

LAS TECNOLOGÍAS DE INFORMACIÓN Y COMUNICACIÓN PARA LA INNOVACIÓN Y EL DESARROLLO



Javier F. García
Teresa De León
Eduardo Orozco
Editores



**Humboldt
International
University**

Navigating the Future Together!

**Las tecnologías de información y comunicación
para la innovación y el desarrollo**

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Why should teachers tell stories at class?

Narration for Educative and Identity Purposes

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Abstract. Although writing is part of every curriculum, it is usually taught in a theoretical manner. Creativity is also required because it provides a deep command of language, but there are some obstacles to put it in practice. This paper shows that a narrative approach to teaching includes both and it is very important because it helps to construct personal knowledge and is present in all human experiences. Narration is a meaningful learning structure, which improves the educative process, and guides the student to develop a strong and healthy identity. We are concerned about identity because it is essential for psychological development and since, as teachers, we should find ways to help students to get a complete human growth, we suggest working on narrative eases the student to obtain a deep knowledge, useful for class and life. In order to study student's attitude toward narration, both academically and personally, we have developed Education and Identity Narrative, we have tested and we analyze the results to keep improving the scale for further research.

Keywords: Narration, Education, Identity, Creativity, Development, Skills.

1. State of the art on teaching writing

Writing is a necessary skill to many different situations. According to Cassany:

Modern life demands to fully master writing. Who can survive in this technified, bureaucratic, competitive, literate and highly trained world without the capacity to write requests, letters and exams? Writing is settling down, little by little, in the largest part of modern human activity. From learning any profession to accomplishing tax duties or participating in social life, any of them requires to fulfill forms, send applications, express our opinion

in writing or elaborate an inform. Moreover, the job of many people (teachers, journalists, civil servants, economists, lawyers...) revolves, totally or partially, around written documents (1995, p. 13)*.

The importance of writing is based on our psychological nature. It is an essential part of us:

At the heart of human nature is the drive to make sense of our world. We do this moment by moment in interpreting our daily experiences. People construct personal, informal models of their experiences much as a scientist constructs public, formal models of phenomena. These models are comprised of symbols that exist both in the private mental world inside one's head and in the public physical world of written texts, works of art, and artifacts of all kinds (Kellogg, 1994, p. 5).

We are narrating constantly, because it is the tool we have to organize experience into a coherent vision that explains our identity and guide us on how to behave with other people and with the world we are living in. It is more and more evident that fiction narration and personal narration are very related. The tales that we read and write aren't a copy of our own lives, but fictional writing is based on the human existential themes. The "stories we tell about ourselves is how we conduct our lives—is *who we are*" (Bamberg, 2012, p. 204 ff.).

However, the educative system is not prepared to teach the writing skill. At least, the Spanish educative system is not focused on that. High-school and university curriculum seldom mentions it and when it is considered, the approach is too general. According to Cassany:

The training we have received [...] is very scarce. High-school offers essential rudiments of grammar which can't cover in any manner the complex and varied necessities of modern life. Furthermore, only specialized studies of journalism, translation or teaching contain, in a limited form, some isolated subjects about composition (1995, p. 14) *.

High-school curriculum is more focused on syntactic structures rather than on a comprehensive view of the writing process. Students receive

general information about different genres, but they aren't taught how to produce them. And it is assumed that, when students finish high-school and start university, they have the ability to write and it is no longer necessary to guide them. As Cassany mentioned, only some degrees include a few subjects on specific aspects of language.

Moreover, the Spanish educative system is too theoretical. Delmiro summarizes how literature is normally taught (2014, p. 40):

Literature is mainly approached under a historicist view (as history of periods and history of literary genders), which is connected to purely formal analysis of the texts and, on the contrary, this approach avoids an educative treatment of the pragmatic values of literary works, of multiple functionalities of the literary discourse, of the aspects related to esthetic, sense production or sociocultural factors that influence literary production and reception (Lomas y Osoro, 1991)*.

Students don't practice their reading and writing skills enough. We should find ways to revert this tendency, because they are essential abilities for educative and identity purposes. In this paper, we will focus on writing, but both skills are closely connected.

