



Universidad de Valladolid

FACULTAD DE FILOSOFÍA Y LETRAS

MÁSTER EN PROFESOR DE EDUCACIÓN SECUNDARIA
OBLIGATORIA, BACHILLERATO, FORMACIÓN
PROFESIONAL Y ENSEÑANZA DE IDIOMA

TRABAJO FIN DE MÁSTER

**Didactic proposal for the use of dramatic
methodologies in language teaching**

Autor: Mario Recio Alonso

Tutor: Fernando Javier Colomer Serna

Valladolid, 2019

Abstract

The present dissertation deals with the use of a dramatic methodology – mix of theatre and drama activities – for the teaching of English as a foreign language. The didactic proposal created for this consists in designing a series of activities in which students practice the five linguistic skills: speaking, listening, writing, reading and interaction. Through this methodology, students are encouraged to use the language while seeing themselves in real-life situations but having to act as someone else.

For this proposal, the whole school year is needed, and it is divided into three parts, all of them focused on the final task, which is representing a play. So, apart from the dramatic one, a Task-Based Language Teaching approach has been followed. The main competence that students practice when following this proposal is the communicative one, but also others such as entrepreneurship, digital competence or learning how to learn.

Keywords: Dramatic methodology, linguistic skills, theatre, drama, Task-Based Language Teaching

Resumen

Este Trabajo de Fin de Máster trata acerca del uso de la metodología dramática, que es una mezcla entre actividades de teatro y drama, para la enseñanza de inglés como lengua extranjera. La propuesta didáctica creada para esto consiste en el diseño de un número de actividades en las que los estudiantes practican las cinco habilidades lingüísticas: expresión oral y escrita, comprensión oral y escrita, e interacción. Con esta metodología, los alumnos practican la lengua mientras se ven en situaciones reales, pero actuando como personas diferentes.

Para dicha propuesta, es necesario utilizar el curso escolar completo. Está dividida en tres partes, las cuales están enfocadas en la tarea final, que es representar una obra teatral. Entonces, además de la metodología dramática, se llevará a cabo un aprendizaje basado en el enfoque por tareas. A lo largo de esta propuesta, la competencia comunicativa será la más practicada, pero también otras como la del espíritu emprendedor, la competencia digital o aprender a aprender.

Palabras clave: Metodología dramática, habilidades lingüísticas, teatro, drama, enfoque por tareas para la enseñanza de idiomas

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1.- Introduction

The use of a dramatic methodology for the teaching of foreign languages has been studied in numerous occasions; authors normally differentiate between a theatre approach and a drama focus, but in the case of this dissertation, both of them will be taken into account in order to create a didactic proposal in which students practice the five linguistic skills necessary to improve proficiency in a foreign language – speaking, writing, listening, reading and interaction – by getting in touch with methods that allow them to express themselves freely.

By acting, people are representing a different person, in a particular situation and with a specific context, so it is a perfect method for improving foreign language oral skills, as it is widely known that the more someone practices them, the more they are improved. In order to create a good proposal, writing and reading skills should also be practiced, and in the case of this methodology they can easily be integrated, as will be explained throughout this work. However, the idea of implementing an innovative methodology is not that easy, as it must be based on different educational laws. The didactic proposal created for this is based on the Spanish educational law of *Castilla y León* (ORDEN EDU/362/2015), so it would need adaptation if implemented in other country or autonomous community. Also, it is thought for students of a specific course, 4th Year of *E.S.O.*, but it is explained in such a way that teachers can adapt it for the necessities of any class and course.

The exemplification of different activities that follow this method is very helpful in order to understand exactly its objectives. Due to its nature, this proposal can be adapted to the necessities of each school, class and teacher; there is a huge variety of activities that can be used and that, if implemented properly, can be very useful for the teaching of foreign languages. The way in which it is designed, using a Task-Based approach, is also one of its biggest advantages, as the different activities will always be focused on improving certain aspects that will be needed in the final task.

The way in which students are evaluated in this proposal is not the typical one, as they will not be graded depending on an exam or other kind of assessment, the evaluation is an informal one, taking into account the progress of the students and the effort they have made throughout all the activities. Students usually need some motivation in order to work properly, so there could be some instances of formal evaluation if the teacher believes it is necessary.

2.- Objectives

As mentioned before, the main goal of implementing this didactic proposal is to improve the level of proficiency in English of students who are coursing 4th Year of *E.S.O.* in *Castilla y León* by implementing different activities based in a dramatic methodology. As will be explained throughout this dissertation, it can be adapted for any other place, course and class. In order to correctly develop the EFL skills to achieve what is asked in the Spanish educational law, as shown in section 5.1.2, it is necessary to practice the five linguistic skills; so, one of the most important goals of this proposal is to encourage students to practice all of them, this way they will be able to adapt to situations in which it is required to communicate using a foreign language.

Together with this objective of improving their skills, another goal is to create interest in the subject and also in topic. When students are motivated, it is easier for them to learn; and the way in which this proposal was designed is focused on boosting the interest of students in the EFL classes. However, it is not sure that doing this project will enhance their interest towards learning a foreign language, it will always depend on the group in which the teacher implements it.

Also, another aim of this dissertation is to help teachers who want to implement it with ideas for different activities, so a more concrete proposal has been designed with instances of specific activities and sessions that can be carried out. This is important, as it has been designed taking into account a Task-Based approach, so there is a final task in which the goals of the proposal are evaluated.

3.-Justification

The syllabus of EFL allows teachers to design different activities and sessions depending on what they think is better for their classes. So, if its main objective is to encourage students to practice the language as much as possible so that they perfect it, teachers can – and must – plan the whole course focused on the improvement of the linguistic skills of students in foreign language.

This is why the dramatic methodology is perfect, because the different activities are focused on students expressing themselves and getting into invented situations. Also, the way in which the current Spanish educational laws, the Organic Law of Education, L.O.E. (2006), and the Organic Law for the Improving the Quality of Education, L.O.M.C.E. (2013), are designed has been another reason to select this methodology; as they ask teachers and schools to educate students in the use of different competences. In every subject, there should be instances in which students use every competence, so teachers have to design their courses in such a way that this is done. This proposal is not designed for the complete course, just for its implementation in certain moments of the school year; so, it has been designed in order to use just a few of these competences, the rest of them should be taught using different methods. The competences that are present in this didactic proposal are the following: communicative competence, which is the most frequently used for foreign language teaching, present in every moment of the proposal; digital competence, used in specific sessions in which students need computers, smartphones or tablets; and learning how to learn, as students will be encouraged to use different methods to learn the language.

However, the dramatic methodology is also useful to implement any of the other competences, as they are abilities that are used in everyday life, and by following this method students are experiencing real-life situations. So, it is the job of the teachers to find a way of incorporating anything they need into their syllabus.

In the case of this didactic proposal, the selected course has been 4th Year of *E.S.O.*, which is the final year of the mandatory secondary education in Spain. This period is divided in two cycles: the first three years belong to the first one, and the fourth year is the second. Students who are studying this course are at least 15 years old – excepting cases in which students have skipped a course due to special capacities – so they are mature enough to carry out this proposal.

On the other hand, 4th Year of *E.S.O.* only has three hours dedicated to English as a Foreign Language classes, which can be considered a small number as with languages, the best possible thing to do is practice in order to improve. But, we have considered the number of sessions good for our proposal; as will be seen later in this work, the way it has been designed allows teachers to implement it easily without taking into account the time they have to dedicate.

When dealing with the kind of school, we have not chosen any specific type. This proposal can be implemented in public, private, or any other school in the community of *Castilla y León*, Spain as it follows its educational law. But, we believe that by incorporating the necessary variations it can be adapted to any educational system in other Spanish communities and also around the world.

In order to design the didactic proposal, it has been necessary to find out more about the methodology itself, this is the theoretical background. It has helped design and develop this didactic proposal by learning about the different opinions and studies that experts on the field have had throughout time.

4.- Theoretical background

It is important for this dissertation to correctly explain how the proposal is interesting for language learners. This section of the paper will focus mainly on the background that has been useful for creating this proposal; this is, all the theoretical aspects that have led us to believe that the idea of teaching languages using theatre is good. As you will see, this innovative idea can be adapted depending on what each teacher, or school, wants; this means that, even though we will be providing a specific proposal, it does not mean that it will be a fixed one, it can suffer changes if it needs to. Before starting with the more specific theoretical aspects, two general ones have to be explained.

