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Facultad de Filosofía y Letras

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**Playing with Shakespeare: Comedy as a Tool to
Improve Fluency in the EFL Classroom**

Paola Miguel Cuesta

Tutora: Rosa M.^a Pérez Alonso

**Departamento de Filología Inglesa
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ABSTRACT

This paper aims to present drama as a tool for improving oral fluency in the EFL classroom through an intervention proposal based on William Shakespeare's play *Much Ado About Nothing* (1598) for a group of first year of Bachillerato students. First, I establish the importance of speaking and fluency in language teaching. Then, I discuss the role of literature in the Spanish curriculum, highlighting the benefits of drama project-based learning in the teaching process. This is followed by some evidence of the pedagogical value of William Shakespeare and his plays. Furthermore, the proposal based on *Much Ado About Nothing* (1589) is explained in terms of objectives, key and specific competences, assessment criteria and basic knowledge, together with the methodology employed and the assessment followed. Finally, a description of the proposal is presented in terms of the sessions that make it up and also the activities that are implemented.

Key Words: Fluency, *Much Ado About Nothing* (1598), William Shakespeare, Oral Expression, Drama, Education.

RESUMEN

Este TFM pretende mostrar el teatro como herramienta para mejorar la fluidez oral en el aula de inglés como lengua extranjera, a través de una propuesta de intervención basada en la obra *Much Ado About Nothing* (1598) de William Shakespeare para un grupo de primero de bachillerato. En primer lugar, se establece la importancia del habla y la fluidez en la enseñanza de idiomas. A continuación, se comenta el papel de la literatura en el currículo español, destacando los beneficios del aprendizaje basado en proyectos teatrales en el proceso de enseñanza. A posteriori, se muestran pruebas del valor pedagógico de William Shakespeare, así como de sus obras. Además, se explica la propuesta basada en *Much Ado About Nothing* (1598) en términos de objetivos, competencias clave y específicas, criterios de evaluación y saberes básicos, junto con la metodología empleada y la evaluación seguida. Finalmente, se presenta una descripción de la propuesta en cuanto a las sesiones que la conforman y también las actividades que se implementan.

Palabras Clave: Fluidez, *Much Ado About Nothing* (1598), William Shakespeare, Expresión Oral, Drama, Educación

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INTRODUCTION

In recent years, English has become the international language of our globalized world. Hence, the teaching of English as a foreign language (EFL) has become crucial in all educational systems. One of the main purposes of EFL teaching is to achieve effective communication in the English language, since, as it is well-known, communication is the primary objective of learning a language. Nevertheless, even if students acquire all the basic skills of the English language, a large majority of them encounter problems when it comes to speaking English. Speaking fluently and appropriately is essential in order to communicate one's ideas as naturally as possible and this is a barrier for many EFL learners of all ages.

As the concept of speaking fluently has been relegated to the background in traditional English language teaching, many types of research and studies have been conducted to overcome this barrier and improve teaching techniques in order to help EFL learners to communicate effectively in English. Namaziandost, Homayouni and Rahmani (2020) propose the use of Cooperative Learning in the EFL classroom as an alternative to conventional speaking teaching and as a way of developing fluency in Iranian secondary school students (p. 3). Likewise, Alrayah (2018) also points out the benefits of Cooperative Learning through research that demonstrates the improvement of oral fluency in the English language, this time in university students (p.22). In addition, Namaziandost, Nasri and Esfahani (2019) contribute to this field of research by proposing Experiential-Based Learning (EBL) as a tool for developing the oral fluency of Iranian EFL learners at an upper-intermediate level.

Alongside these investigations, there has been other research that focuses on fluency acquisition, this time not oral fluency but reading fluency. This is the case of Lekwilai (2014) who proposes reading theatre as a way of increasing reading fluency among Thai EFL learners. Considering that research has focused on the impact of Cooperative and Experiential Learning on improving oral fluency and on the benefits of reading drama in developing reading fluency, it is surprising that little research has studied drama as a tool for improving EFL learners' oral fluency. It remains to be seen whether drama can be used as a teaching method to improve speaking in an EFL classroom. This question well deserves careful analysis as it will allow further improvement of teaching methods in the EFL classroom to develop oral fluency.