2. The importance and challenges of creativity at class

Since reading and writing processes demand creativity, we should give some ideas about the importance of creativity. We sustain that any learning process must have some degree of creativity involved: "*Process creativity* refers to the ability to apply relevant knowledge inventively to problems at hand" (Kellogg, 1994, p. 13). We tend to associate creativity to great artists that get unique works, but this represents a very little proportion of creativity. Not every creativity process is followed by a brilliant product and it doesn't matter to human growth. The main value of creativity is not in the quality of the product, but in the possibilities that it opens to human beings. It allows us to find ways to think, to communicate and to solve problems. Furthermore, it is essential to use creativity to get a meaningful learning process. However, the educative system hinders creativity because it is too rigid:

There is also a good measure of agreement that the current educational ethos is damaging to creativity. This is largely due to the

increasingly tight curricular constraints, the obsessive concern with objectives to the exclusion of broader educational aims, the intense focus on testing and measurement, and the love-affair with “efficiency” expressed in statistical terms and quick results – all of which characterise so much of what currently passes for education (Maley and Peachey, 2015, p. 8).

Teachers are aware of the need to guide student’s innovation to get positive creativity (Kapoor and Khan, 2016, p. 407) and this ability is supposed to be well-considered, because there is a great deal of agreement that it is necessary to get a meaningful learning. However, creativity is not so put in practice as we may think. When we consider the methodology of different teachers and professors, creativity is not involved in many cases. The most common situation is that assessment is based on questions which can be answered right or wrong. Since teaching requires providing grades, it is much easier to work with contents instead of with skills. When we ask students to write a text, we tend to only take into consideration whether they include some data we have provided before or not. But there is very little room to consider the way students write their texts. In this approach, it doesn’t matter whether questions are multiple choice or they ask for short answers or essays. In all these cases, they are looking for a precise answer and it is actually expected that students memorize some contents without any personal view of them. Sometimes the composition of the text is assessed, but mistakes are penalized instead of teaching the way to organize an understandable text.

We can distinguish creative learning, as part of active learning, from rote learning. Although there is a general idea that creativity is positive to learning process, there are still some prejudices against it. One of them is to consider that it is the opposite to order. Creative learning is more demanding than rote learning and it is harder to guide the learning process, but: “Creativity is born of discipline and thrives in a context of constraints” (Maley and Peachey, 2015, p. 8). Creativity is a systematic process to find new answers to common problems. Creativity is not immediate and, when we try something new, mistakes are involved; but it is the path to construct a really personal knowledge. This is why creativity is so hard to foster, but also why it constructs a very deep and strong knowledge. Creativity is an essential ability in human existence. Human beings face new situations all the time and they use creativity to find ways

to cope with them. In addition, creativity is essential to any communication process, because we have to find the precise form to express the ideas and feelings we are having constantly (Maley and Peachey, 2015, p. 9). Besides, creativity has further implications on teaching. According to Judit Fehér (2008), creativity is the base for language, helps to making up for lack of language, is necessary for the learning process, is motivating, improves self-esteem, leads to genuine communication and co-operation, improves classroom work and is an important skill in real life. Therefore, creativity must be considered in any learning process (Maley and Bolitho, 2015, p. 235).

To sum up, our educative system lacks enough tools to teach writing and to spur creativity. We consider that these aspects are very connected and it is necessary to include them together in the curriculum.

3. Writing and identity

Writing is not only necessary for teaching purposes, but for psychological development. Each person has to create an own identity that defines their entire life in the following way: “the single most important system of symbols for expressing and negotiating identities is language” (De Fina, 2011, p. 267). Language is essential to the whole life of human beings, because it is the tool that we use to manage every single experience. When we are born, we are fully opened to experience. Although each of us has some character traits from the beginning, the way we feel, we think and we behave is not defined. We can develop different identities potentially. The more experiences we have, the more we define an own way of feeling about ourselves, other people and the world that surrounds us; we define our own views; and we find a specific way of behaving. Each of us has to construct oneself, because it “has been proven that subject is not an *a priori* essence. Subject is closer to a simulation or a linguistic and cultural fiction (mainly built from narrative strategies and, therefore, there is no kind of ontological consistency)” (Roca, 2003, p. 14)*. Ricoeur has defended that the subject uses discourse “to construct oneself and, simultaneously, the subject constructs a world as an object. Therefore, this paradoxical status consists of being producer and product of their discourse at the same time” (Roca, 2003, 14)*. We consider that teachers should include identity as one of the purposes of their subject. On the one hand, it is widely supported that identity affect the way we learn languages (Lee, 2016, p. 389). On the other hand, we are educating people not only to get knowledge, but

to improve their personalities and to become self-confident, intellectually and emotionally eager and happy people.