First, the Common European Framework of Reference for Languages (CEFR), which is a scale that was designed by the Council of Europe (2001) specifically to be applied to any European language. In this framework, the competences in any foreign language are evaluated; it consists in six levels: A1 or beginner, A2 or elementary, B1 or intermediate, B2 or upper intermediate, C1 or advanced and C2 or proficient. It is not only used in education but also in the field of employment, this is, workers are asked to demonstrate a level of foreign language in order to be employed.

In order to understand the levels correctly, the following table has been taken and adapted from the official webpage of the Council of Europe (2018).

User grade	Level	Description
Proficient user	C2	Can understand with ease virtually everything heard or read. Can summarize information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation. Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situations.
	C1	Can understand a wide range of demanding, longer texts, and recognize implicit meaning. Can express him/herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear,

		well-structured, detailed text on complex subjects, showing controlled use of organizational patterns, connectors and cohesive devices.
Independent user	B2	Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialization. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.
	B1	Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes & ambitions and briefly give reasons and explanations for opinions and plans.
Basic user	A2	Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.
	A1	Can understand and use familiar everyday expressions and very basic phrases aimed at the satisfaction of needs of a concrete type. Can introduce him/herself and others and can ask and answer questions about personal details such as where he/she lives, people he/she knows and things he/she has. Can interact in a simple way provided the other person talks slowly and clearly and is prepared to help.

Table 1. CEFRL Global Scale. Common Reference levels

Second, the syllabus in which the proposal will be based, is the one that appears in the Spanish educational law (ORDEN EDU/362/2015). This syllabus was implemented for the whole community of *Castilla y León*, adapting the national one to the necessities of the

community. In order to understand this law correctly, it is essential to know that there is a merge of two national ones, L.O.E. (2006) and L.O.M.C.E. (2013); the second one was created to improve what was said in the first one, so what is currently set in Spain is a merging between both. This merging consists in aspects of L.O.E. (2006) with the ‘improvements’ proposed by L.O.M.C.E. (2013). The most important changes for foreign language teaching have to do with the idea of learning by competences, which is based on the CEFRL. In further sections of this dissertation there will be a deeper analysis of which parts of this mentioned syllabus will be used for the proposal.

Also, in these educational laws, there are different measures for serving the needs of diversity; in the case of *Castilla y León*, they are currently implementing a 5-year plan that began in 2017 and will end in 2022. This plan is called *II Plan de Atención a la Diversidad* (2017) and it mainly deals with adding variety to the syllabus, as every single student has a different way of learning and all of them must be helped by the educational centers as long as it is possible. In conclusion, it is a plan that helps students with different necessities be integrated into the school system, taking into account the latest studies about education, integration and diversity.

Now, it is important to explain clearly the more specific theoretical aspects that will be used in this proposal. As you already know, it will be based on a dramatic methodology, which includes aspects of both drama and theatre; the first topic will be theatre and drama themselves, this way, we will be deciding what we can and cannot use for our classroom.

4.1.- Theatre and drama for language teaching:

Theatre is a form of Art that communicates many things: feelings, emotions, thought, concerns, among others. Thanks to this, we can see a representation of the life and society of many different social periods, but also, we see changes in the language. Apart from the differences in the use of words and expressions with the passing of time, we can also see the differences between everyday language and the one used for theatre, called dramatic language. The main difference between these two is that dramatic language aims to be more artistic; this is, as it is written with the objective of being expressed aloud and with a particular intonation, the writer of the play always tends to use particular words and expressions.

As you already know, when we attend a play in the theatre, it is not only what we see, but it also has a lot of work behind; in fact, it is a really big field, apart from the actors and directors, it has playwrights, stage designers, technical directors, among others. So, what we see when we are watching a representation is the final work of many people working for several hours. All these different jobs are what made us believe that theatre would be an excellent fit for foreign language teaching, as it can be useful for developing all the necessary skills.

When we are teachers of foreign languages, we have to find a way to make the students learn five basic skills: speaking, writing, listening and reading comprehension, and interaction. In the case of using theatre, the five of them can be developed. In order to learn a new language, or improve your level, you need to practice; so, every way in which the students are actively participating is useful for them. The methodology that is used will depend on many aspects such as the kind of students in each class, their age, their proficiency on the language or what works better for each teacher. So, the teachers will have to make a lot of decisions in order to help their students learn as much as they can.

There are many different methodologies that include dramatization as a tool for educational purposes, and in fact there are works by professionals that try to orientate teachers for using these tools. In Hornbook (1989) we find facts from real life experiences of teachers who use both a theatre approach and a drama focus in order to teach languages. The concepts that teachers from both methodologies deal with are different. On the one hand, the theatre approach tends more towards the ideas of acting, rehearsal and performance, while the teachers who used a dramatic focus speak about experience or living through improvisations. In both cases, students would practice their expression and also it would help them with personal growth.

It is important to differentiate 'theatre' from 'drama', as they are very similar concepts. Traditionally, according to Elam (1980), 'theatre' refers to the performance of an acting and 'drama' is the work designed for being represented on stage, the body of plays. So, in order to simplify these two definitions, 'theatre' is a whole, in which 'drama' is included together with mime, dance, opera and many more; while 'drama' is a piece of fiction in form of a play or an acting. For the aim of this proposal, both of them are important, as both of them are useful for improving the language skills of students while using their creativity, which is essential.

Another way of seeing the differences between these two concepts is considering 'drama' a spontaneous and improvised work, and 'theatre' would be the performing on a stage. Even though the two pairs of definitions are different, they are not contradictory, so we will be using all of them during this dissertation. But it is important to explain in a clearer way how we are going to be differentiating them for our proposal.

4.1.1.- Theatre approach

The first of the two methods for language teaching that use acting in certain way is the theatre approach. As its definition says, theatre includes all the instances in which a person acts as someone - or something - else. So, using theatre for teaching purposes might help the learners of a foreign language improve their skills, as acting in order to become someone different than they actually are can encourage them to be more fluent while they are practicing pronunciation.

This proposal has numerous advantages when dealing with the development of the oral skills of our students, which are speaking, listening and interaction. Apart from helping them with fluency and pronunciation, their self-esteem and confidence are boosting as they are losing their shyness. All this idea of the theatre approach helping with the personal life of our students might sound kind of idealistic, but being someone - or something - totally different from who we actually are can be very liberating and, this way, you forget about other aspects of your life and focus mainly on what is happening inside the classroom. Also, if used correctly, this approach can improve the relationship of the whole group, as students get to know each other better.

This theatre approach can never be used for complete courses, the idea is to spend some minutes of some sessions putting it into practice, doing short activities allowing our students to express themselves. It will always depend on the type of group of learners, as everything that we find in the field of education.

Even though there are several strengths that encourage use of this approach, the writing and reading skills are not clearly developed; maybe there are some little instances in which they are, but, as they are as important as the oral skills, we need a solution for this problem. This solution can be found in the next section, including a drama focus on our classrooms.

4.1.2.- Drama focus

As stated before, ‘drama’ is the representation of a piece of fiction. So, a drama focus has the same advantages as the theatre approach but including a part in which our students have to use their writing and reading skills. This part is the script of the play. If we encourage our students to recreate their own play, we can ask them to be the playwrights and this way, the writing skills will also improve. In the case of reading skills, it is also very simple, they will have to read the script many times in order to memorize their part in the play.

Of course, the success of this method for teaching will also depend on the group, as some students will not like the idea of acting at all; but also the teachers will have to play an important role, as they are the ones that will make the most important decisions and also they will have to guide their students. For the first aspect, students must not be forced to act; instead, they could carry out any of the other jobs needed for a representation (stage designers, light technician). We should always take into account that every student has to feel useful at every moment and that everyone has different personal tastes. The second aspect is the necessity of the teacher having a particular role, which can be compared to that of a director; teachers using this method have to be leaders in order to make the project work correctly, they have to make the most important decisions but also they are the ones in charge of helping their students with everything they need so that the project is successful.

In conclusion, the use of any of the two mentioned dramatic methodologies for language teaching has several advantages. The way in which teachers adapt these approaches can vary enormously depending on the main goal that each of them wants to propose for their class; this capacity to adapt is what makes it great for teaching, as there is no perfect method so the teachers are the ones who have to incorporate what is needed in order to achieve the main goal, which is to improve the linguistic skills of their students in the foreign language.