The object of this paper is to investigate the use of one of William Shakespeare's most relevant comedies, *Much Ado About Nothing* (1598), as a tool to improve oral fluency in the EFL classroom with first year of Bachillerato students coursing the *Bachillerato Específico de Investigación y Excelencia en Idiomas*. Nevertheless, it should be noted that the proposal is designed to be carried out during ordinary class hours without using the extra hours available for this particular Bachillerato so that it can be applied

to other first year of Bachillerato groups with an intermediate-high level of English. This study will first explain the theoretical framework of teaching speaking and the importance of fluency in speaking so as to achieve effective communication. It will then provide all the considerations that have to do with the introduction of drama in the EFL classroom. The benefits of using Shakespeare in the classroom and how it can be introduced to students will then be highlighted, and the literary and pedagogical value of the comedy *Much Ado About Nothing* (1598) will be emphasized. Finally, the proposal for intervention will be presented: *Playing with Shakespeare's Comedy*. This proposal is composed of 9 sessions following the Project-Based approach employing drama as a teaching method to achieve the full development of the students' oral skills.

Given that the aim of this work is to improve the fluency of speech in the EFL students in Bachillerato, it should be noted that the improvement of accuracy or complexity through the use of drama is beyond the scope of this study.

1. Teaching Speaking

English has become the language of global communication. In order to become a proper language user, the five skills of a language (reading, writing, listening, speaking and interaction) should be handled. One of these five skills, which plays an important role in the context of global communication, is speaking. Nevertheless, although speech is essential to the ultimate goal of language teaching, which is communication, its position in language teaching has always been overtaken by the teaching of written language. As it is pointed out by Bygate (2001) “speaking in an L2 has occupied a peculiar position throughout much of the history of language teaching and only in the last two decades has it begun to emerge as a branch of teaching, learning and testing in its own right” (p. 14). This position of speaking in the background of language teaching for decades, according to Bygate (2001), has taken place for three main reasons: the tradition, the technology, and the ‘exploitation’ (p. 14-15). Firstly, language teaching has traditionally followed grammar-translation approaches, so the teaching of communicative skills has usually been marginalized. Secondly, until a few years ago, the study of the speech was very complex as there was no access to the necessary devices and resources to carry out research, which led to teaching being more focused on the written language as it was more studied and researched than the spoken language. Finally, most approaches to language teaching exploited oral communication as part of their methodology and not as a discursive skill in its own right, so the teaching of oral expression had been largely relegated to the teaching of pronunciation.

Nowadays, this tendency is changing, and the act of speaking is increasingly emerging as a special area in language teaching. Nevertheless, in order to provide adequate speaking instruction, it must be borne in mind that the act of speaking is a complex task involving several characteristics. To begin with, speaking instruction should be guided by the processes of speech. According to Levelt (1989, as cited in Bygate, 2001, p.16), speech production involves four major processes: firstly, “conceptualization”, which involves planning the content of the message; secondly, “formulation”, which requires the selection of the proper words and phrases to produce the message; thirdly, “articulation”, which is the control of the articulatory organs; and, in the fourth place, “self-monitoring”, which is the capacity to identify and correct the mistakes while producing the message. Then, according to Goh (2016, p.145) students should develop four essential skills in order to achieve effective communication, which are phonological skills, speech function skills, interaction management skills and discourse organization skills. It is important to foster students' speaking competencies since as language users they should be able to produce adequate sounds but also have the capacity to interact with other users of the language as well as engage with the socio-cultural conventions. Finally, according to Bohlke (2014, p.124), when teaching speaking, it is important to consider the conditions under which the speech act takes place in order to determine the

degree of fluency of the speakers. Thornbury (2005, as cited in Bohlke, 2014, p.124) determines that the conditions depend on cognitive factors, as learners must be familiar with the topic of the speech; affective factors, as they must be confident enough to speak comfortably; and performance factors, as they must be able to manage the speech and the timing of the speech.

