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THE VALUE OF DRAMA IN ENGLISH LANGUAGE LEARNING

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1. ABSTRACT

This work studies the value of drama in English language learning. In the Theoretical Framework part, I talk about what drama is in terms of education, I introduce the curricular aspects that relate dramatization to English language learning, I describe how drama can be integrated into the classroom, I put emphasis on which are the most widely used drama techniques, I announce the role of the English language teacher in dramatization lessons and I highlight some advantages and disadvantages related to the use of drama. In the remaining part of the work, there is a wide analysis of the results obtained after carrying out a didactic sequence of seven lessons, in English, directly linked to drama. Moreover, the results obtained are strengthened by several interviews that I had done to some students and to the pupils' English teacher. Finally, and after answering the initial Research Question, it is concluded that drama is really useful in English language learning. Moreover, its value allows us to improve and work on children's oral communication and English speaking, among many other skills explained during the entire work like body expression.

Keywords: drama, education, interviews, communication, speaking, body expression.

1. 1 RESUM

Aquest treball estudia quin és el valor del drama en l'aprenentatge de la llengua anglesa. En la part teòrica del treball, parlo sobre què és el drama en termes educatius, introdueixo els aspectes curriculars que relacionen la dramatització amb l'aprenentatge de la llengua anglesa, descric com el drama pot ser integrat a l'aula, poso èmfasi en quines són les tècniques de dramatització més utilitzades, anuncio el rol del mestre de llengua anglesa en classes de drama i destaco certs avantatges i desavantatges relacionats amb l'ús del drama a l'aula. En la part restant del treball, apareix un ampli anàlisi dels resultats obtinguts després de portar a terme una seqüència didàctica de set sessions, en anglès, directament vinculades al drama. A més, es fortifiquen els resultats obtinguts amb diverses entrevistes, fetes a diversos alumnes i a la seva mestra d'anglès. Finalment, i després de respondre a la pregunta de recerca inicialment plantejada, es conclou que el drama és realment útil en l'aprenentatge de la llengua anglesa. Tanmateix, el seu valor ens permet millorar i treballar la comunicació oral dels infants, entre moltes altres habilitats desvetllades al llarg de tot el treball com la expressió corporal.

Paraules clau: drama, educació, entrevistes, comunicació, parla, expressió corporal

2. INTRODUCTION

This Final Dissertation is based on the value of drama in English language learning. In fact, this work links dramatization with English language acquisition.

It is a research process done from September 2019 until May 2020 in Vic. During the 2019 year, I collected information about the topic, and I started thinking about how this Final Dissertation could be structured. Moreover, I started planning the Research Method and the data collection. From then on, in 2020, I focused on the application of all these plans while I was writing the whole project.

In order to follow a coherent evolution inside the work, this project is divided into different sections. These different sections help in terms of the work's understanding because all the steps are precisely explained in a specific and logical order.

After this Introduction, there is the Justification, where I explain why I decided to study this topic. After the Justification, it takes place one of the most important parts of the research. It is the Theoretical Framework. In this section, I describe what academic authors have said about the topic I am investigating. This section required an elaborated previous work before starting the writing. During some weeks, I had been looking for academic authors that had talked about my topic before, but it had not been an easy task. After selecting the most interesting academic authors for me, it was the moment to choose which part of each academic article was really useful for my Final Dissertation. Finally, I could compare the academic authors' opinion, paying particular attention to any differences or similarities in each opinion.

Later, there is the application part of this Final Dissertation. In the Research Methods' section, I describe where, when and how I collected the information. Subsequently, I present the Analysis of the data. Here, I relate the information I collected to the main ideas from the Theoretical Framework. In the Results' section, I give an answer to the Research Question. On the one hand, I achieved these results thanks to the observation done during the application process. On the other hand, I obtained more results thanks to the interviews that I had done to some students and to the pupils' teacher. In the next section, I talk about all the limitations that I had found and some possible solutions to them. Furthermore, I write a final reflection and conclusion about my experience during the whole process. Lastly, in the Appendices, I show the interview transcriptions and some examples of lesson materials that I used during the lessons.

3. JUSTIFICATION

I decided to study this topic because I have always had a personal interest in those English activities that are not repetitive and just memorizing. Exactly one year ago, the University proposed to us a list of possible themes, and I saw a title that stimulated my curiosity: *The value of drama in English language learning.* This topic allows pupils to learn English and to develop speaking skills while they have the opportunity to create, act and use their bodies. The difference between verbal and non-verbal communication has always interested me, and thanks to reading this purpose, I could imagine myself connecting both types of communication in order to investigate the importance of dramatization in English language acquisition.

My interest in dramatization was not new for me because the previous year I coursed a subject called *Educació Dramàtica.* I had never done theatre or dramatization before, but through this subject, I could discover the connection between drama activities and education. They can work hand in hand if the teacher knows how to do it properly and the students are motivated enough. From then on, I started thinking about how I could apply all this new learning and knowledge. While I was reading the purpose, I persuaded myself that it was the perfect moment to link dramatization and English. It was at this specific moment when I realized that I wanted to start an investigation around this topic.

At the beginning, I was a little disoriented because I didn't know if I had enough teaching resources to prepare English lessons through drama. Fortunately, after some initial investigations and after obtaining a lot of relevant information related to my theme, I could start preparing a plan to follow that helped me in terms of work structure. From then on, it had not been difficult for me to start the research because I had prepared a significant planning before. In conclusion, all this initial planning allowed me to study the learning improvement of some students while they were learning English through drama**.**

From now on, my Final Degree Project is based on a Research Question that I am going to answer thanks to the information that I collected during my placement in the school.

So, the Research Question is:

- Is drama really useful in English language learning?

4. THEORETICAL FRAMEWORK

The main objective of this section is to understand what drama is and to study what some authors have said about the value of drama in English language learning. To discover it, the Theoretical Framework is divided into different parts. Firstly, there is an introduction to the terminology of drama in education. Next, there is an explanation of the curriculum aspects related to dramatization and how they can be linked to English language learning. Then, there are some remarkable aspects of drama integration in language lessons. Later, I comment on which are the most useful drama techniques to learn languages and how drama can be used in English language learning. Succeeding, I write about the role of the teacher in English lessons where dramatization is used. Finally, I study what some authors have declared about why it is important to use drama, and which are its advantages and disadvantages in English language learning. To conclude with the Theoretical Framework, I write a brief summary of the main ideas that need to be investigated.

4. 1 TERMINOLOGY

When we talk about drama, there are a lot of similar words that are regularly used. For example, dramatization, corporal expression, dramatic play, theatre or role-playing are concepts that can be directly related to the word drama. However, there are some differences between them, and it is important to differentiate drama from some other words that may look very similar. But what drama is and how can it be defined in terms of education?

There are a lot of ways to define the word drama. In an article called *The Use of Drama in English Language Teaching*, Davies (1990) shows that drama is related to the fact that "Students interact with other people and react to what they do and say, making use of their own personal store of language in order to communicate in a meaningful manner" (p.87). Hubbard (1986), cited by Davies (1990), explains that "Drama is a wide range of oral activities that have an element of creativity present" (p.87). Holden (1982), cited by Davies (1990) again, describes that "Drama asks the learner to project himself imaginatively into another situation outside the classroom or into the skin of another person" (p.87).

Davies (1990) continues his explanations by observing that, "In more specific and concrete terms, drama includes mime, role-playing, improvisation, simulation, interaction through dialogues and dramatized story-telling" (p. 88). The same author adds that it is for that reason that "Drama can take several forms in the language classroom" (p. 88), but the author remarks that all these disciplines must be related to communicative activities where the student has the opportunity to make the choices.

As the previous author does, Burgerová & Cimermanová (2013) argue that "In language classes we may use different techniques that develop acting abilities and, at the same time, communication skills" (p. 47). Burgerová & Cimermanová (2013: 47-48) also include the terms of verbal and non-verbal communication suggesting that "Both can go together when we talk about language acquisition through drama".

All these authors relate the word drama to imagination and creativity, saying that the use of drama in the class provides an improvement of communication and oral skills in order to interact in a significant manner using the target language. They understand communication as an opportunity to exchange information and to use our body due to transmit. All of them talk about body expressions and gestures as a way to facilitate communication between pupils. The addition of some movement to English communication scenes facilitates children's communication, and they can express themselves in a more self-confident way.

Goodwin (2001), cited by Burgerová & Cimermanová (2013), says that "Drama is a particularly effective tool for pronunciation teaching because various components of communicative competence (discourse, intonation, pragmatic awareness…) can be practiced in an integrated way" (p. 49).

Similarly, Guliyeva (2011: 522-523) suggests that "The more open and the less controlled communication is, the more fluent, natural, spontaneous and authentic it will be. This means that the traditional boring (teacher) questions and (pupil) answers are no longer the core of a lesson". In fact, this author sees drama lessons as an opportunity to open an imaginary world where children can create together while they work next to their teachers in a more fun and relaxed way. Moreover, Guliyeva adds that the original meaning of the word *drama* is "to do" or "to act", so this definition can be used in language acquisition so as to transmit some information from one pupil to another.

4. 2 CURRICULUM ASPECTS

Motos & Navarro (2003), in an article called *El paper de la dramatització en el currículum*, refer to the topic of drama in terms of curricular competencies. They analyse the curriculum aspects of drama and how they can be related to English language learning. Specifically, Motos & Navarro (2003) imply that we have to look for the theatrical pedagogy competencies if we want to find the big objectives of drama in the curriculum. Effectively, searching all these competencies and dimensions, we can see that they are part of the curriculum. We have the opportunity to work around the parts of the curriculum that are used in English lessons as a method to improve oral communication skills through drama.

For example, the curriculum tells us about dramatization as a way to improve concentration and attention. It says that theatrical techniques help students to be concentrated and to pay attention as a way to put all their energy in only one aspect of their environment, without any distraction or confusion. In terms of English acquisition as a target language, concentration and attention are primordial to have a meaningful and significant learning process. If not, it is excessively difficult to improve language skills because it is not an easy task and it requires patience, motivation and effort; terms that go accord with concentration and attention.

Furthermore, the curriculum also relates drama to communication, saying that pupils must be communicators to make themselves understood. If the English language is not your L1, it is obvious that your communication is going to be reinforced thanks to the use of drama techniques and corporal expressions. When you are communicating, it is important to transmit the exact message that you want to say, and non-verbal communication can help you in this task.

Motos & Navarro (2003) also explain that the curriculum informs about practical and autonomous thinking, and they remark that individual thinking gives specific solutions to specific problems. Motos & Navarro (2003) declare that the use of dramatization is related to the application of individual ideas that are converted into practical actions.

In other words, if we think about English dynamics where drama is the base, we can see that we work around practical learning. A student can put in practice what he/she has learned before in terms of theory or what he/she is going to learn after committing some errors, thanks to the revision and correction of the teacher. In fact, it demonstrates that English lessons where children only memorize what the teacher is saying are not useful if there is no implementation.

