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Universitat Autònoma  
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# THE ROLE OF HYPOTHETICAL SITUATIONS IN ENHANCING PROBLEM-SOLVING SKILLS IN TEFL

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Master's Dissertation: Formació de Professorat de Secundària

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**Abstract:** This dissertation explores the efficacy of scenario-based learning (SBL) in cultivating critical thinking skills among 1st-year ESO students in Teaching English as a Foreign Language (TEFL) settings. The study focuses on "The Emotional Compass," a series of role-plays designed to simulate emotionally charged scenarios in English classrooms. Analysis of seven role-play scripts reveals that students adeptly identify and analyse problems, evaluate multiple options, and engage in collaborative decision-making. Emotional expressions such as empathy and support are prominent, highlighting the integration of emotional intelligence in problem-solving contexts. The findings emphasise the significance of tailored learning environments that promote both language acquisition and critical thinking skills.

**Key Words:** Critical Thinking, Scenario-Based-Learning, Teaching English as a Foreign Language, Problem-solving. Grounded Theory.

**Resum:** Aquest Treball de Fi de Màster explora l'eficàcia de l'aprenentatge basat en escenaris hipotètics en el cultiu de les habilitats de pensament crític entre els estudiants de 1r d'ESO en la classe d'anglès com a llengua estrangera. L'estudi se centra en "The Emotional Compass", una situació d'aprenentatge dissenyada per simular escenaris carregats emocionalment a les aules d'anglès. L'anàlisi de set guions de rol revela que els estudiants identifiquen i analitzen adequadament els problemes, avaluen múltiples opcions i participen en la presa de decisions col·laboratives. Hi destaquen expressions emocionals com l'empatia i el suport, destacant la integració de la intel·ligència emocional en contextos de resolució de problemes. Els resultats emfatitzen la importància d'entorns d'aprenentatge personalitzats que promouen tant l'adquisició del llenguatge com les habilitats de pensament crític.

**Paraules Clau:** Pensament Crític, Aprenentatge Basat en Escenaris, Ensenyament de l'Anglès com a Llengua Estrangera, Resolució de Problemes, Mostreig Teòric / Teoria Fonamentada.

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## **1. INTRODUCTION, OBJECTIVES & RESEARCH QUESTIONS**

The central premise of this dissertation is found in the personal belief that critical thinking is a crucial competency for an individual to have, thus, and expected to be prioritised in educational settings, as Paul and Elder indicate, if critical thinking is not present in the learning process, it becomes a process only regulated by memorisation (2005). Contrary to the type of learning focused on acquiring content knowledge of different areas, critical thinking prepares students with the ability to analyse, evaluate and solve real-life issues. Throughout their lives, students will encounter a variety of challenges that require them to think deeply, consider multiple perspectives, and develop well-reasoned solutions. This dissertation explores the extent to which creating fake situations or problems in English language as a foreign language class can enhance critical thinking skills, with a specific focus on the problem-solving aspect of critical thinking.

This research is significant for several reasons. Firstly, it addresses the growing need for educational practices that go beyond traditional methods of teaching content, that is to say, to teach skill development, in line with the new curriculum (Generalitat de Catalunya, Departament d'Educació, 2022). Secondly, by focusing on problem-solving within the context of emotionally charged scenarios, this study highlights the importance of emotional intelligence in the development of critical thinking skills. Finally, the results of this analysis can offer practical recommendations for teachers seeking to enhance critical thinking skills in the Teaching English as a Foreign Language (TEFL) classroom.

The main objective of the learning situation used in this master dissertation (MD) is to design and implement a classroom activity that enhances critical thinking skills, particularly in the area of problem-solving among students. This objective is pursued through the learning situation “The Emotional Compass” taught to a class of 1<sup>st</sup> of ESO students, which provide students with opportunities to practice and develop their critical thinking skills. As Hadly and Boon affirm, critical thinking entails the act of decision-making (2022), and through the SLA, students are expected to make a choice to solve a conflict in English. Hence, it appears to be a suitable activity to assess critical thinking skills. The focus on problem-solving is crucial, as it directly addresses the ability of students to analyse situations, evaluate potential solutions, and make decisions. In addition to this central aim, the MD seeks to fulfil other secondary objectives. One of them is to contribute in a small way to help educators by providing ideas for activities that enhance critical thinking to incorporate into their teaching practices, promoting a

more meaningful education. Another objective is to support activities that prepare students to be competent and thoughtful adults, transitioning to adulthood with the ability to think critically.

To achieve these objectives the dissertation will prompt to answer three key research questions. The first and primary one is: To what extent is creating fake situations for 1<sup>st</sup> of ESO students beneficial in promoting their critical thinking skills? This question is fundamental to understanding the overall effectiveness of the SLA. Additionally, it will also be explored:

- To what extent are students supporting their ideas with plausible arguments?
- To what extent are students using reasoning based on their observations?

The reasoning for these research questions stems from various sources, The first question is grounded in Butterworth and Thwaites' assertion that "A critical judgment should have a basis" (2013: 6). The last research question is based on Paul & Elder's definition of critical thinking, which highlights the need for individuals to reassess and amend their assumptions, thereby demonstrating effective problem-solving abilities and a commitment to transcend inherent egocentrism and sociocentrism (2019:4).

This dissertation is organised into different sections, the initial one is the Literature Review, which provides an overview of existing literature on critical thinking, problem-solving, and the use of fake dilemmas in the classroom. Following this section, the Methodology section details the design and implementation of the SLA. It describes the data collected and how a qualitative approach analysis will be performed outlining the use of The Grounded Theory, to find evidence of critical thinking skills. Furthermore, the analysis & Results section present the findings of the study, discussing where the MD's objectives and expectations have been met. Next, the Discussion section contextualises the results within the border academic and practical framework. Finally, the Conclusions summarise the results and their implications for teaching critical thinking in the classroom. Additionally, the potential limitations of the study are identified and suggestions for future research will be ma

## **2. THEORETICAL FRAMEWORK**

### **2.1.Critical thinking in the TEFL classroom**

As has been argued previously, Critical thinking (CT) is fundamental in the actual 20<sup>th</sup> Century education system, on the grounds that thinking critically is an indispensable life skill (Hove, 2011). Paul & Edler (2006) claim that the concept of CT can be considered with a wide variety of definitions depending on the purpose an individual has. Nevertheless, its connection to learning leans on the fact that, since thinking is the only capacity human beings possess to learn: “If we think well while learning, we learn well. If we think poorly, we learn poorly” (2006:10). Therefore, there is a need to work on CT for students to successfully acquire any type of knowledge, highlighting once more this concept’s relevance in education.

Its relevance can be extended to different areas such as second language acquisition. By considering Hadley and Brown’s affirmation: “Critical thinking provides language teachers with a dynamic framework for encouraging critical thinking skills in explicit, systematic ways during their lessons” (2022:2) it can be argued that the need to apply critical thinking in Teaching English as a Foreign language classroom (TEFL) to teach students essential cognitive skills. Furthermore, CT is not merely an academic skill, but a vital life competency, Hadley and Brown (2022) describe it as a teachable mental skill that assists individuals to identify hidden beliefs and assumptions, evaluating the validity of statements, and reflecting on the consequences of their conclusions. In terms of language teaching and learning, these skills can be helpful for students to learn how to use the language in certain situations and even compare the cultural and linguistic aspects when using CT. For this reason, CT can be taught in a second language, but to be effective it requires to be done in an explicit and systematic manner, and only to be acquired by students with enough practice (Hadley & Boon, 2022). Hence, it can be regarded the importance to design lessons accurately to teach CT skills to EFL students. Teaching CT through explicit instruction has provided evidence that it can improve student’s performance. Hove (2011) emphasizes that an educational curriculum focusing on an explicit, scaffolded approach to teaching CT skills can prepare students with useful abilities for college and employment. CT can then be practised in a high school, a place with an adequate environment for learning. Students can engage in discussions, debates and analytical exercises that promote their critical thinking abilities.

### **2.2.Critical Thinking & Problem solving**

Hove (2011) describes CT as involving the recognition of problems while thinking about possible solutions. Therefore, problem-solving could be considered a specific area of CT, more precisely, a key process to undergo while thinking critically. Furthermore, Johanssen



(2010) labels problem solving as a critical 21<sup>st</sup> Century skill. He argues that knowledge constructed in problem solving requires intentional learning, in which learners actively seek to understand the context and the reasons why problems occur. Therefore, this approach is considered to offer the possibility for students to gain meaningful knowledge.

As for how can teachers integrate CT and problem solving strategies in TEFL classrooms, students can be provided with opportunities to engage in activities in which they have to think critically in order to solve a “problem” a “situation” that could be real or hypothetical. Hadley and Boon (2022) suggest that exercises such as problem solving tasks or writing responses to controversial issues help students practice CT by making initial assumptions out of a problem and questioning them afterwards to jump to conclusions on how to solve it. These activities not only enhance CT among students but also improve their ability to recognise logical fallacies and develop plausible and well-reasoned arguments.

Additionally, Butterworth and Thwaites (2013) state that skills such as analysis, evaluation, problem solving and decision making, denote a high level of challenge than simply memorizing facts. By gaining the ability to reflect and act reasonably when facing a situation provides the student with adaptability, initiative and independence. CT through problem does not only a better option than rote learning<sup>1</sup>, but it also fosters deeper engagement with the material and facilitates the understanding of complex matters (Butterworth & Thwaites, 2013).

### **2.3.Hypothetical situations: fake dilemmas, SBL & TBL**

A suitable strategy to practice problem solving in class is creating fake scenarios for students, presenting them problems that can happen in real life aiming for them to find an appropriate solution while thinking critically. There are diverse exercises to execute these hypothetical settings.

Firstly, there is the recognition of “fake dilemmas”, which are defined by Hadley and Boon (2022) as binary thinking that presents only two possibilities. Although more possibilities indeed exist, it is thought that EFL students can find it easier to think critically with more patterned options rather than expecting them to reflect on all the ones

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<sup>1</sup> A type of learning based on memorisation and repetition.

there could be using a tongue that is not their mother one. Consequently, addressing these fake dilemmas would help students develop an understanding of issues, implement deeper critical thinking. A concept related to fake dilemmas is informal logic, which involves recognising and constructing rationally defensible statements, identifying local fallacies, and justifying better solutions to problems. This process requires careful listening, critical questioning, and interactive thinking (Hadley & Boon). Teaching CT through informal logic enables students to spot fallacies more easily and internalise methods for structuring and developing arguments.