Since the teaching of oral language is an essential part of language teaching, the communicative approach to language is gaining importance in EFL classrooms today. As defined by Duff (2014) "Communicative Language Teaching is an approach to language teaching that emphasizes learning a language first and foremost for the purpose of communication with others" (p.15). Nowadays, the scope of teaching speaking has changed, and it is now geared towards developing communicative competence in L2 learners, showing them how to produce and understand different types of texts or how to carry on a conversation while overcoming limitations rather than teaching pronunciation. This is possible since the communicative language approach being adopted in the EFL classroom values collaborative learning with a focus on the interaction between learners and language users.

In conclusion, it should be noted that speaking instruction is leaving behind all the handicaps of the traditional way of teaching and is now crucial in language teaching, as the aim is to develop competent language users inside and outside the EFL classroom.

2. Fluency in the EFL Classroom

2.1. The Importance of Fluency in English Teaching

English Language Teaching should be focused on strengthening the five skills a competent learner should have: writing, listening, reading, speaking, and interaction. Among these skills, the most challenging both for teachers and learners when it comes to teaching and learning is speaking. Teaching speaking is not a simple process but involves important factors that every teacher should have in mind while teaching. As shown by Goh (2016), as guides of their students' process of learning, teachers should develop equally their fluency, accuracy, and complexity as well as lead them to be able to cope with their affective and cognitive learning processes in a holistic way (p. 143). Not so long ago, English teaching, and foremost speaking instruction, was only centered on grammar and pronunciation. Nevertheless, nowadays, since Communicative Language Teaching (CLT) has been set up bit by bit in the classroom, the focus of teaching is not only on producing proper and adequate utterances but also on being able to communicate with others. As it is commonly agreed, "The objective of speaking instruction is to help learners develop the fluency and accuracy of expert speakers who can convey their message clearly and effectively in socioculturally appropriate ways" (Goh, 2016, p. 156).

In this regard, the role of the teacher is quite relevant since, as a learning facilitator, he is in charge of encouraging students to speak. The teacher should provide students more opportunities to approach the English language with confidence and motivation with the aim of using it receptively and productively. They should look for effective teaching methods and, as Macalister (2016) advises, they should include fluency development activities to reinforce the sourcebook materials (p. 46). Speaking should not suppose a trouble for students and in this aspect, teachers have a lot to do in order to make them comprehend that it is not necessary to seem like a native speaker of the language but that the goal is to communicate. The focus when teaching speaking should not only be on training accurate speakers but also on training fluent ones.

Nevertheless, the correlation between fluency and accuracy and their influence on language teaching has long been a matter of debate. According to Richards and Schmidt (2010), accuracy is “the ability to produce grammatically correct sentences,” (p.223) whereas fluency is the capacity to be proficient in communication, which includes

the ability to produce written and/or spoken language with ease, the ability to speak with a good but not necessarily perfect command of intonation, vocabulary and grammar, the ability to communicate ideas effectively and the ability to produce continuous speech without causing comprehension difficulties or a breakdown of communication” (p.223).

Both characteristics are important goals in language teaching as learners must not only be able to produce grammatically correct utterances but must also be able to make their meaning clear to an audience. As the study made by Brand and Götz (2011) shows, there is a lack of precision while trying to define the correlation between fluency and accuracy on language teaching (p.256); however, a shared view among this study and others is that focusing solely on accuracy when teaching a foreign language is insufficient to develop proficient users of the language. This has been proved since after many years of L2 learning, a large majority of the students do not master the language, even if they know all the rules for producing appropriate utterances. The development of L2 learners’ fluency must also be worked on in the classroom since the aim is not to create the perfect speakers of a language, and they must be aware that the error is a part of their learning.

