

**How teachers' beliefs, concerns and training affect on the
application of drama play and arts in teaching Primary English
learners**

Final dissertation

Irina ARNAU RUBIO

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Supervisor: Marta Esmarats

Early Childhood Education and Primary School Teaching (Majoring in English)

Faculty of Education, Translation and Human Sciences

(University of Vic – Central University of Catalonia)

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Abstract

Drama play is considered to strengthen the bond between thought and expression in language and it provides suprasegmental and paralinguistics features. However, teachers still do not use it properly in their English teaching practice. Therefore, this current study is aimed to deeply analyse what English teachers' perceptions and arts training they have. To do that, semi-structured interviews have been done to different English teachers and contrasted with art experts. Teacher's training and the Curriculum guidelines are some of the limitations that teachers encounter. Finally, the study closes with conclusions and future lines of research.

Keywords: drama play, second language acquisition, English teachers, training, beliefs

Resum

Es considera que el joc dramàtic enforteix el vincle entre el pensament i l'expressió en el llenguatge i proporciona elements suprasegmentals i paralingüístics. No obstant això, els mestres encara no l'utilitzen correctament en la seva pràctica d'ensenyament de l'anglès. Per aquest motiu, aquest estudi té com a objectiu analitzar a fons quines són les percepcions dels mestres d'anglès i quina és la formació que tenen. Per fer-ho, s'han realitzat entrevistes a diferents mestres d'anglès i aquestes han sigut contrastades amb professionals del món de les arts. La formació dels mestres i les directrius que han de seguir del currículum són algunes de les limitacions que troben els mestres a l'hora d'aplicar el joc dramàtic. Per acabar, l'estudi es tanca amb unes conclusions i unes propostes per a una futura recerca.

Paraules clau: joc dramàtic, adquisició de la segona llengua, mestres d'anglès, formació, creences

Resumen

Se considera que el juego dramático fortalece el vínculo entre el pensamiento y la expresión en el lenguaje y proporciona elementos suprasegmentales y paralingüísticos. Sin embargo, los maestros aún no lo utilizan correctamente en su práctica de la enseñanza del inglés. Por lo tanto, este estudio tiene como objetivo analizar a fondo cuáles son las percepciones de los maestros de inglés y cuál es su formación. Para ello, se han realizado entrevistas a diferentes maestros de inglés y estas han sido contrastadas con profesionales del mundo del arte. La formación de los maestros y las directrices que deben seguir del currículo son algunas de las limitaciones que encuentran los maestros. Para acabar, el estudio se cierra con unas conclusiones y futuras líneas de investigación.

Palabras clave: juego dramático, adquisición de la segunda lengua, maestros de inglés, formación, creencias

Introduction

It is known that 45% of people in the world have more developed kinaesthetic intelligence. Therefore drama helps this type of people to express and create something using their bodies while moving in drama activities (Moore, 2004). This brings up to the question of whether drama, dance and other methodologies that imply movement are really used by teachers in the schools and more specifically in second language acquisition. For this reason, I decided to investigate in this topic, focusing more deeply in the concerns and beliefs that English teachers have regarding the application of drama play and other ways of artistic expression, such as dance and music, in teaching English to Primary Education students.

There is a lot of research concerning the importance of drama play in teaching English, but still is a pedagogy that does not take place in the schools. Thus, that is why I wanted to analyse what exactly English teachers think about it. On the one hand, this paper aims to analyse teachers' beliefs and perceptions according to the application of drama, dance and music to teach English to Primary Education learners, aged 8 to 12. On the other hand, it also wants to contrast English teachers' opinions with art experts and find out which training differences they have and how they conceive education.

The study attempt to interview four English Primary Education teachers and four art experts that work with students from 8 to 12 years old, from Catalonia. There are three main ideas that differ from the English teachers to the art experts. The first one is the lack of art training at the university and the formative training. The second one, both groups of teachers consider that body language is important to communicate with students and more work in relation to the movement should be done in the schools. Finally, the assessment required in the schools does not allow enough flexibility and freedom to the teachers to provide different approaches and methodologies that make children be more creative.

1. Theoretical framework

1.1 How and why drama works to enhance second language learning

Drama is powerful because of its unique balance of thought and feeling make learning exciting, challenging relevant to real-life concerns, and enjoyable (Moore, 2004: 2). If educators do not provide a relaxed, non-threatening and meaningful learning environment for the students to learn, then educators are not doing their jobs, states Moore (2004).

Drama helps to develop valuable social skills in young children. Moreover, it improves spontaneity, fluency, articulation, vocabulary, grammar and narrative structures and it increases linguistic competence and confidence (Stinson, 2011). Drama techniques can be classified in four different stages, according to age and spontaneity of the children (Motos & Navarro, 2003): symbolic games, drama play, role-play and theatre.

