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FACULTAD DE CIENCIAS HUMANAS Y DE LA EDUCACIÓN

CARRERA DE PEDAGOGÍA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS

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Scaffolding Techniques and Narrative Writing

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SUPERVISOR APPROVAL

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DEDICATION

TO

To myself, for the perseverance and commitment that shaped this achievement, even in the face of challenges. To my parents, whose faith, support, and sacrifices guided me throughout this journey, and to my family, for their words of encouragement when I needed them the most.

Kelvin

"A man's dream never ends." Eiichiro Oda.

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CARRERA DE PEDAGOGÍA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS

THEME: "Scaffolding Techniques and Narrative Writing"

AUTHOR: Cadena Cornelio Kelvin Lenin

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ABSTRACT

This study analyzed students' perspectives on scaffolding techniques and their influence on the development of narrative writing. A total of 67 undergraduate students (21 males and 46 females) from Universidad Técnica de Ambato participated in this descriptive, non-experimental research. Data was collected through a survey comprised of closed-ended items organized on a five-point Likert scale. The questionnaire, which was validated by five experts in the field, showed a strong reliability in Cronbach's Alpha (0.922), and reached an Aiken's V coefficient between 0.80 and 1.00, indicating a high level of consistency. Furthermore, the research was based on three research questions aligned with the objectives. The results showed that modelling, sentence frames, and visual aids were the most frequently used scaffolding techniques in EFL classes, as they helped learners organize ideas, improve accuracy, and build confidence when writing. Regarding narrative writing, first-person, dramatized, and narrator-agent styles were the most popular among students, reflecting their tendency to express personal experiences and emotions in stories. Similarly, linear, parallel, and dramatic plots were the most common structures, while non-linear and cumulative plots were the least used by students due to their linguistic and organizational complexity. The findings also revealed that although scaffolding techniques supported students' narrative writing, most learners still relied heavily on teacher guidance (modelling) rather than developing full autonomy during the writing process.

***Keywords**: Scaffolding techniques, narrative writing, EFL learning, writing proficiency, narrative plots.*

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CARRERA DE PEDAGOGÍA DE LOS IDIOMAS NACIONALES Y EXTRANJEROS

RESUMEN

Este estudio analizó las perspectivas de los estudiantes sobre las técnicas de andamiaje y su influencia en el desarrollo de la escritura narrativa. Un total de 67 estudiantes de pregrado (21 hombres y 46 mujeres) de la Universidad Técnica de Ambato participaron en esta investigación descriptiva y no experimental. Los datos se recopilaron mediante una encuesta con preguntas cerradas organizadas en una escala Likert de cinco puntos. El cuestionario, validado por cinco expertos en el campo, mostró una alta fiabilidad (alfa de Cronbach = 0,922) y un coeficiente V de Aiken entre 0,80 y 1,00, lo que indica un alto nivel de consistencia. La investigación se basó en tres preguntas de investigación alineadas con los objetivos. Los resultados mostraron que el modelado, las estructuras oracionales y las ayudas visuales fueron las técnicas de andamiaje más utilizadas en las clases de inglés como lengua extranjera, ya que ayudaron a los estudiantes a organizar ideas, mejorar la precisión y ganar confianza al escribir. En cuanto a la escritura narrativa, los estilos en primera persona, dramatizado y narrador-agente fueron los más populares entre los estudiantes, lo que refleja su tendencia a expresar experiencias y emociones personales en historias. De igual manera, las tramas lineales, paralelas y dramáticas fueron las estructuras más comunes, mientras que las no lineales y acumulativas fueron las menos utilizadas debido a su complejidad lingüística y organizativa. Los resultados también revelaron que, si bien las técnicas de andamiaje apoyaron la escritura narrativa de los estudiantes, la mayoría aún dependía en gran medida de la guía del profesor (modelado) en lugar de desarrollar una autonomía plena durante el proceso de escritura.

CHAPTER I. THEORETICAL FRAMEWORK

1.1 Research Background

To construct this study, a wide range of academic sources was reviewed, focusing on the effectiveness of scaffolding in improving students' writing skills. Many of them were conducted across different educational contexts and levels, in order to support the theory that scaffolding helps learners to develop independence in writing tasks. Diverse techniques were analyzed about students' written performance, and the works reviewed highlight the relevance of scaffolding as a fundamental technique in pedagogy.

According to Rodriguez and Protacio (2025), the use of learning activity sheets as a scaffolding tool improved the writing performance of 12th grade students. Through an experimental design with pre- and post-tests, they compared the results between a group instructed through this model and one taught using conventional methods. The findings were that both groups made significant progress in areas such as content, organization, vocabulary, grammar, and mechanics, but the experimental group achieved improvements in vocabulary and mechanics due to this model provided a structured way to support writing development.

In her perspective, Fabry (2023) stated that narrative is a scaffolding resource that extends beyond linguistic aspects that influence cognitive and affective domains. Her study demonstrated that textual narratives, particularly fictional ones, served as mediators that allowed learners to enhance social understanding and the ability to empathize with others. For instance, when students engaged with fictional storylines, they were able to recognize cause–and–effect relations in characters' decisions, which later supported their own organization of ideas in writing. In this sense, narrative scaffolding supported the construction of meaning in writing tasks and strengthened socio-affective abilities by providing models of reason–action–emotion patterns that students could transfer into their texts.

Ikawati (2020) emphasized that scaffolding is an effective model to cover students' writing difficulties in idea generation, grammar, and vocabulary. The author highlights that teachers can apply scaffolding techniques in the classroom based on Vygotsky's Zone of Proximal Development theory (ZPD). It suggests that students can make tasks that are

beyond their current ability with the support of more knowledgeable others. The findings indicated that it works effectively when integrated into a genre-based writing process, where the teacher gradually reduces assistance as students gain experience. This method helps students learn strategies for writing, leading them to become independent and successful writers rather than just completing assignments.

Notably in the field of education, Rimawati and Hermayawati (2020) revealed that scaffolding techniques facilitated the development of writing skills in one of the seventh-grade students in the course of functionally designed classroom research. Following a classroom action research model, the researcher utilized a five-step scaffolding technique, inquiring, modeling, shared writing, collaborating, and independent writing, which was adapted from Silvia Read. Results showed a positive increase in students' abilities to organize ideas, vocabulary, and paragraphs. The technique also improved students' writing disposition. This study emphasizes the value of scaffolding when teaching foundational writing skills, indicating that this approach may enable engaged writing in EFL class learners.

Much the same as in Hassen et. al (2024), there was significant evidence that scaffolding techniques improved EFL students' writing performance as documented in a quasi-experimental research. The study utilized two sample populations: the experimental that employed scaffolding techniques, and a control that employed traditional methods. There was evidence that the writing scores of the experimental group improved, and virtually no evidence that the other group improved in any meaningful sense. Additionally, a post-test showed dominance of the experimental group, which was interpreted to mean that scaffolding improved writing sub-skills as well as overall attitude toward writing and therefore ought to be incorporated into EFL writing classes.

Expanding scaffolding into digital contexts, Deby (2021) mentioned that scaffolding techniques integrated with online platforms supported senior high school students throughout the stages of the writing process. In the planning phase, online tools allowed learners to brainstorm and organize their ideas with guided prompts. During drafting, scaffolding strategies such as modeling and joint construction helped students shape their initial texts more coherently. Assigned workflows, as a professional communication strategy, include optimizing digital scaffolds using a specialized web-based platform. Due to the uniqueness

of their digital peer feedback platforms, students could receive feedback from their instructors and classmates. Such feedback helped develop students' content, grammar, and vocabulary proficiency at the same time. During the editing stage, peer and self-assessment checklists, along with feedback on basic and mechanical errors, helped learners develop more complex structures with greater accuracy. These results suggest that integrating scaffolds with digital tools not only enhanced students' written expression in structure and language but also improved their autonomy and motivation in the entire writing task.

Selvaraj and Aziz (2020) analyzed the effects of incorporating flow charts on the narrative writing of some Malaysian primary school students. They conducted a cyclic action research with a class of 25 Year 4 students; while spanning 2 cycles and comprising of 12 intervention sessions, there was a big improvement in the students' writing with regression in transitions, organization, and expansion of their writing. The study concluded that flow charts as scaffolding tools enabled the students to systematically narrate their story, thus improving cohesion and precision of vocabulary. The use of videos, worksheets, and peer teaching as scaffolding tools further supported the students' narrative writing by improving their creative and critical thinking skills.

Finally, Van der Graaf et al. (2023) demonstrated that personalized scaffolds support self-regulated learning during university-level writing tasks. University students were asked to compose an essay within a digital learning environment under three conditions: no scaffolds, generalized scaffolds, and personalized scaffolds based on real-time learning behavior. The data found that personalized scaffolds made students more fully compliant and more likely to engage in monitoring and high-level cognitive activity, which, in turn, is associated with improved essay quality. Though essay scores did not differ significantly across conditions, compliance with scaffolding suggestions offered, such as reviewing rubrics, essay drafts, and organizational notes, was positively associated with writing performance. This study highlights the potential of scaffolding, particularly when personalized, to enhance the writing process by supporting learners' regulation strategies and engagement in complex tasks.

Theoretical Foundation of the Variables

1.2.1 Independent Variable

1.2.1.1 Learning Theories

Various theories have been proposed within the discipline of education, attempting to explain the mechanisms of knowledge acquisition and processing. Behaviorism, cognitivism, and interactionism represent the most prominent of such theories. Behaviorism, as described by Giannoukos (2024), examines externally observable responses to stimuli and the influence of reinforcement. Cognitivism, unlike behaviorism, is concerned with the learner and the internal processes of memory, perception, and problem-solving that guide the cognitive workings of the mind. The interactionist theory of learning, which is based on Vygotsky's sociocultural paradigm, posits that the learner's social interaction with peers and mentors who possess advanced knowledge plays a pivotal role in the learning process. Such theories of learning provide invaluable aid to educators in understanding the processes involved in the acquisition of language and other competencies in various educational contexts.