At the same time, Motos & Navarro (2003) explain that theatrical activities are directly connected to the necessity of being together. Specifically, Motos & Navarro (2003) reflect on the part of the curriculum that expands this individual idea into group feeling and social interaction terms. It is true that each student has to improve his/her skills in an individual way, but drama has always been related to group dialogues where you have to speak and listen to each other. If you only speak but you do not listen, the communication will be broken. At the same time, if you listen but you are not able to speak in a fluent way, communication will also not be possible. Both items, to speak and to listen, are equally important to improve oral communication.

Motos (2017/2018) asserts that "Drama and education are linked because expression helps pupils to acquire self-confidence in order to improve their communication skills" (p. 5). Motos puts emphasis on some objectives that are directly related to the curriculum. For example:

- The development of autonomy as the capacity to lead yourself (as a student) during all the learning process.

- The development of communication as the capacity to create a dialogue.

- The development of creativity as the capacity to create new and various expressive languages.

To conclude with this information, Motos (2017/2018) adds that "The practice of expression has to be integrated into all the curricular areas because we need to work all the dimensions of the person (emotional, relational, body) and not just the cognitive ones" (p. 5).

At this point, it is important to look again at the Terminology part because we can see that Motos and the other authors that I selected have similar thoughts about how drama can improve some specific English language skills. Furthermore, they also coincide in the fact that drama can benefit other general areas like the world of imagination or the feelings' and emotions' world. All of them relate drama to communication, and they highlight that drama is an efficient tool to teach English practical lessons where students are the protagonists.

4. 3 INTEGRATION OF DRAMA

In an article called *The Use of Drama in English Language Teaching*, Davies (1990) cites Holden (1982) in order to stress a five-point plan with a view to the use of drama activities during the lesson. Here below, I will expose the suggested plan using my words. Moreover, I will add some relevant comments directly related to my Final Dissertation topic.

First of all, the teacher has to present the theme and the objectives of the lesson in order to make pupils aware of what they are going to do and what we expect from them. In this first introduction, the task of the teacher must be to use easy and direct vocabulary to make himself sure that all the children understand what they are supposed to do. An interesting technique to check that everybody understands the message is to ask them some questions where they have to repeat the information or where they have to demonstrate that they understand precisely the task.

Then, students can start working with groups in order to think about how they are going to resolve this task. Here, it appears the implementation of the cooperation methodology, and it is really used when students have to learn English through drama activities. At this point, it is important to look again at the Curriculum Aspects' section because we can see that Motos & Navarro (2003) talk about the necessity of being together, through group feeling and social interaction.

Next, pupils have to experiment in groups with a variant range of interpretations until they choose the definitive one. This is probably the most extended part because all of them must agree with the final resolution.

A possible fourth stage is based on students' performances. They show the interpretations to the rest of the class, and they demonstrate that they have created a dialogue using the English language all the time and acting (using their body) in order to make the message more understandable.

Finally, the author concludes with the fifth stage, where all the students discuss the final result as a way to assess the learning and knowledge gained. In this part, pupils talk about their experience during the lesson and about their evolution and learning too. It is one of the most important parts of the lesson because it is a moment where all the pupils can express what they have learned, what they have liked the most, what they have not liked, what they have to improve, etc. Moreover, it is an opportunity to reinforce the speaking in front of the class, to reflect on which structures they have used while they were talking and to think about which new words they have learned during the entire process.

Following these terms, Davies (1990) talks about pupils' attitude. In other words, this author says that all the English learning process through drama is not possible without children's predisposition and motivation. It is true that drama activities are really fun to learn English, but each student has to be aware that we need a big effort to evolve as English speakers.

In conclusion, drama has to be integrated step by step thanks to giving enough time to all the pupils. It is a process where each student has different working timings, so the teacher must be patient and he/she must solve problems or questions individually. Pupils can work as a group, but each one of the members of this group is going to have doubts and insecurities that the teacher has to solve one by one.

4. 4 DRAMA ACTIVITIES IN ENGLISH LANGUAGE LEARNING

Davies (1990) mentions different drama activities that are really useful to develop linguistic and communication skills. This author focuses on a lot of different dynamics and techniques, but I have selected those that are directly related to English acquisition. Here below, I will summarize those explained activities. Moreover, I will add relevant comments directly related to my Final Dissertation topic.

Mime is probably one of the first activities because it allows us to start building the base of the drama techniques that are going to be used later. It is true that mime is a non-verbal representation technique where there is a lot of interaction but pupils cannot practice speaking skills. However, as the author remarks, it builds up the confidence of learners by encouraging them to do things in front of others.

Simulation and *role-playing* are related to the use of dialogues where learners discuss a problem and they have to solve it. In these activities, students interact in different types of categories and it allows children to represent imaginary people that are in imaginary situations. They always know what they have to simulate, but in some cases they can use their imagination to find a fast solution or, in other cases, they only have to simulate the instructions that they have received previously. They also have to deal with everyday problems and they must look for the correct solutions.

Also talking about *role-playing*, Burgerová & Cimermanová (2013) show that "The advantage of this activity is that it involves spontaneous actions, improvisation and it also develops social skills. It provides a memorable experience and builds confidence" (p. 52). Burgerová & Cimermanová (2013) also mention that, "On the contrary, a lot of time is lost during the preparation and some students might have problems with their role's identification, especially those who are less emphatic and not so fluent and creative" (p. 52).

In fact, in the next section of this Theoretical Framework, I will talk about how a teacher must act in different situations. Moreover, I will include the pupils' behaviour exposed just before in order to analyse some possible solutions when students have fluency, creativity or pronunciation problems. In those English lessons where we use drama activities, there is a huge probability of having some pupils a little bit misplaced and without new ideas, but the teachers' role must be to motivate those students constantly and to give more time to them if it is required.

Continuing with Davies (1990) explanations, *exploiting a scripted play* is a big step in terms of language acquisition because we are not talking about a short sketch with one or two sentences. Literally, we are talking about a more large script where each pupil has a character, and they have to represent a complete play while they use the English language. As the author says, "To do this type of activity, what is really important is the previous work with the text". Each pupil has to understand his/her text's part. If not, it is a wasted activity because they will only memorize the text without understanding the meaning of it. In fact, if they want to do a good performance after reading it, they must be conscious of all the words that they are saying in order to facilitate the communication between the audience and the actors.

Following the authors' interpretations, after some rehearsing lessons, the last lesson must be the day where all the pupils show their entire performances. In this lesson, students represent all the scenes and they put in practice all the work that they have done previously. Moreover, in this type of activity, a lot of English skills are worked. They improve reading skills while they are practising the story, they develop listening skills while they are hearing other characters acting and they increase speaking skills while they are using verbal communication. In addition, in the speaking part, they can practice specific vocabulary and grammar structures. Furthermore, during all the process, they improve their pronunciation, articulation, rhythm, intonation and stress skills.

Another activity that relates drama to English language learning is *the creation of one's own script*. Davies (1990) comments that "The teacher and the class choose a situation which can be interpreted dramatically with a lot of interaction between students" (p. 94). In fact, the practicum part of this Final Dissertation is absolutely related to this activity. I focus on this strategy to make some students create their own stories and to represent all of them in front of the class. In this type of activity, you must give some new methods and strategies for the pupils in order to facilitate their job. You cannot say: "come on, write a story". You must elaborate a guide to help them in the task of creating, providing to all the pupils some clues that will give them some keys to start working immediately. You must consider the fact that they are working in teams, so they will probably need some help during the process of creation. I am not talking only about academic problems, but also about group conflicts. Once they finish their creations, they can start rehearsing the stories. This part, as we saw in the previous paragraphs, is a slow process where they can work around the same skills that I proved during the *Exploiting a scripted play* explanation.

The last drama activity that Davies (1990) develops is *improvisation without a script*. This dynamic is not based on a writing paper. In fact, pupils are completely free, and they have to demonstrate that they are able to speak in English in a fluent and a natural way. During the process, there are a lot of mistakes because English is not their L1 and it is not an easy task, but the error is part of the learning growth and they must be aware of their mistakes in order not to repeat any of them.

With these words, the author demonstrates that the language level of each pupil is not the most important fact of the learning process because what is really interesting here is to keep on working. Maybe some pupils have moments of agony because they are not capable of finishing a sentence or their message is not understood at all, but all the pupils (and the teachers too) must be patient. They can use body and corporal expressions to accompany the information given.

4. 5 HOW AFFECTS THE ROLE OF THE TEACHER

The first question that I have to solve before I start talking about how it affects the role of the teacher in ELL through drama is: who needs drama? As Davies (1990) highlights, "An atmosphere must be established in which both teacher and class feel secure in the knowledge and expectation that they will enjoy and benefit from drama activities" (p. 88). In fact, both teachers and students need drama.

In other words, this author claims that students, to be motivated and receptive, need to have the collaboration of their teachers and vice versa. It is important to establish a teacher-student connection where both of them work as their better way to make pupils obtain good language academic results using drama techniques. It is for this reason that drama lessons must be student-centred rather than teacher-centred.

Guliyeva (2011) points out that:

> We, teachers of English as a foreign language, affront two problems. The first problem is how to get English speakers students and not just students that memorize grammar rules in order to get good marks on the exams. The second problem is to help them speak more clearly by slightly reducing their accents if it seems to be a problem. So the drama method is where both problems can be solved together (p. 523).

With these words, this author proposes drama techniques as the correct way to solve two problems. So, which must be the exact role of the teacher during a drama lesson in order to make children learn the English language?

N. D. Uysal & F. Yavuz (2018) contend that "The teacher guides students and helps if it is necessary without interrupting them" (p. 378). N. D. Uysal & F. Yavuz (2018) defend that "It is not recommended to interrupt students to correct the mistake" (p. 378), and they propose to correct them after the drama-oriented exercises, as another author declared previously (Ronke, 2005).

In an article called *Effectiveness of Teaching English Subject using Drama on the Development of Students' Creative Thinking,* BashayerRaghianAlbalawi (2014) cites Mattevi (2005) to state that "The use of drama in the language classroom allows the teacher to present the target language in an active, communicative and contextualized way" (p. 54). The same author adds that "Dramatization helps the teacher to address the four skills of language learning (speaking, listening, writing and reading), and it also benefits and facilitates the study of some often neglected aspects of language such as pronunciation and body language" (p. 54).

According to all these authors, the task of the teacher must be to help all the pupils, giving them new ideas to keep on working and to create. In some moments of the lesson, there is the possibility of having a group of children that are not creative enough and they do not know how to proceed. Here, the teacher has to give them some new techniques to rethink the activity and to demonstrate to these pupils that they can do it better and better. At the same time, there is the possibility of having some shy pupils that are not ready to do some specific activities in front of the class. In these cases, Ronke (2005), cited by N. D. Uysal & F. Yavuz (2018), says that "The teacher may encourage the students, especially the shy ones, to take part in by presenting a good warm-up or adjusting the roles for them" (p. 378).

Following this line, N. D. Uysal & F. Yavuz (2018) comment which has to be the movement of the teacher into the class in order to facilitate the maximum output of the pupils: "The teacher has to move around the classroom and he/she has to encourage the students to take risks, express their ideas and feelings and use their gestures and body language. The teacher guides the students […] without interrupting them" (p. 378).