The second technique, drama play, is developed within grade 1 to grade 6, children from 6 to 12 years old. Additionally, Motos & Navarro (2003) consider that drama play is similar to the symbolic game but with some established rules. It is a collective practice and the content of improvisation is a new element. Moreover, children have to make improvisations together about one topic in a fictitious situation. These fictitious situations enable children to be more involved and engaged in the activity and help them to use the language in a communicative situation, claims Stinson (2011). For this reason, drama play should be taken into account to help second language learners, as it provides a lot of benefits to learn a second language. Additionally, there is a fact that future research is needed in the field of psychology in drama, to provide more pieces of evidence (Andersen, 2004).

1.2 Body language in English teaching

We are continuously performing and acting in our daily lives. We use body language to communicate with others and it gives information about the message we want to transmit, our emotional state and feelings. As Hornby (2006) quoted in Tai (2014), body language is the process of communicating what you are feeling or thinking by the way you place and move your body rather than by words (p. 1206).

A problem that is often debated nowadays is that teachers should take some other effective ways to support their English teaching. Body language can help the teachers explain what

they mean. Non-verbal communication is more important than the verbal one in the communication between teachers and students. Several factors such as volume, speed, and tone of voice will stimulate the student's response directly. The foreign languages teachers are expected to perform actively in class and when those add body language to English teaching, students get more involved and interested in learning English (Tai, 2014). For that reason, body language should be always taken into account when children learn a new language because it helps to grasp the general meaning of what the teacher is saying. Besides, teachers should know how to use body language in different situations that appear in the classroom, whereas teaching content or in classroom management, by using facial expressions, gestures, eye contact or body distance, among others. Furthermore, teachers should understand the body language of the students correctly and master the methods and principles of it (Tai, 2014).

Dance is another way of non-verbal communication that helps students develop a kinaesthetic perception of them. Dance becomes a vehicle of expressing the inner feelings and emotions of the individual. Using the technique of movement as a way of communication or as a strategy can enhance the language learning process, especially for second language learners, states Pinter (1999). What's more, the author claims that dancers and language learners share some similarities. On the one hand, they both have to communicate an intended message, which means they have to decide what they want to communicate and how to be able to perform it with competence. On the other hand, both dancers and language learners have to deal with the language and have to develop the ability to control their own instruments: their bodies, their voices, and minds (Pinter, 1999). Humans are not divided into separate components, but rather the different components of cognitive learning, emotions, values, and behavior, are connected between them. That is why dance or body expression not only favors the body awareness of the person but also the whole development of the human. As there is a notion of connectedness, the awareness of the body highly affects to the development of the communication skills (verbal and non-verbal) and the process itself of learning a new language (Pinter, 1999).

1.3 Importance of arts and drama in the curriculum

The Catalan Primary Education Curriculum (2017) claims that by the end of the Primary education students should have acquired 8 competencies, one of these is artistic and cultural competence. Dance, body expression and music can be found as key contents in the area of arts education, *Competències bàsiques de l'àmbit artístic* (2017) and in physical education, *Competències bàsiques de l'àmbit de l'Educació Física* (2017). Besides, drama does not appear like a content itself, but rather as a methodology or strategy to accomplish other contents. Nevertheless, the approach to use drama or scenic arts is still very opened and little concrete. For that reason, although body expression and dance appear in the Catalan Primary Education Curriculum, it is not a guarantee for the development of a creative and emotional education of the students. One of the most striking features is the number of hours assigned for each area of knowledge during the 6 years of Primary Education¹:

- Languages: 1.050 hours (Catalan & Spanish) + 420 hours (English)
- Mathematics: 849 hours
- Social and experimental sciences: 630 hours
- Arts: 525 hours
- Physical Education: 385 hours
- Education in values/religion: 315 hours

On account of the fact that the area of arts and physical education gets the fourth and fifth places, there is a clear trend towards the importance of the more intellectual subjects (Languages, Mathematics and Science) in comparison to the artistic and the ones that imply the body and emotions. There are grounds for believing that drama, dance, and music should be more integrated and better considered in the schools, as some of the pedagogic principles that *Escola Nova 21* (2019) state are reached with these subjects. These principles are: work the mind with the body and heart, communication and group belonging through social interaction, among others.

On top of that, Barret (2003), quoted in Motos & Navarro (2003) that drama should be a privileged and extraordinary subject in the school because for the first time the student (the subject) is the object of his/her own learning. This is what drama play consists of. Dewey (1913) quoted in Andersen (2004) that the closer the activities resemble to children, the more

¹ The number of hours established by Servei d'Ordenació Curricular d'Educació Infantil i Primària. (2017). *Currículum educació primària*.

authentic and meaningful the learning will be. Bearing this in mind, this is one of the main justifications to consider drama and arts as a nuclear element of the Education Curriculum. Furthermore, Barret (2003) emphasises that drama and scenic arts are part of the communicative area, like the languages, in which the process of learning and teaching has to include: firstly, experiment all the senses with the body; secondly, feel with the heart different feelings and emotions; and finally, reflect on with the knowledge about different contents and share it with others. This approach of involving the body, involving arts in all the subjects improves the communication between teachers and students, improves student's ability to learn and it breaks with the traditional way of teaching (Acaso, 2017). Moreover, it would be interesting to include the use of drama play and other strategies in the curriculum to learn new languages.