Identity is constantly constructed through discourse. In this sense, we may talk about “identity in discourse” and “identity in practice” to refer to the linguistic process that shapes our personality (Kanno and Stuart, 2011, p. 238). Each person experiences some objective situations (*facts*), but these are not the most important to create an identity. The relevant aspects to human experience are set by the way each person narrates their experiences (*narration*). Bamberg considers the possibility that “actual events are not that relevant; and more relevant is what they stand for, i.e., how they connect with other events and how they differentiate *ourselves* as special and unique (or as everyday and mundane)” (2011, p. 4). We construct our identity with both: real experiences and narrations (whether we read them or we write them). Two people can experience the same situation, but they tend to express and feel in a different manner. The cause for this difference is the use of words of each of them. The personal use of words constructs narratives and narratives become identity. In other words, each of us has a unique identity due to the personal use of words. This is applicable to reading and writing processes. When we read, “The same text—the physical text comprised by public, consensual symbols—renders a possible infinite number of interpretations—comprised by the private, personal symbols of each reader’s mental experience” (Kellogg, 1994, pp. 8-9); and when we write, each one creates their own narratives.

In this sense, Ricoeur “proves how human time is formed in the intersection (or ensembled perception) of historic time (cosmogonic) and the time of fiction, unlimited opened” (Roca, 2003, p. 53)*. The way we experience time is a combination of real facts and narrations of real facts or imagined stories. “Our identity is built in this constant reading that allows the transfiguration of our life [...] Our manner of building ourselves is made out of recreating and reshaping with readings, signs, games...” (Roca, 2003, p. 54)*.

Writing is something very necessary to construct a personal view of oneself, the others and the world. “Writers have made explicit to varying degrees the process by which a text becomes their own, or to use terminology often adopted by writers themselves, by which they ‘find a voice’ or make a text authentic” (Spiro, 2015, p. 1). Students don’t need to become professional writers, but they need to form their personality and writing is an excellent tool to do so.

Teachers' purpose is not only to improve students' curricular skills, but to help students to develop their whole identity. Narrative allows us to do both: to teach contents and to help human development. Shkedi sustains that "narratives help us to interpret the world (Gudmundsdottir, 1995). People usually encode their experiences in narrative form and they characteristically use stories to explain and justify their thinking and actions" (2004, p. 90). Narrating is a core ability of everyday life and we, as teachers, are able to contribute to it. Moreover, it is the instrument we use to think or, in other words, "narrating enables speakers/writers to disassociate the speaking/writing self, and thereby take a reflective position vis-a-vis the self as character in past or fictitious time-space, make those past (or imagined) events relevant for the act of telling (a bodily activity in the here-and-now)" (Bamberg, 2011, p. 5). We use narrations to process every situation: past events and future plan actions, real or imagined.

Furthermore, we must focus on the way students communicate because they build a "referential world (of what the story is about) is constructed as a function of the interactive engagement, where the way the referential world is put together points to how tellers 'want to be understood'" (Bamberg, 2011, p. 8). Communication skills are essential to the construction of meaning, to transmit information and to be understood by other people. We are using narratives all the time (to communicate, to understand ourselves, to think about past and future events...) and, in some occasions, we write these narratives. Writing is a complex skill that we should study in all its aspects in order to teach it comprehensively.

To conclude this section, we may say that narration is involved in all human aspects. "With narration, thus defined, life transcends the animalistic and unruly body; and narration gains the power to organize unorganized material into what Punday (2003) calls 'human temporality': the answer to non-human, a-temporal, and discontinuous chaos" (Bamberg, 2010, p. 10). Narration is part of any educational approach that aspires to a complete human growth. For this reason, we should tell stories to students and ask them for stories applied to the subject we teach.