There are two more authors that talk about the importance of the teachers' attitude during English and drama lessons. Burgerová & Cimermanová (2013: 52-53) point out the importance of knowing the pupils. If you are a new English teacher and you want to start doing some linguistic dynamics related to drama, there is the possibility of not having spectacular feedback because they are not going to represent those favourite roles. Following this theory, Burgerová & Cimermanová (2013) claim that "The teacher can very easily influence the process of *role-playing* as he knows his students" (p. 52).

In fact, what these authors want to say is that the teacher must be aware of the possibilities of each child. To know it, it is always better to discover the environment of each pupil and the behaviour of each one of the students. To finish talking about the role of the teachers, Burgerová & Cimermanová (2013) emphasize the fact that to facilitate the understanding of the pupils, the teacher can take part in the activity. This means that all the students can have a reference about how to do the activity and they can see some examples about which language structures can they use, which vocabulary words are adequate in the activity or which are the most frequent gestures and movements.

4. 6 ADVANTAGES AND DISADVANTAGES

It is true that a lot of academic authors defend that drama is a huge element to improve the language learning of those students that are practising and developing English language skills, but which are the arguments of an academic author that has studied this specific topic to demonstrate that drama has a lot of benefits in ELL?

Davies (1990) maintains that "One of the greatest advantages to be gained from the use of drama is that students become more confident in their use of English by experiencing the language in operation" (p. 97). With these words, this author talks about the self-confidence of each student, a factor that is really important in language acquisition because it allows each pupil to be capable of rising above himself. In the same context, Davies (1990) claims that "The student-centeredness inherent in all dramatic activities also improves students' maturity and motivation" (p. 97). Absolutely, what Davies is saying is that motivation is a required element to improve all linguistic skills. The fact that drama is centred on the student and not on the teacher is a huge advantage because all the pupils can become the protagonists of their learning process without attending to boring English lessons.

Furthermore, Davies (1990: 96-97) declares that drama activities facilitate the type of language behaviour that should lead to fluency and adaptability. In fact, this author leads his speech with two key words, which are communication and fluency. These words are linked because drama techniques allow English communication, and this rehearsal ends up becoming a more fluent and dynamic speaking. It is for that reason that, if these natural abilities are worked and worked, students can start expressing themselves in a fluent way and drama activities can give to the learners a lot of experience in everyday life situations.

W. S. Sam (1990), cited by Burgerová & Cimermanová (2013), argues some disadvantages that we must also consider. First of all, this author talks about the fact that almost all the activities that English teachers prepare are short and closed extra activities. Moreover, he emphasises some disadvantages about drama lessons:

- They are artificial.
- They are difficult to monitor.
- They cause embarrassment.
- They encourage incorrect forms.
- Timing the lessons is difficult.
- The activities may not be suitable for all the levels.

It is important to remark that all these disadvantages are circumstances that depend on how this area is being taught. For example, artificial in which way? Generally, all the teaching methodologies where the teacher proposes are artificial, but what happens if the student proposes? Moreover, drama activities allow us to lose the embarrassment's fear. In general terms, it could never be a disadvantage. In fact, drama activities allow pupils' creations, so all these disadvantages depend on the knowledge and attitude of each teacher.

To counter W. S. Sam (1990) words, Burgerová & Cimermanová (2013: 54-55) focus on children's attitude during English language learning through drama to express that "They like performances, they usually enjoy preparation phases, they are ready to learn their roles, […] they are ready to use the language presented […] and older students can evaluate the benefits of learning roles by heart".

With these words, what they want to say is that pupils like all those activities where they feel free and they can use their bodies to express themselves. It is a significant learning process for them that provides the opportunity to learn more about the correct use of English. Moreover, these types of activities put the English language in context. In fact, a lot of English methodologies are only based on grammar skills, but many of these methodologies are not linked to real-life situations because they are decontextualized.

Burgerová & Cimermanová (2013) finish their intervention adding that drama activities are really useful because they develop self-realisation, creativity, empathy, vocabulary, syntactic structures, fluency and accuracy at the same time. All these items produce effective communication, which makes our learners effective speakers and language users.

In conclusion, it is true that drama methodologies can have some disadvantages. Dramatization is related to act and to use our body due to obtain expression and communication, but a lot of pupils are not accustomed to do it because they do not feel sure and safe. Fortunately, a lot of authors have also proved that there are many positive consequences on using drama to learn English, and their arguments are fully valid and credible because they have demonstrated its benefits in English language learning.

4. 7 MAIN IDEAS TO INVESTIGATE

The main ideas that need to be investigated are:

- The students' motivation level when they are learning English through drama activities.
- The communication skills achieved by the students when they are learning English through drama activities.
- The English skills improved by the students when they are learning English through drama activities. Speaking, listening, writing, reading...?
- If the students are really helped by corporal expression to make themselves understood when they are speaking in English.
- If drama activities can facilitate students' loss of embarrassment when they have to speak in English in front of the class.
- If drama activities can improve the imagination and creativity of the students.

5. RESEARCH METHODS

I collected information in Escola Andersen de Vic. I had been there for nine weeks, from the 13th of January 2020 until the 12th of March 2020. During this period, I could teach seven English lessons to pupils of the 5th grade. I could teach these seven lessons in three different classes. In each class, there were around twenty pupils.

As I explain in my *Placement Report III* (the university work that I wrote after my placement at Escola Andersen de Vic), I had been in a public and old school with a lot of history in the city because it is one of the first schools that had been created in Vic. It is a school of early childhood and primary education that wants to promote important values such as solidarity, cooperation, acceptance of others, dialogue, communication skills, critical and creative spirit, self-esteem and confidence in one's capacities. During the lessons I taught, I tried to work around some of these values. For example, I wanted to see solidarity, cooperation, acceptance of others and creative spirit in each cooperative group. Furthermore, through drama activities, all the pupils could practice communication skills through English dialogues.

I would like to write a brief summary of the seven lessons I taught. In the first lesson, I prepared some flashcards about emotions (for example: *surprised*). In the second lesson, I prepared some flashcards about positive adjectives (for example: *brave*). During both lessons, the students learned some new words while they were representing them through gestures and movements. In the third lesson, with cooperative groups, they had to create an ending for a story that I had explained previously. They had to represent these short sketches using the English language and body gestures too. In the fourth lesson, they learned some strategies about the task of creating. Moreover, they discovered an example of a story dialogue that was divided into three parts: beginning, middle and ending. In the fifth lesson, each cooperative group started writing their own script. In the sixth lesson, each cooperative group started rehearsing their story. In the seventh lesson, each cooperative group showed their own story to the rest of the class.

The method that I utilized to collect information was divided into two different strategies. The first one was related to data collection through observation. The second one was related to data collection through interviews.

In terms of observation, I had been assessing the pupils during the entire process. While I was teaching each lesson, I was watching the different attitudes and the working methods of each pupil.

Moreover, during all the weeks, I could also observe if they have had some evolution in terms of acting and talking in English. During the day of the performances, I could see if they were able to

apply all the things that we had worked previously, during the learning process. At the final part of these performances, thanks to the observation, I gave immediate feedback to all the groups, and they also explained what they had learned and which aspects could they improve. All the observations that I did during the lessons were overt. It means that all the pupils knew they were being observed. Moreover, these observations were direct observations. It means that I could see the interaction, the learning process and the behaviour of all the pupils. In fact, the whole information that I got from them during all the lessons had been used to evaluate their learning process and to extract some results and conclusions too.

In terms of interviewing, I divided it into two parts. On the one hand, I interviewed the teacher that accompanied me during all the lessons. It is the English teacher of those pupils; her name is Begoña Ramírez and she helped me all the time. She gave me some information about the pupils' behaviour and the pupils' environment, and it helped me in terms of class preparation. This qualitative and standardized open-ended interview provided me with an external opinion about the pupils' learning process. On the other hand, I interviewed a total of ten students from the three different classes. I selected ten pupils randomly, and they answered some questions that allowed me to obtain useful information. Thanks to these qualitative and standardized open-ended interviews, I achieved different and varied answers that facilitated my Data Analysis and Results.

I chose these instruments to collect data information and not others because I prepared a sequence of lessons where the pupils had to practice verbal and non-verbal communication. In fact, it is really difficult to assess these types of activities through tests or similar. I preferred to observe their evolution and to reinforce these observations with different interviews in order to obtain more specific results. In fact, I obtained information thanks to my observations, the teachers' interview and the pupils' interviews.

The teachers' interview had been done by email. I considered that this method was the best option because I wrote some questions that needed to be answered slowly and in a relaxed environment. The reason is that there was a lot of individual reflection behind each answer. The pupils' interviews had been done in audio format. I prepared some questions for ten pupils, and I recorded all the answers. I considered that this method was the best option because if I would have prepared a written interview they would not answer it in an extended way. Fortunately, through an oral interview, we could emphasize each other and I obtained colloquial and relaxed conversations.

6. ANALYSIS OF THE DATA

In this section, I am going to relate the Theoretical Framework to the information that I collected during my placement at the school. To do it, I will select the parts of the Theoretical Framework that can be easily compared to my own experience and observations. In fact, I will consider the main ideas identified at the end of the Theoretical Framework in order to analyse the value of drama in English language learning.

6. 1 MOTIVATION

Davies (1990) talks about pupils' attitude. In other words, this author says that all the English learning process through drama is not possible without children's predisposition and motivation. In the same context, Davies (1990) claims that "The student-centeredness inherent in all dramatic activities also improves students' maturity and motivation" (p. 97).

The motivation of the pupils is an important fact in terms of language learning because it allows them to work in an effective way. On the one hand, this author relates motivation and predisposition to the improvement of some linguistic skills. On the other hand, with all the information that I collected, I could see that those pupils who were less motivated during some of the lessons, had a lot of difficulties to follow the tempo of the lesson and to follow their classmates' velocity. Specifically, in some of the groups, there were different levels of motivation. Some of them were really motivated and others were unmotivated. Consequently, those who were more motivated obtained better final results than the others. This fact reinforces the idea of the author because without pupils' predisposition it is not possible to obtain good results at all.

6. 2 COMMUNICATION SKILLS

Burgerová & Cimermanová (2013) argue that "In language classes we may use different techniques that develop acting abilities and, at the same time, communication skills" (p. 47). Burgerová & Cimermanová (2013: 47-48) also include the terms of verbal and non-verbal communication suggesting that "Both can go together when we talk about language acquisition through drama". After my short experience teaching English through drama, I could see that all these theories are valid and drama activities facilitate communication acquisition. Both verbal and non-verbal communicative ways can go together in order to improve the speaking skills of all the pupils and to encourage spontaneous communication too.

Similarly, Guliyeva (2011: 522-523) suggests that "The more open and the less controlled communication is, the more fluent, natural, spontaneous and authentic it will be. This means that the traditional boring (teacher) questions and (pupil) answers are no longer the core of a lesson". Following this line, during all the lessons, I pretended not to control children's creativity because I preferred to obtain their own spontaneous and authentic message. I could guide them during the whole creative process, helping them when they had some questions around grammatical structures or specific vocabulary. As the author defends, I followed a more open and less controlled communication in order to make themselves aware of all their English language knowledge.