4.1.3.- Practicing all the skills while using dramatic methodologies

There are five skills that need to be practiced by foreign language learners in order to refine their proficiency in it: writing, speaking, listening, reading and interaction. So, what teachers have to do is to make their students practice as much as they can in the five categories; this way, they will be able to help themselves in any situation that requires a use of the foreign language. This inclusion of all the skills has to be prepared with caution, the teachers have to

make all the decisions in order to practice each of the skills the same amount of time; or at least try to make their students have a similar level in all of them, as they may need more time for improving in some aspects than in others.

The use of the three oral skills (speaking, listening and interaction) using dramatic methods is clearer. Carrying out some activities such as improvisation or imitation help our students improve in the three categories. They are improving their fluency and pronunciation by expressing themselves, and this way they are interacting with each other, so they are also practicing their listening skills. Of course, not any kind of activity is useful for this, teachers have to find what kind of exercise fits better for their classes and guide their students in order to make it as successful as possible.

Now, the following couple of paragraphs provide a number of drama recourses, with their respective explanations, that can be used taken from Zafeiriadou (2009, p. 6-7). What this author says is that this methodology can include “dramatic play and improvisations, story enactment, imagination journeys, theatre games, music, and dance” (p. 6), so what the students need to do is pretend that they are not themselves, it is the norm. Then, Zafeiriadou provides a number of activities that can be adapted for any classroom:

First, role plays, which consist in empathizing with a role different from your typical one, it can be another person, an object, or anything that comes to mind. With this activity, students are experiencing new knowledge in different dimensions: spatial, having different length, weight and width than usual; psychological, with a new identification, internalization and empathy; mental, practicing their representation, assimilation and imagination; social, participating by taking a role, interacting and acceptance by others; and personal, which refers to self-development, self-esteem and self-actualization.

Second, using fairy or folk tales and myths, which include an enormous variety of stories to be told in class, so that the students can represent them. In this case they have to use their imagination, the teacher has to tell them the story, without showing them any picture or providing them the text, and then they have to recreate it. The teachers are the ones in charge of selecting the story, but also, they can adapt it by adding characters or different plots so that their students are more interested in the activity. Another great advantage of this type of activity is that tales and myths usually teach their readers something about a particular group (country, religion, gender, etc.).

Third, the author mentions poetry, children's books and plays. In the case of this dissertation, maybe the second one has to be omitted, as we are going to be dealing with teenagers that might find this kind of books boring. But, in the case of the other two, they can fit perfectly for students of these ages.

Now, after dealing with oral skills, it is necessary to find ways of practicing the other two, writing and reading. In the case of the second one, it is easier as the activities can be the same ones that are mentioned before. In the case of using tales, poems, books or plays, the students need to read in order to know what they are going to represent. In fact, there are studies that support this, for example Coyle, Riquelme & Roca (2017) who talk about the use of Repeated Reading for the improving of fluency. They carried out a study with Spanish-speaking students of English and it showed improvement in their fluency. These results are useful also for the improvement of pronunciation, because if the teachers correct the way they pronounce the words, after doing it several times they would have learnt how to correctly say a big number of words, and the same happens with phonemes.

The difficult part is finding a way of improving their writing skills using a dramatic methodology. In this case, as we are trying to use a method that depends on creativity and imagination, the best possible option is to encourage them to write their own text in order to be represented in class. This way, they are practicing their writing skills while using their minds.

In conclusion, there are a lot of different activities that teachers can include in their dramatic methodologies while exercising the five skills necessary for language learning. The most important part is the role played by the teacher, who has to be the leader and also the person in charge of deciding which activities should be done and which ones should not. They have to remember that the goal is to help our students to understand and acquire the skills that they need to cope with reality by providing a different way of stimulating and developing language.

In the field of teaching, it is known that the most important ingredient for achieving success is finding a way to make students pay attention to the teachers; there needs to be a sense of interest from both students and teachers in order to succeed. It is helpful if students know how useful what they are learning is, which not always happens; that is why it is the job of the teacher to show them that what they are being taught can be used outside school. To emphasize the attention of the students, teachers need to know how to get, and maintain, the attention of

the whole class; and one way to do this is to make them see the everyday use of what they are learning.

4.2.- Creativity as a tool for teaching foreign languages

The link between creativity and education has always been a topic of interest; nowadays it still is, as many of the methodologies that are being followed all around the world give creativity and imagination a very important role for the development of the minds of the students. The ability of producing original ideas, solutions or similar things is essential for living in the society of today, having a creative mind is useful in every single job.

People need to be encouraged to use their minds since they are born, that is why creativity and education have to go together. In Shaheen's (2010) work, it says that the idea of fostering creativity in the field of education is useful for several things but mainly because it is a fundamental life skill. To educate is to prepare people for their future, so if creativity is a characteristic searched by employers all around the globe and in almost every field and position, teachers have to boost their students' creativity so that they know how to correctly use it.

In foreign language teaching this idea is not different. The use of creativity enhances students to participate more actively in the classes, this is exactly what language teaching needs, participation. Encouraging students to use their imagination will help them express themselves as they can show their feelings and thoughts in a different way. It has always been implemented in education, but it has not been until recent times that investigators are giving it a more important role. Even though the term dramatic methodology will be the one used in this dissertation, it is important to explain other teaching methods in which we have based it.

4.3.- Language teaching methods

With the passing of time, investigators and experts on the field of education have suggested what they have thought were the right methods for teaching foreign languages, it all began with Chomsky (1957), he said that humans have a *generative grammar* when it comes to acquiring and producing a language; this is, a set of unconsciously received rules that help speakers produce an infinite number of grammatically correct structures and distinguish which of them are not.

With these methods, the idea of a linear acquisition of language is the center; learners cannot start learning a new aspect of a language until they control the previous one. All this led to use carefully planned materials in order to learn the structural aspects of the foreign language.

Nowadays, all this has changed, foreign language teaching focuses mainly on *competences*. So, instead of learning grammatical structures by heart, students are taught how to act in certain situations when using a foreign language. This idea began shortly after Chomsky's theories were published, as some experts began to doubt that the sole knowledge of grammatical rules was enough for a person to acquire a language. One of the most important authors that defies Chomsky is Hymes (1972), who says that in order to communicate a message appropriately, the speakers need to have a communicative competence. This idea is very important, as it leads to thinking that *appropriateness* is the main basis of communication.

Following these ideas, two authors contributed greatly for language acquisition theories, they are Krashen and Terrell (1983). What they say is that in order to acquire a language, we need a *comprehensible input*, which is to understand the message; and a *low affective filter*, which is a positive and anxiety free environment. So, learners first need to comprehend what they are listening in order to produce their own utterances, but, with the same level of importance, they need a good environment in order to succeed.

As explained previously, the method for foreign language teaching evolved with the passing of time from a grammar-based approach to a communicative one. The approach that will be taken into account for this proposal is a quite modern one, Task-Based Language Teaching (TBLT).

4.3.1.- Task-Based Language Teaching

First of all, it is important to mention that this approach comes from a previous one, the Communicative Language Teaching (CLT). So, it is a more complex adaptation of a more general method. The CLT is a theory that mainly focuses on the fact that appropriateness is necessary for delivering a message. TBLT is, as its name says, a method in which learners acquire a language by carrying out a number of tasks, in which the final task consists in properly using what has been taught. In conclusion, all the different tasks that learners have been doing in a TBLT approach are focused on practicing the situations in which this learned language will

be put into practice and in what type of language they will have to use in a specific situation; that is why it is organized in terms of real-life tasks instead of in grammatical units.

For the purpose of this proposal, the TBLT fits perfectly for two main reasons: first, students will have to carry out several activities or tasks focused on a final task; second, as it is based on CLT, the main goal is to learn how to communicate properly and when. So, as dramatic methodology focuses on students being in situations close to real life, the combination between both can be very successful if used correctly. In order to prosper with this proposal, students must be motivated by the method, this will rely mainly on the way in which the teachers carry it out.

5.- Didactic proposal

In this section, there is a description of the proposal itself, it will consist of two main parts: first, a general explanation of the didactic proposal; and second, a more specific one that will deal with the activities that are suggested. Both of them will also be divided into smaller subsections in order to properly explain everything that is needed. Before we begin, it is important to comment that the proposal will be focused on English as Foreign Language (EFL) teaching, but it can be used for the teaching of any other language.