1.4 Teacher's training

It is certainly challenging that there is a lack of arts' training regarding music, body expression and drama in the teachers' training at the university, emphasize Montfort & Iglesias (2015). Additionally, teachers' bad experiences in relation to that topic may influence in the deficiency of how arts are worked in the school. Most of these teachers are from Physical Education, as the content of body expression and movement is taught in this area. Furthermore, it is a well-known fact among teachers that body expression is a very important content for the daily lives of the students (expression of emotions and feelings, gestures, etc.), as this determines the personality of the individual. However, there is a lack of sense and correspondence within the theory and the practice, because teachers do not know how to teach it to the students (Montfort & Iglesias, 2015). As Hernández (2000) quotes in Montfort & Iglesias (2015) the precarious training in this field causes insecurity towards these contents and consequently teachers reduce the presence of body expression in the classroom and they avoid or even ignore these kinds of contents.

As opposed to this idea, there might be teachers who want to palliate their lack of knowledge regarding body expression and they manage to find activities to solve and deal with this deficiency. Nevertheless, the decontextualized way of presenting the topic does not fit with the students' needs and it does not promote creativity. It rather puts distance between them and the content and, as a result, it creates rejection and a sense of failure among teachers, quote Archilla & Pérez (2003) in Montfort & Iglesias (2015). Taking this into account, the training courses for teachers do not go in depth with the topic of body expression, and the

problem of the teachers' training deficiency is not addressed. It is reasonable to think that body expression is one of the most forgotten contents. Teachers do not work much on it and, as a result, is one of the lowest content valued for the primary education students.

On top of that, teachers may recognize the educational value of body expression and its potentiality for the development of creativity. For this reason, it is important that the current training provides efficient methodologies and tools for teachers to transmit and teach it in meaningful contexts, state Montfort & Iglesias (2015).

1.5 Society's beliefs and the importance of gender in arts

It stands to reason that arts, in general, are rarely granted and sometimes they are excluded from the accountability system and the society (Andersen, 2004). As it has been previously mentioned there is a high difference between the amounts of hours worked in arts in comparison to the other subjects. Supporting this idea, there is a notable lack of long-term research that interrogates the benefits of drama play in teaching English and the impact of drama pedagogy on second learners. There is a lack of evidence in this field and more research is needed (Thersen, 2011). Arts should be considered as a powerful tool to change the educational system, claims (Acaso, 2017). There are several reasons to support this idea as arts provide more divergent thinking. Pleasure is the key element while learning, the pedagogy as the process of generating new knowledge and not only transmitting it and working cooperatively doing projects, states this author.

Another concern is the society's misconceptions towards art's jobs and the gender discrimination that exist within it. On the one hand, stereotypes are becoming a lot less now and more people are becoming more open-minded. However, there exists gender discrimination in relation to the importance of the male figure in comparison to the female figure, states Perron (2016). There is still a big division in the number of female choreographers to the number of male choreographers. Perron (2016) mentions that women's ideas seem to be overlooked and they are not taken seriously when it comes to them. Despite the fact that always women have been dancers, men are seen as the creative and leading ones and they are usually the choreographers and directors of the dance companies, claims Perron (2016). However, men are still in the minority, but not marginalized or abused, but rather are praised and congratulated. Most of the dancers and critics are proud of the increasing number

of men in dance. In addition, no art is recognized as an art until men do it, and then it becomes dignified, arduous, and skilled (Perron, 2016).

Added to that, it can be generally stated that in Spain and Catalonia in the scenic arts, music, theatre, and dance is one of the sectors where there is more gender gap when it comes to leading (80% man and 20% woman), confirms Martos (2016). Furthermore, this author claims that the presence of women in the stage is present but in a very traditional way, adopting roles like daughters, mums, among others, as a consequence of the heteropatriarchy society.

2. Methodology

This research was based on the interpretative paradigm, as the main objective was to analyze the teachers' perceptions, beliefs, and training about the application of drama and arts in teaching English to Primary Education learners. The interpretation of these perceptions was done through the collection of their opinions, discussions, and points of view.

It has been taking into account both the Primary Education Curriculum (2017) and points of view and meanings that several English teachers have and contrasting them with professional art experts. In order to carry out the study and achieve the objectives, some semi-structured interviews have been done to four English Primary teachers from different public schools in Catalonia (1 in Torelló, 1 in Taradell, 1 in Barcelona and 1 in Manresa). In addition, four semi-structured interviews with different art experts have been done; 2 dance teachers and 2 music teachers.