Furthermore, Davies (1990: 96-97) declares that drama activities facilitate the type of language behaviour that should lead to fluency and adaptability. Related to these words, since the first lesson until the last one, all the pupils had to communicate in English in different types of situations. In the first two lessons, I prepared only short spoken fragments in order to finish the learning process with the creation and the post-performance of a more elaborated script. It is important to remark that the first activities were not prepared to create long dialogues because I preferred to do it step by step. These first lessons had been based on activities where communication was really delimited and specific.

During the entire learning process, I could see how they progressed in terms of fluency and adaptability. However, I could detect a big difference between those pupils that have had a previous baggage in English communication and those that were not habituated to speak in English. It is for this reason that I could see a bigger evolution in those pupils who, after some weeks, could get more self-confidence in themselves. Fortunately, those who were more habituated in terms of English communication could demonstrate their fluency the whole time, and all the process allowed them to keep on working communicative skills.

6. 3 ENGLISH SKILLS

BashayerRaghianAlbalawi (2014) cites Mattevi (2005) to state that "The use of drama in the language classroom allows the teacher to present the target language in an active, communicative and contextualized way" (p. 54). The same author adds that "Dramatization helps the teacher to address the four skills of language learning (speaking, listening, writing and reading), and it also benefits and facilitates the study of some often neglected aspects of language such as pronunciation and body language" (p. 54).

Related to what this author says, during all the lessons, the pupils acquired some English language knowledge that was divided into different English skills. Obviously, the most worked English skill had been speaking because in practically all the lessons they had to communicate using the English language. It is true that the main purpose of the didactic sequence was not the final performance but also the whole learning process. However, to show their own stories was the principal motivation by the pupils. Nonetheless, to obtain an interesting final result, they needed to work around dramatization during all the process, not only the last lesson. At the same time, while they were speaking in English, they always had to listen to each other in order to create dialogues, so listening skills had been worked too.

If we think about all the lessons from the beginning until the end, speaking, listening, writing and reading had been worked on, so the pupils had the opportunity to improve all of them. They improved reading skills from the middle of the period until the end. They started practising reading with the lecture of a short handout about the task of creating. Thanks to this handout, they learned some useful techniques while they were creating their own stories. In addition, they read some drama play examples in order to have some references. Apart from these readings, they also practised reading skills during the rehearsing process, where each student had to study the part that he/she would have to show in front of the class.

The students also improved their writing skills. With cooperative groups, they had to create a short script of a story. Writing these scripts, each cooperative group could improve their writing knowledge while they were learning new vocabulary and new grammar structures too. It had been a slow process where each team needed different timings, but they could create interesting stories using their imagination and creativity. Moreover, they had at their disposal some resources like teachers' help, classmates' help, dictionaries and the handout's information.

6. 4 BODY AND CORPORAL EXPRESSION

Davies (1990) and Burgerová & Cimermanová (2013) understand communication as an opportunity to exchange information and to use our body in order to transmit a message. All of them talk about body expressions and gestures as a way to facilitate communication between the pupils. The addition of some movement to English communication scenes facilitates children's communication, and they can express themselves in a more self-confident way.

Davies (1990) cites Holden (1982) in order to stress a five-point plan with a view to the use of drama activities during the lesson. A possible fourth stage is based on students' performances. They show the interpretations to the rest of the class, and they demonstrate that they have created a dialogue using the English language all the time and acting (using their body) in order to make the message more understandable.

During all the lessons, I saw that the pupils could see body and corporal expressions as a way to facilitate communication. After talking with them, they said that the use of gestures helped themselves to show exactly what they wanted to say. Some of the pupils remarked that in some cases, without using non-verbal expressions, it can be too difficult to express the exact message that you want to transmit. In fact, during all the lessons, and especially in the performance, they could conduct a more specific message to the rest of the class because they used specific body movements to show different types of actions according to what they were saying. In some cases, while they were rehearsing their own stories, I needed to remember them that they could use some corporal expressions to make themselves understood. In these cases, they tried to look for different movements that facilitated the message transmission. Fortunately, in other cases, they didn't need the teachers' help, and they had been able to find different drama strategies to facilitate communication between them and the audience.

6. 5 PUPILS' EMBARRASSMENT

Ronke (2005), cited by N. D. Uysal & F. Yavuz (2018), says that "The teacher may encourage the students, especially the shy ones, to take part in by presenting a good warm-up or adjusting the roles for them" (p. 378).

Pupils' embarrassment can be one of the most disadvantages during drama lessons because there is the possibility of having some pupils that are not ready to talk in front of the class. In these cases, I pretended to start with dynamics where the pupils had to say only individual words or short expressions. This strategy produced self-confidence in themselves in order to finish with a more large speech in front of their classmates. However, in some specific cases, I had to encourage them a lot because they thought that they were not able to use the English language in front of the others. Some of them thought about it because they were shy and they would have preferred to speak in front of me, not in front of all their classmates. It is for that reason that, firstly, I offered them the possibility of showing their performances only to me. After rehearsing those performances many times, I told them that they were completely ready to show it to the rest of the class. I asked them if they were prepared to do it and they answered that they would try it. I motivated all those students saying that they were completely able to do it. I added that they had to think that they were alone, without anybody observing them. So, as the author remarks, the simple strategy of encouraging them and adjusting their preparation is a good technique to make themselves aware that they are ready to show what they had already prepared previously.

6. 6 IMAGINATION AND CREATIVITY

Holden (1982), cited by Davies (1990) again, describes that "Drama asks the learner to project himself imaginatively into another situation outside the classroom or into the skin of another person" (p.87).

Hubbard (1986), cited by Davies (1990), explains that "Drama is a wide range of oral activities that have an element of creativity present" (p.87). Motos (2017/2018) puts emphasis on the development of creativity as the capacity to create new and various expressive languages.

As all these authors explain, imagination and creativity are completely linked to English language acquisition through drama. The task of creating a script in cooperative groups had been a way to improve their imaginary world. They had to invent a story using their creativity, and it allowed them to show original and fun scenes. In fact, imagination and creativity terms are completely required if we talk about creating development, not only in English learning but also in all the contexts. In the English subject, being able to use your creativity to communicate is really important because it helps you in terms of dialogue. If you are doing an activity where you have to improve a scene, your mind must activate your imagination in order to answer in a fast and unconventional way. As I could see, novel and avant-garde ideas are really useful in drama dynamics because those cooperative groups that created unexpected and interesting scripts could demonstrate a large range of English vocabulary and communicative skills.

7. RESULTS

Is drama really useful in English language learning?

My observation during all the lessons and the post-interviews facilitated enough information to answer this question. All this information allows me to be sure that drama is really useful in English language learning. Drama had a huge value in all the English lessons that I had prepared, and it helped the pupils to develop different English skills. As I have said during all my Final Dissertation, drama activities facilitate the students' improvement of their English language acquisition. As Begoña Ramírez said in the interview, "Drama is ideal for cross-curricular learning and it is a valuable tool to use in many subject areas. In particular, drama develops literacy skills – supporting speaking and listening, extending vocabulary and encouraging pupils to understand and express different points of view". She added that "I could see that, when the pupils were preparing the mini-drama, they improved their writing skills". […] "Therefore, through drama, the students could learn different language skills. When the students designed the story plot of the play, they needed to develop a lot of different ideas from each other. As so, they had to listen to others' opinions, reach a consensus among the team members and choose the best solution".

I would like to talk about the vocabulary knowledge of the pupils after the lessons. Thanks to the interviews, they recognized me that, during all the process, they learned new English words and I could see it during the representations because they used words that they didn't know at the beginning. As Begoña Ramírez explained, "They actually learned new vocabulary but it is slower to learn structures because words have tangible and immediate meanings whereas structures are less obviously useful". Begoña Ramírez added that "The pupils used the words in relevant contexts and this allowed them to fix these words in their mind. They did it along the whole process".

Two of the English aspects that had been worked the most during the learning process were fluency and pronunciation. From the first day until the last one, they could practise dialogues in a stepped way. During this process, I could detect some satisfying results in practically all the pupils. They acquired a natural fluency thanks to practising their dialogues repeatedly and demonstrating that, through effort and persistence, they could improve their fluent abilities. They had been able to talk in English in a more natural way, getting adapted in each situation proposed by the teacher. Especially during the last day, in the final performance, the final results were directly related to an improvement of the communicative skills and a more fluent speech too.

Related to pronunciation, they interiorised the speech of some new words that they will pronounce in the correct way from then on. As Begoña Ramírez argued, "When they were acting, they needed to read out the dialogue fluently with good intonation and stress". She added that "The best way to improve our speaking is to use it more. According to my experience, reading out all the lines actually gives students an opportunity to enhance their volume, fluency and intonation".

Students' self-confidence had been one of the most important pupils' learning of the entire process. During the interviews, asking them if they were more secure in themselves after all the lessons, they explained that this process helped them to be more self-confident when they talk in English. Some of them, during the lessons, explained to me that they were afraid of talking in English because they thought that other pupils would laugh because of their pronunciation. Happily, after putting in practice some drama techniques to help them not to be shy and being self-confident, I could see positive results. It is for that reason that the final performances were great, and all the groups could defend elaborated well-represented dialogues. While the students were showing their creations, they were confident and proud of the work that they had done. Begoña Ramírez summated that "For young children and adults alike, it can be intimidating to speak a foreign language in front of other people. They can be scared of making mistakes and looking silly, or it may just be that they are shy and don't want to talk in class". The pupils' English teacher also mentioned that "By giving roles to your pupils, they can 'hide' behind the character and lose some of their inhibitions. Many students get nervous easily. Having a mini-drama gives an additional chance to students to face the audience. Therefore, students can build up their self-confidence".

The last but the most important result that I extract from all this teaching and learning process is communication improvement through drama activities. This improvement is related to the acquisition of the different language skills that I explained in the previous section. Obviously, the most relevant results are linked to speaking skills. However, without the development of other skills like listening or writing, it could not be possible to create elaborated dialogues where pupils could practice their English speaking. It is for this reason that my experience shows me that through the use of language in operation, students are able to expand and improve their communication abilities. Thanks to the interview, Begoña Ramírez explained that "These sessions settled a meaningful communicative context for listening and speaking and made students use their language resources necessarily, fostering their linguistic skills. They also enhanced verbal communication, making the participants use the language both conceptually and contextually".

7. 1 RESULTS OF PUPILS' INTERVIEWS

Have you learned corporal expression techniques? Have you learned how to express using your body?

Almost all the pupils answered that they learned some corporal expression techniques that helped them in terms of communication. Through the initial activities and the task of creating, they could know better how to express the message accompanied by non-verbal communication. Some of them remarked that, on the performances' day, they applied all the information that they learned previously, during the preparation lessons. In fact, they explained that all the process had been useful to incorporate new drama abilities in their English language learning. Specifically, they put emphasis on a lesson where they learned new feelings and emotions and, at the same time, they understood how to express all this new vocabulary in front of the others.

Has corporal expression helped you to make yourself understood when you were speaking in English?

