenets of action research, a method that could be a huge step toward making the positive changes in the English class that screenwriting exercises are meant to achieve. This process is related to Carr and Kemmis (1986) who contend that action research helps teachers make changes in carrying out their classroom practices and in planning, implementing, and evaluating them. The proposed design is intended to be implemented and reflected upon according to the data gathered from participants.

Kemmis and McTaggart (1988) add that action research means to plan, act, observe and reflect more carefully, more systematically, and more rigorously than one usually does in everyday life. Action research is paramount in systematically collecting the data that helps the researcher to organize thoughts in planning and carrying out screenwriting activities. In the last fifteen years, teachers and educators have increasingly relied on action research methodology to collect reliable data and provide insights to teacher-researchers, and it has proven to be an excellent source of archival data (Zuber-Skerritt, 1991).

In order to conduct this study, Elliot's (1991) action research model, in which the teacher plans, acts, observes and reflects upon the results, is paramount in analyzing the data that emerges in every category. This cycle includes the planning of exercises and pertinent observation as the teacher helps students to enhance their oral and writing skills and increase their motivation to learn. Observing, acting and reflecting through the research spirals are a proper learning space for the researcher to compare finding and encourage the stages of drafting, writing and rewriting (Lannon, 2001).

5.2 Research Context

This preliminary pedagogical intervention was carried out in a Colombian English school[2] in Popayán Cauca. In this context, several English courses aimed at learners from diverse backgrounds as well as students of all ages who wanted to perfect their English or live abroad. This school focused on innovative solutions to achieve success in English language learning. The aim of this English school is to be a recognized school, known internationally by remaining committed to learners with fresh ideas and professional experience.

Students' performance was thoroughly analyzed and assessed according to their needs. Courses in this institution were usually made up of 10 to 25 people at the most to help students on a personal basis. Participants agreed to be a part of this pedagogical intervention

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[2]The name of the school is kept confidential to maintain the anonymity of the participants.

after they were explained how effective the use of creativity may be in an educational setting. Students were at an intermediate level (8th semester) in the English language courses. This group was selected by the researcher to carry out the research because they suit the project being at an advanced level (8th semester) and qualify for the analysis for an advanced writing style like screenwriting.

As outlined above, a total of 21 students participated in a preliminary methodology. After that, five English teachers agreed to participate in the project and became a pivotal part of the screenwriting processes to have more complex and complete exercises following a methodology based on doctorate programs in creative writing. The results that emerged with the students' data were a contribution to start the screenwriting circles with English educators, since they needed to upgrade their English writing, as stated in the research problem.

In regards to ethical considerations, for confidentiality purposes, participants were referred to as codes like S1, S2, S3, T1, T2, T3 rather than their actual names and consent forms granted permission to use the practitioners' data. The use of the above while collecting data contributed to ensure the principle of anonymity and confidentiality to pay due respect to the practitioners in research (Murphy, 2012).

5.3 Preliminary methodology

As a starting point in screenplay writing methods, English school students participated in several workshops planned throughout the semester. The purpose of this preliminary methodology was to introduce students to creative writing methods supported by theory. In the exercises carried out, students found exercises that led their language skills in various directions, as well as strategic steps to use their knowledge. Besides that, students found techniques to support their views to have a solid foundation on their foreign language practice.

The exercises were created to let students write/speak with focus and direction to develop their ideas and descriptions, to discover their voices, and to apply grammar rules in an appealing way. The intention was to design activities that offered students the opportunity to communicate their feelings, develop their thinking, and enhance their abilities in the target language. Thus, participants were given an opportunity to develop their creative potential and to synthesize and apply knowledge and skills by creating and participating in the teaching process.

The creative writing workshops encouraged students to explore their imagination and understand the art of story creation. The exercises allowed participants to discover and strengthen their unique writing voice, understand how to tap into their creativity improving their most common problems in English writing. They could learn how to imaginatively translate their life or fictional experiences into words for potential story development.

Data was collected over a whole semester and details will be given in the results where the participants' samples emerged from the reflections on praxis. The instruments used were the researchers' field notes and participants' creative texts and most of the analysis was told as a teaching experience with action research cycles. English teachers participated in much longer periods where it was possible to have a deeper analysis of the writing of full-length screenplays, which showed the most advanced form of creative writing.

6. Action Plan

After observing and reflecting upon the preliminary methodology with students, an action plan for English teachers became a fundamental need. This action plan followed the international guidelines of Ph.D. programs in creative writing, where the specialized form of screenwriting was chosen as the area to study. The methodology in these doctoral processes was divided into three stages: pre-production, production and post-production (Seger, 1990).

In the pre-production stage, there was an emphasis from inductive to deductive methods allowing heuristics to take place, where learning and improving were expected. Poyle (1945) asserts that with heuristic techniques, there is a positive discovery, an aid to learning or problem-solving by trial-and-error methods. That was what was expected in pre-production, to assist teachers in becoming involved in a different writing style to master the basics and move on to the production stage successfully.

The production stage was probably the most complex phase of the screenwriting process since participants started writing the full-length screenplay: one page per minute on the big screen which added up to nearly 110 pages of writing practice in the English language. All the narrative elements were studied and supervised using Trottier's (1998) research screenwriting model for successful scriptwriting, in which there is a beginning, conflict and a final resolution. These three acts were also related to Vogler's (2002) writing journey where the second act was the odyssey and the final act was the reward of the characters.

In the post-production stage, there was an extensive analysis of how screenplay writing has contributed to the enhancement of the foreign language to upgrade English teacher's level. This was an analysis of what has been achieved in the previous stages after introducing the full-length screenplay and the possible positive transformation of the English language as rough drafts and rewritten scenes are compared. In this stage, the linguistic shift from academic writing to creative writing could be observed and reflected upon. As a result, post production was the self-discovery of the screenwriters' voice (Carriere, 1998).

The above-mentioned stages could be related to Ricoeur's (1991) philosophical proposal of the triple mimesis which were prefiguration, configuration and refiguration. These terms were closely related to the stages of the doctoral methods of creative writing, including the narrative figuration to interpret the role of critical criteria in the written screenplays. Prefiguration meant pre-production, configuration theorizes production where participants started the task of creative writing, narrating in a dramaturgic type and reconfiguration indicated the reflexive evaluation of what has been achieved and learned.

The screenwriting techniques as mentioned above started with pre-production or prefiguration exercises. The main methods to employ in this starting phase were the study of the theoretical background of creative writing as well as screenwriting. To do so, it was important to go over writing circles to discuss literary works and how these masterpieces became films. Foundational to this stage was the in-depth analysis of novels, screenplays and finally the audiovisual products (films), all of which were professional products of creative writing.

In the pre-production exercises, various novels and screenplays were suggested. For instance: Ira Levin's (1966) Rosemary's Baby and also Roman Polansky's screenplay of the same title. In addition, the Exorcist (1973) by William Friendkin, and the analysis of the same novel written by William Peter Blatty was also examined. The Book Thief written by Markus Susak as a novel and written for the big screen by Michael Petroni (2013) were also proposed to read. Other creative works that were analyzed in depth included Kafka's novella: "The Metamorphosis", which helped to guide the researcher and participants to write an adaptation of it.

Other creative writing texts that were perused were the play and also the screenplay by John Pielmier "Agnes of God" (1985), "Portrait of a Lady" by Henry James and the screenplay written by Laura Jones (1996,) Extremely Loud and Incredibly Close by Jonathan Safron and Eric Roth (2009) among other literary texts and screenplays. Several movies were watched including "We need to talk about Kevin" directed by Lynn Ramsay whose screenplay was written by Rory Stewart Kinnear adapted from Lionel Shriver' acclaimed novel of the same title.

After getting acquainted with the aforementioned pieces of work, which were professional products of creative writing, it was necessary to learn the format and rules of screenwriting through 'Final Draft 8' program which offered a technological contribution to facilitate and speed up the process of screenplay writing. In addition to that, the creative writing exercises that were used in the preliminary methodology with students could also be of benefit to remediate teachers' linguistic difficulties.

In pre-production stages, practitioners were allowed to stretch their imaginations and create their own pieces. Consequently, a synopsis, with its respective plot-lines plus character action grids was implemented in light of the data that emerged in every action research cycle. Tellingly, participants started to develop the three theoretical acts of narrative action that were the beginning, conflict and resolution/outcome (Trottier, 1998). The orientation of the teacher/researcher was crucial in the way learning was acquired, for which individual tutoring was given to every single participant to see their progress.

With the above elements in mind, each participant learned to create their own plot points based on the screenwriting theory previously and thoroughly studied. In their scripts, teachers mastered the craft as well as the ascending and descending action of their imagined film. By the end of the pre-production cycle, practitioners were able to understand screenwriting elements such as the imagined poster of their films, set ups, confrontation of their stories, as well as the resolution, which was the outworking of the story.

When finishing the pre-production cycle, practitioners started to structure their full-length screenplay, probably over 110 pages. In production, it was relevant to keep in mind that one page was a minute on the big screen, so the stories were meant to be approximately two hours long, which is what seasoned screenwriters currently attempt to achieve. Subsequently, the scenes were structured until the complete elaboration of the script through the writing processes suggested by Lannon (2000) in which drafting, writing, revising and rewriting were proposed.

In production stages, screenwriters were confronted with the need to research their characters, backgrounds, authenticity of their plots and such. That is why there was a constant process of reflection and rewriting. There was practice in English while writing the scripts and approximately 110 pages of work that came from the teachers' mind and the need to express their voice, thoughts and emotions through fictional stories that could have audiovisual projection.

Finally, in the post-production stage, the screenplays that were written in production phases were introduced as results that came from a new method that was employed to upgrade learners' English level, particularly writing. There was a thorough analysis of the spirals of action research in the participants' work to compare previous drafts and scenes to the rewritten texts. This in-depth examination identified the possible contribution to L2 learning in bilingual education to overcome the epistemological obstacles with regard to English language learning.

6.1 Timetable

The framework to use in the schedule of this thesis was content analysis, since Carley (1990) defines content analysis as a research methodology that examines words or phrases within a wide range of texts. Practitioners' writing was thoroughly analyzed as they went through Ricouer's triple mimesis to create stories and observe how they developed their writing skills through the use of screenwriting.

The didactic strategy in the timetable provided systematic analysis stages and cycles and was well suited to this research where there were categories and themes that needed to be addressed. The writing content was thoroughly and systematically examined through the action research cycle illustrated by Elliott (1991). These cycles were taken into account while being an active part of the workshops.