Table 1. English teachers participating in the research

| Teacher | City | Teaching grades |
|---------|-----------|--|
| T1 | Torelló | 5 th - 6 th grades |
| T2 | Taradell | 3 rd - 6 th grades |
| T3 | Barcelona | 1 st - 6 th grades |
| T4 | Manresa | 5 th - 6 th grades |

Table 2. Art experts participating in the research

| Teacher | Occupation |
|---------|------------|
|---------|------------|

| | |
|----|--|
| E1 | Dance teacher in a public school in Granollers |
| E2 | Dance teacher in a public school in Barcelona |
| E3 | Music & English teacher in a private school in Vic |
| E4 | Director and music teacher in an English music school in Manresa |

Thus, to do so, a 16 questions interview and recording have been made to each teacher; the language used has been Catalan. Each teacher and expert has been given a code to facilitate the data collection and further discussion. Moreover, the questions interviews have been classified into four blocks. Firstly, I collected all the teacher's answers from the same block and then I analysed the differences and similarities and compared the different points of view. In this way, some comparisons among all the teachers have been established and some conclusions will be later discussed.

3. Data collection

3.1 English teachers

The results of the current study have been organized in four different blocks according to the ideas emerged from the four teachers. There have been between four and five questions per block. The different blocks are teacher's training, drama play and body expression and their presence in the curriculum, English teaching methodology and strategies in relation to arts and gender differences and society's beliefs.

Block 1: Teacher's training.

Any of the interviewed teachers have specific arts training. Despite this fact, only T2 has 7 years of music training. This teacher is the only one who considers that she applies resources regarding drama play and music. The other teachers do not consider having the knowledge and they only put into practice some kind of drama activities related to the book they follow, like: dialogues or stories.

All the four teachers agree that there is a lack of training in relation to arts at the universities and at the formative training for teachers. There is only one teacher, T1, who states that only the teachers who are interested and have the will to bring arts in the classroom should have this specific training. The same teacher specifies that for carrying out artistic activities you need to have special skills that not everybody has. If you don't have these skills and neither training you don't do it in the classroom, says the teacher T1. Regardless, the other 3 teachers believe that every teacher should have this training, whereas the majority, approve that the teachers who are trained, have acquired it and done it separately from the university degree. This is because the university degree did not provide enough training. In addition, two teachers claim, T2 and T4, the teachers who are trained are because they have a hobby and with the knowledge, they have they can bring it to the classroom.

Block 2: Drama play and body expression and their presence in the curriculum

The four teachers agree that students, as well as teachers, use body language to make them understood. Moreover, they also state that the will to communicate allows and promote the use of gestures, facial expressions and body language of the students. Consequently, more speaking is produced and it helps to develop the whole development of the child.

T2 and T3 claim that English is the subject in which there is more presence of drama play, on contraposition to Catalan and Spanish, as drama is used as a resource for a communicative purpose and for helping both teachers and students understand each other. Regardless, it depends on the priorities of the schools and if they promote this kind of pedagogical strategy, comments T4.

In relation with the idea of how teachers plan their sessions according to the Primary Curriculum and if drama play is present on it, T1 and T2 clearly specify that all the competencies and dimensions need to be worked in order to reach the objectives of the curriculum, according to the four skills: reading, writing, listening and speaking. Nevertheless, they need to be enriched and complemented with artistic resources but always taking into account the purpose of using the language.

Block 3: English teaching methodology and strategies in relation to arts

The majority of the teachers consider that they do more drama activities in the first years of Primary Education and in the late years, there is little presence of it. Moreover, they agree

that they do not do much drama in their lessons because they do not know how to do it. It is difficult for them because they do not have teacher training in this field. However, there is T2 who does it often, she is the one with music training, and for her is not a difficulty to use drama play in the classroom because she is interested in that topic.

The main objective that teachers have in their lessons is that children have fun while learning English. The second objective is learning the language to communicate and use it in different contexts and being able to link all that they know with what they want to say. Furthermore, the four teachers agree that the assessment of the subject has to be related to the competencies of the curriculum and taking into account the four skills of the language. They do not assess the artistic competence as other subjects, such as music or arts and crafts, assess it.

Block 4: Gender differences and society's beliefs

The vast majority of the teachers claim that arts are discriminated in the school, but apart from that, T4 emphasizes that the actual Primary Curriculum does not give enough importance to that topic. Moreover, the lack of knowledge from the teachers and the lack of presence in the curriculum leads to a little practice of drama play in the schools. Regardless, it depends on the schools, like the one in Barcelona for example, gives a lot of importance to music and dance.

Taking into account that arts are discriminated in most of the schools, there is also discrimination between genders. The four teachers agree that most of the teachers are women and only the Physical Education teachers or the headmasters are men. They do not provide strong arguments to clarify this, but this is the reality among Catalan schools.

Moreover, they differ on the ways that how education should be in the future: working through projects (T2), more teachers per class (T1, T3), more freedom and autonomy (T4), etc. Nevertheless, they state that during these past years there has been a high devaluation of the teacher's job and there is not much respect among society. Therefore, the government should try to protect and give more importance to the teacher's job. Finally, T2 and T4 agree that new teacher's profiles are needed because the society is changing and teachers need to face these changes and evolve.

3.2 Art experts

The following results of the current study have been organized according to the four art experts' opinions to see more accurately their perceptions and points of view of each expert. Their answers have been classified into three topics, which are: training, methodology, and perception of education.