Absolutely all the pupils answered that dramatization helped them in terms of English communication. They could make themselves understood in a more easy way because they were helped by their body and some gestures that accompanied the message. They specified that corporal expression also helped them to understand their classmates while they were acting or to understand each other in the middle of a dialogue in order to keep on with the conversation. One of the interviewees added that if you do not master a language, using the body is a useful technique to make yourself understood.

Have you learned new words in English during the whole process? When?

Everyone answered that they learned new words during the English lessons through drama. Some of them mentioned that they acquired more knowledge doing the previous activities, where I gave them some specific strategies and they started practising explicit movements, defined sentences or short sketches. Other pupils commented that they learned more English vocabulary when they were writing the story, rehearsing it and showing it to the whole class. Here, some of them added that it had not been an easy task to keep new words on their mind but they recognised that thanks to saying these words in an established context, they could remember almost all of them.

Have drama activities made you lose the embarrassment of speaking in English in front of the class?

In this question, the majority of them acknowledged that all the process provided them with some techniques to lose the embarrassment of speaking in English in front of the class. On the one hand, they argued that, despite you can be extroverted, these types of activities help a lot in terms of self-confidence. They reflected on some strategies that they had used to communicate in a relaxed way. On the other hand, those pupils that are shyer than the others, also recognised that they could overcome the fear of talking in public thanks to following the teacher's examples/strategies, and practising the dialogues repeatedly.

Have you worked imagination and creativity when you were creating the script of the story?

On the one hand, some of them revealed that they worked around imagination. They wrote stories with different types of scripts that were created being really imaginative. One of the pupils said that his group wanted to copy some ideas from a film but, finally, they decided that it was not a great idea and they started to imagine an invented story. On the other hand, some of them announced that they worked around creativity because they thought original ways to express the message and to complement the script.

Have you learned new things listening and watching the performances of your classmates?

In this question, most of them answered that it had been difficult for them to understand all the stories of their classmates. They could understand some parts of each one of the performances, but there were other parts that had not been understood at all. They added that those pupils who accompanied their message with non-verbal expressions could demonstrate to have a more understandable communication. Fortunately, through listening and watching the performances of the others, a lot of them could learn new corporal expression strategies and new English language words.

8. LIMITATIONS

In this section, I will try to write a constructive reflection about which limitations I had found during the entire process. It is the first time I have done a project like this and there have been some failings that I am going to consider because a research process needs time, implication and internal coherence. At the same time, I will try to think about possible solutions to all these limitations.

Firstly, it is important to remark that I collected data in just one school over a short period of time. I only taught seven lessons in each class and all this baggage allowed me to extract specific information that is not necessarily transferable to any other school.

The first limitation that I want to explain is related to class distribution. In drama activities, a big space where all the pupils can act without any object in the middle of the class is needed. The classrooms at Escola Andersen de Vic are big spaces, but there are many chairs and desks inside them. It is for that reason that I thought about different alternatives. One possibility was to use the playground when they had to rehearse their stories, but in most of the lessons, the weather was not good. Another possibility was to use the school's gym because it is a big space and it has a big stage, but it was busy in almost all the lessons because other pupils were doing P.E. at the same moment. Finally, we decided that the best option was to use the normal classrooms and the corridors if we needed them. In some lessons, we divided the groups because it was impossible to have all the groups practicing and acting inside the same space, but the pupils that were on the corridors were too excited because they were not habituated to do these activities. We, as teachers, helped all the groups, but the students have to know the rules because otherwise it can be chaotic. If I would have to repeat these lessons, I would prefer to have the calmest groups outside and the most exalted inside. In some other lessons, we cornered the chairs and the desks, and we created a big space in the middle of the classroom. However, in those lessons where the cooperative groups were rehearsing their own stories, they were divided into different spaces and it had been a little bit difficult to help all of them because we only were two teachers (in each class there were four groups). In fact, we moved all around the spaces in order to give them some feedback, but it had not been an easy task for us because each person needed specific help.

Talking about the timing, I would like to divide this explanation into two different parts. On the one hand, I would like to talk about the time that we missed between each lesson. When we finished a lesson with one class, they changed and we started the same lesson with another group. In this short period of changing time, each pupil had to take their own school materials to make the classroom change. It was an extended moment where, despite us saying that they had to go faster,

they were too slow. On the other hand, I would like to talk about the timing of each lesson. With two of the three groups, we only had 45 minutes per lesson. With the third group, we had an hour per lesson. This difference between groups meant that I had to prepare more extended activities for one of the three groups because I had a quarter more to teach.

Another limitation is related to the distribution of the cooperative groups. Each class was divided into four cooperative groups that had been distributed between Begoña Ramírez and me. We tried to create heterogeneous groups where each pupil had a specific role inside the group, but it had not been an easy task because some pupils did not agree with the group distributions. We decided not to change anything and to maintain all the groups, but during the whole process there had been some confrontations that needed to be solved. Most of the groups had a lot of ideas to write the scripts, but some of them could not select all these ideas because they had to choose only one specific topic. It is for that reason that some groups had problems deciding which the best options were. Hopefully, they could work as a team and stop thinking individually.

Moreover, there is a limitation that has a difficult solution. During the learning process, each cooperative group had to write, rehearse and show short stories. However, in some of the lessons, not all the pupils came to the school centre. It is for that reason that some groups had to write, rehearse or show the story without all the members. This fact affected the dynamic of some lessons, but they looked for original solutions that allowed them to obtain interesting results.

The last limitation took place in the middle of the process. There was a week where I could not teach two of the three lessons because they went on an excursion to Barcelona and we changed the timetable. Consequently, this week, the third group could do the normal lesson, so this group went a week earlier than the others. This fact destabilized a little bit my initial schedule, but I could readapt each timetable and we kept on working without any problem.

In conclusion, I think that Escola Andersen de Vic is completely ready to host drama activities if these activities can be done in the correct emplacement. A more flexible timetable and a more multifunctional space could be better than the traditional style of class (with chairs, desks and 45 minutes for subject). For example, the school's gym is a perfect place to practice dramatization because you can have all the groups controlled while they have enough space and they are sufficiently separated to not disturb each other. Unfortunately, I could not dispose of this space, and I had to teach the lessons into the normal classrooms that the pupils of the 5th grade use regularly. However, we looked for alternatives, and we thought that the use of corridors could help us in terms of distribution.

9. REFLECTIONS

Putting emphasis on the teacher-student relationship, it evolved significantly because we created bonds of affinity that allowed us to obtain a very important mutual respect for each other. Initially, the pupils were more serious than some weeks after because we had not met each other yet. Fortunately, after the first lessons, I could start knowing them not only as students but also as children. Moreover, they could start knowing me not also as an English teacher but also as a normal man. From the beginning, I tried to help them constantly, being sympathetic and pleasant with all of them. If they had any questions or they had to resolve some internal group conflicts, I was there to demonstrate that all the problems have a large number of solutions.

Favourably, there were some pupils with the English language as their native language or L1. In each class, there was a minimum of two pupils with an internalized level of English, and it allowed me to reinforce my message. When some of the students didn't understand what they had to do, one of their classmates could repeat the task using other words that maybe were more adapted to the children's linguistic register. It is known that if a student is able to make himself understood playing the teacher's role, the pupil that is receiving this information will follow the explanation easily. In fact, the teacher is not the only person inside the classroom that can teach others. There are a lot of students that, through helping each other, can revise the lesson to make themselves aware that they have acquired new knowledge.

In the final part of each lesson, there were ten minutes to analyse how it had evolved. I always asked them two questions. One the one hand, I wanted to know what they had learned during the whole lesson. On the other hand, I wanted to know what we could improve. In this second question, they had the opportunity to talk about themselves (as students) or to talk about me (as a teacher). In fact, I was in a constant learning process and it is for that reason that these final ten minutes were the perfect opportunity to make myself aware of what could I improve in the future. At the same time, I also will use this teaching technique during my future as an English teacher because I think that it is a good way to listen to the pupils' voices and to adapt the lessons to all their necessities. During some specific activities, if I detected that some pupils were not ready to say some specific vocabulary, we looked for synonyms or we searched expressions that could substitute those difficult words. These strategies made them conscious that the English language can be in constant variation and there is not only one way to express a message.

Through my observations, I could see that some pupils considered that their English level was not quite good and, consequently, they thought that some of the work that they had to do was extremely difficult for them. It is obvious that the process of learning a foreign language is a gradual and endless process that requires a lot of consolidation, motivation, hard-work and patience. For all these reasons, I think that one of the most decisive assignments of an English teacher is to create original and fun activities that facilitate children's motivation at the same time that allow pupils' academic learning and evolution. As I explain in my *Placement Report III*, after the first lesson, one girl came to me and she said: "Sergi, it has been one of the best English lessons I have ever done." I asked her why she was saying this to me, and she answered that she could learn new English words while we were doing fun and motivating dynamics all together.

Talking about my experience as an English student, I only learned English through grammar and repetition in almost all my life. After doing this Final Dissertation, I could discover that there are other ways to teach English that are also completely useful and they are not only related to memorization. I think that a mix of all the different skills is the best option to prepare fun English activities that motivate all the pupils.

At the same time, during the whole process, I could learn some teaching techniques that are useful to maintain communication between the teacher and the pupils. For example, after the initial explanation of any of the lessons, I consistently demanded if they could repeat what I had said before in order to see if all the pupils were following the lesson. It was at this moment where I could detect if somebody was a little bit absent-minded. I think that these simple strategies, as a teacher, allow yourself to be aware of which pupils are listening to you and who is not concentrated. At the same time, if you ask it regularly, all the students can see that they must be focused on the work all the time because you can ask them to repeat an explanation at any moment during the lesson. It is a good way to maintain their concentration during the entire class.

Another reflection that I want to do is related to an observation that I had done during all the lessons. This reflection also is included in the *Placement Report III*. There, I explained that when the teacher congratulates a pupil that has a great level of English, there are always some children who disagree with this congratulation, and they say: "This is because he/she talks in English at home..." or "This is because he/she goes to an English Academy after school..." Precisely, one of the principal objectives that I focused on before starting the lesson, was to create a class climate of respect, cooperative work, no competition, no judgement and no humiliation. It is true that we could work around practically all these objectives, but in terms of competition, I think that some of the pupils could be more empathetic and less aggressive. They have to be ambitious, but they must always respect others' contributions without judging how their classmates acquired those

English skills. It is for that reason that the teacher must always congratulate all the students as equal, and he/she must also make them understand that English language acquisition is not a competition but also an opportunity to help each other.

Related to the question that I investigated, I could see the importance of communicating in English. I have always thought that one of the most important parts of a language learning process is the speaking part, but after this Final Dissertation, I could persuade myself that I was right and now I am completely sure that communication activities have the same influence on pupils' learning that other English skills that are frequently more used like grammar. From now on, I will consider drama activities as a useful and motivational method to make students improve their communicative skills.

It is true that all the lessons that I had prepared made me achieve a lot of experience. It is for that reason that I see all this process as a teaching-learning process for me. On the one hand, I could teach some English activities through drama to the pupils. On the other hand, I also gained a big background not only in terms of being an English teacher but also in terms of being a multifaceted teacher. Being a teacher is a job that requires a lot of patience, adaptability and constant working. I could see that there are some lessons that are not always following the steps that you had prepared before, and in these situations it is important to be calm and to adapt your initial plan to all the changes that are constantly appearing.