The behaviorist theory developed by Skinner (1984) viewed that language learning is a form of verbal behavior acquired through stimulus, response, and reinforcement. According to this sense, children are born with a tabula rasa, and they acquire language by imitating models in their environment, receiving positive reinforcement when their attempts are correct, and correction when errors occur. In second language acquisition, behaviorism suggests that learners benefit from drills, repetition, and rewards that strengthen correct language use. Estremera (2024) observed that in the Philippine English L2 context, teachers use activities like grammar exercises, reading practice, and stimulus-response questions to support learners, showing that these strategies improve accuracy as well as confidence in second language use.

Cognitivism deals with the internal mental workings involved in learning. Cognitive theorist Piaget (1976) proposed that knowledge was actively built during assimilation and accommodation processes when learners integrated new information into existing cognitive schemas and adjusted those schemas when novel experiences were encountered. Such a viewpoint posited learning as an active reorganization of mental frameworks, rather than a passive reception of information. Cognitivism, therefore, highlighted that learners

developed understanding by organizing, interpreting, and transforming knowledge rather than by simply imitating external models.

In EFL classrooms, cognitivism focused on helping learners understand how language works by encouraging them to develop strategies for comprehension, retention, and application. Khan et al. (2020) emphasized that cognitive approaches in education relied on processes such as memory, attention, and problem-solving, which supported learners in transferring knowledge into long-term memory and applying it in new contexts.

Interactionism was derived from the sociocultural theory of learning, which underscored learning as a product of social and cultural interchanges. Vygotsky (1978) claimed that a learner is able to achieve cognitive growth within the Zone of Proximal Development (ZPD), which is the region where the learner is able to advance from the present level of his/her skills to greater heights with the assistance of a more knowledgeable other (MKO). Within this model, collaboration, guided participation, and scaffolding were indispensable to the construction of meaning within the learning context. In addition, Giannoukos (2024) noted that sociocultural theory highlighted the role of cultural tools, language, and symbols as mediators that enabled individuals to internalize knowledge through interaction. It demonstrated that interactionist learning is a socially constructed process in which communication, collaboration, and cultural participation are central.

1.2.2.2 Zone of Proximal Development

According to Vygotsky (1978), the Zone of Proximal Development (ZPD) refers to the distance between what a learner can accomplish independently and what can be achieved with the guidance of a teacher or more capable others. This approach focused on how learning occurs most optimally on tasks that are just beyond what the learners can do independently, given some assistance. It highlighted the importance of social interaction, highlighting the necessity of collaboration, modeling, and scaffolding in closing the disparity between what a learner can do and what he or she is capable of.

Subsequent analyses developed the construct with respect to second language learning; Wang (2022), for instance, observed that the ZPD, with the focus on culture and collaborative learning, bridged on Krashen's i+1 model because the ZPD was more than just cognitive input, resonating with different cultural tools and collaborative learning as

facilitators of cognitive development. In the educational context, the ZPD framed the teacher as a facilitator who designed interactive activities, promoted peer assistance, and provided feedback that gradually enabled learners to internalize strategies and move toward autonomy.

Nazarian et al. (2021) mentioned that the Zone of Proximal Development (ZPD) is a dynamic space where learning progresses through interaction and structured support. They explained that the ZPD represents the distance between students' actual performance and their potential development. The authors elaborated on the fact that in order to work with scaffolding, it is a given that one must work with ZPD, as the measuring and operationalizing of this zone is an a priori condition for appropriate support to be given. The ZPD, in their opinion, is a socially mediated phenomenon that needs both personalized and collective teaching strategies. This reinforced the original point of Vygotsky that learning is a socially constructed activity which, through interaction and support, allows the learners to progressively shift from a state of reliance to one of self-sufficiency.

1.2.1.3 Scaffolding

In accordance with Vygotsky (1978), scaffolding is seen as the provisional assistance provided by instructors to enable students to complete tasks that the learners are not able to complete on their own. Such assistance is tailored to the students' requirements and is subsequently withdrawn as the students become more autonomous. In the context of teaching English as a second language, scaffolding entails strategies that include activating prior learning, lesson chunking, modeling, questioning, and peer collaboration, etc.

Chauhan (2023) indicated that scaffolding fosters confidence and motivation, promotes active participation, and exposure to language, enabling them to learn new concepts and develop autonomy. In this way, scaffolding acts as a bridge between teacher guidance and student self-regulation. It leads learners through advanced cognitive activities that they cannot perform on their own, which in turn, builds their ability to take risks, formulate new ideas, and become engaged in their own learning. This is why scaffolding serves as a connector and a pathway where teachers offer their assistance, and learners learn to manage themselves.

Scaffolding is closely related to Vygotsky's Zone of Proximal Development (ZPD), but it is important to distinguish the two concepts. As highlighted by Margolis (2020),

scaffolding refers to the tangible steps educators take to implement the ZPD in their classroom, including inviting student engagement, task simplification, process monitoring, constructive feedback, teaching demonstrations, and the gradual withdrawal of guidance to foster student autonomy. Scaffolding has three defining characteristics. First, the help is specific to what the learner is able to accomplish; second, the help is continuously withdrawn as the learner becomes more competent, and finally, the control of the learning shifts to the learner. This understanding of scaffolding, as expressed by Margolis, describes a process that is flexible, interactive, and dialogue-centred, involving learners in the construction of knowledge, but advanced to a new tier of thinking, intertwining deeper learning.

Hammond (2001) emphasized that scaffolding in language learning should be understood as a socially situated process where teachers provide temporary, contingent support to enable learners to achieve tasks they could do independently. Scaffolding operates at both micro and macro levels: while teachers guide students' moment-by-moment through modeling, questioning, and feedback, they also design long-term curriculum cycles that gradually shift responsibility from teacher to learner. Scaffolding was not only presented as "help," but as assistance that extends an individual's edge of competence, enabling them to internalize and apply some linguistic concepts in a flexible way. For example, Hammond described that in ESL classes, scaffolding includes different stages of explicit genre modeling, text co-construction, and eventual solo writing, so that learners develop language control and confidence as independent writers.

1.2.1.4 Scaffolding Techniques

There are scaffolding techniques through which teachers transform the theoretical concept of scaffolding into classroom practice. It implies the guidance of students step by step through new and challenging tasks. Maftuna (2023) explained that scaffolding took diverse forms such as modeling, think-alouds, questioning, visual aids, and peer collaboration, etc. Each is designed to foster confidence, critical thinking, and problem-solving. When the techniques are based on learners' needs, they provide optimal support, and less cognitive load is placed on the learners, resulting in greater engagement. These are the techniques that are the most effective.

Modelling

One helpful technique is called modelling. Modelling consists of the instructors showing the students how to do a task to give them a clear picture of what they are expected to do. As Yildiz and Celik (2020) noted, modelling helps lessen the complication of the task and the associated anxiety in its completers through providing a concrete example of the language utilized in a task, be it speaking, writing, or comprehension. Because of modeling, students are able to see what strategies and steps are needed to do the activity, and then can do it themselves. A good example of this is a teacher modelling the construction of a narrative paragraph through thinking aloud and showing how to highlight a topic sentence, connectors, and sequencing words. This helps the students a lot because it makes the explanation clearer and gives the students the confidence to do it, since they can visualize it and use it in their work.

Guided Questions

An additional important aid for language learning is the help of questioning strategies. Rather than straight answers, educators can promote thinking, participation, and learning of higher levels via the guidance of specific questions. Shanmugavelu et al. (2020) stated that well-framed questioning assists educators in measuring the level of understanding, keeping the focus, while stimulating the learners' motivation in engaging the content of the lesson. Such various facets of questions (factual, analytical, and evaluative questioning) enable educators to move the learners from mere recall to higher levels of application, analysis, and synthesis of the concepts, over time.

This, once again, fosters interactions as learners are prompted to voice their opinions and collaborate to form responses. It helps develop higher-order thinking and shifts focus from recall of information to more advanced concepts, which is still aligned with Bloom's taxonomy. By pausing, distributing questions equitably, and ensuring clarity of wording, teachers can create a supportive environment where questioning functions as an assessment tool and a scaffold for learning.

Graphic Organizers

Illustrating tools are used and are regarded as powerful scaffolding tools for showing more complex topics and making them visible. Green and Dillard (2021) stated that these tools serve the purpose of being both physical and symbolic mediators that assist the learner in seeing relationships among concepts, and standing in the way of a cognitive load, and organizing information in a way that presents meaning. Well-known examples are in the form of Venn diagrams, concept maps, cycles, and matrices that assist the learner in seeing different patterns, such as comparison, cause-effect, or chronological.

Ready-made graphic organizers allow students to go past simple memory recall to the understanding and application of concepts, also the their creation promotes active engagement and the development of more complex thinking skills. In the language classroom, they promote the reading, writing, and speaking competencies through visual schemata for the arrangement of arguments, the building of narratives, and the parsing of grammar and vocabulary.

Visual Aids

Visual aids are one of the most effective scaffolding techniques because they transform abstract concepts into visual representations that are easier for learners to understand. Ubaidila et al. (2024) showed that using tools such as images and videos in the EFL classroom helped students comprehend lesson content by providing vivid examples. For example, teachers showed project-based videos at different stages of the lesson, in which students visualize the expectations of the teacher and the way in which it will be evaluated. Visual aids act as intermediaries and mediators to assist with more complex processes on a theoretical level and more practical real-world outcomes, bridging the gap between the explanation and application.