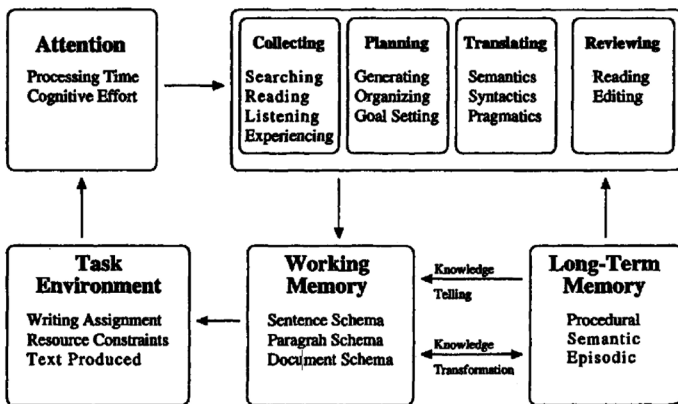
4. Writing skill

Human beings learn language in social interactions. We learn oral language first and it is strongly linked to the situation where it takes places. The more we communicate language, the more language moves from being exclusively an external instrument to share information to become an

internal tool which the individual can use to think. Language is mainly contextual at the beginning and it evolves to be personal (Petrick, 1995, p. 7). “Communicating through written text demands a translation from one type of symbol—the personal and private—to another—the cultural and public” (Kellogg, 1994, pp. 6-7). We learn from social experience what Bereiter and Scardamalia name *knowledge telling*. This communication is mainly oral and limited to the pragmatic situations where unplanned social conversations take place. In order to express more complex messages, it is necessary to study carefully the elements of language and how to compose them. Bereiter and Scardamalia refer to it as *transforming knowledge*. This effort improves analytical capacities (Wågsås, 2012, p. 38).

It is very common that narrators express that they learned to tell stories when they were kids out of the stories adults told them. Although it is obvious that we need other people to learn how to narrate, writing is often perceived as an individual task. Most of the writing is done alone and, when teachers ask for cooperative writing, they don’t usually show how to organize the process. In these cases, students normally divide the task, write it individually and, finally, put everything together. We as teacher should consider ways to teach cooperative writing to improve both: the ability to express simple messages (knowledge telling) and the ability to compose words in a more precise manner (transforming language).

Writing involves different cognitive processes: attention and memory (working memory and long term memory) and it requires different steps to accomplish it. Kellogg establishes four steps (collecting, planning, translating and reviewing):



Cognitive components of writing skill (Kellogg, 1994: 26)

Kellogg synthesizes that: “Writing and other meaning-making activities depend on the component processes of collecting knowledge, planning ideas, translating ideas into text or other consensual symbols, and reviewing ideas and text” (1994, p. 25). The writing skill is a very wide subject and we won’t go into detail on the whole process in this paper. We want to set the main aspects of narrative in education and identity for further research. However, we point to the complexity of writing process and the need to ease it. The more creative a task is, the more possibilities there are to meet obstacles on how to continue. As students are not used to express themselves in a personal way, we have to help them to find all the necessary materials. Rodari sustains that writing is like a stone thrown into a pond:

It is not much different with a word, thrown by chance into the mind producing waves on the surface and in the depths. It provokes an infinite series of chain reactions and, as it falls, it evokes sounds and images, analogues and recollections, meanings and dreams, in a movement that touches experience and memory, the imagination and the unconscious, and is complicated by the fact that the mind itself does not react passively, but intervenes continually to accept and reject these representations, to connect and censor them, construct and destroy them (1996, p. 5).

We have to find ways to stimulate students to start and keep writing throughout all the obstacles.

5. Education and Identity Narration survey

So far, we have argued that narration is very valuable to teach any subject, but we need to study it empirically to have an objective and replicable knowledge about it. The first step to do it is to develop an instrument to measure the perceived benefits of narration in education and identity. We want to know students attitude toward narration, whether they consider that it is useful for class and life or not. To this purpose, we have developed a pilot Likert scale. We named it Education and Identity Narration survey. The original scale was composed by twenty-one items about narration (Annex 1). They were meant to ask for three different aspects of language:

- Communicative skills. They refer to the self-perception of reading and writing abilities. Survey respondents have to evaluate their

general skills to handle texts. It was measured by items 1, 4, 10 and 20.