Secondly, another strategy is to assign case studies to students. According to Roell (2019) case studies are a teaching method that presents real or hypothetical situations requiring solutions or actions. This task-based approach demands the application of linguistic and analytical skills, making it an excellent approach for developing CT. By analysing and solving study cases, students think critically in a structured yet realistic context, enhancing their problem solving abilities and CT skills. Similarly, AlShehri (2019) advocates for Scenario-Based Learning (SBL) as a method for enhancing critical speaking competence in EFL contexts. SBL integrates scenarios as teaching strategies to address intricate issues or problematic situations.

Incorporating SBL and case studies into TEFL classrooms provides students with practical applications of CT and problem solving skills. These methods encourage students to think critically about real-world issues, develop logical arguments, and communicate their ideas effectively. By engaging them with realistic scenarios and case studies, students practice CT in a meaningful relevant context, preparing them for future academic and professional challenges.

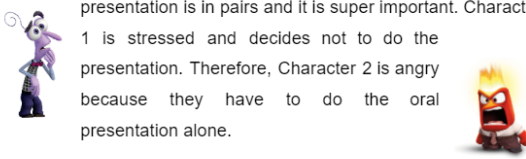
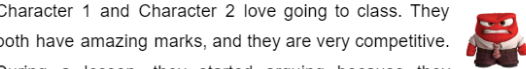

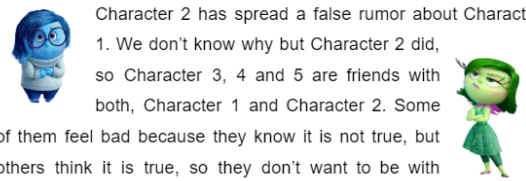
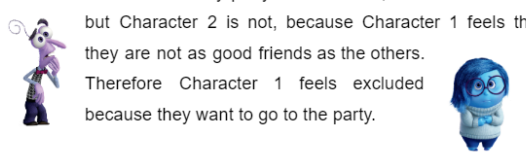
### **3. METHODOLOGY**

#### **3.1 Data Collection**





The learning situation elaborated during the practicum which this dissertation focuses on, which is called *The Emotional Compass*, integrated the creation of fake situations into the EFL classroom as a means to develop critical thinking skills among students. By engaging in this type of scenario, students are provided with opportunities to practice problem-solving in a controlled and supportive environment. This scenario-based learning approach (SLA) involves presenting students with various hypothetical conflicts

that they must resolve. To facilitate understanding and teach the student English language knowledge they ought to know to create their scripts, the SLA was implemented by using clips from the Pixar movie *Inside Out* (Doctel, P. & Del Carmen R, 2015), which is about emotions represented as characters, simulating how feelings affect individuals, in this case, the main character in the movie. The movie usage attempted to contextualise the students learning. This methodology is rooted in the SBL, the study cases and the TBL activities, understanding that CT is an essential skill for students to develop, even in a foreign language classroom.

To implement the SLA, students were divided into seven groups five of them consisting of four students each and two groups consisting of five students each. Each group was given a different situation that they had to address collaboratively. There were seven situations, so two groups worked on the same one. The situations were designed to reflect realistic, emotionally charged situations that can occur in real life. Once the students found a suitable solution, they had to write a script to perform a role-play in which they will present their proposal of solution to their classmates. Before presenting them with the situations, students practised vocabulary and expressions related to emotions, helping others, asking for other's needs and giving advice. The latter semantic group was the most pertinent one for problem solving. The situations were created to be approachable for the students, events that can be of their interest or that can likely occur in their lives:

<p style="text-align: center;"><b>SITUATION 1</b></p> <p>Character 1 and character 2 have an oral presentation for class. The presentation is in pairs and it is super important. Character 1 is stressed and decides not to do the presentation. Therefore, Character 2 is angry because they have to do the oral presentation alone.</p>  <p>Character 3, 4 and 5 are friends with Character 1 and 2, and they are in the same class.</p>	<p style="text-align: center;"><b>SITUATION 2</b></p> <p>Character 1 and Character 2 love going to class. They both have amazing marks, and they are very competitive. During a lesson, they started arguing because they wanted to be the only participants in class.</p>  <p>Character 3 is the teacher who can not continue with the class, and Characters 4, and 5 can not feel comfortable in class because this rivalry between Characters 1 and 2 generates a negative environment in the classroom.</p> 
<p style="text-align: center;"><b>SITUATION 3</b></p> <p>Character 2 has spread a false rumor about Character 1. We don't know why but Character 2 did, so Character 3, 4 and 5 are friends with both, Character 1 and Character 2. Some of them feel bad because they know it is not true, but others think it is true, so they don't want to be with Character 1.</p> 	<p style="text-align: center;"><b>SITUATION 4</b></p> <p>Character 1 hosts a birthday party. Characters 3, 4 and 5 are invited, but Character 2 is not, because Character 1 feels that they are not as good friends as the others. Therefore Character 1 feels excluded because they want to go to the party.</p> 

*The images were extracted from the Pixar movie Inside Out (Doctel, P. & Del Carmen R, 2015).*

SITUATION 5	SITUATION 6
 <p>During class, Characters 1, 2 and 3 are doing a Group Project together. Character 1 accidentally spills their water bottle on Character 2' laptop. The laptop is broken, so they lose all the work they did.</p> 	 <p>Character 1 has had a problem at home, and they explain it to their friends, so they can help them and give advice. Characters 3, 4 and 5 feel bad and sad for her, so they listen to her carefully and try to give her some advice, but Character 2 is so happy that they don't pay too much attention to Character 1. Character 1 is angry with them, and they start arguing.</p> 

*The images were extracted from the Pixar movie Inside Out (Doctel, P. & Del Carmen R, 2015)*

The situations were given to the groups by fate, using a roulette with their names in it, so the distribution was fair. It also strengthens this idea of solving a problem that could occur outside the classroom, since unexpected events can happen to whichever person. Once they were assigned a situation, the group would start working on a script for a role play that would demonstrate to their classmates the development of the problem and its solution. Each student was a character; the structure of the problems was two characters who originated the issue and the other characters were affected by the conflict in some way and their role was to be the mediators, the helpers.

This approach combines elements of Scenario-Based Learning (SBL), case scenarios, and more elaborated fake dilemmas. Additionally, it aligns more with Project-Based Learning (PBL) rather than Task-Based Learning (TBL), as solving these problems requires several lessons, in this case, students elaborated their role-plays in 12 lessons of 1 hour each. Students prepared for the task by learning English content through these situations and continued working for a few weeks to present their final product, which was a role-play based on a hypothetical situation.

The SLA was implemented in a public high school located in a small town in the Vallès Occidental region of Catalonia. This high school puts a strong emphasis on Project-Based Learning (PBL)<sup>2</sup> and regularly integrates project work across various subjects. Resultantly, the SLA was well-received by both the teachers and the students, who were already familiar with the dynamics of project-based activities. This familiarity facilitated the smoother implementation of the SLA, as students were adept at understanding the requirements and expectations of such projects. The school provided each student with a personal laptop, which was used during the SLA lessons. This resource was helpful for

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<sup>2</sup> Type of learning that entails the elaboration of projects (Krajcik & Blumenfeld, 2006)

the process, making it faster and easier. In addition, the school is deeply committed to Restorative Practices<sup>3</sup> focusing on conflict resolution and relationship building. This commitment made the SLA particularly relevant, as it aligned with the school's goals of reinforcing interpersonal relationships through collaborative and reflective exercises.

The students involved in this SLA were 1<sup>st</sup> of ESO students, consisting of a single group containing 31 teenagers. They had been learning English since kindergarten, resulting in varying levels of English proficiency among them. Some students demonstrated a B2 control of the language, while others demonstrated an A1, so they required more support and guidance. Despite these differences, all students possessed adequate English knowledge that enabled them to follow the lessons and participate in the activities at their own pace. The students appeared to be engaged in the SLA, actively participating and showing interest in the project.

In this dissertation, the data analysed is qualitative and it is obtained through the analysis of documents, in this case, the scripts that each group of students created for their respective role-plays.

### **3.2 The Grounded Theory**

Grounded theory is a qualitative research methodology designed to generate theory from systematically gathered and analysed data. This method was developed by Glaser and Strauss in 1967. The main particularity of this theory is that it involves collecting data first and then developing a hypothesis based on its analysis. Unlike traditional methods that start with a hypothesis, Grounded Theory allows patterns and concepts to emerge directly from the data. This method is repetitive and involves constant comparison, where data collection and analysis occur simultaneously (Glaser & Strauss, 1967). The grounded theory process entails the collection of qualitative data, which can be gathered through methods such as interviews, observation or document analysis. Each section should be labelled with a code that describes its content (Charmaz, 2006). Therefore, a key aspect of this theory is the simultaneous process of data collection and analysis, which allows continuous refinement of theoretical construction.

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<sup>3</sup> Practise that pretends to ensure a positive and pacific atmosphere in the classroom (Departament d'Educació, n.d).

The first step in grounded theory analysis is open coding, where each piece of information is coded (Strauss & Corbin, 1998). For instance, if the analysed data is a written document, each sentence would be labelled with descriptive tags known as “codes”. Once each piece of data is coded, these initial codes are further grouped into broader categories by axial coding. This coding involves reassembling the data by making connections between categories. Axial coding helps identify relationships between different sections and allows the development of more complex categories (Strauss & Corbin, 1998). Vollstedt and Rezat (2019) elaborate that axial coding focuses on linking codes to form a coherent structure, using a coding paradigm that includes conditions, actions/interactions, and consequences. The final phase of the coding process is selective coding, where it is identified a core category that represents the central phenomenon of the study. This is the main theme around which all other categories are integrated (Strauss & Corbin, 1998). The Grounded theory’s strength lies in its systematic approach. It allows the analysis of complex data contextually to facilitate its understanding. By focusing on the data, Grounded Theory provides a proper framework for exploring and explaining social processes in a detailed manner (Strauss & Corbin, 1998). Furthermore, the flexibility of the grounded theory permits researchers to adapt their methods to their needs (Suter, 2012). For this reason, Grounded theory is thought to be a suitable type of analysis for this MD.

Lastly, ethical considerations are predominant in doing grounded theory research. The confidentiality of their participants needs to be ensured. Suter (2012) stresses the importance of transparency and reflexivity throughout the research process. This focus on ethics ensures that the research respects participant’s privacy and maintains the integrity of the study.