As mentioned by Hameed (2020), visual aids supported with the help of scaffolding information advanced the learners' understanding by converting the more complex and abstract topics into more simpler and easily approachable ones. Scaffolding, well, works by integrating images, diagrams, gestures, videos, and a framework wherein learners are given contextual information to boost understanding and retention. According to the author, visual

aids serve as supplementary materials and mediators between teacher input and student understanding, enabling learners to process information more effectively. Hameed stressed that visual scaffolding encouraged engagement, since learners were able to connect new knowledge with concrete representations, fostering participation and active communication.

Sentence Frames

Sentence frames are structured language supports that provide learners with partially completed sentences, enabling them to engage in writing and discussion tasks with greater confidence and accuracy. Frames can shift the imbalance between form and content (syntax and semantics) and syntax and content (syntax and pragmatics), which Lopas (2021) argued to be crucial for ELLs in overcoming basic content generation challenges. For instance, frames can be tailored to different proficiency levels. Beginners can overwrite the stem "I like ___" while the advanced can fill in "Although most people think ___, I believe ___ because ___". Thus, sentence frames serve differentiated scaffolds that are aligned to the learners' stages of development.

Based on Block (2023), the function of sentence frames is to provide basic outlines for paragraphs and also for advanced vocabulary teaching. Depicting new vocabulary in the context of structured sentences enables learners to use them in real-life communication, thus enhancing retention and retrieval. Framed sentences also enable learners to shift attention to the communication of ideas instead of syntax, since the framing of the sentence takes away unnecessary mental effort.

Writing Templates

Writing templates are structured frameworks that guide learners in organizing their ideas into coherent texts by providing outlines of paragraphs, models of sentence connections, and cues. For Singh et al. (2020), templates serve as scaffolds that reduce learners' cognitive load, allowing students to focus on content generation rather than struggling with structure. These scaffolds are effective for learners with limited proficiency, as they allow them to work step by step through controlled, guided, and eventually free writing activities. For example, a template for a letter of invitation supplies the basic

organization and sentence starters, which allows students to focus on the communicative purpose of the text.

Guided Practice

Guided practice represents a central scaffolding strategy in which teachers and learners collaboratively construct knowledge before students attempt tasks independently. In narrative writing, this stage involves activities such as jointly planning story outlines, constructing paragraphs with the teacher, or developing narrative frames that provide direction without giving complete answers. In this regard, Spring (2022) argued that during guided practice, learners organize events in chronological order and use transition signals at the same time as applying new skills and getting feedback.

In Tiwari's (2022) perspective, guided practice fosters independence from the teacher's elbow and subsequently, the practice stage of 'I do, we do, you do'—cascading the gradual release of responsibility—aims to advance learner independence. In this phase, learners become the focus of the practice. Teachers scaffold learners through the use of prompts and cues, and as feedback until learners develop competence, and the support is tapered. Guided practice is an occurrence emphasizing the process rather than the final product. Learners are permitted to rehearse skills, play with concepts, and trial and error in order to make mistakes; in this instance, the mistakes are purposely tackled in a constructive manner. Moreover, this collaborative class curriculum framework also fosters the learners' ability to self-monitor their cognitive processes. Teachers explain their thought processes in an accessible manner and explain practiced learners to become instructors. In doing so, learners are taken through a process of idea formulation, content progression, and structuring of the subject, where they continuously develop autonomy over their content and form responsibility.

Think-Aloud

Think-aloud is a scaffolding technique that encourages learners to verbalize their thoughts while processing texts, enabling them to monitor comprehension and apply strategies. Tang et al. (2025) clarified that through this technique, students are able to articulate predictions, inferences, and clarifications, which strengthens metacognitive

awareness and facilitates deeper engagement with language. It makes internal processes visible, noticing that the think-aloud functions as a model of expert thinking that teachers could demonstrate and then gradually transfer to students.

In another perspective, Maftuna (2023) described that the think-aloud is a scaffolding strategy that guides learners step by step to verbalize their reasoning while completing tasks, allowing teachers to make students' cognitive processes visible. This supports students in clarifying ideas, choosing strategies, and identifying possible errors through immediate feedback. In problem solving, for example, teachers show their thinking by saying, "First, I read the question, then I underline the key word, and then I decide which rule I have to apply." In language acquisition, for example, learners express their thoughts when reading or writing by saying, "I will begin my story by saying the setting. Then I will introduce the main character, and finally I will add a conflict." In this way, the think-aloud method provides cognitive and social scaffolding, which enables learners to master the metacognitive strategies needed for self-regulated learning.

Peer Collaboration

Peer collaboration is an effective form of scaffolding, as it allows peers to give and receive assistance within the Zone of Proximal Development (ZPD). Chun and Cennamo (2022) explained that within peer learning, scaffolding is implemented within organized activities where students play the roles of learners and facilitators. Their theoretical model contains four stages: getting acquainted, learning as a group, reviewing the learned content, and completing the peer work. Within this framework, scaffolding is defined in three dimensions: providing learners with essential techniques, relationship building, and resolving issues. For instance, peers are able to give clues, pose questions, and offer suggestions, which, in all cases, minimize cognitive load for novice learners and allow them to work on tasks more readily.

The effectiveness of collaborative learning in language education rests on the learners' ability to work on higher-order thinking skills. Wang et al. (2025) reported that collaborative writing enables learners to share drafts and feedback on peer work and, in the process, co-construct language and ideas. Students, therefore, come in contact with diverse writing styles and are able to consider and reflect upon their work vis-a-vis other students' efforts. Such

processes enhance and reinforce metacognition, since students are in control of their thinking and, as a result, make adjustments to their strategies on the basis of peer feedback. In turn, the quality of the written text and the collaborative writing process become more regulated and improved as strong mutual feedback is provided.

Chunking

Chunking is a cognitive strategy that helps learners process and store information more effectively by breaking it into smaller and meaningful units. Suppawittaya and Yasri (2021) described that short-term memory is limited, but its capacity could be enhanced if information is reorganized into two or three segments instead of a single large block. To clarify, learners remembered textual content, such as letters or numbers, more accurately when divided into smaller groups. For instance, a ten-digit number could be recalled more efficiently when presented in three segments (e.g., 091–678–9879) rather than the entire number. The same happens in education; chunking can be applied by structuring the parts of the essay, such as introduction, body, and conclusion by grouping complex topics into subcategories to reduce cognitive load. This technique functions as a scaffolding tool to internalize knowledge step by step.

Sirniawan et al. (2025) cited that the chunking technique improves students' communication and understanding by reducing cognitive load. This strategy works by dividing complex information into smaller and meaningful segments, making it easier to remember and apply. For instance, in the science subject, when learning the circulatory system, content such as blood components, blood vessels, and heart structure can be presented in separate chunks, allowing learners to process each part step by step. Through this approach, students are able to grasp difficult material more effectively, since each unit is simplified and better retained in memory.

1.2.2 Dependent Variable

1.2.2.1 English Language Teaching

Teaching English as a foreign language has become one of the most significant areas in education, since it aims to prepare learners to use the language for communication in different contexts. English Language Teaching (ELT) is conceptualized as a discipline that

extends beyond the instruction of grammar and vocabulary to include the broader aspects of classroom management, learner motivation, and the design of communicative activities. Harmer (1998) listed that effective teaching requires teachers to make lessons engaging, give clear instructions, and provide meaningful opportunities to use the language. For example, rather than focusing exclusively on grammar drills, teachers can encourage organizing role-plays, storytelling, or pair work that allows learners to practice authentic communication and build confidence in expressing themselves. In addition, language teaching involves three essential acts: presenting and explaining new material, providing practice, and evaluating learning outcomes, which together create the foundation for effective and meaningful instruction (Ur, 1996, p. 10).

Richards and Rodgers (2014) explained how ELT as a discipline changes over time and is a result of a number of methodological and theoretical traditions. The authors discuss how beliefs about Language and Learning and the teacher's role informed certain teaching methods, like the Grammar-Translation Method's focus on written accuracy and exercises involving translation, versus the emphasis on interaction, fluency, and communication of the CLT. The ongoing changes in ELT pedagogy practices here is a result of constantly shifting learner and context needs. The focus has changed, and it is no longer about rote memorization. ELT practices draw on movement and meaningful use of the language. The authors Richards and Rodgers also argue that no one methodology could be used in all cases and that a teacher has to mix and match methods to suit the demands of his/her classroom.

Extending this view, Scrivener argues that teaching does not equal learning ($T \neq L$): learning requires the learner's own effort and attention, and a teacher cannot "transmit" understanding; rather, the teacher's task is to create the conditions in which learning is likely to occur recognizing that a single lesson can be experienced very differently by different students and that classroom explanation alone is insufficient (Scrivener, 2005, pp. 17–18).

1.2.2.2 Productive Skills

In language learning, skills are generally divided into two categories: receptive skills, which involve understanding input (listening and reading), and productive skills, which focus on producing language (speaking and writing). Spratt et al. (2011) considered that productive skills are essential because they require learners to actively construct language rather than

simply recognize it. These skills are closely linked to communicative competence. Speaking involved producing oral communication for a range of purposes, such as expressing ideas, emotion, opinions, or asking questions, while writing involved the creation of written texts where learners conveyed information, organized ideas, and demonstrated control of grammar and vocabulary. These skills are considered essential for learners to demonstrate their communicative competence to reveal how students could use the language in real-life contexts rather than only in controlled exercises.

Richards and Rodgers (2014) underscored that both speaking and writing had been treated differently across methodological traditions in English Language Teaching (ELT). Within the Audiolingual Method, for example, speaking is developed through repetition and pattern drills to ensure accurate production, while writing is often restricted to controlled sentence practice. By contrast, Communicative Language Teaching (CLT) placed equal importance on fluency and meaning, encouraging learners to use speaking in authentic interactions such as problem-solving tasks, interviews, or debates, and writing in purposeful activities like composing letters, reports, or stories. Richards and Rodgers analyzed those productive skills could not be effectively taught in isolation; they needed to be integrated with receptive skills, in which students could move naturally from understanding input to producing output.