In general terms, I'm completely certain that my intervention has a lot of aspects to improve. In fact, I'm a university student and it would not make any sense to do all the things in the perfect way. For example, one aspect that I must try to reinforce is the fact that I talked excessively in Catalan during the lessons. Nonetheless, it is true that I was teaching new concepts to all the pupils and it requires time. In some cases, it was extremely difficult for me to keep on talking in English because I missed the communication between the pupils and me. However, talking in Catalan was not the best solution because we were in an English class and they must be habituated on talking in English the entire lesson. If they get familiarized with the English language, their communicative skills will be better after each lesson, but if I translate the words into the Catalan language regularly, they will not make any effort to understand what I am saying. I think that a good solution could be to take advantage of the fact that in each class there were some native English speakers. Talking about the process of doing research, all this work has been the most extended and analytical work I have ever done. Thanks to this work, the process of doing research allowed me to learn that it is not important the quantity, but also the quality. If you spend too many hours searching for information that deviates from your principal theme, you will have wasted a lot of effective time. However, if you are able to find just only the information that you need, it will be easier for you to conclude with a complete research.

On the one hand, after this Final Dissertation, I have seen that the academic curriculum has enough information related to dramatization, so we only need to include dramatization in our lessons in order to link education with drama. There is a lot of useful information to look for, but it is important to find the correct way to use it.

On the other hand, I think that all the schools must believe in different and original ways of teaching. Education is evolving constantly, and dramatization activities can have an important role in the majority of the school subjects. It is completely possible to mix English language acquisition with dramatization activities, and it has been proven throughout this work. Moreover, it is important to remark that the application of dramatization in a school must be supported by the entire school, especially those teachers that teach the methodologies specifically. Each teacher has his/her personal resources, strategies and baggage, but what they must know is that the traditional teaching is not the only way to work. As I could see, the use of drama in language acquisition opens a wide range of useful possibilities that must be considered seriously.

In conclusion, thanks to this work, I could analyse the value of drama in English language learning. In fact, to use drama in some English lessons is really useful and important because it allows pupils to develop different skills, not only speaking (communication) but also a large list of competences.

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11. APPENDICES

11. 1 PUPILS' INTERVIEWS

In this section, I will transcribe the interviews that I did to ten students. These interviews took place during the last day I had been with all these pupils, so the place was Escola Andersen de Vic. The date was 12th march 2020, from 3 p.m. to 4 p.m. It was the day after the last lesson, while they were doing other classes. I asked their teachers if I could select ten pupils to ask them some questions related to my Final Dissertation. In fact, I could do it and I started these interviews one by one. Each interview lasted between three and five minutes.

As I explained in the Research Methods' section, I interviewed a total of ten students from the three different classes. I selected ten pupils randomly, and they answered some questions that allowed me to obtain useful information. Thanks to these qualitative and standardized open-ended interviews, I achieved different and varied answers that facilitated my Data Analysis and Results. The pupils' interviews had been done in audio format. I prepared some questions and I recorded all the answers.

ENTREVISTA INFANT 1

Durant les classes d'anglès que has fet amb mi...

Creus que has après a expressar-te fent servir el teu propi cos? Quan?

Sí, he après coses noves la majoria dels dies.

Creus que t'ha ajudat l'expressió corporal a fer-te entendre a l'hora de parlar en anglès?

Sí, he après paraules noves que les he fet servir en frases i a saber millor com expressar-me i saber les posicions, a on tinc el públic... El lloc.

Has après noves paraules en anglès? Quan?

Sí, a cada classe aprenia coses noves.

Has perdut la vergonya de parlar en anglès davant els altres?

Jo no tenia gaire vergonya però sí que crec que pot ajudar.

Amb el teu grup cooperatiu, heu treballat en equip? Us heu ajudat uns als altres?

M'ha agradat que ningú es distreia gaire i anàvem tots per feina. Algun cop, X persona no feia gaire bé la feina, però li dèiem als mestres i de seguida ens ajudava.

Creus que, amb el teu grup cooperatiu, heu treballat la imaginació i la creativitat? Quan?

Vam pensar en una història que no era gaire divertida i després la vam anar modificant fins que ens agradava a tots.

Has après alguna cosa escoltant i veient les representacions dels altres grups?

M'ha costat entendre algunes històries.

Durant les classes d'anglès que has fet amb mi...

Creus que has après a expressar-te fent servir el teu propi cos? Quan?

Sí, algunes emocions no sabia dir-les en anglès ni expressar-les i tu m'has ajudat sempre.

Creus que t'ha ajudat l'expressió corporal a fer-te entendre a l'hora de parlar en anglès?

Sí, m'ha ajudat molt.

Has après noves paraules en anglès? Quan?

Sí, quan fèiem les activitats per a preparar les històries.

Has perdut la vergonya de parlar en anglès davant els altres?

Sí. He mirat els teus exemples i he actuat com si jo fos tu.

Amb el teu grup cooperatiu, heu treballat en equip? Us heu ajudat uns als altres?

A vegades ens ajudàvem i a vegades cadascú anava a la seva.

Creus que, amb el teu grup cooperatiu, heu treballat la imaginació i la creativitat? Quan?

Sí, hem escrit una història molt *xula* d'un nen petit que es volia canviar d'escola.

Has après alguna cosa escoltant i veient les representacions dels altres grups?

Bueno, en vaig entendre algunes que em van agradar molt.

ENTREVISTA INFANT 3

Durant les classes d'anglès que has fet amb mi...

Creus que has après a expressar-te fent servir el teu propi cos? Quan?

Sí, sobretot preparant l'obra i treballant l'expressivitat durant els primers dies.

Creus que t'ha ajudat l'expressió corporal a fer-te entendre a l'hora de parlar en anglès?

Sí, s'entenia molt.

Has après noves paraules en anglès? Quan?

Sí, n'he après moltíssimes en totes les classes.

Has perdut la vergonya de parlar en anglès davant els altres?

Sí, jo abans no sabia parlar en anglès i ara almenys ho intento.

Amb el teu grup cooperatiu, heu treballat en equip? Us heu ajudat uns als altres?

Bueno, vam tenir alguns problemes, però al final ho vam solucionar. Quan vam veure que havíem perdut massa temps vam començar a treballar molt.

Creus que, amb el teu grup cooperatiu, heu treballat la imaginació i la creativitat? Quan?

Crec que sí perquè teníem una idea d'una peli que ens agrada molt i hi hem afegit moltes coses.

Has après alguna cosa escoltant i veient les representacions dels altres grups?

Sí, sobretot maneres d'expressar-se noves.

Durant les classes d'anglès que has fet amb mi...

Creus que has après a expressar-te fent servir el teu propi cos? Quan?

Sí, durant les classes de preparació de l'obra sobretot.

Creus que t'ha ajudat l'expressió corporal a fer-te entendre a l'hora de parlar en anglès?

Sí, perquè abans no en sabia gaire i ara, *bueno*, crec que he après coses noves.

Has après noves paraules en anglès? Quan?

Sí, quan escrivíem la història. La vam inventar nosaltres i ens quedaven més memoritzades.

Has perdut la vergonya de parlar en anglès davant els altres?

Sí, tinc una miqueta de vergonya i m'ha ajudat bastant.

Amb el teu grup cooperatiu, heu treballat en equip? Us heu ajudat uns als altres?

Bueno, un company no ens feia gaire cas però amb la resta tot molt bé.

Creus que, amb el teu grup cooperatiu, heu treballat la imaginació i la creativitat? Quan?

Crec que sí, perquè ens vam inventar uns amics que anaven pel bosc i vam fer que els hi passessin coses *guais*.

Has après alguna cosa escoltant i veient les representacions dels altres grups?

Sí, és clar, sobretot paraules noves que no sabia.

ENTREVISTA INFANT 5

Durant les classes d'anglès que has fet amb mi...

Creus que has après a expressar-te fent servir el teu propi cos? Quan?

Sí, aquelles que fèiem allà a la classe de trist, content... Aquelles m'han ajudat molt per representar l'obra de teatre.

Creus que t'ha ajudat l'expressió corporal a fer-te entendre a l'hora de parlar en anglès?

Sí, i també he après a vocalitzar i a parlar millor.

Has après noves paraules en anglès? Quan?

Sí, ens has ensenyat moltes paraules noves, però m'ha costat saber-les de memòria perquè alguna era molt llarga.

Has perdut la vergonya de parlar en anglès davant els altres?

Sí, ara tinc una mica menys de vergonya.

Amb el teu grup cooperatiu, heu treballat en equip? Us heu ajudat uns als altres?

Sí, tots ens organitzàvem i tots estàvem contents amb *lo* que fèiem. No ens hem enfadat cap vegada, tots hem estat bé, hem parlat, ens hem relacionat i hem estat tots contents amb *lo* que hem fet.

Creus que, amb el teu grup cooperatiu, heu treballat la imaginació i la creativitat? Quan?

Sí, però ens va costar una mica triar els personatges. Ho vam fer amb un sorteig.

Has après alguna cosa escoltant i veient les representacions dels altres grups?

Sí, jo abans quan mirava les obres de teatre no entenia res. Ara es mouen, sé més paraules i ho entenc més.

Durant les classes d'anglès que has fet amb mi...

Creus que has après a expressar-te fent servir el teu propi cos? Quan?

Sí, abans tenia molta vergonya i ara l'he perdut bastant.

Creus que t'ha ajudat l'expressió corporal a fer-te entendre a l'hora de parlar en anglès?

Sí. Per exemple, per explicar que tenia diners, movia les mans com si llencés bitllets.

Has après noves paraules en anglès? Quan?

Sí, al principi i al final.

Has perdut la vergonya de parlar en anglès davant els altres?

Sí, abans pensava que se'n riurien de mi i he vist que no.

Amb el teu grup cooperatiu, heu treballat en equip? Us heu ajudat uns als altres?

Alguns anaven a la seva però al final hem fet un bon treball en equip. Quan vèiem que no feien cas els hi dèiem i al final venien.

Creus que, amb el teu grup cooperatiu, heu treballat la imaginació i la creativitat? Quan?

Sí, perquè anàvem a copiar una història però al final vam començar a imaginar-nos coses i al final ens va sortir la història.

Has après alguna cosa escoltant i veient les representacions dels altres grups?

Sí, vaig entendre totes les històries. Van fer servir moviments clars i paraules noves.

Durant les classes d'anglès que has fet amb mi...

Creus que has après a expressar-te fent servir el teu propi cos? Quan?

Sí, una mica al principi amb les activitats i després les vaig fer servir per fer la història.

Creus que t'ha ajudat l'expressió corporal a fer-te entendre a l'hora de parlar en anglès?

Sí. Com que hem fet el teatre aquell, he après a moure'm per l'espai i fer-me entendre.

Has après noves paraules en anglès? Quan?

Sí, algunes al principi i *bastantes* fent la història.

Has perdut la vergonya de parlar en anglès davant els altres?

Sí.

Amb el teu grup cooperatiu, heu treballat en equip? Us heu ajudat uns als altres?