### **3.3 Procedure**

For safety and privacy reasons, the name of the school has been omitted in this dissertation. Additionally, the specific group of 1sts of ESO students has not been disclosed, as the high school comprises several 1sts of ESO groups. To further protect the identities of the students, their names have been replaced with nicknames. In this case, the nicknames are names of emotions, and concepts that are related to the SLA. This approach not only ensures the confidentiality of the students but also allows the

dissertation to incorporate the vocabulary taught during the SLA without revealing the students' real names. This method aligns with ethical standards in educational research, ensuring that the privacy and safety of minors are prioritised throughout the study.

<b>Group 1</b>	<b>Group 2</b>	<b>Group 3</b>	
<u>Situation:</u> 6	<u>Situation:</u> 2	<u>Situation:</u> 5	
<u>Participants:</u> Loneliness, Enthusiasm, Worry, Empathy & Tenderness	<u>Participants:</u> Mr. Compassion, Envy, Frustration, Delight & Acceptance	<u>Participants:</u> Irritation, Regret, Optimism & Hope	
<b>Group 4</b>	<b>Group 5</b>	<b>Group 6</b>	<b>Group 7</b>
<u>Situation:</u> 3	<u>Situation:</u> 5	<u>Situations:</u> 4	<u>Situations:</u> 1
<u>Participants:</u> Wonder, Resentment, Curiosity & Surprise	<u>Participants:</u> Mum, Discomfort, Gratitude, Amusement & Sentimentality	<u>Participants:</u> Insecurity, Calmness, Distrust & Uncertainty	<u>Participants:</u> Joy, Hesitation, Exasperation & Confidence

*Table with the groups, situation and the participants' nicknames. Own elaboration.*

Document analysis is the focus of this study, in this case, the students' scripts. Following the Grounded Theory analysis process, the analysis of the seven scripts will begin with open coding each sentence individually. They will be assigned a code based on its content, with the possibility of different sentences having different codes. Some codes may be similar or identical, and certain codes may appear in some scripts but not in others. After the initial coding, these codes will be grouped into larger categories through axial coding. This stage involves creating border codes by looking for evidence of critical thinking skills as students work to solve a problem. The objective is to identify common themes and connections among the initial codes. Once axial coding is complete, the process moves to selective coding. Given that these scripts were produced as part of a class assignment where each student tackled a fake situation that was created and presented by the teachers, the selective codes are somewhat anticipated, as the central theme will revolve around problem-solving.

As the analysis progresses, hypothesis will emerge in response to the research questions, specifically concerning the demonstration of critical thinking skills by the

students. This iterative process will be useful to uncover whether and how students showcase critical thinking in their problem-solving efforts.

## 4. ANALYSIS & RESULTS

### 4.1. Open Coding

The open coding process applied to the seven scripts revealed several codes related to emotional interactions and behavioral dynamics of the characters. Throughout the dialogues, a multitude of codes are identified, capturing the essence of each interaction and the underlying emotions or actions. Codes such as *Question*, *Expressing Negative Emotions*, *Apology*, and *Forgiveness* are prominent, indicating recurring patterns of inquiry, emotional expression, remorse, and reconciliation. The prevalence of *Question* suggests that students can see that to solve a problem they need to seek information or clarification. *Expressing negative emotions* appearing frequently shows that students relate problems with feelings of distress, frustration or anxiety. *Apology* and *Forgiveness* being common signify the students' recognition of their mistakes and their efforts to mend relationships. These codes demonstrate students' perception of conflicts as a “broken thing” that needs forgiveness to be repaired.

In addition, other recurrent codes are *Expressing sympathy* and *Support*. These are a natural response to the expressions of negative emotions that Group 1, Group 2 and Group 5 expressed. *Proposing solutions* has also been identified, some students quickly attempted to find a solution once they realised a problem was occurring. *Mediation* is noticed in Groups 1, 2 and 6. Moreover, other codes that can be related to *Mediation*, like *Attempt to Hold Back* or some interventions labeled as *Suggestion*. These codes along with the one labeled as *Coordinating actions* This demonstrates their willingness to collaborate and find a common ground, emphasising the importance of communication in problem solving.

The statistical analysis of the dialogues reveals significant patterns in the frequency and distribution of various codes, The most prevalent code across all dialogues is *Expressing Negative Emotions*, appearing 29 times. This high frequency indicates that negative emotions, such as frustration and irritation, are a common feature in the conversations. Conversely, *Calm/Support* are the second most frequent code, occurring 24 times both of them combined. This demonstrates the participants' strong inclination



towards providing reassurance and comfort, balancing out the negative expressions. The frequent use of calm and supportive language highlights the groups' emphasis on maintaining a constructive and empathetic dialogue, even in the face of conflict. *Coordination* appears 19 times, underscoring the importance of organizing and directing group actions. This frequency suggests that a significant portion of the dialogue is dedicated to aligning group efforts and ensuring effective collaboration. The codes *Sympathy/Empathy* and *Mediation* are used 11 and 10 times, respectively. *Sympathy* and *Empathy* are crucial for understanding and validating others' feelings, while *Mediation* helps in resolving disputes and facilitating effective communication

#### **4.2. Axial Coding**

The process of Axial Coding has been conducted with the aim of enhancing objectivity and achieving better analytical outcomes. This categorisation approach focused only on the content of the dialogues themselves, without considering their background information of being a task assigned by the teacher to solve a conflict. The codes that have been captured are *Emotional Expression and Support*, *Conflict Resolution*, *Misunderstanding and Clarification*, *Instruction and Direction*, *Empathy and Understanding* and *Celebration and Positivity*. However, certain themes such as *Celebration* and *Instruction*, may not align with the primary focus of this study. For instance, the instructional content was delivered by a character simulating a teacher explaining mathematics to the classmates, which does not pertain to the core subject of interest.

Consequently, these axial codes have been re-evaluated and restricted into broader, more relevant core categories that are specifically related to problem-solving processes. These refined categories include: *Identification of the Problem and Analysis*, *Evaluation of Options and Decision Making*, *Reflection and Adaptation* and *Communication and Collaboration*.



*Axial Coding II figures, own elaboration from the data analysis results*

#### 4.2.1. Identification of the Problem and Analysis

In the dialogues, students show evidence of identifying and analysing problems, demonstrating their ability to recognize and understand emotional issues. The identification of a problem appears to be a crucial step of acknowledging and articulating what troubles others, making it able to explore deeper and find a solution. Thus, in the identification and analysis, students who exhibit empathy, self-awareness, and analytical thinking showcase skills for solving problems effectively.

In Group 1, *Loneliness*, for instance, shares an issue about her parents' recent divorce, revealing sadness. This disclosure marks a crucial moment of problem identification, where they share their feelings with the rest of the group. Similarly, in Group 7, *Hesitation* identifies their nervousness and fear of public speaking as a problem during the presentation preparation, he confesses: "I can't do it, I am really nervous." (Group 7, line 7). Even if *Exasperation* does not recognise it at first, *Hesitation*

demonstrated understanding of the root of his nervousness and its potential impact in the group's presentation dynamics. *Distrust* also reveals the real cause of the problem after arguing with *Insecurity* and they all discover the real motive why she decided not to invite her to her birthday party: "I almost failed the group project because of Insecurity!" (Group 6, line 5).

Moreover, characters like *Empathy*, *Optimism* and *Uncertainty* demonstrate observational skills by identifying that a problem is occurring within their social or environmental context. *Empathy* quickly realises *Loneliness* is not in a proper mood because of her use of ellipsis when greeting the other characters "Hello..." (Group 1, line 1), so, instead of ignoring the issue, *Empathy* wonders what happened and seeks information to discover it by asking. Additionally, the initial problem in Group 3 is evident, since the laptop is damaged, they can not continue working, but even after the students find a solution to repair it, *Hope* notices that the overarching issue is that they can not work effectively in such a tense atmosphere: "Okay, we need to solve this problem, we can't work like this". (Group 3, line 26).

#### **4.2.2. Evaluation of Options and Decision Making**

Once problems are identified and analysed, students face the challenge of evaluating various solutions and choosing the best course of action. This demands creativity, critical thinking and foresight as students try different options towards resolution and desired outcomes of the problem.

*Uncertainty* and *Sentimentality* from Group 6 propose creative solutions such as using a jacket to defuse tension or offering emotional support to restore harmony after a disagreement between *Distrust* and *Insecurity*. The idea of using a jacket is not transcendental, it would probably not solve a conflict, and it is seen as a way of distraction to elaborate further actions. In fact, *Uncertainty* and *Sentimentality* do demonstrate an admirable skill, which is to evaluate the pros and cons of each option they discuss. Furthermore, decision-making also involves assessing the potential consequences of each option. Students from Group 3 demonstrate this by deliberating whether to seek external assistance for the damaged laptop. Also, in Group 2, different students suggest possible solutions, for example, *Uncertainty* presents the possibility *Frustration* has to talk to *Envy* and solve their problem. This action provokes *Frustration* to make the right decision of

talking to *Envy* and she demonstrates skills to solve problems by proposing a possible solution for their conflict: “Why don’t we take turns? One for you, and one for me!” (Group 3, line 25). By producing this suggestion as a question, *Envy* is also demonstrating that she does not impose her opinion, but she seeks others to question her own ideas, considering different perspectives. Another fascinating aspect of Group 2 is that *Acceptance’s* strategy is to persuade and warn *Frustration* without directly asking him what to do: “Okay, then you will have more problems with the teacher and your classmates”. (Group 2, line 17). *Curiosity* and *Surprise* from Group 4 discuss possible actions and they also demonstrate the maturity of giving each individual the opportunity to explain themselves, without judging before knowing and considering everyone has a different perspective: “I don’t know, maybe we need to know the 2 versions” (Group 4, line 13).

Concerning Group 1. *Empathy* notices what the real problem might be after all the group trying to solve it and, after his unconscious analysis he determines to ask straightforward: “Ok Tenderness please can you explain the real problem is to Tenderness” (Group 1, line 24). This student’s reflection is interesting because he identifies there is a real issue the students who are arguing are not aware of, and that the best option would be for them both to solve the problem is to be cognizant of this fact. Lastly, in Group 7, different solutions are evaluated to address *Hesitation’s* nervousness, as the group discusses the importance of understanding *Hesitation’s* feelings and proposes adjusting the presentation roles to make him feel more comfortable, it is *Joy* the students who suggest this option and the rest of the group agrees.