E1 Dance Teacher

Training

Since she was a girl she was told that dancing was not a job. Despite this fact, she got graduated in Pedagogy, Choreography, and Management and got a master's degree in Education and Movement, both in Institut del Teatre. In addition, she takes part in annual courses in "Associació de músics de Catalunya", these courses are addressed to teachers and music teachers to deepen their knowledge with other methodologies and trends. She offers body expression and dance lessons. She is been working for 10 years in the current school.

The English teacher of the school does not have any specific training regarding arts, she clarifies. There is no need that the English teacher is a dancer or a musician, it hardly ever happens. If that happens, it is very good, but if not it is a good choice to have different specialists to complement and do their job, states the teacher.

Methodology

She works together with the music teacher because music and dance are present in all the subjects. She is the dance coordinator of the school. She works from preschool to primary education grades, promoting the free movement from the early years, the drawings and how to get body awareness. With the older learners, she participates in maths or science sessions by performing with the body the contents the learners are learning.

Excerpt 1. Example of using dance in a geometry class

"L'any passat es treballava la geometria i vaig fer una proposta: sortir al carrer i descobrir quines formes geomètriques hi havia. Després vam fer les formess amb el cos per grups (un triangle, un quadrat...). Vam pujar a l'aula I els alumnes van haver d'explicar quines figures havien fet. Alguns nens que els costa responder a l'aula o davant d'un full en blanc, és perquè

es bloquejen, i aquesta activitat els va ajudar a identificar les formes i dir-les en veu alta. Això és perquè al fer-les amb el cos les recordaven (...).”

The teacher mostly works the spatial-temporal relationship with oneself and in relation to the others through games, mimics, breathing, peer group, individual work, etc. The children who usually need more movement enjoy this kind of lessons because they don't need to remain seated for hours, emphasizes the teacher. Every 30-45 minutes children should move, when they move they reset their bodies and minds and they can concentrate again.

In regard to assessment, she does not assess according to their abilities, if they perform better the movements or not. She assesses taking into account their whole process, the group work, the attitude towards the lesson, instead of the final product.

Perception of education

The main problem, she states, is the lack of teachers' training regarding body expression or music. Dance is present in the curriculum, but very little, and hardly ever is done in the schools. The problem is at the universities; they should provide good training for future teachers so they would know how to apply it.

Another important idea, she mentions, is that apart from working the brain, it is important to work the body and the emotions. If teachers receive body expression training they can teach outdoors, without tables and chairs and children can freely move and learn better. It is widely known that many children learn better through movement because they have more freedom and they can think better. The body should be implied in every subject and the educational system should change and evolve to a more artistic point of view. What's more, she agrees that teachers should have more artistic training and promote creative thinking to children.

E2 Dance Teacher

Training

She got graduated in Ballet in Insitut del Teatre and she got the superior title for dance teacher validated for her teaching experience. Furthermore, she got a Psychomotricity post degree in the University of Barcelona and she had carried out many other training teaching

courses regarding music and dance. She is been working for 22 years in this school. Before teaching, she was a professional ballet dancer in the Opera of Berna, in Liceu of Barcelona, France, and Germany.

The teacher believes that there is a high tendency that teachers get more training in relation to arts because they are getting more interested in this area. In different teachers' courses, she has seen a lot of teachers with the will to learn and improve their teaching practice, she considers herself quite optimistic.

Methodology

The current school where she is working at the moment is a school in which music and dance are very important because both subjects are superior training. Students can choose whether they want to get a specialization in dance or in music. That is why music and dance are incorporated in other subjects like maths and science, through games and activities. Furthermore, as dance is a universal language and she sometimes teaches ballet in different languages.

In regard to assessment, there are some technical skills that students need to accomplish. What she assesses more is the knowledge and awareness of their own body, the respect, and love for dance and the members of the group, as well as the technique of the dance. She does not like that children compare to each other or that they lower their self- stem, that is why she tries to promote social values, such as respect, empathy, and confidence. She also has introduced the self-assessment and the coassessment, always taking into account the dialogue between the teacher and the student and formative assessment to know the process in which students are.

Perception of education

The teacher believes that dance and body expression is learnt if both concepts are done in a group and children participate and interact with others. Students need to give examples, talk to other mates, and she can see that dance enhances better oral communication. Dance enables children to be more creative as it helps the verbal expression, the attention, the concentration and the self- assessment.

She thinks that teachers who don't have dance training are because they are afraid to work with the body. It is usually believed that only a few people can work with that. There is an idealization of the perfect body for dancing, but this is not the point, each person should love her/his body, listen to it and respect it. Movement should be conceived as a way of joy, the teacher emphasizes.

She has an optimistic point of view, she considers that if people love teaching, everything is going to evolve and people will keep on asking, improving and learning.

She also believes that we cannot forget the past to move forward to the future. What's more, each country is different and we cannot expect to do the same that works in one country to ours. Education does not need to follow one specific pedagogical methodology, but rather know which methodologies can be applied according to the students' needs.