- Narrative theory, necessary concepts to understand any written communication. This includes Story (theme developed), Voices (identity of the author, the reader, the narrator and others characters) and Tale (structure of the text). It was measured by items 2, 3, 5, 6, 7, 11, 12, 13, 17, 18, 19 and 21.
- Composition, all the syntactic and semantic considerations to understand and to express properly a text. It was measured by items 8, 9, 14, 15 and 16.

Since this a pilot study, we didn't pretend to distinguish different factors, but we constructed the scale with these three groups to cover as much aspects of narration as possible in a short survey. It can be argued that some of these items could belong to a group other than that we are considering above, because all three groups are closely related. In any case, it isn't relevant for the study, because the three aforementioned groups of items are just means to approach narrative in an objective manner. We mention them to draw the theoretical concepts we considered to construct items. We can split communicative skills items from the rest more clearly. Communicative skills items ask for self-evaluation. By contrast, narrative theory and composition items form the attitude towards narration. However, the last ones measure how much students value narration for their learning process and for developing their own identity. The current research of communicative skills items don't provide enough information to be interpreted. More precise questions would have been necessary. Therefore, we will focus the analysis on attitude towards narration items (narrative theory and composition).

The survey was answered by 60 freshmen students from the B.A. of Translation and Interpretation of Universidad Rey Juan Carlos (Annex 2). The group was composed by 49 women and 11 men. The age ranked from 18 to 35 years old, although most of them gathered in the younger part of the range. 90% of them were between 18 and 22. In most cases, their mother tongue was Spanish (52 cases) and 8 students had another mother tongue. It would be interesting to analyze the different approaches to narrative between natives and foreign learners, but we haven't a large enough sample to get significant results. Students answered the survey at the end of the subject Spanish Language II.

Students had to value their agreement to the items of Education and Identity Narrative survey from 1 to 5. In order to check that students really express their views, some items are reversed. The direct items (2, 8, 9, 12, 14, 17, 19 and 21) consider positive attitude, where the higher the number chosen, the better attitude towards narrative. However, reverse items (3, 5, 6, 7, 11, 13, 15, 16 and 18) measure negative attitude, where the higher the number chosen, the worse attitude. It is expected that if one student tend to choose high numbers in direct items, he or she will choose low figures in reverse items. In order to verify it, we have formed two groups according to the sum of their answers to the survey. Those who have the 25% lower totals represent the lower attitude toward narration, while those who have 25% higher total represent the higher attitude toward narration. According to percentiles, the first group is formed by the students with totals lower than 69 and the second by those with totals higher than 78 (Annex 3). Then, we have compared both groups to assess if items distinguish between them (Annex 4). According to statistic theory, one item distinguishes between low attitude and high attitude if the probability to two tailed checking is lower than 0.05. This criterion is met by the items 5, 6, 7, 9, 11, 12, 13, 15, 16, 18, 19.

Finally, we have studied the Reliability of the scale to consider if measures of narrative attitude are precise (Annex 5). Reliability correlates each item with the total. It is normally considered that item-total correlation is positive from 0.35 to 1. Items 6, 8, 11, 12, 15, 16, 18 are among this range. Therefore, these items are sensitive to differentiate between students with low attitude toward narrative from students with high attitude. We also have to consider Cronbach's Alpha Reliability because it reflects the precision with which the whole survey measures attitude toward narrative. We got 0.631, which is not enough for empirical purposes. For this reason, we had to refine the survey. Annex 6 shows the T Scale and Reliability. We have chosen those items which have T Scale under 0.05 or/and satisfactory Reliability data. We can see that in many cases good T Scale results coincide with high Reliability. Therefore, we have formed a new survey with the items 5, 6, 7, 8, 9, 11, 12, 13, 15, 16, 18 and 19. The refined survey has 0.737 Cronbach's Alpha Reliability, which is a satisfactory level of accuracy (Annex 7). All of the refined items show good results, because if we deleted them, Reliability would decrease or would keep in similar numbers. This means all of them contribute to measuring precisely.