#### **4.2.3. Reflection, Reconciliation & Resolution**

Reflection, reconciliation, and resolution mark the culminating aspects of problem-solving, where students engage in retrospection, seek understanding, and take decisive actions. Students demonstrate their problem-solving skills by reflecting on their actions and emotions. *Discomfort* from Group 5, for example, engages in introspection following a heated argument, seeking emotional support. *Amusement* tries to evade the problem trying to help *Discomfort* by using distraction and sharing the good news, that she has a new puppy. However, *Discomfort* does not find this particularly pleasant until *Amusement* explains herself, and then is when *Discomfort* makes the reflection that, in reality,

although she was failing, *Amusement* was trying to help him. These reflection leads to their reconciliation and, consequently, to the issue resolution. Other characters also actively pursue reconciliation by addressing conflicts and repairing relationships; in Group 2, reflection occurs when both *Envy* and *Frustration* acknowledge their imperfect attitudes, and the impact they have on each other.

Furthermore, in Group 4, *Resentment* reinforces his apology with a confession, which he might have considered necessary for obtaining *Worry*'s forgiveness: "Sorry for saying that about you. I was very jealous because I like you and I want you to break up with Biel". (Group 4, line 22). *Resentment* makes the reflection that forgiveness must be deserved if the reason for a negative action is to be committed. Another strategy to obtain forgiveness is, in the case of *Enthusiasm* from Group 1, to inform the other she understands the situation. Therefore, is to acknowledge the other's feelings. Not only this, but she also, states that there will be an action plan to make the other, *Loneliness*, feel better: "I am so sorry, but I will help you". (Group 1, line 37). In both Groups 4 & 1, the apology is accompanied by a condition and a promise of emending the damage caused, an aspect that shows these students' consciousness that an apology is not sufficient to solve a problem, there is also harm that needs to be mended. Another strategy used by the students to reinforce their apologies is to show affection, in the sense that they demonstrate to the other they did not hurt them on purpose, for instance, *Regret* informs *Irritation* he is his best friend while apologising to him in line 31.

#### 4.2.4. Communication and Collaboration

Effective communication and collaboration can also be another axial code from these scripts. This one emphasises students' ability to exchange information, share perspectives, and work together towards solutions or common objectives. In the scripts, students show their problem-solving skills through open communication.

In Group 4, *Surprise* and *Curiosity* collaborate together to facilitate dialogue among *Worry* and *Resentment*. They execute an action plan for them to express their concerns and perspectives. It may not be the best strategy, since they did not ask *Worry* and *Resentment* if they wanted to talk. Their observations and assumptions, probably based on previous experience, might made them tight they would not have had a conversation if they had not forced them to. Moreover, collaboration also emerges as

students unite their efforts to achieve collective goals. Group 7 exemplifies this through *Confidence's* leadership in guiding the members towards completing their oral presentation. By coordinating actions and seeking teamwork, *Confidence* demonstrates effective collaboration skills to solve a common conflict.

Building consensus is another hallmark of communication and collaboration and it involves students in collective agreement and decision-making. *Sentimentality* and *Discomfort* collaborate to address emotional needs and resolve conflicts constructively. Their collaborative efforts reinforce students' commitment to achieving positive outcomes through shared problem-solving. *Delight* and *Acceptance* also collaborate to obtain a common benefit, they need the class to be developed optimally, without their classmates constant competition interrupting it. Hence, they maintain parallel conversations with *Envy* and *Frustration*, attempting to solve the problem. *Optimism* and *Hope* from Group 3 also communicate successfully with each other and coordinate their actions to mediate and provide solutions. Moreover, collaboration is appreciated in this group when they all make the collective agreement to seek help from the caretaker.

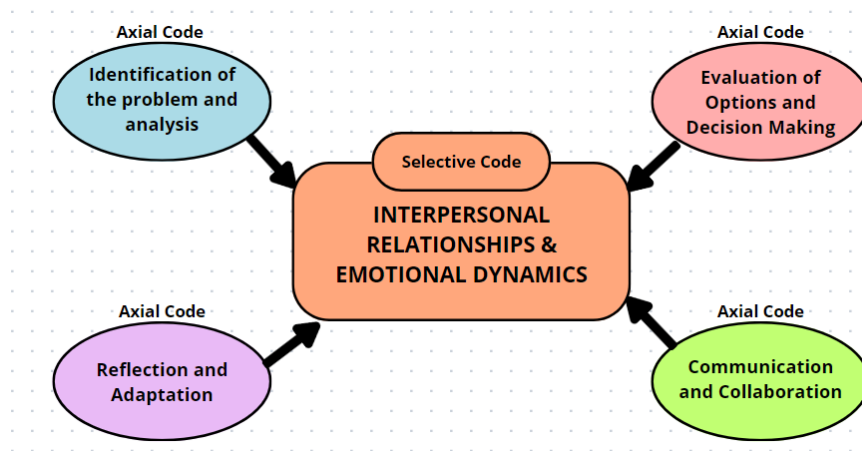
#### **4.3. Selective Coding**

In line with the assignment task proposed, these role-play scripts central theme revolves exploring *Interpersonal Relationships* and *Emotional Dynamics* between the characters. *Conflict Resolution* plays a pivotal role in each script, where students try to solve their issues.. This process often involves emotional expression, including a range of feelings such as anger, sadness, empathy and joy once the conflict is resolved. These 3 codes would be the main selective codes.

Within these documents, a few sub-codes emerge as well. Characters frequently demonstrate *Empathy* and *Understanding* towards each other's feelings, which facilitates conflict resolution. *Misunderstandings* are also common, stemming from miscommunication, yet often resolved through clarification and open dialogue. *Collaboration* and *Mutual Support* among characters are evident as they work together to find solutions and offer emotional support.

Finally, the narrative structure of these scripts typically unfolds in familiar settings like classrooms, homes, or social environments, stressing reliability and reinforcing the context of everyday life. The plot development follows a structured text from conflict

initiation through resolution, involving multiple characters in the process. Characters also assume various roles, some are directly involved in the conflict and others act as mediators.



*Selective Coding Figure, own elaboration from the data analysis results*

## 5. DISCUSSION

### 5.1. Interpretation of the Analysis

The Grounded Theory analysis of these role-plays within the SBL framework provided a distinctive exploration of how students engage with complex socio-emotional scenarios and collaborative problem-solving tasks. The events displayed in the role-plays are not just mere simulations but active demonstrations of students' abilities to operate with interpersonal conflicts, apply theoretical knowledge of the English language and devise practical solutions

One significant finding was that students' aptitudes at identifying and analysing problems within their respective scenarios. For example, Group's 1 scenario involving *Loneliness* due to parental divorce, students demonstrated a deep understanding of the emotional effects this kind of fact can cause. This analysis is not superficial, rather, it involves a careful consideration of each character's perspective, motivations, and emotional responses (Glaser & Strauss, 1967). Even if the students decided to invent this problem for *Loneliness* character, such depth in problem analysis suggests that the SBL approach can engage students in critical thinking processes where they can apply academic content to real-world contexts. Also, maybe they decided on this issue because

a student might have experienced this kind of situation, so they add this life aspect to an activity to learn in the classroom.

The role-plays underscored the importance of collaborative dialogue and negotiation in problem-solving. Students engaged in active discussions to explore diverse viewpoints, consider different solutions, and reach consensus. This collaborative process was evident, for instance, in Group's 3 scenario where students collectively addressed a technical problem with their laptop, highlighting their ability to coordinate actions and leverage individual strengths for collective success (Strauss & Corbin, 1998). Such collaborative behaviours not only fostered teamwork skills but also promoted a sense of shared responsibility and mutual support among students.

## **5.2. Literature Discussion**

The findings from this study resonate closely with the reviewed literature on Scenario-Based Learning since its approaches are rooted in constructivist principles that emphasise learning as a social and collaborative process (Vollstedt & Rezat, 2019). By immersing students in authentic scenarios that mirror real-life challenges, educators can facilitate meaningful learning situations that j conceptual understanding and promote the application of knowledge in practical contexts by learning competencies.

Literature suggests that SBL enhance student engagement by presenting them with challenging yet realistic problems that require critical thinking and problem-solving skills (Suter, 2012). The role-play scripts exemplify pieces of evidence of thinking critically while attempting to solve their respective real-life fake situations. This underscores the pedagogical value of SBL in preparing students for future academic and professional endeavours where adaptative problem-solving and effective communication are essential (Charmaz, 2006). By engaging students in scenario-based activities, like the one elaborated in this study, teachers can help to develop and foster empathy, resilience, and interpersonal skills, qualities that are crucial for building positive relationships and experiencing diverse social settings (Vollstedt & Rezat, 2019). This activity adheres to SBL approaches which supports academic growth and nurtures students emotional intelligence, as well as it prepares them for active citizenship in a globalised world.



Considering the different ways of working with fictional situations in the classroom to promote critical thinking teaching, the ones previously mentioned: SBL, fake dilemmas, informal logic and case studies, the research done in this dissertation is not deep enough and it has not brought enough evidence to state that fake scenarios are more effective than the others. What this study can contribute is to validate the effectiveness of working with hypothetical situations in the classroom and to bring an idea of activity for educators to enhance critical thinking skills. Ultimately, as a future educator, the insights gained from this analysis underscore the importance of integrating innovative teaching strategies that enhance critical thinking. By implementing this SBL activity it has enabled the scaffolding of a learning experience through authentic scenarios, teachers can create a supportive learning community where students feel empowered to explore, inquire and construct knowledge collaboratively. The results offer valuable information about the transformative potential of experiential learning in education. As a result, scenario-based learning and the creation of simulated situations for students to resolve is undoubtedly not the sole method for fostering critical thinking skills among students. However, it stands out as a particularly effective strategy that offers advantages both within and beyond the classroom. By engaging in these controlled but realistic scenarios, students are provided with a safe environment in which to practice their skills.

### **5.3. Activity Implementation and Internship Experience**

By embedding these kinds of scenario-based activities into the curriculum, teacher can create a dynamic learning environment that caters to diverse learning styles and fosters active participation (Vollstedt & Rezart, 2019). This has been achieved with the implementation of this activity. The role-play scripts showed that SBL facilitates experiential learning where students are actively involved in constructing knowledge through authentic interactions and problem-solving tasks. It has to be said that, effective implementation of SBL requires thoughtful planning, ongoing assessment, and responsiveness to students' evolving needs and interests. Therefore, future research on this same SLA could explore a long-term impact of SBL on student academic achievement and lifelong learning habits.