Excerpt 2. Teacher's point of view

“L'educació no ha de seguir tant un corrent pedagògic en concret, sinó que el mestre pugui ser format en llibertat i que hi hagi una entesa comuna dins de l'escola. Que es doni una llibertat a les escoles per poder fer una tria i que aquestes no estiguin fixes. Els mestres s'han d'anar trobant, compartint tot allò que passa, aprenent els uns dels altres, veure maneres de fer d'altres llocs i anar-se formant. No fixar una cosa determinada per creure que allò es idoni.”

E3 Music teacher

Training

He is a Primary Education Teacher, majoring in music, and a musician, as well. He has a 7-year music training and he plays the piano and the guitar. He has de C1 English level. Moreover, he has a 3-year Waldorf training (an integrated methodology through arts and music). Currently, he is the tutor from Grade 6 and the English teacher.

Methodology

He works in a school with the methodology Waldorf. All the subjects are work through arts, painting, music, and movement (languages, sciences, mathematics, etc.). The methodology used in English consists of experimenting with games that imply movement. After this first

phase, the students set the norms and the rules on the notebook and they practice them with some practical exercises. Students really like to involve their bodies in their learning process and they ask to do so very often, describes the teacher.

He believes that there is a lack of presence in relation to arts and music in the Catalan Primary Curriculum. As the school follows a Waldorf Curriculum, it is slightly different and the process of writing and acquiring grammar is taught only to the old learners. Nevertheless, with the young learners, everything is learnt through rhymes, stories and songs. He uses drama with the old learners to put into practice different contents that have been learnt to promote the oral practice.

Excerpt 3. Example of drama

“Ara vam fer una obra de teatre fa poc. Els nens no tenien gaire confiança i al fer-ho en una representació teatral els hi va anar bé per deixar-se anar. El teatre i altres jocs dramàtics els hi va molt bé per millorar l’expressió oral.”

Regarding the assessment he does a few exams to the 6th graders, but he mostly assesses them through games and the daily observation in the classroom.

Perception of education

He considers that teachers should try to connect with their inner child, feel and think like children. Moreover, he adds that teachers should think about whether they would like to do these exercises if they were children. They should ask themselves what could they do to make the child be interested in the teaching-learning process, instead of telling them what to do. Arts, music, dance and drama are really good tools to work multiple intelligences and to reach every child’s interests and needs. He agrees that arts should be more implied in the school.

E4 Music teacher

Training

She has a degree in modern and jazz music, specialized in voice and performance in Liceu from Barcelona. She has another degree in contemporary writing and production in the United States of America and a post-degree about speech therapy and voice disorders.

Methodology

She thinks that music and English work together. When it comes to writing songs English has plenty of monosyllabic words and this allows creating easy rhythms. In order to understand music, first, you need to have a very good level of English. As she believes that it is much easier to create rhythms in English than in Catalan or Spanish, she decided to create an English music school, the first, and only one, in Manresa.

Music has always been taught in a traditional way, very boring for many students. For this reason, she is trying to create her own methodology, creating books and audios to work on music trends. She is creating funny songs with different characters that might entertain children. She also states that music and English are usually done separately and they worked in a grammatical and repetitive way in the schools. Doing English and music at the same time allows the integration of the two areas and students can succeed better, states the teacher.

Perception of education

The teacher realizes that there is a huge change between the USA and Spain. In the USA the arts and culture are integrated as part of the economy.

Excerpt 4. Arts and culture integrated

“ (...) fomenten i fan créixer la cultura a partir de l'economia. Obren bars-restaurants musicals, la gent va a consumir i a la vegada veuen un concert... Això fa que coneguin aquell grup, que comprin un CD i que el vagin a veure el pròxim cap de setmana a un altre bar.”

An important change is needed in Spain to take into account arts and culture more seriously. In the USA they are used to have social integration with music and culture. They take advantage of the different cultures to know each other and they really promote it. However, she thinks that in Spain people are still too close-minded and people from different cultures need to get mixed and value the cultural diversity that exists in our country.

Arts make people think and she believes that Spanish society does not want us to think. During the adolescence, teachers should try to help teenagers to find what they want to do, to explore their ideas and their artistic point of view. However, it is the moment in which arts are not taught. Music and arts should be present in this stage because they would help many teenagers to have joy, to find something they like, to be better people, etc.

The educational system should change and work more in social values and arts, she believes. Taking into account the multiple intelligences, because most of the school's failure is because students cannot learn in the way it is taught in the schools. Teachers need to go out from the safe zone and explore and reach new challenges because this is what they need to transmit to the students.

4. Discussion

In relation to the research question, there are three different ideas that have emerged from the results of the teachers' interviews.

First of all, and the most remarkable idea, English teachers do not have any specific arts training in comparison to the art experts. There is only one English teacher (T2), out of 4, who has music training. None of them have drama or dance training and they do not seem to show a special interest in taking part in art courses. On the contrary, art experts show a high level of training according to his or her specialization (dance or music) and they continue learning and attending to teacher's training courses. Moreover, art experts believe that all the teachers should have more training regarding arts to bring a more sensitive and emotional point of view to the students. Additionally, by teaching arts in the school teachers can reach all the multiple intelligences that exist in the classroom. Moreover, more students will not only find the means for communication and self-expression but the tools to construct meaning and learn almost any subject effectively (Moore, 2004).