1.2.2.3 Writing

In language teaching, writing is considered one of the most complex skills because it requires learners to combine linguistic knowledge with cognitive and organizational abilities. According to Spratt et al. (2011), writing does not entail mere accuracy with grammar or vocabulary. There is also coherence and cohesion, as well as a sense of purpose and audience. Unlike speaking, which is often spontaneous, writing gives learners time to think, refine, and order their ideas, although it remains a skill that is slowly mastered with time and practice. Writing, in this context, is a skill that is often deemed to interact with the receptive skills. This is because effective writing inarguably needs a writer to be exposed to a wide array of different text types and also patterns of writing.

The process of writing in EFL contexts typically follows stages such as brainstorming, drafting, revising, and editing, which help learners master their abilities as

writers. It is one of the most effective ways for learners to produce correct language and communicate their intended messages effectively.

Recent research highlights that writing instruction should be guided not only by classroom practice but also by evidence-based approaches. In the view of Graham (2021), some practitioners base their decisions on personal experience, but observation and expert opinion may not hold much weight. He proposes instead that writing instruction ought to be based on the literature pertaining to a highly effective intervention and robust scientific evidence around what works. The evidence in the field suggests that, on the whole, effective writing programs have a number of core components: an abundance of writing opportunities, direct instruction in planning, revising, and editing strategies, and the combined teaching of reading and writing.

Graham also supports the role of evaluative feedback, peer interaction, and the use of technology in word processors in the writing process. In addition, the Self-Regulated Strategy Development model and other similar approaches assist students to become more autonomous, reflective writers. Such evidence supports the view that writing is a multifaceted activity that needs to be taught in a methodical manner. Instruction should be a reasonable blend of form-focused and meaning-focused activities.

1.2.2.4 Narrative Writing

Narrative writing is defined as a form of composition that tells a story through a structured sequence of events. Xu (n.d.) defined that narrative writing as a way of telling a story that engages readers and helps them picture and feel the experience. There are types of narrative writing (e.g., person, dramatized-undramatized, self-conscious, and Observer vs Narrator Agents) and types of narrative plots (e.g., linear, non-linear, dramatic, episodic, parallel, and cumulative), both rooted in the narrative world genre. Narratives, in any culture or any period in history, have served as a form of entertainment, a means of conveying knowledge, values, and even collective memory. This provides authors the opportunity to express imagination and creativity and transform real-life or even fabricated experiences into stories that are capable of being shared, interpreted, and remembered.

Fostering students' literacy skills has incorporated a great deal of research devoted to developing narrative writing in an L2. Vandermeulen et al. (2024) stated that students who

wrote high-quality narratives produced a high volume of text in each of their writing fluencies during the recursive stages of shifting from the plan and draft phases to the revision stages. Results from the L2 writing classes showed that students started valuing and practicing fluent narrative discourse composition after they began intensive instruction on revision and improved their systematized fluency in text generation. It is, therefore fruitful to emphasize the value of revision, reorganization of the ideas, and reembedding of the text in students' complex stories.

1.2.2.4.1 Narrative types

According to Booth (1961), different kinds of narrative are defined as narrative types that are distinguished through the different rhetorical strategies of presentation that authors utilize to configure a narrative for the audience/reader. For the author of each narrative, there is a point of selection required to determine the configuration of perspective, viewpoint, and manipulative sequential order of events to communicate in order to determine how the reader is meant to make meaning. Even in instances when a text attempts to adopt an impersonal stance or try to collapse the text into an objective form, the text is still subjected under the force of engagement of narration - the author (or compiler or editor) has to make a selection of how much to show, some viewpoint is to be lent, and how events are to be ordered to make a narrative. Thus, narrative types are the result of the author's selection in order to shape and guide the audience's understanding of the characters, actions, and themes in the text.

Person (First- and Third-Person Narration)

Booth (1961) clarified that one of the most common distinctions in narrative types is the use of person, categorized as first-person and third-person narration. In his view, stating that a story is told by an 'I' is a rather 'he/she' and a 'he' is a rather simplistic and unwarranted proposition, mainly because it does too little justice to the impact that such narrational specifics have on a reader. He went on explaining that the most important part is the 'closeness' and 'credibility' of the information each perspective is likely to provide. In most cases, the former is more subjective and the latter more omniscient and, thus, able to afford more control of the story's scope.

In the classroom, the ability to accurately differentiate between the first and third person narratives is important, especially to assist learners in grasping of the impact of

perspective. One example that best illustrates this is a story that has a first-person narrator. In this scenario, the narrator is able to express her feelings about the character and encourage the learners to examine the character more closely. In the third-person phenomenally case, the learners are able to view other characters, and it's more objective, thus assisting in plot analysis. By comparing these perspectives, students can develop critical awareness of how narrative choices shape interpretation and stylistic effects.

Dramatized and Undramatized Narrators

Another important classification is the distinction between dramatized and undramatized narrators. This type of narrator goes beyond simply reporting, since the way the writer influences the interpretation of the events makes them as vivid and complex as the characters he describes. An example of a dramatized narrator can be found in the Grimm Brothers' Snow White (1812). The story is told with exaggerations and emotional tones, especially in the Queen's envy and Snow White's innocence, where emotions and judgments color every detail of the narrative. Rather than functioning as an objective reporter, the narrator highlights feelings and exaggerations that shape the reader's entire perception of events. As Booth (1961) explained, many novels dramatize their narrators extensively, presenting them as figures who are as central to the reading experience as the plot itself or the protagonists they portray.

Unlike a dramatized narrator, an undramatized narrator remains outside the story and serves as an objective voice 'reporting' the actions without drawing attention to themselves. This kind of narrator is more removed from the story as a whole and more focused on the narrative as an objective source of information, and therefore offers greater neutrality regarding the story. The readers, in turn, gain the advantage of concentrating more on the aspects of the plot and the characters rather than paying attention to how the story is being told. While undramatized narrators may encourage a sense of seamlessness, they are in fact, an 'implied author' who, without a voice or face, controls the story by the choices and ordering of the particulars being recounted. Booth (1961), for instance, observed that in a novel such as The Killers by Hemingway, the lack of a narrator fosters a sense of impersonality; however, the lack of an explicit narrator also suggests the presence of an 'implied author' who is shaping the way the story is being interpreted.

These are the aspects of dramatized and undramatized narrators that I wish to explain to the students in the classroom. These aspects help the learners appreciate the narrator's role in the construction of narrative credibility. A case in point is the narrator of a children's book who may be dramatized and, as such, exaggerates the actions of the characters in the story to elicit laughter, thereby changing the readers' perception of the moral lesson that the story is trying to teach. On the other hand, undramatized narrators are often used in academic or historical writing to preserve neutrality, teaching students about objectivity in storytelling. This helps learners to evaluate not merely what is said, but also how it is said, improving their analysis, interpretation, and composition.

Self-Conscious Narrators

Booth (1961) distinguished a type of narrator known as self-conscious narrators, being those who realize their own storytelling and recognize their agency in the construction of the story. Booth's description of self-aware narrators goes to their explicatory interruptions within the text as compared to the conventional narrators, who do not talk within the story. Self-aware narrators stop the story to discuss and critique their work, directly address the audience, and/or point out the self-referentiality of the narrative. This tactic emphasizes the persuasive aspect of the act of telling the story and reminds the audience that the story is an artifice and not real. Self-aware narrators, as for instance, Kurt Vonnegut's in Slaughterhouse-Five (1969), 'All this happened, more or less.' At the onset, the author is self-consciously admitting his authorial presence and reminds the readers that the story 'All this happened, more or less, as quoted above, is not an objective story. This unique use of self-aware narrative point of view portrays the self-aware narrator's ability to transcend conventional narrating by offering the reader an invitation to ponder the narrative process as they go through it.

In education, self-conscious narration is the most useful in fostering the learner's ability to self-monitor, "metacognitive skills". Such skills are developed from thinking about these narrators who attempt to disentangle the perception of reality from fiction, analyze various narrators, and reflect upon the construction of the text. For instance, questioning the reliability of one's memories is a common feature in the contemporary literary world. This, along with other similar feats, can be utilized to assist students in attempting to use varying

voices in their creative writing. This, in turn, helps in generating stylistic consciousness as well as creativity.

Observers vs. Narrator-Agents

Booth (1961) also distinguished between observers and narrator-agents. Observers serve as witnesses to the story, reporting what happens without significantly influencing events, while narrator-agents actively participate in shaping the outcome of the plot. This division highlights the extent to which a narrator is integrated into the story's action or remains a detached chronicler. The observer type creates distance, encouraging readers to focus on the events themselves, whereas narrator-agents provide a more immersive experience by intertwining personal involvement with the narrative's progression.

As observed by Booth (1961), narrators, regardless of whether they are observers or narrator-agents, differ from each other. Booth describes observers as having the least influence over what happens in the plot, as they are just witnesses testifying to what happens in the story. On the other end of the spectrum are the narrator-agents, who participate in the plot as they shape and determine its direction. This classification helps demonstrate the degree to which a narrator becomes a participant in the story versus remains an outside recorder. The kind of distance from the narrative that a reader might close in on the plot is created by the observers. The experience is broader and more immersive with a narrator-agent.

In the pedagogy of narrative discourse, the distinction of speaking of perspective aids learners in knowing how different narrative angling affects engagement and meaning. Considerable example, Nick Carraway and The Great Gatsby is primarily an observer and, at the same time, an out-framer of the story and part of the story. As opposed to that, in Adventure Literature, a narrator-agent will probably determine the direction of a given storyline by a decision and action rendering. Having students pinpoint these roles in the text enhances critical reading as well as shifting the balance of observer vs. participant in their own narrative exercises.