It might be initially assumed that expecting 1<sup>st</sup> of ESO students to engage in critical thinking to resolve conflicts is not the most suitable approach for seeking evidence of advanced cognitive skills. Thus, it may be thought that older students would possess a more developed capacity for understanding and critical analysis, making them seemingly more appropriate participants for such studies as this one. However, it is essential to recognise that while the reflections and critical thinking abilities of 1<sup>st</sup> of ESO students may not match the depth and sophistication of those older students, they still engage in critical thinking in ways that are influenced by their age, developmental stage, and other contextual factors. Critical thinking is an indispensable skill that should be nurtured continuously throughout all stages of education.

In terms of class management, it has been observed that group work can be highly effective for 1<sup>st</sup> of ESO students, provided the groups are carefully structured. Without careful planning, there is a risk of uneven participation, where some students contribute more than others, a situation that was encountered during the implementation of the SLA. To optimise group dynamics and ensure equitable participation, each student was assigned a specific role within their group: The Mediator, The Time Manager, The Language Police and The Investigator. These roles were thoroughly explained prior to the role-playing exercises and were reinforced throughout the sessions with flashcards placed on the tables to remind the students of their duties. Although the process did not proceed flawlessly, it significantly improved group collaboration. Students took responsibility for their roles, and teachers would address each role-specific leader if there was a question about the work done or any aspect that needed correction.

It was also noticed that some students encountered obstacles in deciding how to solve the problem before beginning to write their scripts. They often required the teacher's guidance, but, educators refrained from providing direct answers. Instead, they asked probing questions to encourage students to reflect and engage their critical thinking skills independently. This approach helped maintain the integrity of the student's own problem-solving processes. Moreover, evidence of the activity's impact was seen beyond the SLA lessons. During other sessions in different subjects, some students were observed applying English language structures from their scripts in appropriate contexts. This indicated that students not only retained the knowledge but also could independently apply it to other situations. As a teacher, witnessing students use these structures in various contexts demonstrated that the learning had a lasting effect on their abilities.

## 6. CONCLUSIONS

### 6.1. Addressing Objectives and Research Questions

This dissertation ought to explore the effectiveness of creating fake situations or problems in an English as a foreign language class to enhance critical thinking skills, specifically among problem-solving among 1<sup>st</sup> of ESO students. The findings from the SLA activity indicate that these scenario-based activities are indeed beneficial in, at least, promoting critical thinking, since students demonstrated a decent performance in analysing scenarios, evaluating potential solutions, and making informed decisions in most cases.

The first research question was whether these fictional scenarios would be beneficial for students to work on their critical thinking skills. The students evaluated different options and they made decisions, in all of the seven scripts, students made decisions, showing they relate problem-solving with decision making. Therefore, they demonstrated critical thinking skills, because, as mentioned previously, it is a crucial action in the critical thinking process (Hadly & Boon, 2022). As an example, Group 6 weighed the pros and cons of their options before making a decision, showcasing their analytical abilities. In addition, collaboration between students while making decisions has also been significant, as students recognised the importance of resolving conflicts to achieve common goals. This was evident in Group 7 and Group 3, where students understood that addressing conflicts was crucial for the success of their group projects.

The second research question addressed the extent to which students supported their ideas with plausible arguments. Most students provided reasonable arguments for their ideas, although some acts were implicit due to their nature, so they did not need to be argued or justified. For instance, in Group 3, *Optimism* suggested seeking help from the caretaker, which was implicitly understood as a good idea, because the laptop was not functioning. Notably, only this group explicitly sought help from authority figures, demonstrating that students seek help from adults in some cases. *Insecurity* also suggests talking to a teacher, but it is only to mend her mistake and obtain *Distrust*'s forgiveness, but she did not inquire about the teacher's help. Nevertheless, the rest of the six groups, apart from Group 3, preferred to handle their conflicts internally. An example of an argument that could be regarded as non-plausible is that *Discomfort* in Group 5 justifies being furious because his mum made him eat broccoli and he finds it disgusting. This

indicated that while the quality of arguments varied, students still tried to justify their ideas and their acts and they attempted to explain their reasoning.

The third research question explored student's abilities to observe and use reasoning to uncover their observations. Even though the problems were predefined, students demonstrated a significant understanding of emotions and human behaviour. They wrote dialogues that accurately reflected how people would speak and react when experiencing different emotions, showing empathy and insight. Furthermore, students recognised that underlying issues could be hidden behind visible problems, exhibiting their ability to uncover deeper layers of a conflict.

In conclusion, the activity partially addressed the research questions and objectives by helping students develop their critical thinking skills. They did reason, evaluated options and supported their decisions with reasonable arguments to a decent extent.

## **6.2. Implications in Education**

The conclusions drawn from this study offer valuable insights and practical implications for teachers, particularly those involved in Teaching English as a Foreign Language. Educators can incorporate these situations designed for scenario-based learning activities into their lessons to foster critical thinking. Nevertheless, this activity framework does not need to be followed rigidly, rather, it offers adaptable ideas that teachers can use or modify to suit their needs, especially in language-based subjects. The approach is also flexible, allowing for reuse and customisation to fit different teaching contexts. SBL activity aligns with the new curriculum practices that emphasise teaching competencies rather than mere content knowledge. By giving students the freedom to create their own dialogues, teachers can bring the students the freedom to elaborate them as they consider, enhancing their creativity and personal investment in the learning process. Students are not just passive individuals who retain information, they actively engage in constructing their own learning experiences.

As mentioned above, this SLA was conducted by using clips from the movie *Inside Out* (Doctel, P. & Del Carmen R, 2015), which provides a rich contextual backdrop for exploring emotions and conflict resolution. This film can also be used by other

teachers in the classroom since it is suitable for 1<sup>st</sup> of ESO students and it features a wide range of vocabulary related to feelings and uses accessible yet appropriately challenging English. The use of the movie helps to ground abstract concepts in a familiar engaging narrative, making it easier for students to grasp and retain the material. Teaching emotions and their impact on mental health. Educators can also project the movie in the classroom to focus on the importance of validating emotions and understanding how conflicts can affect one's emotional state. This approach would both enhance students' emotional knowledge and promote mental health awareness, teaching them how to recognise and manage their feelings in healthy ways.

Moreover, the flexibility of role-plays allows for differentiation, accommodating students can participate meaningfully, fostering a collaborative learning environment where diverse learning processes are respected and supported. Role-plays also facilitate continuous assessment, as they typically require several sessions to develop and perform. This ongoing activity allows teachers to monitor student progress and provide timely feedback that will help student also learn from their assessment. Also, role-plays bring the possibility to practice written and oral comprehension at the same time; the former while creating the script and the latter while performing it.

### **6.3. Limitations and Future Research**

Aside from the positive outcomes, this study has several limitations that warrant consideration for future research. The study was conducted with a limited number of students, which may not be representative enough of the broader student population. A larger, more diverse sample involving students from different courses or countries would likely yield more valuable and generalisable results. Future research could aim to include a larger number of participants to validate the findings and ensure their applicability in various contexts. Apart from the sample, the study was conducted over a relatively short period of time as well. While the activity did prompt reflection on critical thinking skills, it became evident that fully developing these skills is a complex process that cannot be accomplished in 12 sessions. Although the objectives were met to some extent, a more prolonged and comprehensive approach would be necessary for a thorough development of critical thinking skills.

As for the situations assigned to each group, even if they could plausibly occur in daily life, they were not based on specific real events. For future research, it would be beneficial to use real situations while maintaining anonymity to preserve authenticity and relevance, and, investigating how these problems were solved in real life could provide additional insights. With more time, teachers could propose different types of solutions besides those the students devised and facilitate debate on which solutions might be better, thereby enhancing critical thinking skills through argumentation and analysis.

In the study, students identified problems that were already outlined for them, although they were given the freedom to elaborate on the details. This meant that they were not truly encountering unexpected problems but rather working within a predefined framework. Future iterations could involve external participants or actors to react unpredictably to the students' decisions and interventions. Another potential improvement could be assigning each student secret behavioral premises, making their reactions less predictable and more challenging for their classmates to anticipate. This would allow students to react to genuinely unexpected situations and understand the real consequences of their actions.

Finally, this SLA could be extended in the future by incorporating exercises that encourage students to consider more solutions, receive peer feedback, and engage in further critical thinking activities. The same SLA can be reimplemented with modifications based on these insights, continuing research using grounded theory and assessing critical thinking skills. Moreover, the results of the study could be used as a learning tool for students, highlighting areas where they excelled in critical thinking and areas needing improvement, thus fostering continuous learning even from their assessments

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## 8. APPENDICES

### 8.1 Open Coding

#### 8.1.1 Group 1

- Situation: 6
- Participants: Loneliness, Enthusiasm, Worry, Empathy and Tenderness

#### FINAL DIALOGUE

(all the characters are talking in a circle)

1. **Loneliness**: Hello... **GREETING, SEEKING INTERACTION**
2. **Empathy**: What's happening? **QUESTION, SHOWING CONCERN**
3. **Loneliness**: I have a problem in my house. **SHARING A PERSONAL ISSUE**
4. **Worry**: What's the problem? **QUESTION, SEEKING INFORMATION**
5. **Loneliness**: My parents want to divorce. **REVEALING CAUSE OF DISTRESS**
6. **Tenderness**: Oh, I'm sorry about this. **EXPRESSING SYMPATHY**
7. **Enthusiasm**: Do you want to play a game? **OFFERING DISTRACTION**
8. **Loneliness**: I'm scared and dejected, I don't want to play. **EXPRESSING NEGATIVE EMOTIONS**
9. **Worry**: Easy, easy... **ATTEMPTING TO CALM**
10. **Tenderness**: It's not a good moment to play now. **ACKNOWLEDGING FEELINGS**