5.1.- Implementing a dramatic methodology into a classroom of EFL

This part of the paper will deal with the general view of the didactic proposal that we are creating. It will contain essential aspects such as the context in which it will be implemented, the objectives, the characteristics the syllabus mentioned in section 4, and a planification.

5.1.1.- Contextualization

This didactic proposal has been created for a class of 4th Year of *E.S.O.* of any school in Spain. By law, the syllabus is the same, that is why this idea can be used in any kind of school; we chose 4th Year because students of this age (15 years old and older) are mature enough and their level of English is quite advanced. In the case of this proposal, maturity is more important than the level, at least the initial one, as it aims to improve our students' proficiency on the language by using a very particular methodology. Also, another aspect that has helped us select this year is the amount of hours per week that they have English class, which is 3 hours; even though it seems as a short time, if the proposal is carried out properly it can be very good, as you will see in section 5.1.3.

5.1.2.- Objectives

As mentioned throughout the dissertation, the main goal of this didactic proposal is to improve the level of English of a group of students by using a dramatic methodology, but only in some instances, not all the time. However, we need these objectives to coincide with what is said in the Spanish educational law (ORDEN EDU/362/2015); so, we decided to analyze it and then select which of the contents and assessable learning standards are going to be dealt with during the proposal. Also, there is another aspect in this educational law that needs to be

mentioned: the evaluation criteria. It is divided also in four blocks, one for each of the skills mentioned in section 4.1.3 without taking into account interaction (which is included in both speaking and listening). In order to explain all this information, we have decided to simplify it by bringing together the four blocks and summarizing the general ideas. All this can be appreciated in the following table.

Contents	Evaluation criteria	Assessable learning standards
Comprehension and production strategies in order to understand the information and the type of text.	Identify the general message, essential information, main points and relevant details in texts of both oral and written format.	Correctly participate in face-to-face conversations. Comprehending what other speakers say and expressing themselves.
Sociocultural and sociolinguistic aspects.	Recognize and use common lexicon. Formal, informal and neutral register.	Understand and express correctly aspects of a description; past, present and future events; being able to make up for lacks and difficulties.
Communicative functions and syntactic structures.	Understand and use sociocultural and sociolinguistic resources.	
Use of linguistic, paralinguistic and paratextual resources in order to make up for lacks and difficulties.	Speak with the correct pronunciation, intonation, rhythm and interaction.	
Express messages clearly adjusting to the model of each text type. Understand the characteristics of the models for each of the types.	Use the correct orthographic and punctuation when writing texts.	
Phonetic, accentual, rhythmic and intonating patterns.		

Table 2. Adaptation of the contents, evaluation criteria and assessable learning standards for 4th Year of *E.S.O.* in EFL Teaching

As you can see, this table summarizes briefly many aspects of the Spanish educational law. But, before we continue, there are some things that need to be mentioned about this summary. First, most of the information that appears in the table is a mixture of the four blocks,

as all of them have several aspects in common. Second, the whole document in which it appears emphasizes the development of competences so that the learners of foreign languages are able to communicate themselves in any situation that needs language, so the idea of being in a specific situation in a different country in order to practice is present.

Also, the mentioned educational law asks teachers to organize their classes taking into account the different competences that students must practice. As explained before in this dissertation, this proposal will not deal with all the competences, but only some of them. you will appreciate this in the following section, when describing the different activities.

In conclusion, the objectives of the didactic proposal that is explained in this work are based in the Spanish educational law in all aspects. The contents, evaluation criteria and assessable learning standards have been taken from the law itself and so have the competences. By doing this, we are ensuring that the students learn what is set by the experts from the government, but trying to do it in a different and innovative way, which ideally would create interest in them.

5.1.3.- Planification

As mentioned in section 4.3, this proposal will be based in the Task-Based Language Teaching approach, which consists mainly in carrying out a number of tasks or activities that lead to a common goal, which is to be able to communicate correctly in the foreign language. Apart from this approach, this proposal is based on what is called a dramatic methodology, taking aspects from both theatre approach and drama focus. The idea for this proposal is to implement aspects of the language by practicing, but it is important to know when and how to use the dramatic methodology. By this, what we mean is that teachers should not use only drama and theatre in their classes, but instead, they should prepare a series of activities to be carried out in specific moments.

The planification of this didactic proposal deals with a whole school year; in Spain, there are three different terms starting in September and ending in June, so they are approximately divided in three terms of three months each. The idea is to gradually include activities that coincide with the dramatic methodology, in order to achieve a final goal, which in this case will be representing a play.

In order to carry out this proposal, each teacher will have to decide depending on the type of group and the interest that they show for these tasks; so, in order to see how the students can adapt to this idea. During the first term, teachers should introduce short dramatical activities, with educational purposes of course, in order to see if it works. Later in this paper we will show you a list of possible activities with their respective explanation that teachers can prepare for their students. It does not necessarily have to take the whole term; it can be just for some weeks until the teachers think that their students are ready to do the next part of the plan.

The next step of the plan is to propose the students to prepare a play, which is the final goal; but, in this case, they are the ones who will be writing the script and preparing everything. As explained in the theoretical background of this work, the teacher will play the most important role, that of the director; while the students who do not want to be actors can do other jobs such as stage designer and light technician. These students will also practice their speaking, listening and interaction skills, but in a different way. Instead of practicing by representing a character they will do it by speaking among themselves and with the teacher in English. The activities for the development of the writing and reading skills will be the same for every student, as they will write the script all together.

So, the idea is to represent the play in the last days of the school year in front of other students, parents, or whoever the students want to invite. They will have the option of representing it inside the school or outside, it will always depend on what the teacher, the students and the school itself wants.

Another aspect that is also important is the process between the dramatical tasks and the selection of the play. The teacher has to be very cautious with everything, so he has to be part of the selection process. The class as a group has to be the one that selects it, but the content has to be appropriate both for their proficiency in the language and for their age. Ideally, they would choose to represent an already made story (a movie, a book, a series) but with an adaptation done by themselves.

After selecting the story, they can decide to keep the genre of the original or choose a different one. For example, they could choose a romantic story and give it a humorous point in order to make it a comedy. This part of the planification is a very interesting one, as the students will have to improve their creative writing skills; and they will also improve their reading skills

by looking for stories that they like. There will also be a series of activities thought for carrying out this part of the plan correctly.

The last part of this proposal is the representation of the chosen play; as mentioned before, every student has to participate, and the teacher plays the role of the director. In this case, the timing is going to be different than the one for the first part, instead of having a specific schedule, the last step will take from the moment the script is finished until the day of the representation, as students will have to rehearse it as much as possible. There are some aspects to take into account for this period, for example the length of the play. If the idea is to rehearse during some classes, the play cannot last longer than 50 minutes; it is important to remember that this proposal does not include all the aspects of the syllabus, so the teacher will have to decide how much of the class time they are going to spend rehearsing.

Ideally, teachers can select one of the three hours per week that they have with the class and use it for rehearsing. It can be either the whole session or just some part of it, depending on the needs of the classroom, that is why we believe that the play should not last longer than 30 minutes, so that by practicing it once per week is enough. Of course, it is not necessary to practice it every single week, the teacher has to organize the sessions so that all the aspects appearing in the syllabus are taught. From my personal experience as a student, there are some sessions every term that teachers do not know what to do, as they have already finished with the content of the term and also with the corresponding evaluation. So, those sessions between the evaluation and the beginning of a new term could be dedicated to rehearsing or advancing with the play. Also, if time was needed, they could practice some afternoons as an extracurricular activity, but only if every student agreed.

Another important aspect is how to carry out the job of the stage designers and light technicians, who, as mentioned before, can be those students who do not want to be actors during the play. The way in which the scenario will be set has to be decided by the class as a whole, but the job of the stage designer is to find a way of making it possible, even though the rest of the class can help. In order to do this, there are several options: first, the teacher could speak to the plastic arts teacher so that they can collaborate with the material, this way the students will be the ones to create the material; second, they could do it as an extracurricular activity some afternoons all together; and third, each student, or group of students, can do it at their homes by themselves and bring it to school. For the light technician, it is possible that they

only need to switch on and off the lights when necessary, but it would be good to have a special flashlight for some scenes.