The timetable below embodied the didactic strategy that was necessary to incorporate screenwriting into an EFL learning context. The action plan was divided into the three aforementioned stages based on doctoral programs in creative writing and also on diverse authors who have been studied in the literature review and research design. The whole project took place as it can be seen in the chart below:

Table 1. *Timetable*

	DATES	OBJECTIVES	ACTIONS	TOOLS	TECHNIQUES
P R E - P R O D U C T I O N	April 2016 to July 2017	To Establish the basic characteristics that a teaching strategy involving screenwriting must have. To start working in an environment which supports and encourages the development of craft and participation within a community of writers and scholars	Screenwriting groups to start the process. Creative writing exercises (free topics to write, analysis, sharing preliminary findings to teachers. Constant Planning, observation and reflection.	Teachers' writing samples. Products of professional creative writing: Novels Tales Screenplays Films Analysis of adaptations. Kafka's novella "The Metamorphosis".	**Content Analysis** Teachers' creativity is analyzed before examining their writing skills. In order to encourage educators, it is essential to see what they write, instead of how they write it. Screenwriting circles: Mimesis I
	July 2017- August 2017	Improving comprehension and understanding how to use FD8 software.	Mastering the theory of Final draft 8. Getting data.	FD8 software.	To speed up screenwriting exercises with FD8 software.
	September 2017 - January 2018	To write a synopsis/ treatment. To imagine the poster of how the film would be advertised.	Practitioners outline their stories with the instructor's help. Starting writing the set-ups.	Writing worksheets. Character-action grids.	Questions and reflections about practitioners' synopses and treatments.

P R O D U C T I O N	February 2018 to June 2018	To enhance comprehension skills such as coherence and cohesion by teaching the three acts of Creative Writing. To start the whole screenwriting process based on the reflections of pre-production.	Narrative writing Corrections of the screenplay through AR cycles Introducing the situation, characters guiding the reader into the main body of the conflict of the story	First Act of configuration Practitioners' samples Rough drafts Rewritten scenes (30 pages.)	Mimesis II To write, revise and rewrite the first 30 pages of the screenplay based on Elliot's (1991) action research model and Lannon's (2000) stages of writing processes.
	July 2018 To October 2018	To write 30 additional pages, completing half of the screenplay. To establish historical accuracy, professional dialogue and set ups. To define the obstacles of the characters, big event and conflict	Writing the catalysis, conflict and the events that lead to subplots. Editing, revising and editing participants' work.	Writing samples. 60 pages of the full-length screenplay. Character-action grids. Spell-check Corrections.	Fixing typos, simple spelling/punctuation/grammar errors. Beyond that comes a rewrite technique to upgrade sentence structure, advanced grammar, dialog and so on.
	October 2018 to December 2018	To write 30 additional pages, writing the descending action of the screenplay. To write and understand the catalysis of the screenplay.	Teachers continue writing the catalysis with all the subplots and hindrances of the characters Literary and technical edition.	Worksheets Surveys to see how the participants are feeling. 90 pages of the full-length screenplay.	Ending the confrontation of the script. To understand that it is the real "meat" of the conflict of the story. Plot development.

	January 2019 to February 2019	To write the climax and the final scenes of the screenplay	Understanding the resolution and descending action of the screenplay.	Observation Reflection Completed full-length screenplay	Final touches in the whole script. Constant rewriting where necessary
P O S T - P R O D U C T I O N	March 2019-April 2019	To introduce the screenplay as a result of the workshops and stages. To touch up the whole screenplay.	Discussion of participants' work. Individual tutorials. Reflection of all the spirals of action research	Practitioners' full-length screenplay. Comparison between the rough draft and final draft	Sociolinguistic study of the characters. Analysis of the contribution to the English language in all its linguistic aspects.
	May 2019-July 2019.	Reflection and final analysis of screenwriting as a research model in bilingual education. Results of the syntactic and dramaturgic elements that were improved Presentation of the scripts.	Perceptions of the whole writing process. Critique of the screenplay and its use in an EFL learning setting. Mimesis III Analysis of all the spirals of action research	Written samples Final Screenplay Final comparison characterization techniques that can be applied to any fiction	To use screenwriting as a didactic research model for English teachers and duplicate their insights and screenwriting strategies to their contexts. Implications for further research.

With the above elements in mind, the comparisons between the first draft and the final version were essential to contrast data and statements identified in the literature. As the data emerged, the whole action plan relied on theory and observation to analyze participants'

products. In order to do so, constant observation was necessary to analyze how practitioners developed their workshops and wrote their final screenplays.

The previous drafts and final pieces obtained in the screenwriting workshops were meant to be analyzed to see what contribution screenplay writing made to English language learning settings. This showed how this didactic proposal utilized as a research model was an educational innovation to enrich researchers' efficacy and long-term academic growth.

7. Data Analysis

The following section provided analytical descriptions of the most relevant data in regards to screenwriting along with reflections on praxis on each intervention by the researcher and its positive impact on pupils. Thus, the first and final drafts of the participants' screeenwriting exercises were compared in depth. As stated earlier in the research context, codes for the practitioners such as S1, S2, S3 or T1, T2, T3 were used to address the participants' work and the activities were arranged in order of complexity.

In this section, findings drew on Elliot's (1991) spiral model as the participants' writing processes were analyzed. All of the exercises were listed one by one in a systematic, didactic process based on constant observations by the researcher. Consequently, data with English teachers was shown, where creative writing was taken to a doctoral level as full-length screenplays were being written. Therefore, the screenwriting methods evidently became more complex, following doctorate programs in creative writing.

There were 10 findings with spirals of action research in the results with the participants. Some of these exercises which were successfully published in scholarly journals by the researcher, were studied in depth and reflected upon in this section. Most of the reflection cycles showed positive results while employing creative writing and screenwriting methods. Then additional and more complete data/results that came from English teachers was shown for better and more insightful evidence.

The findings came from the pedagogical experience of the researcher and the screenwriting results that emerged from the practitioners' constant written data along the whole research process, analyzing the main categories that were evidenced. Since the project was based on screenwriting as a powerful tool to enhance English language learning, the evidence was mostly based on the screenwriting samples that showed the way participants enhanced their knowledge of the English language. The results were as follows:

7.1 Finding No 1: The enhancement of English sentence structure

Since the project was focused on the enhancement of the knowledge of the English language, simple but creative exercises were encouraged at the beginning of the course with the necessary writing processes. In one of these starting activities that proved to be effective eventually, participants were asked to sit in a semicircle. Each student had to say a word, one by one following the structure of the previous word already mentioned. For example, S1 would say "I," or "you," or "he." Then, S2 would continue with another word following the structure of the word S1 mentioned.

Participants were encouraged to remember grammar as S2 would say "I went," because students would already know that a personal pronoun was usually followed by a verb. S3 would follow through with the third word: "I went to," and so on. Consequently, students remembered grammar and structures in the language and they shared several words with their peers. The following research cycle emerged:

- **Plan:** A very simple, introductory activity where students were able to work together and remember grammar, sentence structure and fluency was planned. It was important to note that the exercises were designed from the simplest to the most complex exercises.

- **Observe:** Students participated as a group, sharing words with their peers and they were able to remember and organize sentence structures very carefully through simple but effective creative writing exercises.

- **Act:** Students were corrected along the whole exercise whenever they made mistakes in sentence structure.

- **Reflect:** Students could easily remember grammar and sentence structure improving fluency as they participated in the exercise (see table 2).

Table 2. *Sample of Activity 1*

S1	S2	S3	S4
I	I went	I went to	I went to Cali
S5	**S6**	**S7**	**S8**
I went to Cali yesterday	I went to Cali yesterday and	I went to Cali yesterday and I (hmmm) was	I went to Cali yesterday and I was sick.

Although quite simple, this exercise proved to be quite beneficial, because students did not only remember grammar, but had the opportunity to test their memory skills. They also interacted together hearing their peers' voices. Students were more encouraged to get points or not to be penalized to do something funny in front of the other students.

This exercise was like a warmer for every student before they were are actually told to create their own fictional stories, which was one of the processes of screenwriting. Therefore, the exercise helped students to start developing the knowledge participants had in regards to grammar, sentence structure, syntax, vocabulary and fluency.

7.2 Finding No 2 Development of coherence and cohesion

For this exercise, students also sat in a semicircle. In this case, however, the procedure was more complex than activity 1 because, instead of a word, each student had to say a complete sentence. Students tried to make the emerging story as coherent as possible as illustrated below:

> S1: Pepito went to school.
> S2: Pepito went to school and he had a bike accident.
> S3: It was very serious; his leg was *bleeding* (new word).
> S4: He called his mother.
> S5: His mother *fainted* (new word) ...

While students made up their story, they were encouraged to use the dictionary and were assisted along the process. All students participated and they were quite creative. Students helped one another, participating more fully, and were not as quiet as they were at the beginning. So first time-teachers may benefit greatly from these kinds of activities where there was teamwork and all pupils participated, working on grammar while creating their own stories. Based on the exercises the following cycle emerged:

- **PLAN**: In order to motivate students, they were given the simple exercises above which were meant to start from easy sentences to more complicated phrases.

- **ACT**: All students were encouraged to participate and become cooperative as seen above.

- **OBSERVE:** In this pedagogical experience, students participated fully and gave their comments on the exercise. As a matter of fact, the categories of analysis such as grammar, sentence structure, fluency, idiom were taken into account to encourage peer editing and feedback.

- **REFLECT:** It was found that students were allowed to explore another dimension of writing where they expressed their own thoughts and emotions and worked cooperatively.

The exercise proved to be quite useful for the students as they had freedom and independence to make up their own sentences. The researcher took action to make the necessary corrections to help them out all along in the didactic process**.**

7.3 Finding No 3. Waking up in creative writing

In this section of the results, students were asked to create their own texts based on whatever they wanted to express. It was a free topic to write about promoting the necessary shift from academic writing to creative writing, which was the innovation this doctoral thesis sought to propose. This exercise was based on the successful book "Freedom Writers" by Gruwell (2007).

The exercise consisted of a speech participants had to write in their notebooks and then present it to class. When students were asked to write freely what they wanted to say, it was common to find that most of them wrote more than expected. For example, most students in the class wrote more than the requested page. The following research cycle emerged:

- **Planning phase**: The researcher designed the exercise with the writing assignment where students were given freedom and independence to write whatever they wanted to express. It could be a speech, a story about their past, present or future. The only condition was to write one-page minimum.

- **Observation phase:** The educator was careful, looking at how they wrote their texts, helping them out with any corrections they needed to make.

- **Acting phase**: The teacher instead of correcting grammar, gave feedback on students' work making a positive impact on the way participants were thinking about their texts.

- **Reflection phase:** Most students wrote more than one page in their notebooks which showed that students were practicing and were writing more than expected. The researcher found out that fluency was acquired eventually with a simple, but very effective technique.

As a researcher, it was fruitful to see that students were able to express their own voice and opinions and had the freedom to expand on their horizons. They poured out words and were inspired while writing in their notebooks. They wrote about video games, their families, their favorite topics such as a trip abroad, etc. It was important to first focus on the content of their texts rather than correcting just grammar (Al-Alami, 2012). It was an appropriate way to wake up in creative writing.