1.2.2.4.2 Narrative plots

Standing out in prose means complexity in the morphology and phonology, the phrase structure and the deep and surface structures, the network and the strands or threads, and the story, and in general means the summation of phrases and the tied-up story or the central theme of the prose. Stoodt et al. (1996) defined plots as a course of actions having a logical connection in a story in an abstract sequence as a rational member of a society. A stream or sequence of a balanced story must converge into a pre-defined outcome. A stream or sequence of events in such a story is structured in a logical order. A plot of the story is the skeleton or the backbone of the story. A setting or an environment is blended into the whole plot. A plot that is well defined takes an appropriate time to establish the head character and the line of actions to emerge to solve a complex or an ambiguous problem. Dense plots of story. In case of the structure of the plot and the plot itself, the as how complex a plot in the as to how chronologically sequence of the actions in the story. The reader is guided to the revelation and the reason that is complex and takes time to build the base, which is a condition or a premise to the complexity of the streams of actions and the events in the as how creative the story is. The logic plot is definite. Connected events and actions with a premeditated outcome, which is arranged in an abstract sequence, are the actions and the basis on which the plot is framed as approximate or the center to which the outcome is the condition or an assumption which is framed as the center to which the outcome is premeditated.

A necessary geometric division of the prose frame with the story plot having an order is beyond the unique value; all events are made to center focus or hinge with the premeditated abstract sequence. In the plot of children's stories, like a case of Little Tricker the Squirrel Meets Big Double the Bear. The plot in this case is not only to highlight the conflicts of the characters the very ground the base of which or the verdict or the conclusion to which they reason as value is the secrets of the very ground the characters, but the value of golden which the Tricker the Squirrel and the suspense to the drawn conclusion this is how wise and which crafted golden rule be in the story are poured, then build the value in the reasoning which stage is not copiously alleged in the story, but is covered through implicit referential layers. The climax of the story is in the reason of the stream, which is, the plot builds adequate suspense as the characters devise clever strategies. The author's intention, the rule of which of golden poured be is then masterfully crafted.

Linear Plot

A linear plot follows a chronological order in which events are presented in the sequence they occur, from beginning to end. Such a framework focuses on cause-and-effect and offers a clear framework for effortless reader understanding. Lankadari (2020) argues that linear storytelling is the oldest and most common structure employed as the main framework in most educational and literary narratives, which depict the utmost clarity and organization. Linearly plotted narratives favor predictability and a coherent structure, which enables readers to seamlessly grasp every single moment of the story.

An example of a work narrative with a linear plot is found in Hemingway's The Old Man and the Sea (1952). In this novel, Santiago is described in a set sequence of actions: equipping himself for fishing, setting out to sea, engaging in battle with a marlin, and finally, returning home. Each and every action performed is described in a clear sequence, which is the foundation of a linear plot. In a classroom context, linear plots are used proficiently to equip learners with the ability to recognize story elements such as exposition, climax, and resolution. Their simplicity allows learners to focus on narrative mechanics before progressing to more complex, non-linear forms of storytelling.

Non-Linear Plot

Conversely, a non-linear plot presents events out of order and is further complicated by the use of flashbacks and/or foreshadowing and parallel timelines. According to Lankadari (2020), this kind of plot structure presents a challenge that the reader must actively work to reconstruct as the reader joins the events being relayed on a fragmented basis to activate the pervading essence of the story. In the literary works of the modern and postmodern periods, the effectiveness of the non-linear plot centers on the capacity to create tension, elevate the theme, and exhibit the very definition of memory and perception of humanity.

Lankadari's construction of non-linear plots does appeal to the more sophisticated readers, as they engage in advanced critical thought processes. Take, for instance, Branwell Brontë's Wuthering Heights (1847), where, after the moors, a character called Lockwood is at the beginning of the text. Much later does Nelly Dean narrates the tragic brunt of Heathcliff and Catherine's love story, where flashbacks are interspersed to fill in the gaps. There is a

non-linear and suspended sequence of events that organizes fragmented pieces of a storyline in a non-chronological order, illuminating the effectiveness of non-linear storytelling.

When readers are taken in right from the start, or if they are introduced to plots that intertwine and move back and forth linearly, they are taken on a stimulating journey of active questioning where they have to make deductive connections between disparate narrative lines. Even more, in the classroom, non-linear narratives act as scaffolding aids as they enhance the ability to interpret text, identify narrational devices, scrutinize layers of the narrative's structure, and appreciate divergence.

Dramatic Plot

Dramatic plots are among the most common structures in narrative writing, particularly in children's literature. They establish the setting, introduce characters, and develop conflicts that unfold through a sequence of incidents leading to a climax and eventual resolution. This type of plot captures the reader's attention by gradually increasing tension and suspense, often using a rising action pattern in which each event builds upon the previous one. The coherence and logical progression of a dramatic plot allow readers to clearly perceive how cause-and-effect relationships drive the story forward, creating both engagement and predictability (Stoodt et al., 1996, p. 35).

A good example of this is Jill Paton Walsh's The Green Book. Walsh's characters face a serious environmental problem that drives them off the planet. Walsh's characters face the problem of colonizing another planet. Walsh's novels build in tension as the characters face more and more obstacles, and finally, in the novel's climax, the characters face a problem that determines their fate. Walsh's novels are ideal for educational contexts because they integrate story structure and the pieces of conflict, climax, and resolution in a dramatic plot sequence.

Episodic Plot

Episodic plots are developed and finalized independently from the main plotline, and each episode or chapter contains a separate story. Borowiecki (2024) notes that an episodic plot tends to add little to the main storyline and functions primarily as an ornamentation or thematic deepening that augments the background of the narrative universe. These plots are

shorter in length than other plotlines and could comprise even a couple of scenes. These plots are intended to add variety and sustain the attention of the audience without changing the equilibrium of the central characters. In Cranford by Elizabeth Gaskell (1853), for instance, every chapter includes a self-contained narrative within a single community, detailing events within the town that do not substantially advance the overarching 'plot'. In these narratives, the characters and the setting do not change, but each episode is still self-contained and acts as a separate mini-narrative.

Rather than following a single continuous line of rising action, episodic plots consist of self-contained incidents that are unified by a broader thematic thread. This structure allows flexibility, as each episode can stand on its own while still contributing to the overall narrative. Such plots are especially common in children's books, where they provide variety and maintain engagement across multiple smaller adventures (Stoodt et al., 1996, p. 35).

Parallel Plot

As explained by Stood et al. (1996), parallel plots are when two or more plots are interwoven and work side by side before coming together as one complete story. This type of plot focuses on the connection of characters or events and how they interrelate or work together. This type of rich literature parallel plots provides multiple, different perspectives to be revealed to the reader and builds on the tension as the reader wonders how the multiple plots intertwine. It also helps the reader actively participate construction of meaning as they follow the different narratives to reach the key theme.

In his work, Borowiecki (2024) observed that, unlike most stories, which organize events around a single plot, in parallel plotlines, several characters or themes can simultaneously dominate the narrative discourse. This type of plot is characteristic of multi-plotline structures, particularly in contemporary serials, where multiple interdependent storylines are developed across different episodes, some crossing each other, others remaining independent. The predominant aspect of a story with parallel plots is the ability to maintain narrative tension on different story strands, richly enhancing the imaginary world with multiplicity and complexity.

Finding Nemo is an excellent example of a parallel plot at an illustrative level. The film focuses on two intersecting stories: Marlin's trek across the ocean to save his son and Nemo's adventures in the fish tank. While the two stories take place in different locations and focus on different characters with different conflicts, they both advance at the same time and ultimately meet at the end. This type of plot is paralleled in the classroom so students can learn to understand the concept of disaggregate plot points and how they can work individually, but contribute to the same thematic ending. This type of thinking facilitates higher-order thinking. In this case, students act on multiple points of view, consolidate events, and understand how separate plot lines merge to create meaning in a piece of literary work.

Cumulative Plot

Cumulative plots are built through repetition, where each new character or event adds to those already introduced, creating a patterned progression toward a climax. This type of plot often uses predictable and rhythmic repetition, which appeals especially to young readers by reinforcing memory and anticipation. Circular or cumulative plots are thick and tend to resemble a circle or tower, where repetition maintains interest and offers learners an opportunity to master narrative and language patterns (Stoodt et al., 1996, p. 36).

In instances like Audrey Wood's King Bidgood's in the Bathtub, there are characters that are trying to convince the King to leave the tub, and each one of them fails in the same way until the last resolution that ends up solving the conflict. This example of the plot is a cumulative plot. There is a repetition of responses in the attempts to convince the King, which builds up the suspense and adds to the humor of the story. On a pedagogical note, cumulative plots are of value in the realm of literacy because of the way their predictable structure allows easy comprehension, scaffolds the enhancement of vocabulary, anticipates the outcomes of the text, and improves narrative skills.

1.3 Objectives:

1.3.1 General Objective

To analyze the students' perspectives on scaffolding techniques in the development of narrative writing.

1.3.2 Specific Objectives

- To identify the scaffolding techniques that are frequently used in EFL classes.
- To examine the most relevant types of narrative writing in language learning.
- To determine which kind of narrative plots significantly contribute to writing proficiency.

1.3.3 Research Questions

- What kind of scaffolding techniques are frequently used in EFL classes?
- What types of narrative writing are the most relevant in language learning?
- What sorts of narrative plots contribute most to writing proficiency?

1.3.4 Fulfillment of objectives

All the objectives of this study were successfully accomplished through the analysis of the information gathered from the survey, which directly addressed the research questions. Each objective provided a clear understanding of how scaffolding techniques support students' narrative writing. Regarding the first objective, the data showed that modeling, sentence frames, and visual aids were the most used techniques in EFL classrooms. These strategies helped students organize their ideas and gain confidence when writing. The second objective was achieved by identifying the types of narrative writing that students prefer and use more often. Most of them preferred the first-person, narrator-agents, and dramatized narrator, showing a strong connection between writing and personal expression. Finally, the third objective was met by analyzing the narrative plots used by the participants. The findings revealed that linear, parallel, and dramatic plots were easier to develop, while cumulative and non-linear plots caused more difficulties due to their complexity. Overall, the results demonstrated that scaffolding techniques positively influence students' writing performance and make the process of creating narrative texts more effective and meaningful.