Finally, there are two last things that need to be discussed: where will they represent the play and how they are going to get all the material and costumes needed. The place where they are going to be representing the play is an easier issue, as there is plenty of space in any school (classes, gym, schoolyard). It will always depend on the play that they have chosen. However, when dealing with how they are going to get all the materials and costumes needed, there are three options: the school might help them by buying everything, which seems quite difficult in most cases; they could spend their own money; or they could find a way to make money by themselves, ideally using their dramatical – and linguistic – skills, for example selling tickets for their plays. Also in the topic of the money, there are two objects that will be needed for more than one year if this methodology is to be implemented: screens so that the actors can be hidden behind the scenario and the mentioned flashlight. In this case, if a teacher decides to follow this methodology every year, we believe that the best idea would be that the teacher buys them so that they can be used in different years and plays.

5.1.4.- Strengths and weaknesses of the dramatic methodology

Before putting this methodology into practice, we should know all its strengths in order to see if it corresponds with what we are looking for in our classes; but also, we should know all the weaknesses so that either we can work with or try to correct them. The aim of this section of the paper is to help teachers who want to implement this methodology know better what they are going to be dealing with if they decide to do it.

On the one hand, there are many advantages for using this methodology in the teaching of EFL; mainly, the way in which it is focused allows students to practice all the linguistic skills, as mentioned in section 4.1.3 of this dissertation. This is the most important fact about the methodology, as the main goal of foreign language teaching is that students fully acquire the necessary competences in order to be able to communicate correctly in different situations using a language different from their usual one.

The first strong point that we would like to mention is the fact that theatre and drama are representations of reality, so when students are carrying out activities of this methodology they are practicing for real-life situations. The importance of competences in the Spanish

educational system is another aspect that supports this idea, as the learning based on competences is supposed to prepare students for their lives outside of the classroom. Doing improvisations, roleplays or representing a play all are imitations of this kind of situations; so, even though students have to get on other people's shoes, they are interacting with each other by using the foreign language, so the goal is achieved. Also, when dealing with writing and reading skills, if they are writing a script they are making an effort to make the dialogues as real as possible, so they are still in contact with real-life situations; and in the case of reading, when reading a script, play or story they are in touch with reality, too.

Another advantage that this methodology provides for the teaching of foreign languages is the idea of improving the fluency, pronunciation and shyness of our students. Perfecting fluency in another language has to do with practice; so, by interacting with each other, students are improving their fluency. The same happens with pronunciation, as the repetition of the phonetic patterns will allow students to refine it. In the case of shyness, according to several authors theatres helps with four aspects: socialization, improving self-esteem, loss of stage fright and improvement of communication. Being able to express themselves without being judged, as they are representing somebody else, is also an advantage that allows our students practice the foreign language and become more secure of themselves when doing it.

Finally, the last advantage of this methodology has to do with the last two parts mentioned in the previous section, the process of selecting and writing of the play, and its representation; the class will have to work as a group, they are all together in this project and each of them has to do a job. This idea of teamwork is very good for the environment of a group of teenagers, as they will have to work together, and they can show their talents in some fields. What we mean by saying this is that, for example, a student who is very good at singing but is too shy to do it in public, thanks to this methodology they can lose this shyness and sing, this way everybody will find out the hidden talent of this student and they can encourage them to do it more often.

On the other hand, there is a number of weaknesses when analyzing this methodology, as would happen in any other approach because perfection is impossible to achieve. The first thing that we would like to mention is that this methodology will only run correctly if the teacher makes a big effort; all the decisions that the teachers have to make have to lead to the goal of learning a foreign language, so they are the ones who have to ideate the plan and change it if

necessary. As mentioned before, the kind of students that each class has can be very different, so this dramatic methodology will not be equally successful in two different classes.

One of the most significant weaknesses that one can find when implementing this methodology is the lack of interest from the students. There will always be people who do not like at all anything that has to do with theatre or drama; so, what we are proposing as a solution for the lack of interest might become a problem. If we find students who find this proposal as boring, we might need to adapt it in order to improve this situation, as interest is one of the basic instruments needed for teaching.

Another disadvantage found when creating this proposal is the possible absence of resources. For the last part of the proposal, the representation of the play, there are several things that will be needed. One of them is a place to perform it which, as mentioned before, will need an effort from students, teachers and the school itself to make it possible; we mentioned the options of representing inside a classroom, the gym, or even the schoolyard, so the important thing is to have the ability to adapt and also they should be very well organized from the beginning, so that there are no last-minute problems.

However, the absence of resources that will truly be an obstacle has to do with money, as mentioned in the previous section. If provided by the school, there would be some kind of injustice, as everyone has the same rights and the school would be deciding to help one single group; one possible solution to this is an agreement from the school to assure that every year, the students of 4th Year of *E.S.O.* will be representing a play, this way all the students of the school would benefit from it. On the other hand, if we ask students to pay it themselves, there will be some instances in which we are asking too much, because not every family has the same economic resources. But, if they are going to be the ones earning the money that they are going to spend, it would be such a great option. Of course, it would ideally be earned by using their linguistic skills in foreign language, but they can do several jobs (e.g. selling tickets to the play, lottery tickets, food during the recess) in order to collect money for this purpose while they are improving their entrepreneurship and innovative sense, which is one of the competences that appears in the Spanish educational law (ORDEN EDU/362/2015).

In conclusion, the didactic proposal as a whole will consist in practicing the linguistic skills necessary for real-life situations in which people will need to speak a foreign language, in this case, English. The idea of a dramatic methodology is very helpful for this goal, as the

nature of theatre and drama will allow the teachers to create activities in which the students will practice the five basic skills while they learn. Also, this proposal can be implemented in any educational center, as it is based on the Spanish educational law. As mentioned throughout this paper, the proposal is not a fixed one, it can be adapted depending on the context of each class; that is why we have prepared a number of activities that could be carried out as a kind of guide for teachers.

5.2.- Activities for carrying out a dramatic methodology

This section of the paper will deal with the different activities proposed for the implementation of this dramatic methodology. As mentioned before, the proposal will be divided into three different parts: first, an introduction to the approach using short activities for a period of time; second, the selection of the play to be represented; and third, the rehearsal and representation of the play. Before starting with this division, it is important to mention that these three parts do not necessarily have to be divided in that specific way, as each teacher can use as much time as needed for each part, and the same happens with the number of sessions used.

In order to explain how these parts are going to be divided, we are going to create a specific timetable designed for this proposal, differentiating the three parts. In these sections, we will be explaining the number of sessions needed for each part; and then, we will explain in more detail each of the proposed activities. Including aspects such as the way each of them is going to be evaluated and which competences students would practice by carrying out the activities.

5.2.1.- Part one

In the beginning of the school year, teachers would tell their students that they will be doing something different that year, they are going to be part of a dramatic methodology and then explain briefly what it will consist on. They should also know what the final goal is going to be, the representation of the play. This first aspect is important, as the teachers will have to pay attention to the reactions of the students to this idea. The first part of the didactic proposal will be an introduction to the fields of drama a theatre. It will be useful for the students to get used to doing this kind of activities and, this way, improve their skills while losing shyness. All the activities will be designed for practicing in front of the rest of the class.

The number of sessions and the way they are planned are not fixed, so any teacher can adapt it as they will. In the case of this first part of the proposal, we will be using six different weeks; each week has three different sessions of EFL classes, but we will not be using all the 18 sessions, only 6 of them. The distribution of the sessions in which we will be implementing this methodology is not relevant, the only important thing is the amount of sessions and the time we will need; also, with this design there is no option to carry out two activities in one single session, but the teacher can adapt it in order to dedicate a full session to the methodology or anything they think is better for their class. The following table will show how the first part of the proposal is going to be divided, and also the time used of each session.

<u>SESSION 1</u> <i>Role plays</i> Time: 20'	<u>SESSION 2</u> <i>Real plays</i> Time: 30'	<u>SESSION 3</u> <i>Random dialogues</i> Time 20'
<u>SESSION 4</u> <i>Rap it!</i> Time: 50' (full session)	<u>SESSION 5</u> <i>Hidden talents</i> Time: 30'	<u>SESSION 6</u> <i>Become a playwright!</i> Time: 50' (full session)

Table 3. Part one timeline

As you can see, Table 3 contains only the names and the timing of each of the proposed activities. Now, we will be explaining in more detail how each of them is going to be carried out. In order to do this, there will be a small description of the activity itself, the distribution of the classroom, the resources needed, and the skills practiced in it.