No gaire, cadascú feia el que volia. Per escriure la història no ens vam posar d'acord perquè uns volien una cosa i els altres una altra, però al final venies tu o la Bego i ho solucionàveu.

Creus que, amb el teu grup cooperatiu, heu treballat la imaginació i la creativitat? Quan?

Al principi ens va costar molt però al final una mica sí.

Has après alguna cosa escoltant i veient les representacions dels altres grups?

Sí. He après com l'altra gent actua i com la gent es prepara el guió. O sigui, pot ser que en el meu futur jo sigui *teatrista*, per dir-ho així. M'agrada molt.

Durant les classes d'anglès que has fet amb mi...

Creus que has après a expressar-te fent servir el teu propi cos? Quan?

Una miqueta sí, sobretot fent la història.

Creus que t'ha ajudat l'expressió corporal a fer-te entendre a l'hora de parlar en anglès?

Sí, perquè quan veus els moviments s'entén molt millor.

Has après noves paraules en anglès? Quan?

Sí, algunes paraules en les expressions de les primeres classes i alguna altra preparant les històries.

Has perdut la vergonya de parlar en anglès davant els altres?

Molt. Jo tinc una tècnica que me la va explicar la meva mare, que és: quan estàs expressant, no mires a les persones, mires al *fondo* de la classe i és com si no hi hagués ningú.

Amb el teu grup cooperatiu, heu treballat en equip? Us heu ajudat uns als altres?

Sí. És que ens heu fet un grup que ens portem molt bé entre nosaltres. O sigui, des del principi vam tenir una idea, que era ajuntar el futbol i el gènere femení.

Creus que, amb el teu grup cooperatiu, heu treballat la imaginació i la creativitat? Quan?

Molt. Fins i tot vam portar vestuari per fer l'obra final.

Has après alguna cosa escoltant i veient les representacions dels altres grups?

Hi havia nens i nenes que ho feien molt bé i s'entenia tot molt fàcil. En canvi, d'altres costava una miqueta més perquè no s'expressaven tant.

Durant les classes d'anglès que has fet amb mi...

Creus que has après a expressar-te fent servir el teu propi cos? Quan?

Sí, mirant-te sobretot a tu.

Creus que t'ha ajudat l'expressió corporal a fer-te entendre a l'hora de parlar en anglès?

Bueno, normal. Jo, com que era la narradora, no he pogut fer-ho gaire.

Has après noves paraules en anglès? Quan?

Sí. Jo abans no sabia dir gaire res. Per exemple, si estàs trist o estàs content... Jo no sabia dir-ho en anglès. Ara ja he après que es diu *sad* o *happy*, i m'és més fàcil parlar amb alguna persona que no sap català.

Has perdut la vergonya de parlar en anglès davant els altres?

Jo només tinc vergonya davant de tot el *cole*, però davant de la classe s'està bé.

Amb el teu grup cooperatiu, heu treballat en equip? Us heu ajudat uns als altres?

Al principi no m'agradava el meu grup perquè no tenia *ninguna* amiga, però al final vaig començar a treballar fort. Què passava, que una persona en sabia molt d'anglès, i jo em vaig quedar una part més fàcil i ella la part difícil.

Creus que, amb el teu grup cooperatiu, heu treballat la imaginació i la creativitat? Quan?

Sí, perquè vam pensar un text molt llarg que al final vam fer més curt.

Has après alguna cosa escoltant i veient les representacions dels altres grups?

Sí, *bueno*, he entès algunes històries però no totes. M'ha ajudat que fessin molts moviments.

Durant les classes d'anglès que has fet amb mi...

Creus que has après a expressar-te fent servir el teu propi cos? Quan?

Sí, i veient als companys també. Els altres grups ho han fet molt bé.

Creus que t'ha ajudat l'expressió corporal a fer-te entendre a l'hora de parlar en anglès?

Sí. Per exemple, si tu saps poques paraules d'un idioma i t'ajudes amb el cos, també és més fàcil.

Has après noves paraules en anglès? Quan?

Sí, bastant. Jo, de totes formes, he après paraules noves a cada classe.

Has perdut la vergonya de parlar en anglès davant els altres?

Jo no en tinc, però crec que ajuda moltíssim. Quan parles moltes vegades, l'acabes perdent. Jo al principi també tenia aquesta vergonya.

Amb el teu grup cooperatiu, heu treballat en equip? Us heu ajudat uns als altres?

Al principi tothom anava a la seva però al final hem acabat anant bastant units. Al principi jo anava dient: ''voleu treballar que sinó no farem res!''. I al final m'han anat fent cas.

Creus que, amb el teu grup cooperatiu, heu treballat la imaginació i la creativitat? Quan?

Sí, perquè és una història quasi impossible feta per nosaltres.

Has après alguna cosa escoltant i veient les representacions dels altres grups?

Sí, jo he entès bastant les històries. Em fixava en què deien i en com es movien.

11. 2 TEACHER'S INTERVIEW

In this section, I will attach the interview that I did to Begoña Ramírez, the English teacher of the students. As I explained in the Research Methods' section, this qualitative and standardized open-ended interview provided me with an external opinion about the pupils' learning and about all the English language acquisition through dramatization.

The teacher's interview had been done by email. I considered that this method was the best option because I wrote some questions that needed to be answered slowly and in a relaxed environment. The reason is that there was a lot of individual reflection behind each answer.

QUESTION 1

How would you define the word dramatization? What do you understand by drama?

It refers to the performing arts disciplines of drama/theatre and creative movement/dance such as structured arts activities that offer rich opportunities for students to hone important early literacy skills.

QUESTION 2

Do you think it is important to use drama in education? Why?

I strongly believe that integrating drama into the formal curriculum can help students strengthen their language skills, generic skills and let students experience an innovative way of learning. Dramatic activity motivates children to write for a range of purposes. Drama gives children opportunities to explore, discuss and deal with difficult issues and express their emotions in a supportive environment. It enables them to explore their own cultural values and those of others, past and present.

Dramatic activity is already a natural part of most children's lives before they start school in the form of make-believe play, enabling them to make sense of their own identity by exploring meaningful fictional situations that have parallels in the real world.

QUESTION 3

Do you think that dramatization can be useful in English Language Learning? Why?

Drama is ideal for cross-curricular learning and it is a valuable tool to use in many subject areas. In particular, drama develops literacy skills – supporting speaking and listening, extending vocabulary and encouraging pupils to understand and express different points of view. Dramatic activity motivates children to write for a range of purposes.

It encourages them to think and act creatively, thus developing critical thinking and problem-solving skills that can be applied in all areas of learning. Through drama, children are encouraged to take responsible roles and make choices – to participate in and guide their own learning.

QUESTION 4

Which English skills do you think pupils worked during the lessons? Speaking, listening, writing, reading, grammar...?

Drama helped them to improve their language skills including writing, speaking, listening and viewing. To prepare a mini drama, students needed to write the script. The most difficult part was the usage of grammar. Writing a script is different from composing other genres because students need to apply extensive sentence structures and practise different sentence patterns. From my experience, I could see that when they were preparing for the mini drama, they improved their writing skills. Also, when they were acting, they needed to read out the dialogue fluently with good intonation and stress. The best way to improve our speaking is to use it more. According to my experience, reading out all the lines actually gives students an opportunity to enhance their volume, fluency and intonation. On the other hand, through the process, students could improve their viewing skills when asked to give feedback to their peers. They had to focus on listening to the pronunciation of other peers and also paid attention to their acting as well as understanding what the play was about. Therefore, through drama, students can learn different language skills. When students designed the story plot of the play, they needed to develop a lot of different ideas from each other. As so, they had to listen to others' opinions, reach a consensus among the team members and choose the best solution.

QUESTION 5

Do you think that pupils learned new words in English (vocabulary) during all the process? When?

I think they actually learnt new vocabulary. It is slower to learn structures because words have tangible, immediate meanings whereas structures are less obviously useful. The children meet and they use the words in relevant contexts, and this allows them to fix these words in their minds. They did it along the whole process.

QUESTION 6

Do you think that, despite the short duration of the didactic sequence, students improved their communicative skills?

Yes, I think so. These sessions settled a meaningful communicative context for listening and speaking, and make students use their language resources necessarily, fostering their linguistic skills. Also enhanced verbal communication, making the participants use the language both conceptually and contextually.

QUESTION 7

Do you think that corporal expression helped them to make themselves understood when they were speaking in English?

In my opinion the message was conveyed through words aside from corporal expression. When they were talking in English corporal expression added layers of meaning to the spoken words.

QUESTION 8

Do you think that they missed the embarrassment of speaking in English in front of the class?

For young children and adults alike, it can be intimidating to speak a foreign language in front of other people. They can be scared of making mistakes and looking silly or it may just be that they are shy and don't want to talk in class. By giving roles to your pupils they can 'hide' behind the character and lose some of their inhibitions. Before actually performing though there are several processes you should go through with the children to create a theatrical environment.

Do you think that drama activities can help them to overcome this fear?

Many students get nervous easily. Having a mini drama gives an additional chance to students to face the audience. Therefore, students can build up their self-confidence.

QUESTION 9

Do you think that they worked imagination and creativity when they were writing the story? In what way?

Yes, during the whole process. They had to think about the plot and they had to make up a new story.

QUESTION 10

Do you think that they learned new things by listening and seeing the representations of the other groups?

Yes, I do. They could put themselves in other people's shoes and reflect on their own performance. Likewise, the performances also offered them the opportunity of critically appraising their own and other's work.

11. 3 MATERIALS USED IN SOME OF THE LESSONS

First of all, it is important to say that some of these materials are the same that I used during the Didactic Sequence of my Work Placement in Escola Andersen de Vic. Consequently, there are similarities between the next pages and the *Placement Report III* done by myself.

As I explained in the Research Methods' section, I would like to write a brief summary of the seven lessons.