CHAPTER II. METHODOLOGY

2.1 Materials

During the development of this research, technological and human resources were required. The technological resources included a laptop with internet access, Microsoft Word for the elaboration of the documents, and Google Forms to digitalize and distribute the survey among participants. These tools ensured the accurate collection and organization of data because digital platforms facilitate accessibility and reduce human error during the research process. As highlighted by Singh et al. (2024), technological tools in educational research enhance efficiency, reliability, and data accuracy by automating collection and analysis processes.

2.2 Instruments

The main research instrument used in this study was a survey, which made it possible to collect data from a considerable number of participants in an organized way. The survey was composed of closed-ended items arranged on a five-point Likert scale ranging from Never (1) to Always (5). It was designed in both languages, English and Spanish, to ensure clarity and accessibility for all respondents. In this respect, Cohen et al. (2002) established surveys as one of the most effective tools for gathering reliable data from a large group of participants because they allow researchers to measure attitudes, beliefs, and behaviors in a systematic way.

2.3 Population

The population of this study was about 67 students (21 males and 46 females) enrolled in the fourth and fifth semesters of the Pedagogía de los Idiomas Nacionales y Extranjeros major at Universidad Técnica de Ambato. The participants were selected because they are training to become English teachers and are at an advanced stage in the educational field, with sufficient linguistic competence and pedagogical knowledge to reflect on teaching and learning strategies. These students, aged between 18 and 25, were considered eligible for the study because their English level corresponds to B1 according to the Common European

Framework of Reference for Languages (CEFR), which allowed them to understand the survey items.

Table 1

Population

Gender	Participants	Total	Percentage
Male	21	21	31.3%
Female	46	46	68.7%
Total	67	67	100%

Note: This table presents the gender distribution of the participants in the study.

2.4 Ethical considerations

This study followed ethical principles that guide educational investigations. Before answering the survey, students were informed about the academic purpose of the study, their voluntary participation, and the confidentiality of their responses. They were assured that the information collected would be used only for academic purposes and treated anonymously to protect their identity. The research process was based on respect, honesty, and responsibility in order to ensure transparency at all stages of the study. These ethical actions were aligned with the principles proposed by Cohen et al. (2002), who emphasize the importance of informed consent, privacy, and integrity in educational research.

2.5 Procedure

The procedure of the present research was organized into several stages to ensure the validity, coherence, and development of the study. Each stage was carefully attached to address the objectives and the research questions. First, the theoretical foundation of the study was supported by recent scholarly works published between 2020 and 2025. Various sources, such as academic journals, books, and digital repositories, were analyzed to find key concepts, relevant pedagogical models, and previous empirical findings related to the variables.

Later, the main data collection instrument (survey) was developed based on the main categories of the study. The survey was divided into four sections: (1) personal information, (2) scaffolding techniques, (3) types of narrative plots, and (4) narrative types. Each item was formulated in alignment with the variables of the study and measured through a five-point Likert scale ranging from Never (1) to Always (5), and finally digitalized through Google forms.

Once designed, the survey was reviewed by the thesis tutor and then underwent a validation process for 5 experts in the field, in which its relevance, pertinence, and coherence were evaluated in order to assess its reliability and acceptance. Each item of the questionnaire averaged from 0.80 to 1 in Aiken's V coefficient. Subsequently, a pilot test (survey) was shared and applied through URL via a social media platform (WhatsApp) to 10 students to collect data to get the Cronbach's Alpha coefficient. The results from the pilot test were manually input into the Statistical Package for the Social Sciences (SPSS) application. The result of the high coefficient value was 0.922, indicating a strong reliability of the survey. This validation process guaranteed that the questionnaire would accurately capture students' perceptions and experiences. The analyzed data were discussed and interpreted in the context of the theoretical framework established in Chapter I, and compared with previous studies to determine similarities or differences in findings.

2.6 Mixed Approach

The present study was conducted under a mixed-methods approach, integrating quantitative and qualitative insights to examine the relationship between scaffolding techniques and narrative writing. In this regard, Creswell (2012) indicated that the use of a mixed approach provides a better understanding of research problems than either quantitative or qualitative approaches alone.

Likewise, Creswell stated that quantitative research uses numerical data and measurable variables to test theories, identify patterns, and explain relationships through statistical analysis. It seeks objectivity, precision, and generalization of results. In this research, the quantitative aspect was embedded within the survey responses that measured students' use of scaffolding and their corresponding writing performance. In comparison to

quantitative research, qualitative research involves understanding the participants' viewpoints, the narration of stories, and the meanings attributed to phenomena in greater detail (Creswell, 2012). It focuses on the measurement of issues and context, and on the interpretation of data that exercises considerable latitude. In this research study, the qualitative elements were used to corroborate the quantitative findings of analyzing students' reflections and opinions about the survey.

2.7 Descriptive

This study is framed within a descriptive research design, which aims to portray and analyze the characteristics of a group as they naturally occur, without manipulating the variables. According to Siedlecki (2020), the main purpose of descriptive research is to describe individuals, events, or conditions by studying them as they are in nature. In this context, it allows for observing and recording data objectively. Descriptive designs are effective when the goal is to identify trends, variations, or problems. In this context, the analysis of how scaffolding techniques are applied in English language learning is how these strategies influence students' narrative writing. Likewise, it focuses on hypothesis-generating rather than hypothesis-testing, since its purpose is to answer what, how, and when questions rather than why questions. The descriptive approach represented the real educational context of the college students and their implementation in EFL classrooms.

CHAPTER III. Results and Discussion

3.1 Analysis and discussion of the results

This chapter presents the results obtained from the survey and discusses them according to the research questions of the study. The information collected was analyzed through SPSS (Statistical Package for the Social Sciences) to calculate the mean and identify how scaffolding techniques influence the development of narrative writing in fourth and fifth semester students.

1. What kind of scaffolding techniques are frequently used in the EFL classes?
2. What types of narrative writing are the most relevant in language learning?
3. What sorts of narrative plots contribute most to writing proficiency?

Table 2

Scaffolding Techniques

Item	Mean
When I learn English, my teacher gives examples that help me understand any topic. [Modelling]	**4.11**
My teacher asks me questions that help me think and find the answer. [Guided Questions]	3.86
I use concept maps or organizers to understand complex topics. [Graphic Organizer]	3.45
My teacher uses different pictures or videos to process and understand information. [Visual Aids]	**4.03**
I use different phrases to communicate my ideas (e.g. I believe_____because_____). [Sentence Frames]	**4.08**
I use text paragraph models to organize my ideas in writing. [Writing Templates]	**3.36**
My teacher guides me in my learning by providing me with explanations and feedback. [Guided Practice]	3.94
When I write, I sometimes say my ideas aloud step by step (for example: First the place, then the character, and then the conflict). [Think Aloud]	3.63
When I finish a productive activity, my classmates give me mutual feedback. [Peer Collaboration]	3.45
When there are difficult topics, I divide a topic into smaller parts. For example, an essay can be divided into three parts: Introduction, body, and conclusion. [Chunking]	3.71

Note: The measures were based on the following rating scale: 1. Always, 2. Often, 3. Sometimes, 4. Rarely, and 5. Never.

Analysis and Interpretation

Research question: *What kind of scaffolding techniques are frequently used in the EFL classes?*

The findings reveal that modeling is the most utilized scaffolding technique in EFL classes (m=4.11). Students indicated that their teachers routinely showcase the completion of tasks in a stepwise manner prior to their independent execution. This instructional strategy assists them in grasping new concepts while alleviating the challenges associated with the language component. In the same manner, the use of guided sentences aids learners in the organization of their thoughts as well as the construction of more accurate written language (m=4.08). When learners face unfamiliar vocabulary or complex topics, visual aids also play an important role in clarifying information (m=4.03). Nevertheless, other scaffolding techniques are used less than others, particularly writing templates, which have the lowest mean score (m = 3.36). This technique provides paragraph structures to guide writing, but its lower frequency indicates that students prefer to create their own organization rather than relying on predesigned formats.

These results suggested that students prioritize techniques that provide linguistic support and clear examples, such as modelling, sentence frames, and visual aids, rather than writing templates, which received the least value. Although this strategy is beneficial for writing development, it requires more time and preparation. This explains why it is less used, indicating that students continue receiving structured support when tasks become more difficult, especially when they need to express ideas clearly and connect them appropriately in writing.

Table 3

Narrative types

Item	Mean
I like writing about my own real-life experiences. (First person) [Person]	**3.78**
I write stories about other people. (Third person) [Person]	3.19
I like writing stories that are full of emotions, for example, (happiness, sadness). [Dramatized Narrators]	**3.51**

I prefer stories where the narrator is invisible and only tells the events. [Undramatized Narrators]	3.39
When I write a story, I interact with the reader with my comments. [self-Conscious Narrators]	**3.10**
I write stories where the narrator evidences all the events. [Observer Narrator]	3.25
I write stories where an actor plays an important role as a main character and narrator. [Narrator-Agents]	**3.53**

Note: The measures were based on the following rating scale: 1. Always, 2. Often, 3. Sometimes, 4. Rarely, and 5. Never.