SESSION 1

The first activity mentioned in Table 3 is called *Role plays*, it is the typical group activity in which every student gets a piece of paper with a description of a character. The classroom will be divided into groups of 4 or 5 people and each group will have its own debate. For this activity, the teachers will have to walk around the classroom to see how the students are working. Ideally, the characters and the topic of the debate will have something to do with an aspect from the syllabus (pollution, technology, etc.), so the only resources that the teacher will

need are the pieces of paper and the topic. Before starting, the teacher will give the students 5 minutes to read the description of the character and think of possible ideas that they want to say during the debate. The skills that will be put into practice in this activity are speaking, listening and interaction.

SESSION 2

The second activity is *Real plays*, in this case we will be using authentic materials, as we will be working with the original texts of some of the most famous plays ever written in English (e.g. Shakespeare's *Macbeth*). The activity will consist in the students representing, in groups, a short scene of a play and then inventing an alternative ending to it. The teachers will have to select which scenes they are doing, divide the class into groups and then give them the photocopies of the scripts. The students will have to memorize it, so the dialogue should not be very long. Then, when dealing with the alternative ending, each group has to think about what happens after the scene they have got and incorporate it to their representation. In this case, the students will have 15 minutes to read the text, write the alternative ending and rehearse some time. In this case, the five skills are put into practice, so it is a quite complete exercise for EFL teaching.

SESSION 3

For the third proposed activity, *Random dialogues*, we are going to need access to a computer, tablet or smartphone; as we are going to be using a webpage, *Writing Exercises and Prompts* (2018). This website offers its users an enormous amount of activities that generate random sentences that can be used for exercises (e.g. plots, dialogues, characters), even though they are supposed to be for writing purposes, they can be adapted for other purposes. In this case, the chosen activity is the one called *Random dialogue*, which generates a random first line that can be used to begin a dialogue (as shown in Figure 1). So, the students will have to work in pairs and improvise a dialogue out of the generated first line that they get. They will go to the front of the classroom pair by pair, showing the rest of the class their first sentence and then improvising the conversation. The teacher is the one in charge of deciding how long each pair has to last, depending on what the class needs. For this activity, the skills that are practiced are the three oral ones and also, slightly, reading.

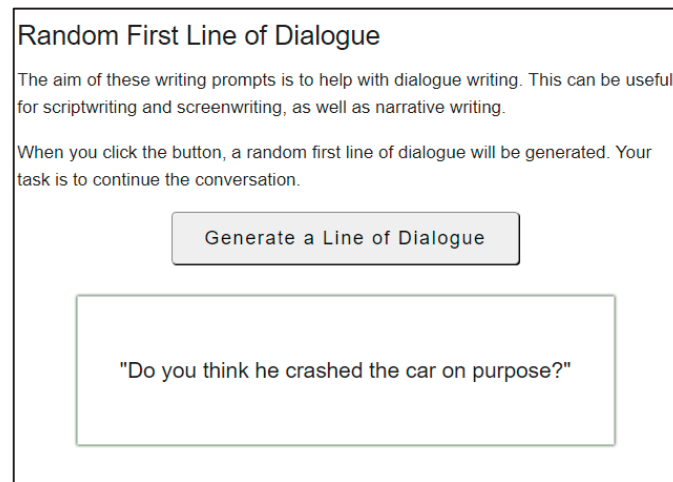


Figure 1. Example of *Random dialogue*

SESSION 4

The activity that belongs to the fourth session is called *Rap it!* and in this case, what we aim is to help our students become more confident of themselves by writing, and singing, their own rap song. For this activity, we would need the whole session and, if possible, access to the computers room, as we will be using an online resource. The webpage we are going to be using is Flocabulary - Educational Hip-Hop (2019); there is a free 30-day trial for each account, so it is not necessary to pay the premium pack as we are only going to be using it once. Inside this web, there are several different activities for many topics, most of them very interesting and divided into categories (e.g. social studies, language arts, science or current events, which is a compilation of every week's news). Each of the topics has different activities already created: video, vocab cards, vocab game, read and respond, quiz and lyric lab. For the session we are proposing, the topic we will choose is current events, as we want students to know what is happening in the world. Instead of carrying out all the activities, we will only focus on three of them: *video*, *vocab game* and *lyric lab*. As you will see in the description of the three activities, the whole webpage is based on music, more specifically rap and hip-hop; so, it can be easily adapted to this methodology. We should explain the whole session even though the first two activities do not coincide with the approach, as they are necessary for the final one.

First, the *video* would be used as an introduction to the topic, which in this case would be some of the most relevant headlines of the week. An aspect that is really interesting about the video is that they have created a song with these pieces of news; also, they use the words

that belong to the vocabulary of the lesson, so the students familiarize with them. The videos are not very long, they usually last about two minutes and the page provides us with the option to slow it down so our students can understand it if necessary. The second part of the session is the *vocab game*, which includes different types of activities in which students learn the vocabulary of the unit; in all of them there are three options for choosing the correct answer, but the exercises are what differ, students are asked for antonyms, synonyms, definition and fill in the blanks exercises. The best part of this activity is that, while answering correctly the questions they get ‘instruments’, so as they advance, they will be listening a more complex musical base (as shown in Figure 2).

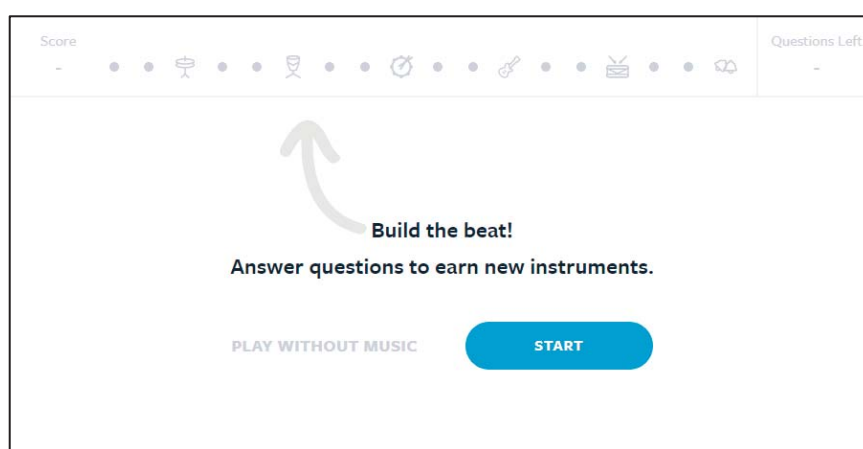


Figure 2. Example of *Vocab game*

The last activity is the *lyric lab*, which consists in students creating their own rhymes with the words they have learned. It is divided in steps, four mandatory ones and then it encourages students to keep writing. In order to explain these steps, we must divide it into pairs: the first step is to write a line in which the last word is taken from the vocabulary provided during the lesson; the second one is to write a second line that rhymes with it, the page provides a list of rhyming words, so they are learning even more vocabulary by using this. The third and fourth steps are repetitions of the first two; and when you reach the fifth, the page encourages you to keep writing. When dealing with the beat for the song, there is a quite long list of different options, so the students choose the one they like. So, teachers would decide how many lines each rap song has to have and then ask their students to perform it in front of the class. In order to explain this activity, we created a four-line example (Figure 3).

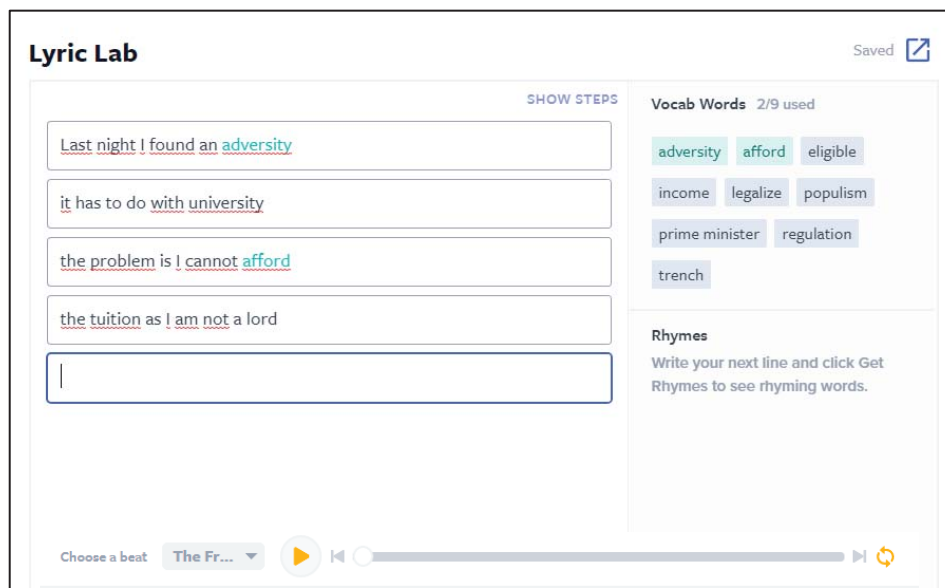


Figure 3. Example of *Lyric lab*

As you can see, on the left-hand side there are squares in which we can write the lines; on the right-hand side we have a list of the vocabulary of the lesson, and after we choose one of them, we get a list of possible rhymes; on the bottom part, there is an option to choose the beat and listen to it. However, the first two activities should be done individually and the final one, in pairs; this way, each pair will perform their rap song in front of the class, and they will interact with each other. In conclusion, this session allows our students to practice all the linguistic skills necessary for the teaching of foreign languages.