In order to continue motivating students with games and innovative exercises to wake them up in creative writing, participants played the game *Stop* in which they had write a word with the letters that were given to them and they would get points for that. Participants had to write columns using a thing, a place, a verb, a noun, an animal a color, etc. in each column. Then the teacher would say a letter and students had to write words with the chosen letter.

Based on the constant observations and pedagogical experience achieved by the teacher, it was effective to see that students had fun doing this activity and when they finished with most letters of the alphabet, they were asked to underline the new vocabulary they learned. Some of the unknown words were "heifer" "murky" "thrive" "physicist", "slacking", "willfulness," "sullen" as bad tempered. This helped to boost vocabulary with the constant use of a dictionary, and a thesaurus with creative writing approaches.

7.4 Finding No 4: Movies as effective audiovisual learning aids

After simple and effective creative writing exercises, there was an introductory workshop on screenwriting. The use of movies was constant and students requested it.

Movies are audiovisual tools that promote critical thinking (Amaya, 2008). In the reflection process, it was analyzed that movies facilitated the learning process where students had an entertaining time, especially with suspenseful movies.

Watching movies proved to be strategic because it amplified students' knowledge with regard to listening skills as participants constantly listened to the actors who were Native-English speakers. They were asked to imitate pieces of dialogue as seen in the film to make the language much more idiomatic and natural as opposed to the traditional pieces of dialogue observed in school textbooks where the conversations are way too formal and mechanical.

In the constant observations, it was common to find that students were motivated watching movies and requested to watch one movie every time classes were given in the laboratory. In order to make the most of movies as audiovisual tools for learning, students were asked to write unknown words and expressions. The movies that were watched had subtitles in English, which enabled students to see the whole movie and watch the sentences in target language. Most of them had to write down new vocabulary.

"We need to talk about Kevin" was one of the movies that was watched. This was directed by Lynn Ramsay (2007) and the screenplay was written by Lionel Shriver. This psychological thriller told the story of a boy who became a murderer in his school and killed his classmates with a bow and arrows. By watching the film, participants could listen carefully to native English speakers.

Another movie that was watched was "the conjuring" which was suggested by the students themselves. These movies usually motivated the participants to be more engaged in the classes and promote an audiovisual learning style which was more empowering than any traditional method that did not involve images. With this activity student were learning words they did not know before such as "worth", "discretion", "psychiatrist", "damaged", "wine", "snuffles", "pokes", "ramble" "messing around" "data", just to name a few. The following cycle emerged:

- **Plan:** Participants were told to watch a film and make up three groups and select the vocabulary they heard for the first time.

- **Observe:** Most students were listening carefully to the movie and writing down new vocabulary and idiomatic expressions used by the actors. Subtitles in English eased the whole learning process.

- **Act:** Students were helped with the new vocabulary whenever they had doubts about any word.

- **Reflect:** Students wrote more than 20 new words as shown in the data analysis which showed that they were achieving more sophisticated levels of English in an activity that was enjoyable and completely audiovisual.

Overall, this activity in this pedagogical experience focused on the researchers' constant observations to understand the daily demands of the classroom. Students had more insightful tasks based on audiovisual aids like films to make a positive change in "English as a Foreign Language" contexts where educators ought to have strategies to ensure students succeed academically.

7.5 Finding No.5: From audiovisual texts to screenplays

The didactic strategy at this point became more insightful and more complex in many ways. After the participants watched the films that were selected by themselves, participants began to learn that the screenplays could be easily downloaded from the internet for free. There are more than 1000 scripts online which are usually overlooked in bilingual education, so this thesis intended to enhance English language learning through screenplay writing.

After reflecting upon the movies that were watched, it was innovative to download the scripts and make students read their favorite scenes. The exercise proved to boost vocabulary since students had already seen the movie and it was more effective to have them

read the scripts of each film. Many unknown words were learned, also idioms and slang terms, which showed colloquial and idiomatic English.

By reading screenplays, students were learning cinematic dialogue and audiovisual descriptions that were very useful to enhance English language learning. Screenwriting showed lean and fluent writing that was easy to follow and very effective to understand for English language learners. Movies became scripts to study for the participants. They were observed while they were asked to write short sentences using screenwriting approaches after they read some scripts.

Some general short sentences written by the participants with the proper font "Courier 12" and the screenwriting edition provided by the researcher were as follows:

Table 3. *Screenwriting Enhancement*

FIRST SCREENWRITING DRAFT	FINAL SCREENWRITING DRAFT
Maritza is surrendered	`Maritza rolls her eyes and shakes her head in surrender.`
Johnathan looks bad at people, then smiles	`Johnathan scowls a little, then flashes a smile.`
She was nice and the best secretary	`She was his nicest-ever secretary.`
People in a bar drink a lot of acohol and beer and there is drugs.	`A young crowd of heavy drinkers. Illegal substances change hands everywhere. George and David are at a table, share a pitcher of beer.`
Edward hits the table with hands moving the drinks and the food	`Edward clenches his fists and hits the table with one hard enough to upset the food and drink on the tray.`

As seen above, it was important to reflect upon the fact that that participants were learning simple sentences using screenwriting style where they became more visual in regards to their characters' behavior, expressions, mannerisms, etc. The researcher's role was crucial in the edition processes of short sentences to enhance their English abilities little by little. Vocabulary was expanded as evidenced above with screenwriting words such as "nicest-ever", "dabs", "taps" "rolls" etc.

It was worth noting that participants were showing rather than telling, which could be easily evidenced in the short sentences they were writing using screenwriting style. Screenplay writing was a visual medium, where images were extremely important to promote critical thinking and an audiovisual learning style. For this reason, in this thesis, it was utilized to have a better command of the English language where participants practiced very simple screenwriting methods in short sentences.

Participants began writing screenplays in groups to encourage teamwork. After discussions with them, the practitioners agreed to write short scripts/scenes about a family in the US to have more realistic settings and natural dialogue spoken by the characters. It was appropriate to investigate the culture of a family in the US, their problems, their colloquial conversations and several aspects they went through in their daily lives. It showed how they asserted themselves as readers and writers of film.

The following section illustrated very short scenes written by the participants where a woman looks sadly at an album of her son. The sample below illuminated how students wrote very short scenes in scriptwriting format in rough draft and then how they enhanced their English skills with the researcher's thorough edition. The sample is as follows:

Table 4. *Short screenwriting scene*

PRE-SCREENWRITING SCENE
INT. ANN'S ROOM – DAY   Ann looks at an album with pix of her son. She's sad
POST-SCREENWRITING SCENE
INT. CONAWAY LIVING ROOM – LATER   Ann sits on a sofa, a photo album on her lap. She leafs sadly through pictures of Brian as a baby and toddler.

In recent years, several studies have shown concern about the unsatisfactory result obtained by both students and teachers on standardized English language tests across the nations. For this reason, this doctoral thesis explores screenplay writing as a didactic strategy to enhance English language learning through creative writing approaches different from the common and standard academic writing. Rewriting every single sentence like the example above helps students to correct themselves and achieve better writing.

From the sample shown above, it was observed and analyzed that fluency in the post-screenwriting exercise flowed naturally with better vocabulary than the first draft. It used innovative and useful nouns and verbs such as "leafs" "toddler" "lap". The improvement of vocabulary was seen through simple screenwriting scenes that helped participants become more visual and engaged in the written texts. The next samples provided more details in screenwriting format.

Another sample that was more complete, with more visual details, came from the participants when they worked in groups. It was a scene, in which two married people in their 60s were getting ready to go to a party:

Table 5. *First and final screenwriting draft.*

First Screenwriting Draft	Final Screenwriting Draft
Ext. Us neighborhood – day Normal houses with two floors with nice streets and trees. A car is outside. Int. Main bedroom – day Barbara looks for a purse on the bed and the room has many portaits in which barbaa is with her husband and children. She is going to a a party and she's elegant. She see and fixes her hair in her beautiful mirror	EXT.RESIDENTIAL NEIGHBORHOOOD – DAY – ESTABLISHING Average middle-class homes. Small yards, mix of single and two-story houses. EXT. MOREHEAD RESIDENCE – NIGHT Two-story, nondescript. Ten-year-old sedan in the drive. INT. MASTER BEDROOM Medium-sized, oldish furniture. A purse lies on a double bed. Displayed on a vanity and night stand are framed family photos, a couple and two children aged from childhood to 30s.BARBARA MOREHEAD (58), dressed for a party, rushes in. She sees the purse on the bed, grabs it, stops at the mirror, fiddles with her hair.

As seen above, the enhancement of the English language in regards to writing can be observed in the post-screenwriting exercises since vocabulary showed cinematic descriptions for a visual medium. English became more idiomatic and flawless with constant editions and practice and the text in the final draft flew smoothly unlike the first draft where there were typos and misspellings. Words such as "master bedroom", "fiddles", "medium-sized", "grabs", "nondescript", "framed", etc. enriched the English language.

In very short scenes like the one above, participants learned to write for the big screen with the proper format with very sophisticated vocabulary, the proper edition, revision and rewriting to enhance their learning processes and composition in the foreign language. It was worth discussing that a total upgrade in the English language was observed between the first and final drafts/versions where the teacher assisted them in all the writing processes going through the cycles of drafting, writing, editing and rewriting which are the stages proposed by Lannon (2000).

In regards to grammar in both samples, it was observed that participants used the proper punctuation marks, periods and commas where needed. Furthermore, it could be noted that grammar was studied in depth while writing cinematic scenes because participants were constantly practicing the third person using the "S" after the verb as seen in "*BARBARA MOREHEAD (58), dressed for a party, rushes in"* as well as the rest of the scenes. Constant practice in the third person paid off, where practitioners were more careful with verb forms as it could be seen in both texts.

Overall, in regards to the writing processes, participants enhanced their English abilities with very short scenes and from a simple paragraph, participants turned their short texts into cinematic short scenes that were appropriate and easy to follow for the level of every single practitioner, which showed progress in the participants' writing processes.

7.6 Finding No 6: From wooden characters to real life people

In this section of the research, participants learned to use idiomatic and natural English to enhance their writing abilities. Dialogue in the English language became an essential section to learn in EFL settings to have better conversational skills, so it was important to focus on real-sounding dialogue, and not really stiff conversations as is customary in academic contexts.