11. **Loneliness:** Okay. I'm fed up and I want to go out. **EXPRESSING NEGATIVE EMOTIONS**
12. **Enthusiasm:** But why don't you want to play a game? **CONFUSION**
13. **Empathy:** No! Wait please, we... **ATTEMPTING TO HOLD BACK**
14. **Loneliness:** I want to be cheerful and here it is impossible. **EXPRESSING NEGATIVE EMOTIONS**  
(Loneliness goes out of the classroom)
15. **Empathy:** Please... **ATTEMPTING TO HOLD BACK**
16. **Enthusiasm:** If she wants to go out... **ACKNOWLEDGING FEELINGS**
17. **Worry:** Please, stop talking. **COMMAND**
18. **Tenderness:** Please, let's solve this problem. **PROPOSING SOLUTION**
19. **Worry:** Yes... **AGREEMENT**
20. **Tenderness:** Okay Enthusiasm why do you act like this? Why are you so happy if Loneliness is super dejected? **QUESTIONING BEHAVIOUR**
21. **Enthusiasm:** Because I want to make her happy and....I think that, if I am cheerful, she will be cheerful too. **EXPLANATION**
22. **Tenderness:** I'm going to go out to find Katara (Character 1) **ACTION**
23. **Worry:** Okay Noah do you want to stay here? **COORDINATING ACTIONS**
24. **Empathy:** Ok Tenderness please can you explain the real problem is to Loneliness? And yes Worry (Character 3) **COORDINATING ACTIONS**  
(Tenderness goes out)
25. **Worry:** Please Enthusiasm, can you forgive him? **MEDIATION**
26. **Loneliness:** Please, leave me alone. **EXPRESSING NEGATIVE EMOTIONS**
27. **Tenderness:** We can solve this. **ENCOURAGEMENT**
28. **Loneliness:** But he doesn't want to talk about it. **ACKNOWLEDGING FEELINGS**
29. **Tenderness:** Give him an opportunity. **MEDIATION**
30. **Loneliness:** Ok but... **HESITATION**
31. **Tenderness:** Ok chop chop! **COMMAND**  
(Loneliness and Empathy go in)
32. **Enthusiasm:** Hi, I only want to make you feel happy and I feel sad for your situation. **EXPLANATION**
33. **Loneliness:** Okay, but I feel disappointed, because you are my friend and you act as if you don't care about my problems. **EXPLANATION**
34. **Worry:** But, in reality, he cares, it's only that he tried to solve it his way. **EXPLANATION**

35. **Empathy:** Exactly, you are not understanding each other! **CLARIFICATION, IDENTIFICATION OF THE REAL ISSUE**
36. **Loneliness:** I am sorry for my behaviour but this is complicated. **APOLOGY**
37. **Enthusiasm:** I understand your situation. I am so sorry, but I will help you. **APOLOGY**
38. **Worry:** Me too! **SUPPORT**
39. **Tenderness:** Me too! **SUPPORT**
40. **Empathy:** A hug. **AFFECTION**

## 8.2 Group 2

- Situation: 2
- Participants: Mr. Compassion, Envy, Frustration, Delight & Acceptance.

### 8.2.1 Open Coding

#### FINAL DIALOGUE

*(We are in a class; Mr. Compassion is teaching a Math's class)*

#### IN THE CLASSROOM

1. **Mr. Compassion:** Good morning, class! Today, we are going to practice the multiplications. (write the multiplications:  $4 \times 9(36)$ ,  $5 \times 7(35)$ ,  $6 \times 8(48)$ ,  $9 \times 3(27)$ ).  
**INSTRUCTION**
2. **Envy:** Me! Me! It is 77 (she raises her hand, very excited) Me! Me! It is 48. It is 27!!  
Shhh! **COMPETITION**
3. **Frustration:** Me! It is 35! (he raises his hand, very excited) Me!, Me!, Me!  
**COMPETITION**
4. **Envy:** This is not fair, you are answering more questions! **COMPETITION**
5. **Delight:** Teacher, I am bored, can you please tell them to stop arguing? **EXPRESSING NEGATIVE EMOTIONS**
6. **Mr. Compassion:** Envy and Frustration, stop!! Now! **COMMAND**
7. **Acceptance:** Teacher, can we talk to you? **REQUEST**
8. **Mr. Compassion:** Yes, sure, come here. **AFFIRMATION**
9. **Acceptance:** Teacher, I'm getting bored, they don't stop arguing, and I can't participate!  
**COMPLAINT**
10. **Mr. Compassion:** yes, you are right!, can you go to talk to your classmates and help me, please? **DELEGATION**

#### IN THE LITTLE ROOM 1

11. **Delight:** Envy, do you need help? Why are you so nervous? **SUPPORT**

12. **Envy:** I'm nervous because of this situation. I feel jealous of Frustration because he knows everything and I want to be the best in the class. **EXPLANATION**
13. **Delight:** But you don't have to be the best! Why don't you talk to Thomas? **SUGGESTION**
14. **Envy:** OK, you're right, it can be good to talk to him. **AGREEMENT**  
**IN THE LITTLE ROOM 2**
15. **Acceptance:** Thomas, can you stop getting angry at your classmate every time you want to participate? You are not the only one, calm down. **MEDIATION**
16. **Frustration:** no, I'm furious and I can't relax **EXPLANATION / EXPRESSING NEGATIVE EMOTIONS**
17. **Acceptance:** Okay, then you will have more problems with the teacher and your classmates. **WARNING**
18. **Frustration:** I don't care! I just want to get the best grade, to be the best, and Envy wants the same. Only one can win! **EXPLANATION**
19. **Frustration:** Why only one? We are all different, and we are good at different things. How about you talk to Envy? **PERSUASION / SUGGESTION**
20. **Frustration:** I don't think that's a good idea, I am really nervous. **HESITATION**
21. **Acceptance:** It is a wonderful idea, try it when you relax. **ADVICE / ENCOURAGEMENT**  
**IN THE CLASSROOM**
22. **Envy:** Tommy, can I talk to you for a second? **ACTION**
23. **Frustration:** What do you want? **QUESTION, SEEKING INFORMATION**
24. **Envy:** Listen, please, my attitude was not right, I just wanted to be the best in the class. **APOLOGY / EXPLANATION**
25. **Frustration:** You're right, my attitude wasn't right either, but it makes me angry that you never let me participate. **APOLOGY / EXPLANATION**
26. **Envy:** Why don't we take turns. One for you, and one for me! **PROPOSING SOLUTION**
27. **Frustration:** That's a very good idea! Let's do it! **AGREEMENT**
28. **Mr. Compassion:** Wow, I see you are happy now. I am very proud of you. You are both very good and intelligent, and your participation is very important. **AFFECTION**  
**NEXT DAY, IN THE CLASSROOM**
29. **Mr. Compassion:** : Good morning, class! Today, we are going to practice the multiplications, AGAIN. (write the multiplications:  $4 \times 9(36)$ ,  $5 \times 7(35)$ ,  $6 \times 8(48)$ ,  $9 \times 3(27)$ ). **INSTRUCTION**
30. **Envy:** It is 77 (she raises her hand, with calm) **CALM**

31. **Frustration:** Me! It is 35! (he raises his hand, with calm) **CALM**

**THE END**

### 8.2.2 Group 3

- Situation: 5
- Participants: Irritation, Regret, Optimism & Hope

#### FINAL DIALOGUE

(The students will be sitting down on chairs around a table)

1. **Irritation:** Go faster, we need to finish the work today!! **COMMAND / URGENCY**
2. **Regret:** Don't worry, this is not important, the teacher doesn't give us a mark for this. **REASSURANCE**
3. **Irritation:** Yes, we do! **DISAGREEMENT**
4. **Regret:** No, we don't. **DISAGREEMENT**
5. **Optimism:** Guys stop arguing. **MEDIATION**  
(Regret splits the water on Irritation's laptop).
6. **Hope:** Oh no! Dear lord! **ALARM**
7. **Irritation:** You spilled water on my laptop, I feel furious and worried because we lost all the work. **EXPRESSING NEGATIVE EMOTIONS**
8. **Regret:** NO! You did! It is your fault! **BLAME**
9. **Irritation:** no, it's yours, you will pay for my laptop **BLAME**
10. **Regret:** no, you will pay for it **BLAME**
11. **Hope:** I will go for paper to clean it up. (She goes outside to pick up paper) **ACTION**
12. **Optimism:** Okay, go fast. Guys, stop, we can solve it. Irritation, was the work online? **ACTION – TRYING TO SOLVE A CONFLICT**
13. **Irritation:** Yes, we can't get it back. **HOPELESSNESS**  
(Regret realises what he did and starts to feel very nervous)
14. **Regret:** Oh sorry, I'm really sorry, I am feeling so guilty. **GUILT**
15. **Hope:** I'm back, here's the paper. (Gina pretends to clean the water) **ACTION**
16. **Optimism:** Okay, now we need to find a way to solve it. Mmmmm... I KNOW IT!!! **REALISATION**
17. **Hope:** What, what, Optimism, tell us!! **QUESTION, SEEKING INFORMATION**
18. **Optimism:** What if we go to the caretaker to see if there is a solution? **SUGGESTION**
19. Everyone: Great Idea!!! **AGREEMENT**  
(they go to the caretaker's office, the caretaker is a ball with a cap)
20. **Regret:** How do I get Irritation to not be angry with me? **SEEKING ADVICE**
21. **Hope:** if you ask for forgiveness and give him confidence. **ADVICE**

22. **Regret:** Oh, right, I can try it. **AGREEMENT**
23. **Irritation:** We are finally here. **RELIEF**
24. **Hope:** Hello, good morning. Do you think you can repair this laptop? **QUESTION, SEEKING INFORMATION**
25. **Optimism:** Yes, please, it is really important! **EMPHASIS**  
(They leave the laptop with the caretaker on the table)
26. **Hope:** Okay, we need to solve this problem, we can't work like this **IDENTIFICATION OF THE ISSUE**
27. **Optimism:** Irritation, how do you feel? **QUESTION, SEEKING INFORMATION**
28. **Irritation:** I feel furious because Regret broke the laptop and I need comprehension... **EXPLANATION**
29. **Hope:** We understand that you are angry. **VALIDATION**
30. **Optimism:** And how about if you talk to Xavi? **SUGGESTION**
31. **Regret:** I am very sorry, it was not on purpose, you are my best friend and it was an accident. **APOLOGY**
32. **Irritation:** It's okay, I forgive you, but I need some time to relax and understanding. **FORGIVENESS**
33. **Regret:** Okay, I understand. **ACCEPTANCE**
34. **Optimism:** When Irritation relaxes, could we continue working together then? **SUGGESTION**
35. **Irritation:** Yes of course. **AGREEMENT**

### 8.2.3 Group 4

- Situation: 3
- Participants: Wonder, Resentment, Curiosity & Surprise

#### FINAL DIALOGUE

(All the characters are talking in a circle in the school break time)

(We will be sitting on a table) (We are in a bar drinking water).