SESSION 5

The fifth activity mentioned in Table 3 is the one called *Hidden talents*, in which students will have to show the rest of the class a talent that they have and in which they use any of the five linguistic skills. The idea is to previously tell their students that they are going to perform a talent show using the last 30 minutes of a session, so they have days to think about it and prepare it; they will be given the option to do it individually or in groups, as there are some performances that might need more than one person. students are free to choose whatever they want to do, but they should ask the teacher if what they have decided to do coincides with what the activity asks. The activity will practice all the linguistic skills, as one of the requisites of the performance is the use of any of the five; the only problem is that not all the students will

practice every single skill, but only the ones needed for their performance and, in some cases, the performances of other students.

SESSION 6

Finally, the sixth activity, *Become a playwright!* will also be a special one; as happened in the fourth activity, we will need access to the computers room and a full session for developing this activity. In this case, the activity will be useful for introducing the next part of the didactic proposal, as students will have to create the script of their own play. Again, the students will be using the Writing Exercises and Prompts (2018) webpage as a tool for the activity; they will be divided into groups of 4 and 5 people and each group will have to write their own script based on the randomly generated characteristics from the page. In the fourth activity, students used the *Random dialogue* tool, but in this case, they will be using a more complex one, the *Plot generator*. Instead of providing a random first line, it has six different buttons: *main character*, *character 2*, *setting*, *situation*, *theme* and *character action*. Each of them generates a random description that, when brought all of them together, can help our students create their story. Figure 4 shows an example of a *Plot generator* in order to explain in a clearer way what students will get. Each group will have to create a document in which they will upload a screenshot of the webpage followed by the script. Finally, the skills that students will practice in this activity are writing and reading, but they will also be asked to interact using English with each other in order to encourage them to practice the rest of the skills.

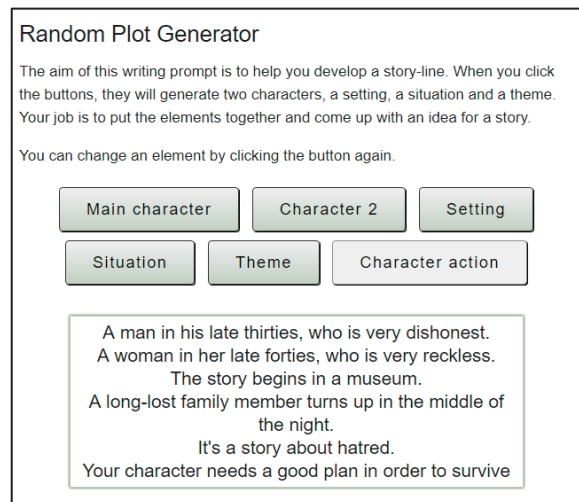


Figure 4. Example of *Plot generator*

Finally, we should deal with the way teachers should evaluate their students when carrying out these 6 activities. The most important thing that teachers should consider is the grade of participation of each student; as we aim to cause interest in them, and participation will show interest. However, there is a need for a more formal evaluation, so what the teachers have to pay attention to is the improvement on the fluency of their students, and also their writing skills in the last exercise. The idea is to grade the effort that the students have made in order to complete the activities and the development of their linguistic skills.

Before starting with the second part of the proposal, it is interesting to clarify two characteristics that are particular of this part. First, all of the activities have been designed with a specific purpose, which is to help students practice some aspects of both their foreign language skills and personalities, with the objective of preparing them for the final task. There are activities that are focused on their expression, fluency and pronunciation that are also useful for losing shyness and get used to representing characters in front of an audience; and there are also activities in which they learn about theatre, both in a theoretical sense (e.g. reading plays) and in a practical way (e.g. writing their own story).

Second, by carrying out the six proposed activities, teachers have to make their students be interested in both the subject and the dramatic methodology. They have to adapt the activities in order to cause this interest but also, they have to make very important decisions when dealing with the timing of each activity. This is, if a teacher sees that the class is quite participative in certain activity, maybe they can practice it for a longer time, as long as it is being beneficial for the main goals of the proposal.

5.2.2.- Part two

After finishing with this introduction to the methodology, it is the moment to start working on the final task; remember that the first part of the proposal is not fixed, so teachers can adapt changing whatever they want. For this part, the goal is to select what students are going to represent and write the script; in order to do this, we will need two full sessions, some time during other sessions and extra-curricular work. The first session will consist in selecting the story to be represented and deciding the necessary adaptations; and the second one will be used for organizing the roles of every student. Our advice for teachers is to prepare these two sessions for the period between the evaluation and the beginning of the next term, which usually are moments when there is little or no work prepared.

SESSION 1

However, the decision of the play has to be taken by the class as a whole, and with the help of the teacher. As they already know that the final task is the representation of a play, they might have some ideas, so the first part of the session will be dedicated to asking students if they have thought of anything in particular; also, teachers have to remind their students that they could also represent adaptations of movies, books or even their own invented stories. Then, the teacher will write all the ideas on the board in order to let students vote. By doing this, we allow students to decide what they are going to do, which is very helpful for the growth of interest. After selecting the story, the teacher must start a debate – in the foreign language of course – in order to discuss everything that has to do with the play.

In this debate, the aspects that have to be dealt with are the way in which they are going to adapt the story, if they are going to change the genre, where they are going to be representing it or how are they going to get all the resources, among other things; in conclusion, everything that was mentioned in section 5.1.3. In order to explain all these aspects in a clearer way, we have created the following table describing everything.

Aspect	Description
Story	Tarzan, Buck & Lima (1999).
Adaptation	The story from the first movie. Tarzan is a kid whose parents were killed by a leopard while living in the jungle due to a shipwreck, so he grows up with the gorillas. While being an infant, he befriends many animals apart from the other gorillas. Once he is an adult, he gains the respect of the gorilla troop by killing the leopard that killed his parents. Then, a group of explorers arrives to the island, Tarzan meets Jane and her father, the main explorer; but the rest of the group wants to hunt gorillas instead of studying them. Tarzan is going back to England with Jane and the gorilla hunters betray them by locking them while going after the gorillas. Tarzan saves the gorillas, and, in the end, Jane stays in the jungle.
Genre	Comedy. Students will try to change aspects of the story in order to make it more comical. The simple idea of them using animal costumes is funny, but they should include linguistic comical things.
Place	The school's gym.
Materials	Costumes and necessary objects.
Generating resources	In order to pay for the costumes and other objects needed. Students would sell tickets to the play, which will be represented at the end of the school year. They can represent it several times in order to make more money. Also, there are some objects that may not need to be bought, as students might have them at home (e.g. a toy to represent baby Tarzan).

Table 4. Description of the play

As you can see, this table deals with all the different aspects mentioned throughout the description of the session. If the students decide that they want to play this story, they would first have to take into account the fact that they are going to be needing costumes and other objects to represent the jungle.

SESSION 2

After discussing everything, the next session will consist in carrying out another group debate deciding the roles of each student. The teachers first have to ask if there is someone who do not want to appear in the play, these students will be the stage designers and light technicians. If every student wants to participate, then these two jobs will have to be done with the help of everyone; not every character will have to appear in every scene, so they can do the work when they are not on-scene.

The next step is to decide the characters that will appear in the play and which student plays each role. For this, there will be a debate asking for the opinions of the students; they will be deciding who plays the main character, who are secondary ones, etc. While they are debating, the teacher has to take notes on the decisions the students are taking, so by the end of the debate they can look at it. After deciding the characters, the next thing to do is begin with the writing of the script; in order to do this, the teacher will create an online document that can be edited by every student and they will start all together. Again, we will use an example, following the aspects shown in Table 4, in order to explain in a clearer way what is meant to be done during this session.