In this part of the study, practitioners were already writing scripts which was the production stage and mimesis II according to Ricouer (1991) where participants started the screenwriting processes after being acquainted with the theory, which indicated mimesis I or pre-production. This was another sample that emerged along the process:

Table 6. *First and final Screenwriting draft- English Class – Day*

FIRST SCREENWRITING DRAFT	FINAL SCREENWRITING DRAFT
INT. ENGLISH CLASS – DAY The classroom is big and dotted with desks. THE TEACHER teaches English literature almost 40 students. Brian is there. TEACHER I hope to see the analysis of the books done next week. Do anyone object? The students remain silent and bored. TEACHER (CONT'D) (loudly) Does anyone object? Everyone is still silent. ENGLISH TEACHER (loudly) You must write a paper about the book you just read. The paper must be 15 pages long at most. I won't accept any delays or mediocrity for this. The teacher stares at Brian who's in the back desks. ENGLISH TEACHER (CONT'D) Brian. It's better to do a good job on this, otherwise you'll fail the course. Brian looks careless.	INT. ENGLISH CLASS – DAY The TEACHER faces about 40 STUDENTS. Brian is in the back row. He ignores the teacher, plays with a pocket video game. TEACHER I want to see the analysis of the book I assigned done by next week. Any questions? Everyone looks bored. TEACHER (loudly) Any questions? Feet shuffle, mutters and sighs are heard. ENGLISH TEACHER (louder still) You must write a paper about the book you just read. The paper must be fifteen pages long at least. I won't accept any delay or slacking in effort. Is that clear? The teacher stares at Brian who's in the back desks. ENGLISH TEACHER Brian, you'd better do a good job on this, if you don't want to fail the course. Brian gives her a couldn't care less shrug, stays focused on the game

After constant edits, and rewrites, in the post-screenwriting exercises the enhancement of dialogue in the English language was observed. English was a lot more idiomatic than the pre-screenwriting exercises. From a simple sentence like "Brian looks careless" the sentences became longer and more natural like: "Brian gives her a 'couldn't care less' shrug, stays focused on the game."

The descriptions were also very visual in the final drafts where there were cinematic phrases such as "Feet shuffle, mutters and sighs are heard." This scene was showing instead of telling what students usually did in class when they complained about any assignments given by the teacher. The educator even used in the final version idiomatic expression such as "I won't accept any delay or slacking in effort." while in the first draft the teacher sounded stiff, too formal and probably unreal-sounding.

The final version in screenwriting style showed realistic English idiom and usage as well as the characters' culture in an educational setting. Additionally, participants learned to make up scenes with the proper scriptwriting analysis according to their level. The exercises were getting more complex and challenging as participants wanted to add drama to their scenes and make them very realistic.

In the following first screenwriting draft, participants decided to write a scene, in which a couple got a divorce, so it was important to add more dramatic effect to the scene and enhance it completely as shown in the sample below:

_____

First Screenwriting Draft

```
INT. INTERVIEW ROOM – DAY

TWO SOCIAL WORKERS sit behind a table. Exward and barbara sit
across from them. They sit with their lawyers.

                    LAWYER 1
          So, it's been decided after the
          psychological assitance and what's
          agreed by both parties that the
```

```
                    profits will be divided into
                    halves, as agreed by both parties
                    under the constitution of a
                    divorce.
Barbara flinches at hearing that.

                    LAWYER 1 (CONT'D)
               As for the house, I suggest you
              sell and divide the profits, which
              will be divided but the lawyers who
                    get their fees as well.

                         BARBARA
               I don't want to sell the house,
                edward will go, as he agreed.

                         EDWARD
               It's going to be hard, but we'll
                            try.

                         BARBARA
                That's what you deserve, for
                fooling around with your co-
                          workers.

                         LAWYER 1
                    Please not here.
               We've already had plenty of this.

                      SOCIAL WORKER
               Okay, after agreeing on all the
               terms, i declare the divorce is a
                  reality. Yoi can now leave.


Barbara gives one last look at edward angry but sad to see
the dissolution of their long marriage.
```

_____

This scene above was completely enhanced. This is the final draft of this short scene:

INT. ATTORNEY STEIN'S CONFERENCE ROOM – DAY

Edward sits stiffly on one side of the table, with his
lawyer, ARLEN GRANT. Barbara sits across from him, with DAVID
STEIN at her side.

                              STEIN
                    So, it's agreed that all assets
                    acquired during the marriage will
                    be split evenly.

Barbara flinches at the word "marriage."
                              GRANT
                    Yes. And when the house is sold,
                    the equity will also be evenly
                    divided. Mrs. Morehead will have
                    three months to obtain a fair
                    market price.

                              BARBARA
                    I don't want to sell the house.

                              EDWARD
                    Then buy me out. I don't care if
                    you sell it, or not.

                              BARBARA
                    Oh, never mind! I don't really want
                    to be reminded of you and all your
                    lies, anyway. I'll sell it to the
                    first one who wants it.

                              STEIN
                    Fine. I'll draw up the settlement
                    papers right away. As soon as you
                    both sign them and they're filed
                    with the court, your divorce will
                    be final.

                              BARBARA
                         (to her lawyer)
                    Send them over for my signature as
                    soon as possible, please.

Barbara gives Edward one last steely-eyed look, gets up and
walks out.
_____

    In the sample above, it could be seen that from a simple text, which showed easy
structures in the language, the texts were transformed into a scene that had the proper
standard format as well as cinematic vocabulary. From short sentences and descriptions, the

writing became more fluent and extensive as the participants learned the proper style and format of very short scenes to write in an audiovisual way with real-sounding characters.

With screenwriting methods, practitioners were able to write coherent stories and emotional scenes. For example, in this particular case, a dramatic scene of a couple getting a divorce with their body language and how they argued was presented, making their learning process more involving and emotional. For this reason, this didactic model should expanded to many teachers in educational contexts.

The comparisons between the first screenwriting draft and final draft evidently showed positive and major differences. In the enhanced version, the dialogue between lawyers was real-sounding and less mechanical and stiff than the first version of the text. Idiomatic expressions such as "buy me out", "draw up the settlement papers" "send them over," "steely-eyed look" showed real communication and with the proper legal terms in American settings where there was emotion amongst the characters.

7.7 Finding No 7: From textbook dialogue to realistic dialogue: the start of natural English

Practitioners were given simple techniques related to filmmaking and screenwriting where they had the opportunity to learn about creative writing approaches. Due to the fact that the courses were ending, it was not possible to write full-length scripts following the tenets of doctorate programs in creative writing and also because it was quite advanced for students.

In order to write full-length screenplays based on doctorate programs in creative writing, four English teachers (there were previously five, as stated in the research context and population, but one dropped out due to personal issues) became involved and totally committed to the screenwriting process where they could impart their knowledge to their students in their educational contexts and improve their didactic strategy. The first activity

for the participants was to see students' work and improvement, so that they could use the same models for their respective courses.

The following samples showed the work of screenwriting circles made up of English teachers, where they were assisted with the researcher's help enhancing their teaching methods and also their language abilities. Since screenwriting was one of the most advanced forms of creative writing, this group of teachers were able to work at an advanced level on their own scripts at their own pace and being totally committed to the project.

One of participants T1 proposed to write a very realistic scene where crude language was shown because it made the language very realistic and natural. The scene to practice advanced screenwriting was as follows:

Table 7. *First and final screenwriting draft- Classroom – day*

FIRST SCREENWRITING DRAFT	FINAL SCREENWRITING DRAFT
| ```
INT – CLASSROOM
        John and some of his
male friends wait for the
teacher. They feel ready to have
a manly chat about women.
            FRIEND
 Oh, John! Virginia is so hot.
 She has such breasts and a good
            butt.
            JOHN
        (Pretentiously).
Virginia Walters is my greatest
victory. I've lost count of how
   many times I've railed her
        ANOTHER FRIEND
    Wow, man you're good.
    ANOTHER FRIEND (CONT'D)
      How is she in bed?
            JOHN
Not as good as others. but good
          enough.
They laugh and THE TEACHER
arrives and they shut up.
``` | ```
INT. CLASSROOM – DAY
John and three FRIENDS hang
around the doorway.
            FRIEND #1
  Lucky you, John! Virginia's
  really hot. Great tits, and an
        ass to die for.
            JOHN
  Eat your heart out! She was
easy, too. Puts out on command,
   if you know what I mean.
        ANOTHER FRIEND
    Wow, man, you rock!
        ANOTHER FRIEND
   What's she like in bed?
            JOHN
 Not as good as some, but good
          enough.

They laugh. The TEACHER arrives
and they shut up and take their
seats
``` |
| **END OF THE SCENE** | **END OF THE SCENE** |

From the scene above, it could be seen that the participants were using appropriate structures in the language. The scene was reworked again with the suggestions of the teacher to make the dialogue more realistic. Even if it sounded too crude and it might offend some people, it showed how teenagers behave and speak in their daily lives when they are hanging around the doorway and no one is watching or hearing them.

Overall, screenwriting encouraged learning new words and expressions such as "eat your heart out", "puts out on command" "hang around the doorway". Participants also learned the culture and psychological aspects of native English speakers, where teachers are able use this new vocabulary to raise their students' academic achievement and make their English more idiomatic and not too formal, which is the language that is being taught in traditional classrooms.

In this particular scene, the dialogue became more analytical because it was about teenagers who talk 'dirty' but it enabled the practitioners to learn make the dialogue realistic, rude and crude, which showed a sociolinguistic study of the English language and the way it sounded in real life without any censorship, just as films portray real people with real attitudes. For this reason, movies are acclaimed worldwide due to their brutal honesty in showing real human nature.

Participants are usually accustomed to writing short pieces of conversations based on a piece of dialogue in a textbook. For instance, characters who go to a mini market to buy bread or a plane ticket. Nonetheless, there is no emotion or real life in these characters. Hence, screenwriting is proposing a linguistic shift in this regard where pupils learned to use realistic dialogue with innovative Final Draft software to format and paginate according to standard film industry, which offered them an innovation for life-long learning.

Participants understood that screenwriting allowed them to write for the big screen and there was not any censorship in dialogue and behavior which showed more idiomatic English, which was a welcoming atmosphere for teacher who wanted to develop their English abilities to master the language more effectively. It could be seen in the following

sample by T2 that showed how screenwriting was becoming much more advanced and the way English was being enhanced:

Table 8. *John's bedroom - upgraded scene*

FIRST SCREENWRITING DRAFT	FINAL SCREENWRITING DRAFT

INT. JOHN'S BEDROOM - NIGHT
 	
John and Brian come in. John checks under the mattress of the bed, and takes some pot out surreptitiously.
 	
   BRIAN
You do know how to hide it well, don't you?
   JOHN
  I sure do.
   BRIAN
This has made my life a lot different and better thanks to you?
   JOHN
What other purpose could it (smells the pot)
   Have?
   BRIAN
You rock, John, by the way, your contacts outta town gave me a hard time last time I got some.
   JOHN
  Hard time?
   BRIAN
Yeah, those bleep cops almost saw us out the party. But at the end we managed to distract them.
   JOHN
That was risky, Brian. Glad nothing happened, bro.
John pats him on the back.
  JOHN (CONT'D)
Nice to see you after so many years. and you've been the same.
	INT. JOHN'S BEDROOM - NIGHT
	
	John and Brian come in. John goes to the bed and pulls a bag of weed out from under the mattress.
	