In the first lesson, I prepared some flashcards about emotions (for example: *surprised*). In the second lesson, I prepared some flashcards about positive adjectives (for example: *brave*). During both lessons, the students learned some new words while they were representing them through gestures and movements. In the third lesson, with cooperative groups, they had to create an ending for a story that I explained previously. They had to represent this short sketch using the English language and body gestures too. In the fourth lesson, they learned some strategies about the task of creating. Moreover, they discovered an example of a story dialogue that was divided into three parts: beginning, middle and ending. In the fifth lesson, each cooperative group started writing their own script. In the sixth lesson, each cooperative group started rehearsing their story. In the seventh lesson, each cooperative group showed their own story to the rest of the class.
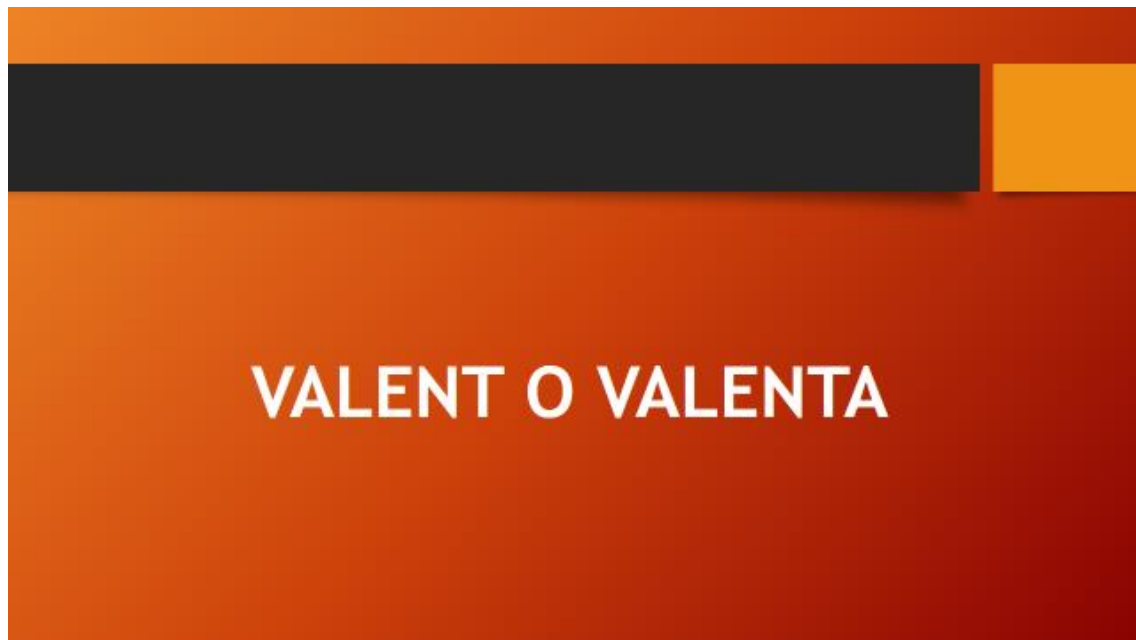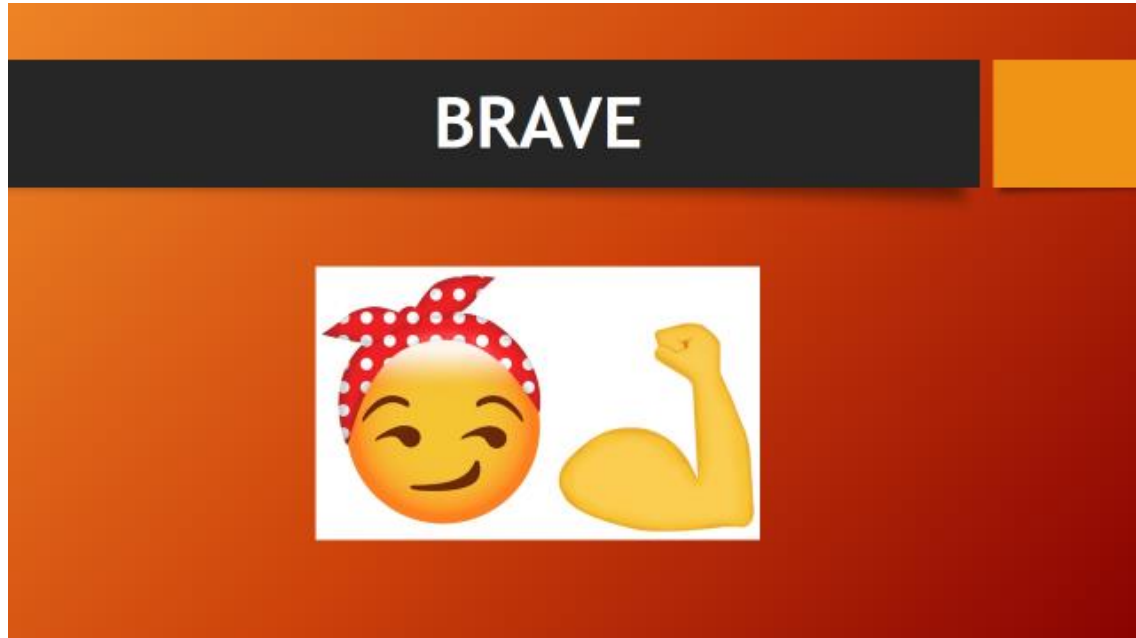
LESSON 1

Example of the flashcards about feelings and emotions:
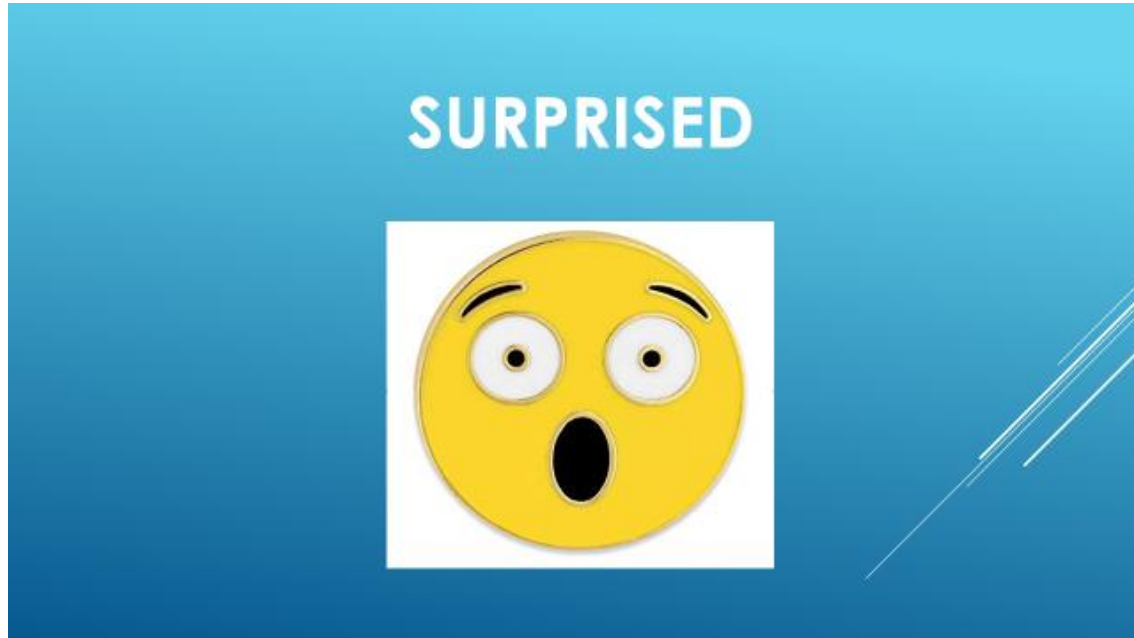
Example of the flashcards about positive adjectives:

LESSON 3

This is the story that I used to start the lesson. Some of the words that they learned during the previous lessons are included:

THE TRAVELLING FAMILY

Once upon a time, there was a girl called Laura. She lived with her parents and her sister in Barcelona, and they travelled when they had the opportunity to do it. Thanks to travelling, she learned some new cultures and new languages too. Moreover, she met a lot of new people because she wasn't **SHY**.

When she was seven years old, they went to Brazil, and something bad happened to her. Laura was very **HAPPY** swimming in the river. Suddenly, something chopped her. She didn't realise what it was, so she was **WORRIED**, and she got out of the water. It had been a jellyfish. Fortunately, there was a man who was a **CALM** doctor, and he cured Laura.

The following year, something very terrifying happened to them. They were in Norway, visiting a museum, and all the family got lost inside it. Suddenly, the museum was closed, and they were still inside. They started hearing some strange noises, and all of them felt really **SCARED**. Fortunately, Laura was a **BRAVE** and **CLEVER** girl and, together with her family, they started thinking a solution to escape.

What would you do if you were this family?

The questions to make me sure that they had understood the story:

QUESTIONS

- What do you know about Laura and her family?

- What happened in a river in Brazil?

- What happened in a museum in Norway?

LESSON 4

I prepared a short handout about the task of creating:

THE TASK OF CREATING

WHAT WILL YOU HAVE TO CREATE?

In cooperative groups, you will have to create a short script about a story. It must be a dialogue. If you want, you can use a narrator. You must decide on the topic of the story. Each one of the members of the cooperative group has to participate in this creation because all of you will represent this play in front of your classmates (acting).

THE PARTS OF A DRAMA PLAY

Your short script must be divided into 3 parts.

PART 1: BEGINNING OR EXPOSITION (Short introduction about the theme and the characters).

You can use a narrator.

PART 2: MIDDLE OR PLOT (Dialogue between the characters).

PART 3: ENDING OR RESOLUTION (Open end or closed end)

A DRAMA PLAY MODEL

Chicken Little

NARRATOR: One bright, sunny day, Chicken Little was picking up corn in the barnyard. Suddenly,

an acorn from a big tree fell down and hit Chicken Little on the top of her head.

CHICKEN LITTLE: Oh! The sky is falling! Oh! The Sky is falling!

I'm going to tell the King!

NARRATOR: And away she went. Chicken Little went on and on.

After a while, she came to Ducky Lucky.

DUCKY LUCKY: Where are you going?

CHICKEN LITTLE: Oh, Ducky Lucky! The sky is falling! I'm going to tell the King!

DUCKY LUCKY: Wait! I will go with you.

NARRATOR: And they ran away. They went on and on and on!

Soon they came to Goosey Loosey.

GOOSEY LOOSEY: Where are you going?

CHICKEN LITTLE: Oh, Goosey Loosey! The sky is falling!

We are going to tell the King!

GOOSEY LOOSEY: Then I will go with you!

NARRATOR: And so they went on and on and on. Before long, they came to Turkey

Lurkey.

TURKEY LURKEY: Where are you going?

CHICKEN LITTLE: Oh, Turkey, Lurkey! The sky is falling!

We are going to tell the King!

TURKEY LURKEY: Well, hey, wait for me! I will go with you.

NARRATOR: They went on and on and on.

After a while, they came to Foxy-Loxy.

FOXY LOXY: Where are you going?

ALL TOGETHER: Foxy Loxy! Foxy Loxy! The sky is falling!

We are going to tell the king!

FOXY LOXY: Well, I know where the King lives. Follow me.

NARRATOR: They went on and on and on.

Then, they arrived at a forest and they came to Foxy Loxy's cave.

FOXY LOXY: This is the place where the King lives.

I'll go in first and then you come in after me...one at a time.

NARRATOR: In went Turkey Lurkey. In went Goosey Loosey. In went Ducky Lucky.

In went Chiken Little and… In went Foxy Loxy. Finally, Foxy Loxy ate all of them.

<u>OBJECTIVES OF THIS CREATION</u>

Why will you do this type of activity? Which skills will you work?

<u>COOPERATIVE LEARNING</u>

Who will write the script in a paper?

Who will control the time?

Who will be the moderator/s?

Who will control the voice volume of the group?

<u>SIMPLE STRATEGIES TO CREATE IN GROUPS</u>

THE ROTATING FOLIO

- It is a cooperative brainstorming. One student writes an idea. Then, the next student continues with a new one. When you finish with all the ideas, you take the most interesting parts to write the definitive script.

THE 1, 2, 4 TECHNIQUE

- This is a structured discussion activity to explore a topic by writing new ideas in three different ways: individually, in pairs and in teams.