Analysis and Interpretation

Research question: *What types of narrative writing are the most relevant in language learning?*

The results of the study indicated that students show a stronger preference for writing from a personal perspective, especially when they narrate real-life experiences using a first-person point of view (m=3.78). This suggested that learners feel more confident and motivated when they relate the content to their own lives, emotions, and past events. Another relevant style preferred by students is the narrator-agent, in which the narrator also plays an active role within the story (m=3.53). This type of narrative encourages to construction of characters and storylines creatively, maintaining engagement while writing. Additionally, dramatized narrators (m=3.51) revealed a preference choice because they allow writers to add emotional elements such as happiness or sadness, making the story more meaningful. However, narrative styles that require writers to distance themselves from the action is less used in students' work, being the least preferred self-conscious narrators (m=3.10). This technique demands a more sophisticated control of language because it involves interacting directly with the reader or interrupting the story to include comments.

According to the results, the most relevant narratives in language learning were first-person, narrator-agent and dramatized narrators, while the least used is self-conscious narrators. This lower score suggests that students are still developing the linguistic and creative skills necessary to handle this type of narration, which explains why they rely more on narratives that feel more accessible and personally connected to their own experiences.

Table 4

Types of Plots

Item	Mean
I write stories that follow a chronological order, for example, "The fisherman sails, then he has problems, and finally he returns to his house." [Linear Plot]	**3.59**
I write stories that do not go in order; for example, "the story shows the end of the relationship, and then the lovers' past experiences. [Non-linear Plot]	**3.02**
I write stories about conflicts that lead to a solution. [Dramatic Plot]	**3.39**
I write short stories that contain different topics within the same story. [Episodic Plot]	3.23
I write a story with two different characters whose lives connect at a certain moment. [Parallel Plot]	**3.45**
I write stories that contain rhythmic repetition, and each time something new is added. (e.g., Hairy- Dairy; Wood's King Bidgood). [Cumulative Plot]	**3.02**

Note: The measures were based on the following rating scale: 1. Always, 2. Often, 3. Sometimes, 4. Rarely, and 5. Never.

Analysis and Interpretation

Research question: *What sorts of narrative plots contribute most to writing proficiency?*

Based on the results, students showed a clear preference for using linear plots in writing (m=3.59). This indicated that most learners feel more comfortable organizing events in a chronological sequence, where the beginning, middle, and end of the story follow a predictable order. Likewise, parallel plots are another meaningful narrative structure, suggesting that students enjoy connecting the actions of two different characters within the same storyline (m=3.45). Additionally, dramatic plots demonstrated considerable relevance since they involve conflicts and problem-solving, elements that usually keep students motivated to express ideas creatively (m=3.39). Contrary, non-linear, and cumulative plots represent the least used narrative structures, both sharing the lowest mean (m=3.02).

Following the analysis, the results indicated that students use linear, parallel, and dramatic plots the most, while non-linear and cumulative plots are not used frequently. One

possible reason for their infrequent use could be the higher level of creativity and organization they require, as they involve either presenting events out of order or adding repetitive patterned sequences throughout the story, needed to handle more complex narrative structures.

3.2 Discussion

The three research questions presented below were designed to explore students' perspectives on scaffolding techniques and narrative writing, specifically, how these instructional supports contribute to the development of narrative texts in EFL learning.

Question 1: *What kind of scaffolding techniques are frequently used in* the *EFL classes?*

Upon analysis, it was revealed that modelling, sentence frames, and visual aids were the most frequently applied scaffolding techniques in the classroom. In this sense, Vygotsky (1978) explained that learning progresses when students receive structured guidance that allows them to accomplish tasks beyond their independent performance. Furthermore, modelling the most popular among student gives a clear example of what is expected before they attempt a task on their own since it reduces anxiety and enhances comprehension (Yildiz & Celik, 2020). Similarly, Lopas (2021) indicated that providing partially completed structures supports learners in generating content more accurately. In this regard, the use of sentence frames is frequent for them as it helps to clarify their ideas before writing. Based on Hameed (2020), visual aids serve as mediators that transform abstract concepts into concrete representations, improving the understanding and organization of new information. In any case, students prefer to use them.

On the other hand, writing templates showed the least mean score, which indicates that teachers should consider other techniques that work better based on their context and students' level. According to Singh et al. (2020), scaffolding must focus on content generation and diminish progressively when learners demonstrate greater competence. Therefore, the lower use of templates reflects efforts of educators to encourage creativity, independence, and self-regulation during writing tasks, while still offering guidance when tasks become more difficult.

Question 2: *What types of narrative writing are the most relevant in language learning?*

The results evidenced that first-person narration, narrator agents, and dramatized narrators are the most preferred style among students. In this respect, Booth (1961) clarified that narrating from a personal perspective fosters closeness with the audience and allows the narrator to share internal thoughts and emotions directly, being the preferred line, and suggests that learners rely on familiar contexts, such as real-life experiences, to express themselves more fluently, in order to reinforce confidence and motivation. Likewise, narrator-agents were also highly valued by students, as this form of narration enables the writer to act within the story and shape it from an internal perspective. The author emphasizes that when narrators participate as agents in their own stories, they take on dual roles as both storytellers and characters. This encourages learners to organize events logically, link actions coherently, and express ideas with greater fluency. Similarly, dramatized narrators were among the most appreciated types because students develop their ability to manage tone, emotion, and perspective. Booth also notes that when narrators display human emotions, exaggerations, or biases, they transform the act of storytelling into a vivid performance. Overall, these results indicate that learners prefer narrative styles that allow them to express themselves authentically and creatively.

The linguistic complexity of that style accounts for the less frequent usage of self-aware narrators. Stopping the story to speak to the reader or to self-analyze the act of writing requires a set of cognitive skills that learners find difficult. In the same sense, Booth (1961) pointed out how such narrators disrupt the flow of the story, thus making the author apparent, which demands greater mastery over language and narrative fabrication. A lesser preference for such narrative style demonstrates that students are still more at the preliminary stage in their writing prowess, where simplistic and more approachable styles are more beneficial as opposed to intricate narrative styles. Moreover, this limited use reflects learners' need for continued exposure to narrative techniques that require metacognitive awareness and intentional stylistic control. Self-aware narration involves deliberate manipulation of perspective and reader engagement, students tend to avoid it until their confidence and linguistic fluency expand, allowing them to experiment with more sophisticated forms of storytelling.

Question 3: *What types of narrative plots contribute most to writing proficiency?*

Based on the results of the study, linear, parallel, and dramatic plots were the ones that contributed most in the field of writing. The preference for linear plots indicated that students manage narrative organization more effectively when events progress clearly and logically. In accordance with Lankadari (2020), linear plots are widely used because they follow a chronological sequence that supports comprehension and coherence, allowing learners to connect actions in a meaningful order. Likewise, Stoodt et al. (1996) emphasized that parallel plots enrich the narrative by presenting two storylines that eventually converge, being one of their favorites for them since it explores multiple perspectives while maintaining narrative cohesion. The same happens with dramatic plots; learners prefer to create incidents that lead to a climax and their solution (cause-and-effect situations). Both structures provide a familiar and accessible framework that supports EFL learners in planning and sequencing ideas during narrative text production.

Conversely, non-linear and cumulative plots received the lowest means, suggesting that these formats remain challenging for learners. Lankadari (2020) explained that non-linear storytelling demands higher cognitive processing, since students must manage temporal shifts and fragmented sequences. Similarly, cumulative structures rely on repetitive and patterned organization, which may not always align with learners' current writing skills. In this regard, Stoodt et al. (1996) mentioned that narrative writing proficiency develops progressively, requiring practice in planning and revising to achieve coherence. Thus, students appear to favor more accessible plot structures while they continue developing the advanced narrative skills needed for complex organization.

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

4.1 Conclusions

In conclusion, the findings showed that the most used scaffolding techniques are modelling, sentence frames, and visual aids as the ones that most support students in EFL classes. In the development of narrative writing, these techniques enabled learners to have a clear idea of what is expected, while providing prompts in the narrative structure and exemplifying explanations through visuals. Their frequent usage underscored the importance of the learners' guidance and the visual teaching aids in helping learners to understand, become self-reliant, and confident in the new concepts. These techniques not only facilitated comprehension but also reduced students' anxiety when generating ideas that involves creativity and linguistic accuracy. Through, consistent guidance learners internalized writing processes that allowed them to work with greater ability.

Additionally, the analysis showed that the most significant narratives were first-person, narrator-agent, and dramatized narrators. These perspectives encouraged students to integrate their personal experiences and emotions, which enhanced their writing creativity, motivation, and self-expression. Inasmuch as the narrative writing is centered on linguistics, it provides learners the opportunity to recreate their identity and communicative skills through the use of imagination and self-reflection. This connection between personal voice and language performance demonstrated the value of narrative writing as a tool for authentic communication. Students were able to project meaning more naturally when narrating experiences that felt relevant to their lives.

To sum up, the study also showed that the narrative plots that contribute most to writing proficiency are linear, parallel, and dramatic plot structures. These plots provide logical organization, coherence, and clarity while keeping the storyline engaging. Their use clarifies that students are able to balance structure and creativity to express ideas effectively. This combination allowed learners to produce clearer story progression while experimenting with expressive elements such as tension and character development. Moreover, mastering these structures reinforced students' ability to plan, sequence, and revise their ideas with greater accuracy. Overall, their growing familiarity with these plot types reflects a positive evolution toward more sophisticated narrative construction.

4.2 Recommendations

Given the results, it is recommended for teachers to promote the use of writing templates, which are organizational tools that help students keep their ideas structured and focused. It would be beneficial to pair these organizational templates and tools with teacher modeling, sentence frames, and visuals, which are already well accepted by students, to promote clarity and confidence. As a complement, guided practice can also serve as a bridge for learners to gradually develop independence while still receiving support when needed. To maintain equitable engagement, teachers can modify templates to be appropriate for different levels of proficiency. With time, students can be assisted to move from doing highly scaffolded writing to more freedom in their writing, and to do so with more fluency.