1. **Wonder:** I'm hungry, I'm going to order some fries. **HUNGER**  
(Wonder leaves the class).
2. **Resentment:** Did you know that Jana is cheating on Biel? **GOSSIP**
3. **Curiosity and Surprise:** Whaaaaaaaaaaaaaat? **SHOCK**
4. **Resentment:** Yes, the other day I saw Jana with Leo. **ACCUSATION**
5. **Curiosity:** Uhhhhhhhhhhh **GOSSIP**  
(Wonder returns with the fries and everyone keeps watching at Wonder and we ignore Wonder).
6. **Wonder:** What's wrong guys? **QUESTION, SHOWING CONCERN**

7. **Resentment, Curiosity and Surprise:** Nothing **CONCEALEMENT**

#### THE NEXT DAY

8. **Curiosity** asks Wonder: Is it true that the other day you went to the cinema with Leo? **QUESTION, SEEKING INFORMATION**
9. **Wonder:** No, it isn't! Who said that? **DENIAL / QUESTION, SHOWING CONCERN**
10. **Curiosity:** Resentment told me. **DISCLOSURE**
11. **Wonder:** Oh my God, it isn't true. **SHOCK / DENIAL**

Wonder leaves

12. **Curiosity** says to Surprise: Wonder told me that it isn't true **INFORMATION**
13. **Surprise:** I don't know what to do maybe we need to know the 2 versions **CONSIDERATION / COORDINATING ACTIONS**
14. **Curiosity:** Can you ask Resentment his version? **SUGGESTION**
15. **Surprise:** Ok, I am going to talk to Resentment **AGREEMENT**
16. **Surprise** goes to Resentment and asks him: Is it true what you said the other day about Wonder? **QUESTION, SEEKING INFORMATION**
17. **Resentment:** Yes, yes I promise **AFFIRMATION**
18. **Surprise:** Resentment says that it's true **INFORMATION**
19. **Curiosity:** And Wonder says that it's not true **INFORMATION / CONTRADICTION**
20. **Surprise to Curiosity:** I think Resentment and Wonder need to talk **PROPOSING SOLUTION / COORDINATING ACTIONS**
21. **Curiosity:** Yes, that's a good idea. **AGREEMENT / COORDINATING ACTIONS**
- Surprise and Curiosity take Resentment and Wonder and put them together to talk. And leave.
22. **Resentment** to Wonder Sorry for saying that about you. I was very jealous because I like you and I want you to break up with Biel. **APOLOGY / CONFESSION**
23. **Wonder:** Ok, I understand, but this is not fair for me. **FORGIVENESS**
41. **Resentment:** What do you need to feel better? **QUESTION, SEEKING INFORMATION / ACKNOWLEDGING FEELINGS**
24. **Wonder:** Tell the truth to everybody, especially to Biel. **REQUEST**

25. **Resentment:** I will. **AGREEMENT**

26. **Wonder:** Thanks! **GRATITUDE**

27. **Resentment:** Guys, I'm sorry about what I said about Wonder, it was not true.

**APOLOGY**

28. **Surprise:** OMG, I'm sorry Wonder. Can we still be friends? **RECONCILIATION**

**Wonder:** Of course. I forgive you. **FORGIVENESS**

### 8.2.4 Group 5

Situation: 6

Participants: Mum, Discomfort, Gratitude, Amusement & Sentimentality

#### FINAL DIALOGUE

SCENE 1 (Mum and Discomfort sitting around a table)

1. **Mum:** It's time for dinner. **CALLING / ROUTINE**
2. **Discomfort:** I don't want to eat spinach, I told you many times! **EXPRESSING NEGATIVE EMOTIONS**
3. **Mum:** Spinach is very healthy. You must eat it, or I will take your phone. **THREAT / ULTIMATUM**
4. **Discomfort:** This tastes terrible. I'm fed up! **EXPRESSING NEGATIVE EMOTIONS**
5. **Mum:** You are very rude!. Pick it up! Now! **EXPRESSING NEGATIVE EMOTIONS / COMMAND**
6. **Discomfort:** NO WAY! **DEFIANCE**

Discomfort leaves home, slamming the door

SCENE 2

Discomfort enters with his friends

7. **Discomfort:** I am very furious, my parents are crazy, I can't eat that food, it tastes horrible! **EXPRESSING NEGATIVE EMOTIONS**
8. **Gratitude:** What are you talking about? **QUESTION, SEEKING INFORMATION**
9. **Discomfort:** I was eating with my mum, but I was disgusted about the food and I threw the plate away, then my mum shouted at me... And I ran away. **REVEALING CAUSE OF DISTRESS**

10. **Sentimentality:** Oh, poor thing! What do you need to feel better? **EXPRESSING SYMPATHY / ACKNOWLEDGING FEELINGS / QUESTION, SEEKING INFORMATION**
11. **Discomfort:** I need calm and understanding. And I need a Pizza! **EXPLANATION / REQUEST**
12. **Satisfaction:** Think about something that relaxes you **SUGGESTION**

#### SCENE 4

Discomfort and Amusement enter

13. **Amusement:** Oh I found you. Look I have a new puppy, do you want to see the pictures? **SHARING GOOD NEWS**
14. **Discomfort:** Excuse me? We were talking about something before you arrived. You are not the center of the universe! **EXPRESSING NEGATIVE EMOTIONS**
15. **Amusement :**Why are you so angry? **QUESTION, SEEKING INFORMATION / ACKNOWLEDGING FEELINGS**
16. **Discomfort:** Go away! I'm angry with you! **EXPRESSING NEGATIVE EMOTIONS**
17. **Amusement:** I just want to talk with you. What is the problem? **QUESTION, SHOWING CONCERN / ACKNOWLEDGING FEELINGS**
18. **Discomfort:** I feel furious and discouraged, and you are just caring for your pet and not for me! **EXPLANATION**
19. **Amusement:** I'm so sorry, I didn't know. I was only thinking about myself. Sometimes I am so selfish! **APOLOGY / ACKNOWLEDGING FEELINGS**
20. **Discomfort:** Okay, I forgive you. Let's see the photos of your dog, they might cheer me up and help me forget my problems. **FORGIVENESS**
21. **Amusement:** Thanks for your understanding. Let's see the pictures. I'm so hungry. I haven't eaten anything, and you? **GRATITUDE**
22. **Discomfort:** I didn't have dinner either. Let's go get a pizza! **SUGGESTION**

**END**



### 8.2.5 Group 6

Situation: 4

Participants: Insecurity, Calmness, Distrust & Uncertainty

#### FINAL DIALOGUE

(The class is divided in two parts:

Distrust birthday party & Insecurity's house)

Calmness and Uncertainty (happy birthday song + Applause)

The phone rings and Calmness takes the phone.

1. **Insecurity**: Hi Calmness **GREETING**
2. **Calmness**: Hi Insecurity **GREETING**
3. **Insecurity**: Where are you? **QUESTION, SEEKING INFORMATION**
4. **Calmness**: In the Birthday party **RESPONSE**
5. **Insecurity**: What birthday? **QUESTION, SHOWING CURIOSITY**
6. **Calmness**: Distrust's birthday. Why aren't you here? Come, come now!

#### **INVITATION**

7. **Insecurity**: Okay, I am coming **AGREEMENT**
8. **Calmness**: See you later **FAREWELL**
9. **Insecurity**: goodbye **FAREWELL**

(Chloe and Devi hang up the phone)

10. **Distrust**: Guys, what are you doing? **QUESTION, SEEKING INFORMATION**
11. **Calmness**: One second, one second... **DISTRACTION**

(Calmness and Uncertainty go to the side)

12. **Uncertainty**: What happened, Devi? **QUESTION, SHOWING CONCERN**

(Calmness explains what happened)

29. **Uncertainty**: But if you invite Chloe, Queralt and her will fight and argue!

#### **WARNING / COORDINATING ACTIONS**

13. **Calmness**: But we have to stop the conflict. They cannot meet! **COORDINATING ACTIONS**

14. **Uncertainty**: I've got an idea! We can cover Chloe with a jacket! **REALISATION/ PROPOSING SOLUTION / COORDINATING ACTIONS**

15. **Calmness**: Okay **AGREEMENT**

(Insecurity opens the door and Calmness and Uncertainty cover Insecurity with a jacket)

16. **Distrust**: Stop! What are you hiding in there? **QUESTION, SHOWING SUSPICION**

(Calmness, Uncertainty and Insecurity are nervous)

17. **Distrust:** Wow, is it a present for me? Can I see it? **QUESTION, SHOWING CURIOSITY**
- (Distrust takes off his jacket and sees Insecurity)
18. **Distrust:** Oh, what are you doing here? **QUESTION, SHOWING SURPRISE**
42. **Uncertainty:** it's not what it seems **ATTEMPTING TO HOLD BACK**
19. **Insecurity:** Why didn't you invite me? **CONFRONTATION**
20. **Uncertainty and Calmness:** Calm, keep calm! **ATTEMPTING TO HOLD BACK / MEDIATION**
21. **Distrust:** Why did you come here? **ACCUSATION**
22. **Insecurity:** You are a bad person! **BLAME**
- (Uncertainty and Calmness separate Insecurity and Distrust)
23. **Uncertainty:** easy, easy.... Don't fight! **ATTEMPTING TO HOLD BACK /**
24. **Calmness:** What happened, why are you fighting? **QUESTION, SHOWING CONCERN**
23. **Distrust:** I am angry with Insecurity. I almost failed the group project because of Insecurity! **EXPLANATION / REVEALING CAUSE OF DISTRESS**
25. **Insecurity:** What? That's not true **DENIAL**
26. **Distrust:** She wrote the text in Catalan and I had to translate everything! **EXPLANATION / BLAME**
27. **Insecurity::** I'm not good at English **CONFESSION**
28. **Calmness:** Are you really angry about this? **CLARIFICATION**
29. **Distrust:** I almost failed!! **CONFIRMATION**
30. **Insecurity:** sorry, it wasn't my intention for you to work that late **APOLOGY**
31. **Uncertainty:** But in the end, did you fail?? **QUESTION, SEEKING INFORMATION**
32. **Distrust:** yes, I did **CONFIRMATION**
32. **Insecurity:** Ok, I will talk to the teacher and I will confess the truth. **PROPOSING SOLUTION**
33. **Distrust:** ohhhh, thanks. Now I am not angry. **RELIEF**
34. **Calmness:** Great, are we friends now? **RECONCILIATION / FORGIVENESS**
35. **Distrust:** yeah... **AGREEMENT**
36. **Uncertainty:** hug yourselves, and fix it **SUGGESTION**
37. (Insecurity and Distrust give a hug and fix it)
38. **Distrust:** PARTYYYYYYYYYY! **CELEBRATION**
39. Everyone :yes!!! **AGREEMENT**