In order to promote fluency development in the classrooms, there are some factors, highlighted by Ascione (1993) that should be taken into account: the role of the time devoted to learning a foreign language not only in the classroom but also outside it; the methodology and the resources employed while teaching that language; the role of the teacher as a supportive figure whose attitude, aptitude and proficiency in the L2 are quite important for teaching; and finally, the role of the student, in which the personality traits, the motivations towards learning a new language and the age are very relevant (p. 3). L2 teachers should give learners the opportunity to use English both in and out of the classroom, making

them realize that, as in their L1, grammar and vocabulary are not the main part of communication, but that body language, facial expression or intonation also influence the communication of ideas. Learners need to be provided with useful practice that does not follow the traditional methods used in language teaching in order to encourage their motivation and make them approach learning English in a positive way.

An L2 learner aims to achieve effective and smooth communication in the target language, and this can only be achieved if training focuses on fluency as well as accuracy.

Nowadays, fluency in English language teaching must be given the importance it requires and must not be neglected if teachers want students to be successful in using English.

2.2. Strategies to Improve Fluency

Having understood the importance of fluency in English language teaching, one of the most challenging and difficult questions both for teachers and learners to answer is how to improve fluency and what it means to improve fluency. As Curran (2019) emphasizes, most of the students are unaware of what fluency is, and they feel unsure while trying to improve it. Learners feel that “they have to improve their communicative skills *before* setting out to use them, but this is a false dichotomy because the best way to improve communicative skills, such as fluency, is *by using them*” (p.15). Before starting to work on fluency, teachers should raise awareness of its importance in becoming an L2 speaker, shift the focus from grammar to fluency and show learners that they need to find a balance. However, it is inevitable that many learners remain frustrated by their lack of speaking skills, which discourages them from continuing to practice. In order not to lose this motivation, as recommended by Curran (2019), the teacher should include fluency in all the stages of training (p. 17), which could improve the pace of the learners’ speaking and make them feel more comfortable with the language, helping them to gain more autonomy.

In addition to the importance of raising awareness of fluency in the classroom, there are some guidelines teachers should follow in their lessons to help students improve their oral performance:

- **Supporting Learners:** Goh (2007, as cited in Bohlke, 2014, p. 125) insists on the idea that language teaching should be supported in three different ways: first of all, providing “language support”, reviewing all the key vocabulary before the lesson starts; secondly, providing “knowledge support”, which implies that when the teacher introduces new information in a lesson, the students have previously received the necessary background in order to understand the new

aspects that are going to be developed during the lesson; and finally, providing “strategy support”, which means that the teacher will use communicative strategies that students can introduce in their language learning.

- **Pretask Planning:** Skehan (1998, as cited in Bohlke, 2014, p. 125), focuses on the idea that teachers should plan whatever they are going to do during the lesson, trying not to be centered only on accuracy, fluency, or complexity but on working them together. A pre-prepared plan will allow teachers to introduce new information at the right time, recall students’ prior knowledge and work with it, or help them to organize their ideas. Preparing tasks before the sessions will ensure that students achieve better oral performance during the sessions.
- **Task Selection Criteria:** Language acquisition has a lot to do with the type of task selected for the sessions. In this respect, Thornbury (2005, as cited in Bohlke, 2014, p.125) suggests some criteria to choose appropriate activities. Fluency activities should introduce interaction between learners in order for communication to take place; in fact, these activities should require the use of a large amount of language. In order to keep learners’ attention, they should be challenging for them, but this challenge should give them a sense of security to show them that mistakes are part of the learning process. In addition, fluency activities should have a clear purpose and should be useful for learners in real communicative situations. Following these criteria in task selection will ensure students’ success in fluency activities.
- **Task Repetition:** To achieve an improvement in fluency, Bohlke (2014) proposes repeating tasks. As a result of repeating the activities, students will feel more comfortable and familiar with the topic and their performance will improve. Bohlke reflects on Nation and Newton’s (2008) *4/3/2 technique*, which requires students to repeat the same story three times: the first using 4 minutes, the second 3 minutes and the last only 2 minutes. He introduces some ways to make this technique more interactive and dynamic such as reducing the time, using a new audience, employing new but similar material or increasing the complexity of the task.
- **Feedback and Correction:** Unlike with accuracy activities, during a fluency activity teachers should not interrupt students’ production. Harmer (2007, as cited in Bohlke, 2014, p.127) proposes different alternatives for alerting students of an error without this being a handicap for their performance. First of all, it is useful to ask for repetition after the student has finished his explanation. It is also effective if the teacher changes facial expressions when the error comes around and also if the teacher gives small clues using metalanguage. Finally, the teacher can also repeat the wrong sentence in two ways, one by emphasizing the error and the other by rephrasing