	   BRIAN
	Not the most secret place for a stash.
	   JOHN
	It'll do. My mom's dense enough I could leave it out and she'd never suspect her perfect son of anything so "common" as drug-dealing.
	   BRIAN
	Thanks to you and this, I can get through this shitty life.
	   JOHN
	That's what it's for, dude.
	   BRIAN
	You rock, John. But hey, that guy of yours outa town almost gave me some grief last time.
	   JOHN
	What kinda grief?
	   BRIAN
	The bleepin' cops busted the party. Barely made it outa there.
	   JOHN
	Glad y'made it. Shit happens.
	John pounds Brian on the back.
	   JOHN
	It's good to see you after so many years. You haven't changed a bit.

The sample above showed a complete upgrade of the scene and how the writer was connected to the story that was being created. These short scenes showed that characters were real and they had issues, then practitioners were more involved in writing for the big screen improving fluency, grammar, vocabulary as well as getting into the psyche of another character. There were abbreviations and slang terms that were commonly used by native speakers in informal settings such as "kinda", "outa", "y'made it", etc.

The dialogue in the first draft needed further work. It was changed not to be stereotypical and it was important to give the characters a sense of who they were. For this reason, writing dialogue promoted narrative-cultural and cinematic-rhetorical analyses, since there were slang terms such as "Not the most secret place for a stash", and "The bleepin' cops busted the party. Barely made it outa there" "dense enough" to mean foolish, etc. It showed the enhancement and transformation of dialogue into idiomatic English.

7.8 Finding No 8: Screenwriting in its most advanced form of creative writing

At this stage, there was commitment to write full-length screenplays. It was decided in the whole screenwriting group to write an adaption of the novella "The metamorphosis" by Franz Kafka. It could guide the participants more effectively, and the story was divided by scenes for every practitioner working cooperatively. One of the samples that came from constant practice in the screenwriting circles and the analysis of Kafka's work was illustrated below:

FIRST DRAFT

```
Ext. Samsa house / night

The house is normal, middle class and lots of plants and
green zones. Some lights are on inside and the rain is heavy.

Gregor Samsa the main character is elegant and uses glasses
has an umbrella and a briefcase. His papers fall and get wet.
```

```
Gregor Damn it.
Gregor gets in
```

Inside the house sees his mom frau Samsa. They talk. Frau Samsa how are you dear son. Gregor: same old stuff. Fraua Samsa it can't be that bad.

Gregor goes upstairs and sees the lights are on: Gregor says why did u leave the windows opened. Many flies: the next day he becomes a big bug.

This scene above was completely enhanced and upgraded using final draft software with several rewrites and suggestions using Kafka's descriptions and vocabulary as it could be seen below:

FINAL SCREENWRITING DRAFT

```
FADE IN

EXT. SAMSA RESIDENCE - NIGHT

The house is mid-sized, nondescript, situated in a middle-
class neighborhood with limited green areas. A few lighted
upstairs windows show through a downpour that floods both
lawn and street.
                        GREGOR
            Damn it!

Gregor picks up everything, opens the door and goes in, slams
the door behind him.

INT. ENTRANCE HALL/PARLOR - CONTINUOUS

An ornate coat rack stands just inside the door, a staircase
faces the door, and beyond an open doorway is a parlor.

Gregor turns on a ceiling light, places coat and hat
carefully on the rack, walks into the parlor and sits on a
sofa. He hears steps coming down the stairs. FRAU SAMSA
(70s), disheveled in nightgown, comes in.
                      FRAU SAMSA
            Oh, Son! I was waiting for you.

Gregor stands up and Frau Samsa clutches him to her.
```

```
                    FRAU SAMSA
          How was your day?
                    GREGOR
          As usual.
                    FRAU SAMSA
          Oh, It can't be that bad!
                    GREGOR
          I'm really tired, Mama. I'm going
          up to bed.
                    FRAU SAMSA
          Oh, Son, before you go, I was
          wondering if you can help me with
          some--
                    GREGOR
                 (interrupts)
          Financial problems?

                    FRAU SAMSA
          Yes...sorry.
                    GREGOR
          Wasn't what I gave you last month
          enough?
                    FRAU SAMSA
          No, it's all gone.

                    GREGOR
                 (with a sigh)
          I'm tired of this.

                    FRAU SAMSA
          I know you must be, but you're the
          only one who can help me.

                    GREGOR
                 (resigned)
          Tomorrow is the end of month, so
          we'll see.
                    FRAU SAMSA
          Oh, thank you, my sweet Gregor. I
          knew you'd understand.

                    GREGOR
          I'm going up now. I have a
          headache.
                    FRAU SAMSA
          Alright.
```

                          GREGOR
              Good night.
                        FRAU SAMSA
              Good night, son.

Gregor kisses her and goes upstairs.

INT. GREGOR'S BEDROOM – MINUTES LATER

Sparsely and inexpensively furnished, the windows are open
and all the lamps are on. Gregor frowns as he walks in.

                          GREGOR
                        (shouting)
              Grete! Why did you leave the
              windows open and all the lights on?
              Do you think the electricity is
              free, or what?

                          GRETE (OS)
                         (loudly)
              It wasn't me. It was Mother.
              Gregor slams the windows shut,
              glares at insects that fly around
              the room. He slaps at them and
              misses.
                          GREGOR
              Damn mosquitos! Go away!

Gregor closes the door, lies on the bed.

EXT. SAMSA RESIDENCE – THREE HOURS LATER

A few lighted windows glow through sheets of rain. The street
is deserted; the other homes are dark.

INT. GREGOR'S BEDROOM – AT THE SAME TIME

A figure tosses and turns on the bed, covered completely by
the sheet and blanket.

EXT. SAMSA RESIDENTE – NEXT DAY

At daybreak, rain has stopped, large puddles lie dark and
still on street and lawn.

```
INT. GREGOR'S BEDROOM — AT THE SAME TIME

A huge bug lies on its back in Gregor's bed, tangled in the
covers. Its rigid, beetle-like brown abdomen is divided into
curved sections, sprouts several pairs of spindly, segmented
legs that kick themselves free of the blanket. A shiny black,
pointed head has multi-lensed eyes.

Feelers twitch nervously, as the head raises up and the bug
studies its body. When the bug speaks aloud, it is with
Gregor's voice, but burbly and high-pitched, with just a hint
of his old human voice. VOs are Gregor's thoughts, heard in
his normal voice.
                          GREGOR
                         (aghast)
              Oh, Lord! What has happened to me?
              Oh, no! What is this? No!
```
_____

In this particular and extensive sample, some of Kafka's dialogue was taken verbatim. Also descriptions and vocabulary used by Kafka were taken into account and his story was being transformed into a full-length screenplay where practitioners were encouraged to use an audiovisual learning style while writing for the big screen. As for the categories to study such as grammar, syntax, vocabulary, fluency and sentence structure the following can be observed:

Grammar was definitely enhanced in the whole scene because Kafka's descriptions were used and sentence structure had the proper syntax as it could be evidenced above. For example, participants were very careful with every draft and rewrite when using adjectives with hyphens when describing the bug such as "beetle-like", "high-pitched" etc. Vocabulary was boosted in many ways because there were so many new words the participants did not know before such as "clutches" "downpour" "puddles" "tosses'" "slaps'" etc.

Fluency was observed since from two paragraphs in the first draft, more than two pages were written with dialogue that was made up to add dramatic effect. In the scene above, the main setting, characters and descriptions used screenwriting style effectively. The

scene above was basically the introduction of the novel written for the big screen. Final draft software eased and sped up the whole process. A full upgrade was achieved with this opening scene that set the tone as it was enhanced with several edits and rewrites to enhance the English language.

7.9 Finding No 9: Enhancing the language through self-expression, autonomy and the alternative for the rigid and theoretical academic writing

Creative products such as screenplays could be a positive result in the didactic practice of English teachers because they fully exploit their writing skills and maturity to write creatively. In this sense, it is clear that this is an alternative, and possibly effective, tool for educating future EFL teachers. Therefore, screenplay writing provides a comparative and intercultural perspective while learning a new language and teachers can refine their methods and broaden their concept of writing in an educational field.

Overall, the findings showed the self-expression and self-empowerment of the practitioners over the texts they were writing. Besides that, they were able to enhance the categories in the English language such as grammar, syntax, vocabulary by writing for the big screen about real-life characters who spoke in a realistic manner. Participants had the power to decide what to do with every single character.

This is another sample where participants were creating their own screenplays and authentic environments for their scenarios. By doing so they became more engaged in the whole process fostering autonomy as they were introduced for the first time to the screenwriting world. The scene that was written below was about a place in the script, "a circus" giving it all the details in cinematic/screenwriting style:

Table 9. *Advanced screenwriting*

```
INT. CENTER RING – DAY

Trapeze Artists fly back and forth over a net.

                    JAMES(V.O.)
 Circus life isn't as glamorous and carefree as I thought
 it would be. We worked eleven months straight, traveling
 in all directions with the seasons, not a day off. Shut
   down only around Christmas, to get ready for the next
                year's "brand new" show.

EXT. CIRCUS GROUNDS – DAY

MONTAGE – THE CIRCUS PACKS UP AND LEAVES TOWN

- Performers and roustabouts bustle around
- The main tent comes down
- Animals are put into traveling cages, loaded on trucks
- Performers hitch their trailers to cars and pickups
- A long line of vehicles of all sizes heads down the road
- Scattered bits of trash look lonely on the bare field

                   JAMES (V.O.)
   It was a lot of work, breaking it down, but I loved
 hitting the road, heading to a new town, or one we'd done
  well in before. Life was a big adventure, never boring.
```

From the example above, it could be seen that the participant described the circus well, with the proper cinematic words that showed the way English should be written. It has very advanced vocabulary such as "roustabouts" "hitch", "pickups.", among others. This whole original screenplay was edited and upgraded several times in this doctoral thesis, considering the fact that the first drafts of the script were previous work by the researcher years ago and now the screenplay is updated thoroughly with the help of participants following the advanced guidelines of Ph.D. programs in creative writing,

In the following sample, screenwriting showed that T3 also fostered vivid imagination by being able to make up a scene in which Gregor's sister went to a gypsy and lost her money. This following scene written by T3 helped by the researcher was made up

to make Grete (Gregor's sister) more sympathetic and trigger a better dramatic effect and climax in storytelling:

INT. MRS. MILLS' RESIDENCE – MOMENTS LATER

Old and run-down, the 2-story house sits behind a rickety picket fence and large, weed-filled yard. Grete walks hesitantly to the front door, rings the bell.

MRS. MILLS (40s), overweight, wrinkled and dressed like a gypsy, opens the door.

                    MRS. MILLS
          Miss Samsa?

                    GRETE
          Yes.

                    MRS. MILLS
          Come in, won't you?

INT. STUDY – MOMENTS LATER
Sparsely and cheaply furnished. Mrs. Mills behind a large desk, motions to a shabby upholstered chair in front of the desk.

                    MRS. MILLS
          Sit down, young lady, and tell me
          about your problem.