Secondly, the assessment is done differently. On the one hand, the English teachers do need to grade students at the end of the course by doing tests, exams or other assessment activities to know how competent children are in relation to the four English skills: reading, writing, listening and speaking. Furthermore, they have to accomplish what is stated in the Catalan Curriculum (2017) and the older the children, the more pressure teachers have to follow the

curriculum. In addition, drama or dance is present in the Primary Education Curriculum but it does not provide exact rules of how they need to be taught. Consequently, teachers skip these contents and they teach only the contents they know how to do it (Montfort & Iglesias, 2015). In contrast to this, art experts ensure that they assess more the progression of the child rather than the final result. They give more importance to how the child evolves instead of the performance of the perfect technique. Factors such as attitude, respect or group work are keywords for the child's assessment.

Thirdly, the four English teachers give special attention to the use of body language to communicate with the students and make them understood. They see the high potential of body language and they seem to incorporate drama play little by little. What's more, they consider that English is the subject in which drama, music, and dance are more present because they use songs, stories and games to learn the language. However, art experts do not consider that arts are worked enough in the school and there should be a change in the methodology and the way it is taught. Moreover, arts are becoming more integrated with the other subjects, but still music, dance and drama are marginalized in comparison to arts and crafts. Moreover, they believe that a more creative approach should be implied to promote children's creative thinking and the curiosity to learn, by using both the brain and the body. If teachers integrate arts and drama in the classroom, the impact that this kind of authentic learning can make on a child is priceless (Moore, 2004: 29). Consequently, students would be actively engaged in the subject and would have more control in their learning, states Edmisson (1998) in Moore (2004).

Despite the fact that there are differences between the perceptions and beliefs of English teachers and art experts, both groups believe that there is a change in nowadays' education. It seems to appear a more flexible and open way of teaching, in which subjects are being more integrated and there is not a barrier from one and another. This integration enables students to learn new competencies, such as working in projects with groups, developing autonomy and independence, as well as being more creative (Acaso, 2017). Nevertheless, there is a lot of work to be done, as the instrumental subjects still are the most important ones for the education system. Moreover, society has to appreciate arts and the professionals who work on them, because if not there is gap discrimination that will never be eliminated. On top of that, teachers' job needs to be more valued and better recognized for the government and society.

If teachers are not treated with the respect they deserve, they will get demotivated and they will not perform their tasks successfully.

5. Conclusions

The current study investigated to what extent English teachers' perceptions and training have an impact on the application of drama and arts in teaching English. In light of the findings, it is evident that drama play, dance and music have multiple advantages when it comes to learning a second language. Drama enables students to work not only the brain but also the body. When students involve their bodies in the teaching-learning process they can connect their brain with the body and express different emotions and feelings. Regardless that most of the teachers know the benefits of drama play and arts, there is a lack of training at the universities and the formative training. What's more, the education system and society, in general, give very little importance to the world of arts.

Carrying out the research, it is claimed that teachers really do believe that drama play is important but they do not have many resources or experiences to bring it to the classroom. One of the reasons might be because they do not have art training. Nevertheless, at the same time, they believe that it is difficult to do it because they have to follow the curriculum and accomplish the objectives and the competencies. Additionally, although they try to incorporate games and drama activities, they feel pressured to grade the students and they cannot be as flexible as they would like. On the contrary, art experts believe that arts still marginalized and not done in a proper way in the schools. Therefore, education should try to follow a more artistic and creative approach by letting students explore, discover and involve their bodies while learning.

Regarding the limitations of this study, it has to be said that it was difficult to find art experts that work in the schools or at least as extracurricular activities and I could not contact with any drama expert that works in English. This makes me think that there might not be many experts that work in English and this could be a new field to explore. Moreover, as I did my internship abroad, I did not have the chance to observe the English teachers and the experts to contrast their opinions and points of view with the real practice. It would be a good

opportunity to observe and analyse their teaching practice and compare it with their interviews. By this way, I would have more data to analyse and comment.

Finally, a line for further research could be to observe these teachers and contrast their perceptions with the practical sessions and analyse them. Besides, it could be also interesting to know university teachers' point of view to have their impressions and perceptions and to know and discover how they manage and establish the different subjects for the teachers' training.