On the other hand, there are types of narratives where it would be helpful to emphasize self-aware narrators more. These are narrators who know that they are part of the story and that they can speak to the audience. This narrative form encourages reflective thinking, awareness of the audience, and creativity. At the same time, learners can begin with using first-person narration and dramatic narration as useful starting points that allow them to share their stories and feelings while also building their skills to shift into more complex narrative voices. By progressively exposing students to these narrative perspectives, teachers can help them explore how voice and viewpoint influence meaning into more sophisticated narrative techniques with greater confidence.

In summary, considering the addition of more sophisticated structures, like non-linear and cumulative, will be advantageous for learners. Cumulative plots create meaning over time through repetition and deepening, and non-linear plots present events in disarray to stimulate divergence and original thought. These strategies can be incrementally introduced and tied to the straightforward and branch-off plots that learners can handle. Story ordering, constructive narrative fragments, narrative elongation, and similar tasks can also assist learners in enhancing organizational, creative, and divergent cognitive capability. The development of higher-order cognitive skills is another benefit derived from these activities, as students have to assess the relational dynamics of various events and determine alternative ways to synthesize meaning. These tasks can be scaffolded by the teacher through demonstrations of the activities, followed by the students engaging in guided practice.

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Annexes

Annex 1



ANEXO 3
FORMATO DE LA CARTA DE COMPROMISO.

CARTA DE COMPROMISO

Ambato, 02/09/2025

Magister
Ximena Calero
Presidenta de la Unidad de Titulación
Carrera de Pedagogía de los Idiomas Nacionales y Extranjeros
Facultad de Ciencias Humanas y de la Educación
Presente

Yo, Mg. Vera de la Torre Ana Jazmina, en mi calidad **Coordinadora de la Carrera de Pedagogía de los Idiomas Nacionales y Extranjeros,** me permito poner en su conocimiento la aceptación y respaldo para el desarrollo del Trabajo de Titulación bajo el Tema: "Scaffolding Techniques and Narrative Writing" propuesto por el estudiante Cadena Cornelio Kelvin Lenin, portador de la Cédula de Ciudadanía, 020239802-0 estudiante de la Carrera de Pedagogía de los Idiomas Nacionales y Extranjeros Facultad de Ciencias Humanas y de la Educación de la Universidad Técnica de Ambato.

A nombre de la Institución a la cual represento, me comprometo a apoyar en el desarrollo del proyecto.

Particular que comunico a usted para los fines pertinentes.

Atentamente.

Mg. Vera de la Torre Ana Jazmina
Coordinadora de la Carrera
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0998254544
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Annex 2

Cronbach's Alpha validation

Estadísticas de fiabilidad

Alfa de Cronbach	N de elementos
,922	23

Note: Reliability statistics with Cronbach's Alpha of 19 items with Likert scale.

Annex 3

Survey

Survey upon request

Annex 4

Specialist's validation

UNIVERSIDAD TECNICA DE AMBATO
FACULTAD DE CIENCIAS HUMANAS Y LA EDUCA
CARRERA DE PEDAGOGIA DE LOS IDIOMAS NACIONALES Y E
FICHA DE VALIDACION DE LOS INSTRUMENTOS DE RECOLECCION DE INFORMACION
UNIDAD DE INTEGRACION CURRICULAR

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Note. Revised and approved in Curricular Organization Unit October 3rd, 2025		

Annex 5

Aiken

Max	4
Min	1
K	3

$\bar{X}$ =Average judge rating
k = Range of ratings (Max-Min)
l = lowest possible score

Relevance: The item is appropriate to represent the specific component or dimension of the construct.
Coherence: The statement of the item is understood without difficulty, it is concise, exact and direct.
Pertinence: The item corresponds to the theoretical concept formulated.

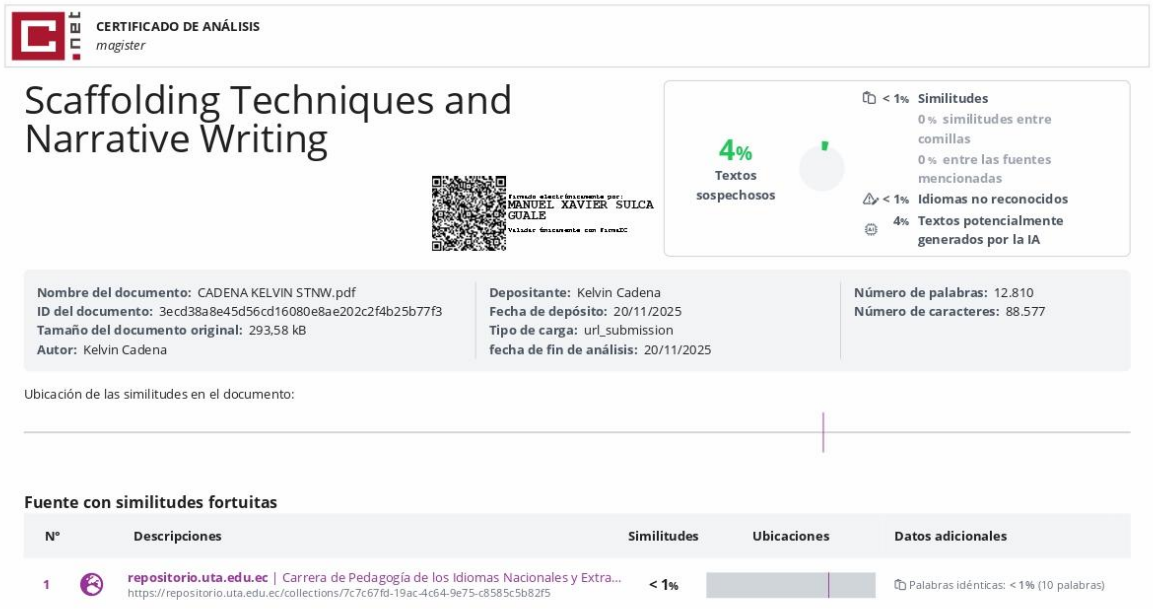
Aiken V values such as V= 0.70 or higher are adequate (Charter, 2003).

		J1	*J2*	*J3*	*J4*	*J5*	*Media*	*DE*	*V Aiken*	*vg*
ITEM 1	*Relevance*	4	3	4	4	4	3,8	0,45	0,93	Valido
	Pertinence	4	3	4	4	4	3,8	0,45	0,93	Valido
	Coherence	4	3	4	4	4	3,8	0,45	0,93	Valido
ITEM 2	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Pertinence	4	4	3	4	4	3,8	0,45	0,93	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 3	*Relevance*	4	4	3	4	4	3,8	0,45	0,93	Valido
	Pertinence	4	4	4	4	4	4	0,00	1,00	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 4	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Pertinence	4	4	4	4	4	4	0,00	1,00	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 5	*Relevance*	4	4	3	4	4	3,8	0,45	0,93	Valido
	Pertinence	4	4	3	4	4	3,8	0,45	0,93	Valido
	Coherence	4	4	3	4	4	3,8	0,45	0,93	Valido
ITEM 6	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Pertinence	4	4	4	1	4	3,4	1,34	0,80	Valido
	Coherence	4	4	4	3	4	3,8	0,45	0,93	Valido
ITEM 7	*Relevance*	4	3	4	4	3	3,6	0,55	0,87	Valido
	Pertinence	4	3	4	4	4	3,8	0,45	0,93	Valido
	Coherence	4	3	4	4	4	3,8	0,45	0,93	Valido
ITEM 8	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Pertinence	4	4	3	4	4	3,8	0,45	0,93	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 9	*Relevance*	4	3	4	4	3	3,6	0,55	0,87	Valido
	Pertinence	4	2	4	4	4	3,6	0,89	0,87	Valido
	Coherence	4	2	4	4	4	3,6	0,89	0,87	Valido
ITEM 10	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Pertinence	4	4	4	4	4	4	0,00	1,00	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 11	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Pertinence	4	4	4	4	4	4	0,00	1,00	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 12	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Pertinence	4	3	4	4	4	3,8	0,45	0,93	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido

ITEM 13	*Relevance*	4	4	4	4	3	3,8	0,45	0,93	Valido
	Pertinence	4	4	3	4	4	3,8	0,45	0,93	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 14	*Relevance*	4	4	3	4	4	3,8	0,45	0,93	Valido
	Pertinence	4	4	4	4	4	4	0,00	1,00	Valido
	Coherence	4	4	3	4	4	3,8	0,45	0,93	Valido
ITEM 15	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Pertinence	4	4	4	4	4	4	0,00	1,00	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 16	*Relevance*	4	4	4	4	3	3,8	0,45	0,93	Valido
	Pertinence	4	4	4	4	4	4	0,00	1,00	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 17	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Pertinence	4	4	3	4	4	3,8	0,45	0,93	Valido
	Coherence	4	4	3	4	4	3,8	0,45	0,93	Valido
ITEM 18	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Pertinence	4	4	4	4	4	4	0,00	1,00	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 19	*Relevance*	4	4	3	4	4	3,8	0,45	0,93	Valido
	Relevance	4	4	4	4	4	4	0,00	1,00	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 20	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Relevance	4	4	4	4	4	4	0,00	1,00	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 21	*Relevance*	4	4	3	4	4	3,8	0,45	0,93	Valido
	Pertinence	4	4	3	4	4	3,8	0,45	0,93	Valido
	Coherence	4	4	3	4	4	3,8	0,45	0,93	Valido
ITEM 22	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Pertinence	4	4	4	4	4	4	0,00	1,00	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
ITEM 23	*Relevance*	4	4	4	4	4	4	0,00	1,00	Valido
	Pertinence	4	4	4	4	4	4	0,00	1,00	Valido
	Coherence	4	4	4	4	4	4	0,00	1,00	Valido
								TOTAL	0,97	Valido

Annex 6

Compilation AI detector



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