END

### 8.2.6. Group 7

Situation: 1

Participants: Joy, Hesitation, Exasperation & Confidence

#### FINAL DIALOGUE

“we start the presentation”

1. **Joy**: Hello, today we are going to do an oral presentation that was made by Exasperation, Hesitation, Confidence and me, Joy. **INTRODUCTION, SETTING THE SCENE**
2. **Hesitation**: so...hemmm (he goes out of the class running because he is nervous) **NERVOUSNESS**
3. **Exasperation**: Hey! What are you doing !! Come here ☹️ (goes out of the class to get Hesitation, and they come back to the class) **EXPRESSING NEGATIVE EMOTIONS**
4. **Joy**: Hey !! What happens? **QUESTION, SHOWING CONCERN**
5. **Confidence**: We are presenting, stop playing **COMMAND**
6. **Hesitation**: I can't do it, I am really nervous **REVEALING CAUSE OF DISTRESS / ACKNOWLEDGING FEELINGS**
7. **Confidence**: Stop saying stupid things and continue **COMMAND**
8. **Joy**: Stop screaming!! **COMMAND**
9. **Confidence**: Hesitation, why are you nervous? **QUESTION, SHOWING CONCERN / ACKNOWLEDGING FEELINGS**
10. **Hesitation**: Everybody is going to laugh at me **ACKNOWLEDGING FEELINGS**
11. **Exasperation**: Yes it's true, and you don't know how to work **CRITICISM**
12. **Hesitation**: Look who's talking... **DEFENSIVE RESPONSE**
13. **Joy**: Exasperation relax please, what's going on? **ATTEMPTING TO HOLD BACK / ACKNOWLEDGING FEELINGS**
14. **Exasperation**: I am really angry because we have to do the presentation and Hesitation doesn't want to do anything. **EXPLANATION / REVEALING CAUSE OF DISTRESS**
15. **Confidence**: But we have to help Hesitation, because there must be a reason why **SEEKING UNDERSTANDING**
16. **Joy**: Yes, but I don't want to have a bad mark **EXPRESSION OF CONCERN**
17. **Confidence**: Yes I know, let's think about a solution
33. **Joy**: What if...we talk ? **PROPOSING SOLUTION**
18. **Confidence**: Yes, that's a good idea, do you agree?? **SEEKING AGREEMENT**

19. **Exasperation:** Okay **AGREEMENT**
24. **Confidence:** Hesitation, how do you feel ? **QUESTION, SEEKING INFORMATION / ACKNOWLEDGING FEELINGS**
25. **Joy:** What do you need to feel better?? **QUESTION, SEEKING INFORMATION / ACKNOWLEDGING FEELINGS**
20. **Hesitation:** I just need to talk less during the presentation and I also need empathy **SEEKING EMPATHY**
21. **Exasperation:** Okay, I think we can do that **AGREEMENT**
40. **Joy:** I will do page 4 then **COORDINATING ACTIONS**
41. **Exasperation:** I will do page 5 okay? If you need help, tell us **COORDINATING ACTIONS**
22. **Confidence:** Okay, is everybody okay with that ?? **SEEKING AGREEMENT**
23. **Hesitation:** Okay, I think that now we can continue the presentation. **AGREEMENT**

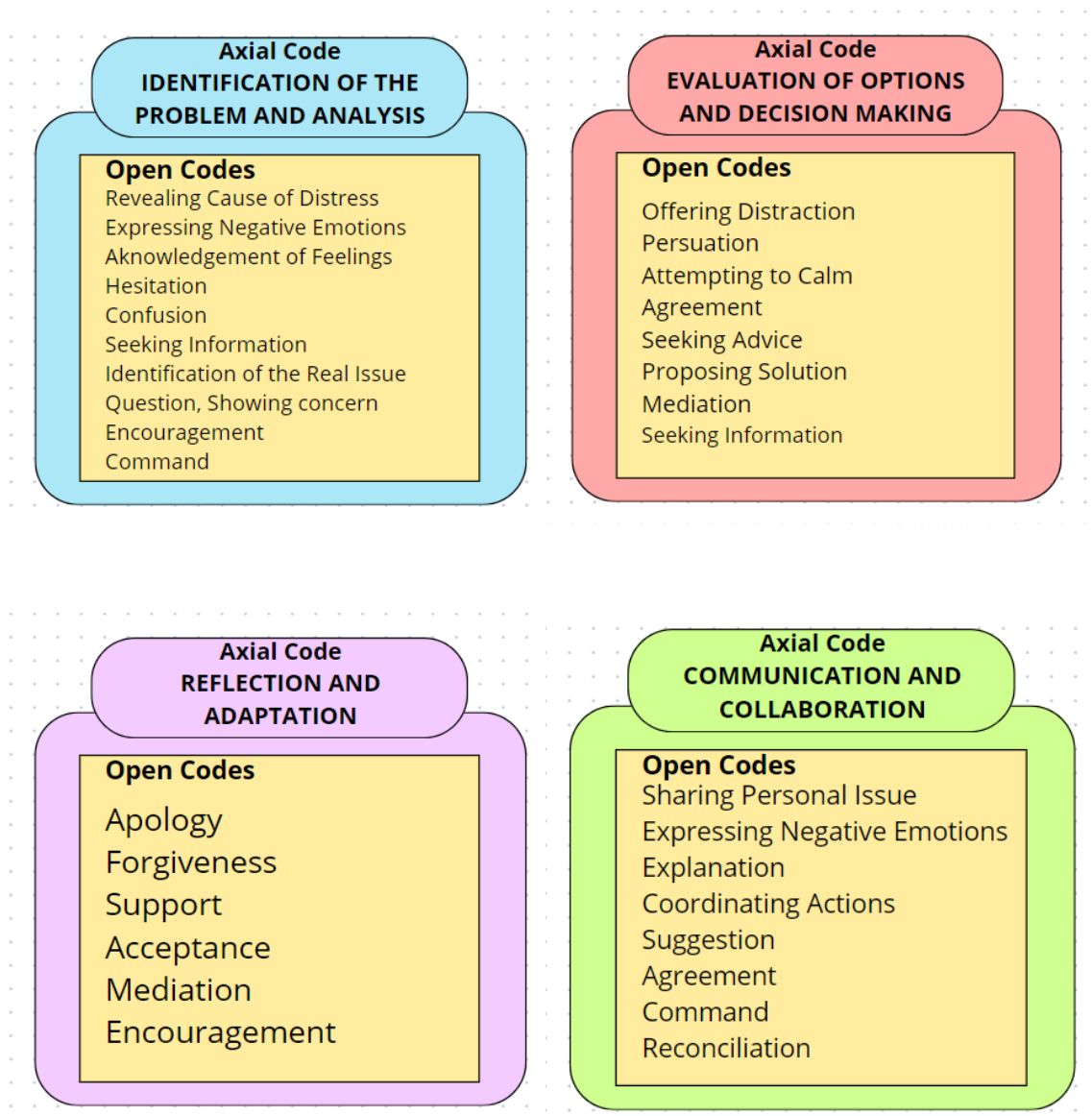
THE END

## 8.2. Axial coding I

<i>Emotional Expression and Support</i>	<i>Conflict Resolution</i>	<i>Misunderstanding and Clarification</i>
<ul style="list-style-type: none"> <li>• GREETING</li> <li>• SEEKING INTERACTION</li> <li>• QUESTION, SHOWING CONCERN</li> <li>• SHARING A PERSONAL ISSUE</li> <li>• REVEALING CAUSE OF DISTRESS</li> <li>• EXPRESSING SYMPATHY</li> <li>• EXPRESSING NEGATIVE EMOTIONS</li> <li>• ATTEMPTING TO CALM</li> <li>• ACKNOWLEDGING FEELINGS</li> <li>• OFFERING DISTRACTION</li> <li>• CONFUSION</li> </ul>	<ul style="list-style-type: none"> <li>• PROPOSING A SOLUTION</li> <li>• COMPETITION</li> <li>• COORDINATING ACTIONS</li> <li>• DELEGATION</li> <li>• MEDIATION</li> <li>• WARNING</li> <li>• PERSUASION</li> <li>• SUGGESTION</li> <li>• FORGIVENESS</li> <li>• RECONCILIATION</li> <li>• VALIDATION</li> <li>• GRATITUDE</li> </ul>	<ul style="list-style-type: none"> <li>• QUESTION, SEEKING INFORMATION</li> <li>• DISCLOSURE</li> <li>• DENIAL</li> <li>• EXPLANATION</li> <li>• AGREEMENT</li> <li>• REALISATION</li> <li>• SEEKING ADVICE</li> <li>• SEEKING FORGIVENESS</li> <li>• CONFESSION</li> </ul>

<ul style="list-style-type: none"> <li>• ATTEMPTING TO HOLD BACK</li> <li>• ENCOURAGEMENT</li> <li>• HESITATION</li> <li>• MEDIATION</li> <li>• APOLOGY</li> <li>• SUPPORT</li> <li>• AFFECTION</li> <li>• CLARIFICATION</li> <li>• IDENTIFICATION OF THE REAL ISSUE</li> <li>• AGREEMENT</li> <li>• EXPLANATION</li> <li>• SHARING GOOD NEWS</li> <li>• EXPRESSING NEGATIVE EMOTIONS</li> <li>• BLAME</li> <li>• NERVOUSNESS</li> <li>• ACCUSATION</li> <li>• SHARING GOOD NEWS</li> <li>• SHOCK</li> </ul>		
<b><i>Instruction and Direction</i></b>	<b><i>Empathy and Understanding</i></b>	<b><i>Celebration and Positivity</i></b>
<ul style="list-style-type: none"> <li>• INSTRUCTION</li> <li>• COMMAND</li> <li>• THREAT</li> <li>• ULTIMATUM</li> </ul>	<ul style="list-style-type: none"> <li>• SEEKING UNDERSTANDING</li> <li>• ACKNOWLEDGING FEELINGS</li> <li>• VALIDATION</li> <li>• SEEKING EMPATHY</li> <li>• UNDERSTANDING</li> </ul>	<ul style="list-style-type: none"> <li>• AFFIRMATION</li> <li>• CELEBRATION</li> <li>• AGREEMENT</li> <li>• GRATITUDE</li> </ul>

### 8.3. Axial Coding II



### 8.4. Selective Coding