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Appendices

English teacher's interview

1. M'agradaria conèixer-te una mica i saber quina formació has tingut fins a dia d'avui.
2. Saps què és el joc dramàtic? (Es diu que és un tipus de joc simbòlic que té en compte l'expressió corporal dels nens, l'oralitat i pot ser més dirigit o menys, individual o en grup). El fas servir com a recurs metodològic a les teves classes d'anglès? En pots dir alguns exemples? (jocs de mímica i imitació, jocs de rol, representacions de personatges)
3. Tens formació en aquest àmbit artístic (joc dramàtic, música, dansa expressió corporal...)?
4. Com és una sessió d'anglès a cycle mitjà o superior? Incorpores el joc dramàtic, la música o l'expressió corporal?
5. Treballeu la música i la dansa de manera integrada a les classes d'anglès? Si és que sí, com ho fas?
6. Trobes que (el joc dramàtic, la música, l'expressió corporal) afavoreix a l'expressió oral i al desenvolupament en general dels nens i les nenes? Com ho veus reflectit? (Digues alguns exemples).
7. Quins són els teus objectius com a mestra d'anglès a les teves classes? Quins objectius pretens que assoleixin els teus alumnes?
8. Creus que hi ha poca incidència del joc dramàtic, música i expressió corporal en el currículum d'educació primària? Com programes les teves sessions segons el currículum d'educació primària?
9. Què creus que dificulta, si és que ho creus, la incorporació de les arts com a mitjà per treballar la llengua anglesa?
10. Sembla que el tema de l'avaluació és normalment un punt crític pels mestres. Com avalués als infants des de la teva àrea. Tens en compte aquesta visió artística per avaluar?
11. Creus que els/les mestres haurien de tenir més formació en relació a les arts (música, expressió corporal, jocs dramàtic...)?
12. Molts mestres i mestres no saben incorporar la música, la dansa, el joc dramàtic dins les seves aules pel seu desconeixement o per la manca de formació que han tingut. Creus que hi ha un buit en la formació mestres pel que fa a l'àmbit artístic?
13. Si veiem que a la universitat ja hi ha diferències en la formació que reben els mestres, penses que a l'escola hi ha discriminació de les arts escèniques i/o plàstiques en

contraposició a les assignatures més intel·lectuals (exemple: ciències, matemàtiques..)? Per què?

14. Trobes que hi ha, també, discriminació de gènere en el món de les arts? En relació a que normalment són les dones qui treballen més en aquest àmbit en comparació als homes?
15. Quina és la teva visió de futur com a mestra? Cap a on creus que ha d'anar l'educació?
16. Per últim, si vols fer alguna anotació o observació en relació a aquests temes ho pots fer lliurement en aquesta pregunta.

A sample of a dance teacher interview (each of them was different according to the art expert)

1. M'agradaria conèixer-te una mica i saber quina formació has tingut i com has arribat a treballar a aquesta escola.
2. He estat mirant la pàgina web de l'escola i he vist que ofereix formació en dansa i música de manera integrada amb els ensenyaments obligatoris. Explica'm una mica com va sorgir la idea d'aquest projecte i des de quan treballeu d'aquesta manera.
3. M'agradaria saber si podeu integrar la música i la dansa a totes les àrees de coneixement, és a dir, si incorporeu la música i la dansa a les altres assignatures "convencionals", com ara les ciències o les llengües. Sí és així, com ho feu per què sigui integrat?
4. Trobes que la dansa i l'expressió corporal afavoreix a l'expressió oral-verbal i al desenvolupament en general dels nens i les nenes? Com ho veus? (diga'm alguns exemples si ho pots mostrar)
5. Quins són els teus objectius com a mestra de dansa a les teves classes? Quins objectius pretens que assoleixin els teus alumnes (de manera general)?
6. Creus que hi ha poca incidència de la dansa i l'expressió corporal en el currículum d'educació primària? Quina és la teva opinió?
7. Quines limitacions et trobes com a mestra, si és que en trobes, a l'hora d'ensenyar? Si poguessis imaginar una escola idíl·lica, com seria...?
8. Sembla que el tema de l'avaluació és normalment un punt crític pels mestres, en general. És així en el teu cas? Com avalues als infants des de la teva àrea?
9. Treballes conjuntament amb l'àrea d'anglès? I amb les altres llengües?

10. Quina diferència creus que hi ha en els nens i nenes que tenen una formació de dansa i música, ja des de petits a l'escola ordinària (com fa la vostra escola), amb aquells infants que només fan alguna extraescolar puntual..?
11. Creus que els/les mestres haurien de tenir més formació en relació a les arts (música, dansa, jocs dramàtic...)?
12. Si veiem que a la universitat ja hi ha diferències en la formació que reben els mestres, penses que a les escoles hi ha discriminació de les arts escèniques en contraposició a les assignatures més intel·lectuals (exemple: ciències, matemàtiques..)? Per què?
13. Una pregunta sobre gènere. Trobes que hi ha, també, discriminació de gènere en el món de les arts? En relació a que normalment són les dones qui treballen més en aquest àmbit en comparació als homes?
14. Llegint articles, he pogut veure que molts autors recomanen utilitzar el cos i el moviment com a eina d'aprenentatge en les diferents assignatures. Molts mestres (no professionals de la dansa) no saben incorporar la música i la dansa dins les seves aules pel seu desconeixement i passen de llarg. Què els hi diries?
15. Quina és la teva visió de futur com a mestra? Cap a on creus que ha d'anar l'educació?
16. Per últim, si vols fer alguna anotació o observació en relació a aquests temes ho pots fer lliurement en aquesta pregunta.