This pilot version of Education and Identity Narrative survey provides us with a tool to study the attitude towards narration. The chosen items are able to distinguish this aspect significantly and reliably. Moreover, we provide an empirical approach to narration to study it in an objective manner.

Conclusions

We have provided a general view to the importance of narration. The educative system lacks in many cases systematicity to teach communicative skills –especially we don't usually teach the writing skill in detail. There is agreement that this is important and also it is more and more sustained that education must include creativity. Nevertheless, this theoretical cluster of ideas isn't put in practice as much as it should be. This paper synthesizes some important aspects about narrative. Narrative is a part of creative learning and helps us to get a meaningful learning, which improves the educative process and guides the student to develop a strong and healthy identity. For all these reasons, teachers should use narrative to foster a complete learning process. Finally, we have developed Education and Identity Narrative survey to support scientifically the importance of narrative. This scale is a precise (two tailed checking below 0.05) and reliable (Cronbach's Alpha 0.737) tool to measure the attitude toward narrative that should be replicated in following studies. It is necessary to keep studying the attitude of students in order to transmit the value of narration to students. The results of Education and Identity Narrative survey in further studies will provide us with objective information to improve our educative approach.

*The translation to English has been done for this paper. The original texts are in Spanish.

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Annex 1.

Spanish version

1. Mi comprensión lectora antes de la asignatura era muy deficiente.
1 2 3 4 5
2. La identidad narrativa me ayuda a comprender a los demás mejor.
1 2 3 4 5
3. La narrativa es insuficiente para explicar el lenguaje en su conjunto.
1 2 3 4 5
4. Mi expresión escrita después de la asignatura es excelente.
1 2 3 4 5
5. La identidad narrativa es una teoría sin uso práctico.
1 2 3 4 5
6. La teoría narrativa es un estorbo para leer con naturalidad.
1 2 3 4 5
7. La identidad narrativa es innecesaria para comprender y escribir textos.
1 2 3 4 5
8. El estudio de los géneros textuales me ayuda a leer con más facilidad.
1 2 3 4 5
9. Las palabras concretas que usa un autor muestran su forma de percibir un tema.
1 2 3 4 5
10. Mi comprensión lectora después de la asignatura es excelente.
1 2 3 4 5
11. La teoría narrativa tiene poco que ver con la práctica escrita.
1 2 3 4 5
12. El conocimiento de narrativa me ayudará a entenderme mejor.
1 2 3 4 5

13. Las obras narrativas son solo una forma de entretenerse.
1 2 3 4 5
14. El tipo de oraciones que usa un autor muestran su forma de percibir un tema.
1 2 3 4 5
15. Analizar las palabras que emplean las personas es un estorbo a la hora de conocerlas.
1 2 3 4 5
16. El estudio de los géneros textuales hace más complicada la redacción de textos.
1 2 3 4 5
17. Los conocimientos sobre narración me servirán en mi desempeño profesional.
1 2 3 4 5
18. La forma con la que escribo no depende de mi personalidad.
1 2 3 4 5
19. Las obras narrativas me hacen pensar acerca de mi propia vida.
1 2 3 4 5
20. Mi expresión escrita antes de la asignatura era excelente.
1 2 3 4 5
21. Las personas conocemos el mundo a través de las narraciones.
1 2 3 4 5

Translated version

1. My reading comprehension before the subject was very deficient.
1 2 3 4 5
2. Narrative identity helps me to understand better other people.
1 2 3 4 5
3. Narrative is insufficient to explain the whole language.
1 2 3 4 5
4. My writing expression after the subject is excellent.
1 2 3 4 5
5. Narrative identity is a theory without practical use.
1 2 3 4 5
6. Narrative theory is an obstacle to reading naturally.
1 2 3 4 5