Grete sits down uneasily, fusses with her skirt.

                    GRETE
          Mrs. Mills, no one must know I've
          come here, but I'm desperate. I
          really want to help my brother.

                    MRS. MILLS
          Your brother. What's wrong with him?

                    GRETE
          I know it's going to sound crazy,
          but he turned into a bug.

                    MRS. MILLS
(tries not to look shocked)
A bug?

                    GRETE
I know how crazy it sounds, but let
me explain what's been going on.

                    MRS. MILLS
It is very strange, I must say.

                    GRETE
I want my old brother back.

                    MRS. MILLS
When was the last time you saw your
brother in human form?

                    GRETE
It was about two months ago.

                    MRS. MILLS
Why do you think he turned into a
bug?

                    GRETE
I don't know. I really don't. That's
what I've come here for.

                    MRS. MILLS
Can you guess? Did he always love
bugs and want to be one, for
instance?

                    GRETE
No! He hated insects. He never
wanted to go to bed with the windows
open, for fear one would get in and
crawl on him.

                    MRS. MILLS
I see. It might be a spell, of
course, but before I can help you, I
must see him.

                         GRETE
Yes, of course.

                        MRS. MILLS
I can come tonight. Would that work
for you?

                         GRETE
Yes, but not too late, please, as my
parents have to get up early in the
morning.

                        MRS. MILLS
You know, of course, that because my
services are so effective, they are
not inexpensive.

                         GRETE
How much would it cost?

                        MRS. MILLS
I charge a flat thousand dollars for
anything   I   do.   Results   are
guaranteed.

                         GRETE
Oh, Mrs. Mills, I can't possibly
afford to pay that much.

                        MRS. MILLS
I'm sorry. Then I can't do anything
for you.

                         GRETE
Please, I beg you to help me.

                        MRS. MILLS
Well, if you can pay five hundred in
advance, I'll get your brother back
for you. But only because you seem a
sweet girl, trying to help someone
other than yourself.

                         GRETE
Alright, I'll get it somehow.

```
                    MRS. MILLS
          Write your address down and I'll be
          there.

                       GRETE
          Tonight?

                    MRS. MILLS
          Yes, at eight on the dot.
```

INT. MR./MRS. SAMSA'S BEDROOM – LATER

```
Grete peers in, makes sure the room is empty, then goes to the
night stand and takes a metal box from the drawer that has the
word "SAVINGS" engraved on it. She takes the money from it and
goes to the vanity, where she takes a ring and necklace from
a jewel box on top of it.
```

INT. PAWNSHOP – DAY

```
The PAWNBROKER stands in front of showcases filled with
secondhand video cameras, VCRs and all kinds of other items.
Grete walks in, with a shopping bag in one hand.

                PAWNBROKER
                Can I help you, Miss?

                GRETE
                Yes. How much would you give me for
                some valuable jewelry?

                PAWNBROKER
                Are  you  selling  them  or  pawning
                them?
```

From these final findings, it was reflected that participants wrote from both their heart and mind. They wrote freely what they wanted to say and the teacher was there to make the necessary corrections while they developed aspects such as coherence and cohesion and the like. Dialogue in the scene also shows fluency in L2 with many idiomatic expressions such as "I charge a flat thousand dollars," "on the dot," "crawl on him" etc.

The didactic strategy was fruitful for the researcher to help learners improve their English. Most of the exercises were based on creative writing approaches and they were helpful to let participants become empowered with their own texts and train teachers to make up their own scenes, so that they can utilize the didactic model in their educational contexts, conveying their new knowledge to their students.

7.10 Finding No. 10: Taking creative writing to a doctoral level: One screenwriting page corresponds to one minute on the big screen:

Participants constantly used final draft software to take creative writing approaches to a doctoral level following Ph.D. programs in creative writing. Practitioners were able to write full-length screenplays because there was commitment, excitement and motivation to learn new didactic models as well as useful and necessary strategies for the nation of Colombia.

From the samples above, it was evidenced that the foreign language could be greatly enhanced in regards to grammar, dialogue, sentence structure, idiom, vocabulary, English usage and syntax because screenwriting showed real life stories and language used daily in the most realistic manner. The following sample presented how screenwriting was becoming more advanced after many rewrites. Participants were able to achieve this kind of writing after several edits using Kafka's dialogue in places:

```
INT. GREGOR'S BEDROOM – DAY

Gregor covers his eyes with his feelers.

INT. GREGOR'S BEDROOM – MOMENTS LATER

Gregor uncovers his eyes, itches the top of his beetle-like
brown abdomen with the feelers that twitch nervously. The
itchy part is entirely covered with white spots. He,
startled, looks at them with disgust.
```

Gregor attempts to touch the white spots with his wriggling leg, but as he does it, disgusted, pulls his leg away from them, moves frantically on the bed, but can't move either to the right or left side.

Gregor gives up and lies at rest

> GREGOR (VO)
> This getting up early makes a man
> function like a complete idiot. A
> man needs his sleep.

INT. HOTEL - DINING ROOM - MINUTES LATER - FLASHBACK
Luxurious, with a marble staircase just outside the wide-open double doors. TWO BUSINESSMEN, sit at a table set for breakfast.
Gregor walks in and watches them enviously as they drink their coffee and eat rolls.

> GREGOR (VO)
> Other traveling salesmen live like
> harem women? For instance, when I
> come back to the hotel during the
> course of the morning to write up
> the necessary orders, these
> gentlemen are just sitting down to
> breakfast.

He goes up the staircase.

INT. MANAGER'S OFFICE - LATER

Well-furnished and clean with a large desk in front of a wall that hangs several diplomas. A PERSON sits on the chair that is turned back to the door.

Gregors walks in quietly, meekly stands at the door. Behind the desk, the chair turns around, and in the chair sits THE MANAGER (55), overweight, half bald, glares at Gregor. Gregor trembles all over.

> GREGOR (VO)
> If I were to face my boss. I'd be
> thrown out on the spot. I'd have
> quit ages ago if I didn't hold back
> for my parents' sake.

```
Gregor's eyes get teary-eyed.

                    GREGOR (VO)
          I wish I could tell him what I
          think from the bottom of my heart.
          But I haven't completely given up
          hope yet. Once I get together the
          money to pay off my parents' debt
          to him, I'll do it for sure in 5 or
          6 years at the most.

BACK TO SCENE
```

The example above showed how advanced screenwriting could become and the way it showed the emotions and thoughts of the characters. In this case, Gregor Samsa who was a person created by a famous writer Kafka, whose story showed that sometimes human beings could feel like an insect for the miserable life they felt they had.

The participants were introduced to the critical analysis of written texts in different genres. It certainly helped working with classics, such as Kafka´s "Metamorphosis." The second stage of the methodology required learning the structure of screenplays, conventions, and the professional software the industry uses. The third stage required the creation of a personal screenplay.

Finally, the analysis and critique of the full-length script is where the deepest learning occurred. The assessment of the screenplays was undertaken from an industry, or professional perspective; storyline and character development were key elements to be reflected upon and rewritten. The final outcome of the process not only produced a thoroughly edited screenplay, but the analysis among the participants of how this methodology could become a teaching tool -the main goal of this thesis.

Enhancement of fluency was seen in the way the main character was portrayed and several new words were being studied in depth. These were words that were not really investigated before in standard educational contexts because English was becoming more

natural and motivating and innovative for the practitioners. Another example of how T4 described the scenarios of the script to upgrade was as follows:

Table 10. *Circus Grounds Scene*

```
EXT. CIRCUS GROUNDS - NIGHT (1960)

Tents, trucks and trailers are spread out across a large,
open field.

INT. BIG TOP CENTER RING - NIGHT

Opening parade of animals, JUGGLERS, ACROBATS, AERIALISTS,
and CLOWNS.

INT. JAMES' TRAILER - AT THE SAME TIME

A  compact,  single-room  plus  bath  Airstream.  Framed
paintings of circus scenes hang on the walls. JAMES BOSWELL
(46), haggard, with the heavily lined face and sunken eyes
of a much older man, is dressed as a clown. He leans over
the vanity table, strewn with clown make-up, studies his
made-up image in the mirror.

James coughs up blood, grabs his chest. Doubled over in
pain, he clutches feeble at the edge of the table and
collapses to the floor.

INT. JAMES' TRAILER - LATER
James lies on the floor, unmoving. Someone bangs the door.
```

The sample above showed that there was a story going on where it was expected to catch the reader's attention and reflect upon the fact that writing could be exciting from start to finish. Participants became passionate about the stories they wanted to tell using creative writing approaches in the English language.

Participants even learned the complex format attempting to write "series of shots" or "montages" constantly used by screenwriters. This was another sample of advanced screenwriting approaches used by one of the participants T1:

Table 11. *Series of shots-Gregor`s room*

```
SERIES OF SHOTS - GREGOR'S ROOM

A)Grete walks in and dumps the two boxes on the floor.
B)Lodger #1 opens the door and tosses in a box of trash.
C)Lodger #2 puts an overflowing garbage pail inside the
door.
D)Grete throws in boxes of old toys, dolls, torn books.
E)Frau Samsa moves in pieces of broken furniture.
```

Participants also learned the screenwriting craft and mastered dream sequences, montages, series of shots. This is part of the script where T3 developed dream sequences while being enthused with the screenplay the practitioner created:

Table 12. *Downstairs scene*

```
INT. DOWNSTAIRS HALL - MOMENTS LATER

From the bottom of the staircase, the bug creeps
stealthily towards the dining room, his feelers waving
about excitedly.

                    GREGOR (VO)
I smell something yummy.

Gregor peeks around the doorway, sees the Lodgers seated
at the table set with the good china and silverware and
pulls back quickly.

INT. DINING ROOM - DREAM SEQUENCE
Gregor, in human form, sits down at the dinner table and
gorges himself with the same meal that was set out for
the Lodgers.

BACK TO SCENE
```

T4 was able to use the stages of writing such as drafting, writing, editing, revising and rewriting several times to achieve to ensure success in this writing style. There was also investigation regarding characters, settings, mood, atmosphere, in an America culture, because most of these stories took place in the US to study standard American English.

The following screenwriting scene by T4 shows research that was done to observe how people would react in hospitals to make the scene very believable with the appropriate moods, body language, mannerisms and expressions to show real life. The following scene showed the first version of the draft and its final version:

Table 13. *Hospital scene*

FIRST SCREENWRITING DRAFT	FINAL SCREENWRITNG DRAFT
INT. HOSPITAL - DAY Martin walks out of James' room. JANE PARKER, a beautiful nurse, reads a chart as she approaches, and trips to her. JANE Oh, I'm sorry. Jane and Martin look at each other. MARTIN It's Okay. Jane points to James' room. JANE Eh… That's James Boswell's room, right? MARTIN Yes… He's my father. JANE Oh, I see… I'm the appointed nurse. I've been asked to take care of him…	INT. HOSPITAL HALLWAY DAY Martin bursts out of James' room, not watching where he's going, crashes into JANE PARKER (25-ish), a trim, angelic-looking nurse. Her armful of charts spills onto the floor MARTIN I'm so sorry! Let me help you. (starts to pick them up) I'm not always such a menace to foot traffic...really. They take a good look at each other while picking up the charts. Jane returns Martin's timid smile with a big one of her own. A mutual "click" has clearly occurred. JANE It's okay, nothing's lost or broken. Jane points to James' room. JANE Are you related to Mr. Boswell? MARTIN He's my father. I couldn't stand to see him like that. JANE I understand. I'm the charge nurse on this floor, so I'll be taking care of him.