	Name	Role	Job
Students who do not want to be actors	Student A	Stage designer	In charge of placing the materials on the stage. They will have to work in the periods between scenes, while the lights are off; changing the stage design.
	Student B	Light technician	In charge of turning on and off the lights, and of pointing at the actors with them. Their work will be done throughout the whole play, they will have to switch the lights when necessary.
Students who want to be actors	Student C	Adult Tarzan	Main character of the play. In this case, the student has to be male and he will be playing the character of Tarzan when he has already grown.
	Student D	Young Tarzan	Main character of the play. In this case, the student has to be male and he will be playing the character of Tarzan when he is still a kid.
	Student E	Jane	Main character of the play. In this case, the student has to be female and she will be playing the character of Jane.
	Student F	Kala	Secondary character of the play. In this case, the student has to be female and she will be playing the character of Kala, the gorilla who acts as Tarzan's mother. She will need a gorilla costume.

Table 5. Roles of the students

As shown in Table 5, the students who do not want to play a character in the play will have other roles; when performing their different jobs, they will be asked to communicate in English, so that they do not stop practicing the foreign language skills which is what the rest of the students are doing. These two jobs are the main ones, but in both of them students might be asked to do other things; for example, the representation might need someone to work on special effects (e.g. sound effects), ideally, it would be included in the role of the stage designer. However, there is a possibility of having a bigger number of students who do not want to be participating in the play, so these two jobs can be done by many more people. Also, as mentioned before, there could be cases in which students will have to be actors while carrying out these jobs.

In the case of students who will participate as actors, we decided to only show four different roles, but there would be many more. As shown in the table, there would be three different main characters: two for playing Tarzan in the different stages of his life, and one for playing Jane. The other character has been added to the table in order to show that, due to the selected story, students might need costumes as there are several animal characters.

If we take into account what was shown in Table 4, it said that the genre of the play would be a comedy, so students should adapt the script in order to make it have comic elements. As what is dealt with in Table 5 is the role of the characters, they could do some comic adaptation in these characters; for example, Kala could be a very strict mother or Young Tarzan could be represented by a girl instead of a boy.

Those are the two sessions that will fully be dedicated to the play, the rest of the work will be done at home. The students would upload their ideas to the online document whenever they can; then, once a week, the teacher will open the document in the class to decide, with the help of the class, which ideas are good. After having a complete story, the students will begin to write the dialogues, changes of scene, and everything needed for the script. For this, the teacher would create a different online document and then the same process as the previous step will be followed.

In order to make it easier for the students, the teacher will provide them with different ideas and help them with anything they need. In this case, the students have to be quite mature, as they will be in charge of writing a story to be represented, so they will have to cautiously select what they write and how they express it. This is where the teachers step in; they will have

to be very careful with the work of their students and participate when they think is necessary. On the other hand, the maturity of the students will also be needed when making all the decisions. They will have to participate in the selection of the story, characters and roles of everyone; so, they will have to respect the opinions of the rest of students and be prudent when expressing theirs.

For the evaluation of this part, again, there will not be a formal evaluation. Instead of grading the work of the students, the teacher should evaluate how they have worked both individually and as a group; by this, we mean that the teacher will have to see if the methodology has been successful or not, paying attention to the interest caused in all the students and if the process of work has been as expected. This part of the proposal will end when the script is totally finished, and that is when the final part will begin.

5.2.3 Part three

After deciding everything that has to do with the organization and preparation of the play, it is time to put it into practice. The third – and final – part of this didactic proposal will deal with the representation of the play; during this period, students will have to rehearse so that the final task goes perfectly, but they also will have to work on other aspects such as the materials, getting money for the resources or decision making. While doing this, they will also be practicing EFL, as all these processes will need interaction and they will be asked to do it in English. When dealing with the skills that students are going to be practicing, it will mainly be the oral skills (speaking, listening and interaction); but also, in the beginning, the reading skills, as they will have to memorize the script. In order to keep a similar working process as the other two parts, the teacher will have to find a way of practicing the fifth skill, writing. For example, students could write a diary after every rehearsing session, a short paragraph in which they mention what they have done, how they have felt, and similar things.

Apart from the improvement of this skills, during this process of rehearsing students also practice fluency and pronunciation, as the lines they will represent during the play will have to be perfectly pronounced. During the beginning of this part, students will have to read several times their lines in order to memorize them, this is called Repeated Reading and it was dealt with in section 4.1.3 of this dissertation. The benefits of doing this are several, but the most important ones are the improvement of fluency and pronunciation, which will help students feel more confident on their skills.

As mentioned before, the organization of this part is not fixed, the teachers will have to decide how many sessions their students need for rehearsing the play and everything else. Ideally, they could gradually increase the number of hours used, until they end using one of the three sessions per week. It would not be a good idea to focus completely on the play, as there are other many things in the syllabus; but, when the date of the representation is close, maybe it could be good to rehearse more often, so the number of sessions can increase or they can even practice after class as an extra-curricular activity. In conclusion, the teachers will have to plan this part cautiously so that the rest of the contents are taught.

Also, another aspect that was mentioned during the previous section is the way in which the materials needed for the play will be obtained. We believe that the best possible idea is to try and gather as many things as possible from what everybody has at home, and the rest of the materials can be bought. In order to collect the money for buying the rest of the material, students will have to carry out different activities, but the best possible option is that students sell tickets to the play to people they know, to other students, or anywhere they can; this way, they will have an audience while practicing their entrepreneurial competence.

However, during this part of the didactic proposal the students will not only be improving their level of proficiency while practicing other competences. By implementing this dramatic methodology, with the whole class working as a group, the relationship between the students of the class can also become better. Having to help each other in order to successfully reach the goal can raise their confidence and, this way, the communication with each other can improve, causing a better affinity among the students. Of course, for this to happen, it is necessary to create a sense of interest in the project, which is the main goal of the didactic proposal.

Finally, the evaluation of this part will be similar to that of the other two, instead of grading the performance of the students, teachers will grade the level of interest and participation of the students. So, the evaluation will be focused on the methodology rather than on the students. Of course, it would be useful to incentivize the students by telling them that their performance is going to be evaluated, this way they will be more motivated, and the results would be better.

6.- Conclusion

In conclusion, the use of a didactic methodology for the teaching of English as a Foreign Language by following a Task-Based communicative approach is very useful for improving the five linguistic skills of students. The nature of both theater and drama allows teachers to design activities that are similar to real-life situations, which is the main goal of the use of competences for teaching. These competences in the teaching of foreign languages prepare students for possible contexts in which they will need to communicate with other people by using this language, so asking them to get in someone else's shoes is very helpful, as it is impossible to know when, why and how they are going to be needing to put into practice their foreign language skills.

As the final task is to represent a play of their choosing, the whole process of selecting it, writing the script, rehearsing and then the play itself is very complex but, if carried out correctly, it can be very beneficial for our students; not only because of the improvement of their foreign language level, but also as a group. This fact was dealt with in the previous section, the idea of working together as a class can be very useful for helping students make friends with each other due to the boost in confidence that they ideally would have with this project.

However, the way in which this proposal has been designed allows teachers to adapt it depending on what they think is better for their classes and objectives. This is why there are different examples of activities that could be carried out, but they are not fixed ones. In the case of the first part of the proposal, it is an introduction to the methodology itself, so the activities are focused on increasing the confidence of the students in order to prepare them for the final task. During this period, teachers will not only be able to see the capabilities of their students, but also the interest that this idea has caused in them.

During the second part, students will show how implicated they are in the project, as they will be the ones making all the work. For this, it is essential that the teachers are cautious and participative; as they must guide their students and help them if needed. Finally, the third part is the most important one, as it will show how the success of the proposal. Seeing how participative students are during the rehearsals and the way they work together as a team is the most important part of this part. Teachers will have to pay attention to the level of interest that the project causes in their students, but also, they will have to be careful with how much time

they spend rehearsing, as there are other contents that need to be considered throughout the school year.

All in all, introducing aspects of a dramatic methodology can be very useful if designed correctly. Teachers should carefully choose the activities to be carried out and work with the group as a director and guide throughout the whole course. It is essential to practice all the linguistic skills and not only the oral ones, which is what typically is done with the drama focus and theatre approach; but also, to be able to adapt the project in order to create interest in the students.

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