7. Narrative identity is unnecessary to understand and to write texts.

1 2 3 4 5

8. The study of literary genders helps me to read more easily.

1 2 3 4 5

9. The precise words that an author uses show his or her form of perceiving a topic.

1 2 3 4 5

10. My reading comprehension after the subject is excellent.

1 2 3 4 5

11. Narrative theory has little relation with writing practice.

1 2 3 4 5

12. The knowledge of narrative will help me to know myself.

1 2 3 4 5

13. Narrative works are just a form of entertainment.

1 2 3 4 5

14. The kind of sentences an author uses shows his or her form of perceiving a topic.

1 2 3 4 5

15. To analyze the words that people use is an obstacle when you want to know them.

1 2 3 4 5

16. The study of gender of texts complicates the writing of texts.

1 2 3 4 5

17. Knowledge about narration will be useful on my professional performance.

1 2 3 4 5

18. The way I write doesn't depend on my personality.

1 2 3 4 5

19. Narrative works make me think about my own life.

1 2 3 4 5

20. My writing expression before the subject was excellent.

1 2 3 4 5

21. Human beings know the world through narrations.

1 2 3 4 5

Annex 2. Group information

Sex					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Woman	49	81.7	81.7	81.7
	Man	11	18.3	18.3	100.0
	Total	60	100.0	100.0	

Age					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18	15	25.0	25.0	25.0
	19	18	30.0	30.0	55.0
	20	8	13.3	13.3	68.3
	21	7	11.7	11.7	80.0
	22	6	10.0	10.0	90.0
	23	2	3.3	3.3	93.3
	29	1	1.7	1.7	95.0
	32	1	1.7	1.7	96.7
	33	1	1.7	1.7	98.3
	35	1	1.7	1.7	100.0
	Total	60	100.0	100.0	

Mother tongue					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Spanish	52	86.7	86.7	86.7
	Another language	8	13.3	13.3	100.0
	Total	60	100.0	100.0	

Annex 3. Percentiles

Statistics		
Total		
N	Valid	60
	Missing	0
Percentiles	25	69.0000
	75	78.0000

Annex 4. T Scale

Independent Samples Test										
F		Levene's Test for Equality of Variances		t-test for Equality of Means						
		Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference		
								Lower	Upper	
Item1	Equal variances assumed	3.170	.084	-1.155	32	.257	-.353	.306	-.976	.270
	Equal variances not assumed			-1.155	24.837	.259	-.353	.306	-.983	.277
Item2	Equal variances assumed	.491	.489	-.720	32	.477	-.176	.245	-.676	.323
	Equal variances not assumed			-.720	29.665	.477	-.176	.245	-.677	.325
Item3	Equal variances assumed	4.561	.040	.000	32	1.000	.000	.306	-.624	.624
	Equal variances not assumed			.000	30.325	1.000	.000	.306	-.625	.625
Item4	Equal variances assumed	.002	.966	-1.814	32	.079	-.588	.324	-1.249	.072
	Equal variances not assumed			-1.814	31.995	.079	-.588	.324	-1.249	.072
Item5	Equal variances assumed	1.940	.173	-2.937	32	.006	-1.000	.340	-1.694	-.306
	Equal variances not assumed			-2.937	27.951	.007	-1.000	.340	-1.697	-.303
Item6	Equal variances assumed	.767	.388	-3.636	32	.001	-1.176	.324	-1.835	-.517
	Equal variances not assumed			-3.636	31.991	.001	-1.176	.324	-1.835	-.517
Item7	Equal variances assumed	4.345	.045	-3.161	32	.003	-1.118	.354	-1.838	-.397
	Equal variances not assumed			-3.161	26.821	.004	-1.118	.354	-1.843	-.392

F		Levene's Test for Equality of Variances		t-test for Equality of Means						
		Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference		
								Lower	Upper	
Item8	Equal variances assumed	.013	.911	-1.849	32	.074	-.706	.382	-1.484	.072
	Equal variances not assumed			-1.849	31.993	.074	-.706	.382	-1.484	.072
Item9	Equal variances assumed	1.352	.254	-3.222	32	.003	-.824	.256	-1.344	-.303
	Equal variances not assumed			-3.222	29.390	.003	-.824	.256	-1.346	-.301
Item 10	Equal variances assumed	.042	.839	-1.123	32	.270	-.412	.367	-1.159	.335
	Equal variances not assumed			-1.123	31.553	.270	-.412	.367	-1.159	.336
Item 11	Equal variances assumed	.839	.366	-2.954	32	.006	-.706	.239	-1.193	-.219
	Equal variances not assumed			-2.954	29.551	.006	-.706	.239	-1.194	-.218
Item 12	Equal variances assumed	1.674	.205	-2.393	32	.023	-.765	.319	-1.415	-.114
	Equal variances not assumed			-2.393	29.135	.023	-.765	.319	-1.418	-.111
Item 13	Equal variances assumed	.856	.362	-2.786	32	.009	-.824	.296	-1.426	-.221
	Equal variances not assumed			-2.786	30.793	.009	-.824	.296	-1.427	-.221
Item 14	Equal variances assumed	.737	.397	-.961	32	.344	-.353	.367	-1.101	.395
	Equal variances not assumed			-.961	26.764	.345	-.353	.367	-1.107	.401