From the sample above, it could be observed that there was a comparison before the first draft and final draft. The last version sounds much more natural with better English idioms, usage, sophisticated vocabulary and phrases such as "her armful of charts spills onto the floor or I'm not always such a menace to foot traffic...really." In the final draft sample, it was observed that English is real-sounding and had the appropriate vocabulary and structure of a script to transform the texts into a feature film.

There were detailed descriptions for a visual medium such as "They take a good look at each other while picking up the charts. Jane returns Martin's timid smile with a big one of her own. A mutual "click" has clearly occurred." This illustrates that they like each other instead of saying in the first version "They look at each other" it conveyed the message clearly, more cinematic with a personal sense of involvement. It was like a motion picture that had dialogue and descriptions for the viewers to watch in a film.

Screenwriting became much more advanced and all the scenes were written for the big screen, which equaled one page for one minute on the big screen. Screenplay writing was taken to a doctoral level because the final draft of a screenplay had several edits and rewrites to carry out natural dialogue and the investigation in screenwriting helped to achieve better and complete screenwriting processes in order to reduce weaknesses in the English language and build believable characters, develop a whole plot, write realistic dialogue, and make it all work together.

Finally, as a researcher, it was important to analyze every text and one of the best examples that showed the English enhancement was the following scene, which the study took pride in presenting. In this scene, there were several rewrites, where the reader could feel as if they were in a movie theater enhancing the English language in all its relevant aspects. The following sample was five pages long, which would correspond to five minutes on the big screen:

_____

INT. JAMES' HOSPITAL ROOM – LATER

Martin's head rests on his arms, on the edge of the bed, fast
asleep. He wakes with a start, looks at his dad, fearing the
worst. James snuffles and snorts a bit and opens his eyes.

                    MARTIN
                 (relieved)
          Did you sleep well?
James shrugs.

                    JAMES
          Who can sleep well in one of these
          damned places?

Dr. Spencer bustles in.

                    DR. SPENCER
          Good morning, Martin.

                    MARTIN
          Good morning, doctor.

Dr. Spencer notices his patient is awake.

                    DR. SPENCER
          So, Mr. Boswell, how are we feeling
          today?

                    JAMES
                 (weak, but cantankerous)
          How should I know how you feel? Or
          care? As for me, I just want to get
          out of here before I get sick.

                    DR. SPENCER
          Now, now, sir, having a positive
          attitude is the best way to help us
          to help you, you know.
                 (to Martin)
          Miss Parker told me how close you
          are to your father and I see you've
          been at his side constantly. I'm
          sure it helps his condition to know
          you're pulling for him.

                        MARTIN
                  (under his breath)
            If only it could keep him alive.

Dr. Spencer pats Martin on the shoulder.

                        DR. SPENCER
            Mr. Boswell, the nurse will be in
            shortly to feed you your breakfast,
            if you're feeling too weak for such
            a strenuous task.
                        (to Martin)
            You must be hungry, too. I'll order
            a second meal for you.

                        MARTIN
            Yes, I suppose I am. Haven't really
            noticed.

                        DR. SPENCER
            Mr. Boswell, be sure you eat
            everything on the tray. It's vital
            that we get your strength up and
            the meal is planned to give your
            body what it most needs right now.

James glowers and snorts derisively. Dr. Spencer does his
best to pretend he didn't see or hear it.

                        DR. SPENCER
                  (a bit flustered)
            Well...uh, the patient in 202 is
            waiting, so I'll see you two later.

                        MARTIN
            Okay, Doc, thanks.
            Dr. Spencer can't leave fast
            enough. Martin goes to the bed and
            sits on the edge.

                        MARTIN
            I'm so happy that you seem to be
            getting better.

                        JAMES
                  (whispering/unsteady)

Fools rely on false hopes.

                    MARTIN
Don't say that.

                    JAMES
Why not, when I can see death right
over there...
(points to the room's far corner)
...just waiting for me?

                    MARTIN
No! That's just a delusion, Pop...
from the drugs they gave you.
You're gonna be alright. You gotta
be alright!

                    JAMES
Sorry, son, that's just the way it
goes. Nobody gets out of life
alive, y'know.

Martin gets up and paces around the room, both angry and
despairing.

                    MARTIN
                (unsteadily)
I... I've been reading your
journal. Why didn't you ever tell
me your father was so mean to you?

                    JAMES
Why should I have? It was my
business. I treated you okay,
didn't I?

                    MARTIN
Sure, you did! You were a good dad.
But did you mind it a lot when I
wanted to be a juggler, instead of
a clown, like you?

                    JAMES
No. That was for you to decide. I
wasn't gonna be like my father!
(coughs to hide a sob)

I'm glad you're here, son.

              MARTIN
Hey, I'll always be here for you,
Pop. Just like you've always been
there for me.

              JAMES
Okay, thanks. Now where the hell is
that lousy breakfast I'm supposed
to eat all up, or else?

              MARTIN
It'll be along soon, I'm sure. But
if Miss Parker was on duty, I'll
bet we'd be eating by now. She's
taking awfully good care of you,
isn't she?

              JAMES
Yeah. And not bad to look at,
neither!

James gives his son the eye, grins when he sees him turn a
bit red in the face.

              MARTIN
She treats you as if you were a
king, doesn't she?
James nods, now grinning widely.
              JAMES
I'm guessin' she ain't treating you
all that bad, either, son.

              MARTIN
     (desperate to change the subject)
You know, I like your journal, so
far...well, except for the bad
stuff you went through with your
dad...'specially the part where you
met mom.
     (turns his back to James)
I believe in love at first sight,
too. It happened a lot back then,
didn't it? And... it's...possible
even nowadays, don't you think?

James harrumphs, watches his son's embarrassed fidgeting with
a more serious expression now.

                    MARTIN
          I'd like to tell you a secret, but
          you gotta promise you won't laugh.
          (hurries on, not waiting for it)
          Whenever I'm around Jane...Miss
          Parker, that is...I just can't stop
          looking at her.

                    JAMES
          Well, she is quite a looker. And
          you are your father's son.
          Martin turns back to face his
          father, who gives him a broad wink.

                    MARTIN
          Yeah, she sure is pretty. But it's
          more than that...like how good she
          is to you. As if you're a special
          patient, or something, not just an
          "ordinary" one, y'know?

                    JAMES
          Seems t'me, the only thing what's
          special to that young lady about
          this sick mess, is the lad who's
          hangin' by his bed day and night.
          (tired, his voice fades)
          Read the book, son...it's all in
          there.

                    MARTIN
          What'd you say?

                    JAMES
          (with great effort)
          Read.

                    MARTIN
          Oh, you want me to read the rest of
          the journal, right? Don't worry, I
          will. You'd better stop talking
          now, it's wearing you out...

```
An orderly comes in with two trays.

                        MARTIN
            ...and you have to eat now.
            The trays are set down, one on the
            bed tray, the other on a stand by
            the chair. The orderly leaves.
            James lifts the cover on his tray
            and sticks his tongue out. Martin
            looks no less happy with his bowl
            of mush.
```

As seen above, it was important to consider all the elements that come from screenwriting as a teaching tool, where the writing of one page meant one minute on the big screen. After several edits and rewrites, the scripts were completely proofread and it showed that in Colombia full-length screenplays can be written with cinematic dialog contributing to the enhancement of English language learning. These scripts showed how the screenwriter imagined actors speaking English in the most realistic manner, free of the stiffness of mechanical English textbooks. The scene above complied with the requirement of advanced screenwriting, which was achieved by constant rewrites.

The screenwriting exercises that the participants and the researcher were engaged in offered them a relaxed environment for their own creativity. They found out that they had a voice in the scripts they wanted to write and screenwriting encouraged them to develop clarity of thought and expression, to offer and get feedback that helped them add a magic touch to reduce their language slips to strengthen their abilities when writing for the big screen.

Based on the project that was carried out, the research questions that emerged in previous chapters were answered as follows:

What educational potential emerges from screenplay writing as a didactic strategy of creative writing in the learning of the English language?

As discussed throughout the whole study, the educational potential of screenplay writing in the enhancement of English language learning could be analyzed in the innovation it posed for the participants. Practitioners learned a new writing style completely different from academic writing, which allowed them to freely express their thoughts and emotions through fictional or real characters as well as make up stories written for the big screen in a foreign language according to their interest and level.

Additionally, the linguistic shift from academic writing to creative writing enabled the researcher to see the educational potential of screenwriting as a form of educating the individual. This demanded an understanding of an imagined audience and its context which benefited the English language by learning how to write cinematic and natural dialogue as opposed to formal pieces of dialogue in university textbooks. This further constructed in students a sense of personal involvement as well as their surroundings.

It is worth noting that screenwriting can become a strong educational tool that promotes audiovisual learning, which may be more powerful and effective than the standard way of learning. From readable pieces such as tales, novels, scripts, etc, students can benefit from films and in this case, texts written for the big screen. This empowers the didactic strategy utilizing screenwriting to promote an audiovisual learning style to be more connected with the material to study and see progress in students' academic achievements.

How might the epistemological application of screenwriting in English help foreign practitioners of that language gain greater benefits in EFL learning settings?

Many benefits could be gained if screenwriting is utilized in an EFL context. One of the main benefits is that screenwriting allows students to construct knowledge of the English language by being exposed to storytelling (creating stories/scenes of all kinds in the English language), the mechanisms of creative writing, the logic of understanding and voicing/writing under the perspective of a different culture, imagining real or fictitious situations and constantly analyzing the created work. This aims at the enhancement of the English language, which is one of the priorities in Colombia.

Another benefit is that writing for the big screen could be enjoyed more than writing essays or theses because English language learners become more creative and human, not robotic or completely theoretical. They learn plotlines, cinematic dialogue, and descriptions of set-ups of another culture using the target language. Foreign practitioners can improve their English by getting in the psyche of the characters they are creating adding drama or suspense to their scripts, thinking about the appropriate idioms and expressions used in the English language.

Consequently, screenplay writing brings along a set of writing skills that could not be obtained by other means, and that are closer to the reality of the language to be learned. Thus, earning this skill with its competences, and theoretical aspects while learning a second language, opens a window of professional opportunities for those who want to contribute to the bilingual educational field.