F		Levene's Test for Equality of Variances		t-test for Equality of Means						
		Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference		
								Lower	Upper	
Item 15	Equal variances assumed	3.072	.089	-4.311	32	.000	-1.471	.341	-2.165	-.776
	Equal variances not assumed			-4.311	28.046	.000	-1.471	.341	-2.169	-.772
Item 16	Equal variances assumed	.701	.409	-4.298	32	.000	-1.235	.287	-1.821	-.650
	Equal variances not assumed			-4.298	31.279	.000	-1.235	.287	-1.821	-.649
Item 17	Equal variances assumed	.184	.671	-1.735	32	.092	-.471	.271	-1.023	.082
	Equal variances not assumed			-1.735	31.929	.092	-.471	.271	-1.023	.082
Item 18	Equal variances assumed	13.232	.001	-3.920	32	.000	-1.294	.330	-1.967	-.622
	Equal variances not assumed			-3.920	20.247	.001	-1.294	.330	-1.982	-.606
Item 19	Equal variances assumed	1.289	.265	-2.083	32	.045	-.882	.424	-1.745	-.019
	Equal variances not assumed			-2.083	29.791	.046	-.882	.424	-1.748	-.017
Item 20	Equal variances assumed	.452	.506	.959	32	.345	.353	.368	-.397	1.102
	Equal variances not assumed			.959	31.961	.345	.353	.368	-.397	1.102
Item 21	Equal variances assumed	.099	.755	-1.787	32	.083	-.529	.296	-1.133	.074
	Equal variances not assumed			-1.787	31.271	.084	-.529	.296	-1.134	.075

Annex 5. Original reliability

Reliability Statistics	
Cronbach's Alpha	N of Items
.631	21

Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Item1	70.92	45.908	.077	.635
Item2	69.33	45.650	.167	.625
Item3	69.88	49.901	-.259	.666
Item4	69.72	44.783	.158	.626
Item5	68.97	43.423	.217	.620
Item6	68.98	41.237	.461	.590
Item7	68.90	42.871	.219	.620
Item8	69.52	41.881	.357	.601
Item9	68.63	44.575	.245	.617
Item10	69.43	47.301	-.051	.652
Item11	69.05	43.235	.393	.604
Item12	69.48	41.440	.396	.596
Item13	68.85	42.977	.309	.609
Item14	68.98	46.898	-.017	.647
Item15	68.78	40.613	.380	.595
Item16	68.93	40.843	.458	.588
Item17	68.77	45.267	.133	.629
Item18	68.45	39.642	.529	.577
Item19	68.97	42.338	.279	.611
Item20	69.72	49.122	-.182	.667
Item21	69.40	43.024	.335	.606

Annex 6. T Scale and Original Reliability

T Scale	Original Reliability
5	
6	6
7	
	8
9	
11	11
12	12
13	
15	15
16	16
18	18
19	

Annex 7. Refined Reliability

Reliability Statistics	
Cronbach's Alpha	N of Items
.737	12

Item-Total Statistics				
	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Item5	40.97	33.389	.184	.744
Item6	40.98	31.237	.451	.710
Item7	40.90	30.736	.361	.722
Item8	41.52	32.525	.279	.731
Item9	40.63	34.168	.234	.734
Item11	41.05	32.353	.462	.713
Item12	41.48	30.966	.428	.712
Item13	40.85	32.333	.340	.723
Item15	40.78	29.156	.500	.701
Item16	40.93	30.741	.462	.708
Item18	40.45	29.642	.540	.697
Item19	40.97	32.304	.257	.736