• How might the syntactic and dramaturgic elements that go into screenwriting invigorate the English learning process in a non-bilingual context?

The syntactic and dramaturgic elements that go into screenwriting come from the connections between creative writing and screenwriting. These connections are grounded on different writing theories that include the possibilities of learning in an unconstrained environment (no impositions of topics), plus the pragmatic skills of thinking through the target language and culture. This produces in participants a closer experience of syntax, grammar, natural dialogue, vocabulary, slang, which are the elements to learn and enhance in the foreign language. Consequently, students can achieve idiomatic English and not the extremely formal English language that comes from a textbook, but from real life.

In screenwriting, exercises elements like grammar, coherence syntax vocabulary, fluency can be tested with their respective corrections to fix/correct any problem participants could have in the English language. Additionally, elements like body language, gestures, and mannerisms can also be studied in depth to make the screenwriting scenes more vivid, natural and realistic. If these elements are studied extensively in an educational setting, improvement

can be seen since students are learning in an audiovisual way, understanding the elements that come from the screenwriting strategy.

The aforementioned elements invigorated the English learning process because another culture is learned as well as the settings where the participants' stories take place. Additionally, practitioners analyze the way a native English speaker acts, thinks, reacts, and lives in their communities which makes foreign practitioners more creative, practical and resourceful while being immersed in EFL settings. This enables English language learners to be much more involved and engaged with the language they are learning.

• How might the incorporation of screenwriting forms into EFL teaching settings contribute positively to the didactic practice of English language teachers?

The epistemological application of screenwriting in the English language in EFL settings allows participants to make the proper connections between writing and creativity intersected with pedagogy. English teachers can learn screenwriting as an education tool, learning the format of screenwriting where they create their own scenes and screenplays that are properly edited and enhanced eventually. English educators could use this strategy and impart their knowledge in their respective courses to focus on learning that is audiovisual to reach out to their students more efficiently.

Proposing innovations in writing, in this case screenwriting enables teachers to learn a wide array of terms, vocabulary, slang words, etc that are used in the vernacular by all native or proficient English speakers and study the culture in depth. Hence English educators could use this strategy using simple activities such as watching a movie and then writing the transcription of it or writing a short script according to the participants' interests. It enables students to be more motivated because they have freedom of choice and free writing exercises where they can write fictional characters in the English language so teachers could make a change in their didactic practices.

8. Conclusions

In carrying out this research, it was relevant to extend knowledge about the positive influence of the advanced approaches and forms of creative writing, particularly screenwriting on the enhancement of English language learning. This proposal proved to be innovative and very pertinent as the thesis centered on the needs of bilingual education in the nation of Colombia, where a deep study in this field was required and evidenced to obtain satisfactory results.

The study focused thoroughly on scriptwriting as a didactic strategy to enhance the way the English language could be learned and taught to increase academic achievement in educational contexts. Therefore, the proposal aimed to describe and analyze the existing literature in the field to emphasize the impact of a new writing style different from academic writing, which contributed to a new methodology to be employed by English teachers. Hence, it could improve intellectual and thinking skills that were necessary for a critical academic literacy.

The educational potential from screenplay writing as a didactic strategy of creative writing in the learning of the English Language emerged from the findings, which were studied thoroughly. The researcher became acquainted with the scriptwriting theory despite limitations such as time constraints, lack of information in regards to screenwriting in Colombia, among others and participants' first and final screenwriting drafts were compared in depth. This showed a thorough analysis of the categories to enhance as discussed in the statement of problem such as grammar, sentence structure, lack of fluency, vocabulary as well as syntax.

The analytical elements that went into screenwriting invigorated the English learning process in a non-bilingual context. The results showed the constant use of the parameters of idiomatic English by writing and most importantly rewriting the scripts' set-ups and descriptions as well as the natural conversations, body language and mannerisms of the

characters that were created by the screenwriter. Hence, the incorporation of screenwriting forms into EFL teaching settings can contribute positively to the didactic practice of English language teachers.

With the above points in mind, the goals of the study included recognizing the syntactic and dramaturgic elements in a screenplay, which strengthened the capacities for learning the English language in a non-bilingual context. By constant edition, rewriting and monitoring, the whole research also sought to reduce several English language weaknesses related to grammar, fluency, coherence, cohesion, syntax, idiomatic and natural English. All these issues are quite common in EFL settings and for this reason, creative writing practice was undertaken.

As observed in the findings, the constant use of screenwriting helped to optimize conversational skills in the English language by learning realistic and cinematic dialogue. While writing for the big screen, English language learners could benefit greatly in many areas as it could be evidenced in the participants' samples where their first drafts were compared to their final screenwriting pieces. These results contributed to the enhancement of reading and writing skills, as well as the improvement of narrative writing for the visual medium as a research model in L2 learning.

The whole study plan was based on creative writing approaches centered on screenwriting as an innovation for English language learners. The advanced theory of scriptwriting based on doctorate programs in Creative Writing helped to enhance the manner in which the English language could be learned as well as to reduce the epistemological obstacles English-learners encountered. Hence, the project was devised to write for the big screen and aim at the development of English language fluency, which is one of the educational priorities in Colombia.

The dissertation made very important connections between two careers (EFL teaching and filmmaking) through creative writing methods where participants learned to write their stories, express themselves and go through the screenwriting cycles such as first

draft, writing, edition and rewriting. Hence, the sample scripts showed sophisticated sentence structure, patterns and natural English. If the didactic strategy is used wisely and properly monitored, it will probably enable learners to improve their English level considerably, with the possibility of publishing or producing their work in the future.

The whole project showed that screenwriting based on creative writing approaches could motivate students of English at different levels to work to achieve more sophisticated levels of English in an activity that was enjoyable and inspiring. The sample scripts proved that participants with the help of the researcher used more sophisticated vocabulary words, which showed them acquiring more natural English, as they imagined their own stories and wrote for the big screen being responsive to the proposed learning methods.

It is important to mention that Colombia has made great strides in filmmaking and is being internationally connected with the US, where many famous American filmmakers have considered Colombia as an attractive venue for filming. It gives the country better job opportunities, improving human capital and giving prestige to the nation. If screenwriting is investigated to the fullest extent in the country, many more screenplays in English could be written and produced and it makes a positive impact on the way people are learning English and also making movies in the country.

Since the above-mentioned dissertation combined both professional creative witting and English language learning, screenwriting in English could be an important area to be added to the curriculum where students from public and private schools and colleges can greatly benefit, discovering their voices and creativity. In fact, there are more than a thousand free screenplays online which can be studied in depth, and can benefit learners of all ages and English teachers through analyzing acclaimed work. These scripts can provide students with a level of thoughtfulness and rigor to be engaged with the insights of screenwriters and acquire long-term academic growth.

The thesis hypothesis *Screenplay writing as a didactic strategy of creative writing contributes significantly to the enhancement of English language learning* was suitable

because the findings contributed to the field of language learning by penning screenplays with realistic dialogue, emotional characters, appealing set-ups and a format that broke the conventions of academic writing. The appeal of film and the creation of screenplays offered learners and the researcher thoughtful practice, literary and technical edition, collaborative work and text analyses. It made a positive impact on the L2 enhancement to bring writing up to readable, usable and professional levels.

The improvement of fluency in the research was achieved by the constant use of FD8 (Final Draft 8), which is friendly software that helped screenwriters format their scripts easily and effectively. Each scriptwriting element had a standard format, including margins and text styling that were essential for the learners. The FD8 program sped up and eased the whole screenwriting process where the format did not become an issue, which helped practitioners write the appropriate number of pages of the screenplays. These scripts were imagined to show actors speaking English in the most realistic manner, free of the stiffness of mechanical English textbooks.

This study could provide insights to 'Colombia Bilingüe', which is a priority of MEN (Ministry of Education). It will serve to motivate future scholars to write in the English language to do serious research to develop both theoretical and applied knowledge in the field of literary creation. Learners can exercise language and creativity skills to take over editing and rewriting tasks which could be very beneficial for L2 learners. Therefore, the enhancement of grammar, syntax and sentence structure can be evidenced effectively in educational contexts.

Since the Ministry of Education in Colombia is constantly looking for projects to improve the bilingual education standards in the country, this thesis contributes to another vision for English language learning. It guides learners to utilize realistic idioms and natural expressions commonly used by native English speakers as well as a deep analysis of American culture. Thus screenwriting learners get inside the characters' psyches providing emotion and motivation instead of the mechanical conversations in English textbooks.

The theoretical underpinnings of the thesis were basically focused on US approaches on screenwriting for a number of reasons. The US obviously, is the home of American English where English teachers can best devise methods of up-to-date learning for speakers of other language. Second, the US is a filmmaking mecca, where thousands of full-length screenplays are written annually. Further, there are excellent academic institutions in the US that emphasize professional screenwriting and creative writing as well as advanced English language learning. Hence, the project was greatly enriched by this theory to support its completion.

Writing full-length screenplays in English following the tenets of doctorate programs in creative writing was possible due to the extensive work on the screenwriting theory. This guided the whole process systematically scene by scene where the researcher mastered the craft to achieve significant results. Besides contributing to English teachers with new didactic strategies, the country could get far in terms of filmmaking and English language learning, ultimately even helping to increase interest in foreign investment in our country.

The screenplays that were written and presented in the findings and appendices showed how writers could work diligently and enthusiastically to bridge the gap between aural-visual and verbal forms of communication. It assisted practitioners and the researcher in building vocabulary and enlarging the command of idioms and correct grammar. For this reason, it is useful to expand this screenwriting project to many learners in Colombia, so that they can gain the benefits of learning English correctly to improve Bilingual education in the country, which at present, has many limitations.

The epistemological application of screenwriting in English required a thorough analysis of the English language as well as the theoretical foundations of this advanced form of creative writing with technical and literary edition. Foreign practitioners can gain greater benefits if they are monitored properly, and if the didactic strategy is wisely utilized in EFL settings. For this reason, it is important to consider creative writing in its varied forms as an educational tool to reduce the most common problems in the learning of another language.

Overall, there was a linguistic shift from academic writing to creative writing. Instead of the common academic writing practice such as essays and projects, a new writing style was proposed as a language teaching tool where learners were encouraged to watch films, read screenplays and write them according to their English level. The thesis encourages future researchers to read and analyze professional novels and scripts with a sense of personal involvement, and also watch the adaptations to produce original texts in this area of expertise as well as to include this important subject in the curriculum.

As a final remark, the results in this dissertation may encourage other researchers to propose and develop doctorate programs in creative writing, which are currently lacking in Colombia. These programs promote publications in plays, scenarios, novels, etc., which boost student/teacher empowerment and seek out their interests. Finally, it is important to note that this writing style is acclaimed worldwide and the country could benefit positively if thorough research is conducted in this field.

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10. Appendices/attachments

Appendix 1. Adapted Screenplay based on Kafka's novella "Metamorphosis"

Appendix 2. Original Screenplay (The Color of Agony)