the sentence correctly. In this way, students are allowed to act without interruptions that could hinder their production and raise their affective filter.

These guidelines could be applied in the classroom through working on jigsaw activities, or problem-solving activities where students could speak freely, which would make them feel more comfortable with the English language. In addition, another useful resource to introduce in classrooms is drama, which will be explored in this study, as it is an engaging tool for students to practice their English production and improve their fluency.

3. Drama as a Tool in the EFL Classroom: Its Role Improving English Fluency

3.1. Literature in the EFL Syllabus

One of the main aims of the Spanish EFL syllabus is to be able to train multilingual and intercultural students. So as to achieve that goal, language learning has generally been focused on strengthening the five skills that a proficient language speaker should have: reading, writing, listening, speaking and interaction. Currently, in the most recent update of the Spanish educational system, it is clearly stated that language teaching should be oriented not only to the development of the language but also to raise cultural and expression awareness of the foreign language. In this regard, Literature has been one of the most useful tools in EFL teaching since it is a clear transmitter of culture. Nevertheless, in the governmental bodies of education, literature teaching has quite often been limited to reading comprehension, and literary texts have been used as a tool to improve students' capacity for reading, without noticing the positive effects that literature could also have on improving other skills of the language like the fluency in speaking. Even though the main focus of using literature in the EFL classroom is on improving reading comprehension, its treatment has evolved in some respects with the new updates of the Spanish law of education.

Spain is going through a time of change in its educational system. The new law, *Ley Orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley Orgánica 2/2006, de 3 de mayo, de Educación*, is replacing the *Ley Orgánica 8/2013 para la Mejora de la Calidad Educativa*, and this transition includes some adaptations of the syllabus. With regard to Bachillerato (GCE A-level), this research is going to study the evolution of Literature's role in the EFL syllabus during this process of change, beginning with *Real Decreto 1105/2014, de 26 de diciembre, por el que se establece el currículo básico de la Educación Secundaria Obligatoria y Bachillerato*, and then, *Real Decreto 243/2022, de 5 de abril, por el que se establecen la ordenación y las enseñanzas mínimas del Bachillerato*.

The former established the essential objectives that secondary education students should fulfil. Among these objectives, the only which is directly oriented to language teaching is objective “i) comprender y expresarse en una o más lenguas de manera apropiada”. The general objectives of the law are aimed at the complete development of students as part of a society and, in particular, this objective refers to their capacity to be able to communicate in foreign languages and use them as a tool to build relationships. Considering the EFL syllabus itself, it should be remarked that the subject is divided into four main sections which, in turn, are broken down into three parts: contents, assessment criteria and learning standards. In order to find out the role of literature in this educational law, it should be only taken into account Section 3, which is devoted to the understanding of written texts. In this section, for all the educative levels, the seventh learning standard is specifically oriented to the understanding of literary texts. However, this learning standard has an evolution from the first cycle of *Educación Secundaria Obligatoria* (ESO) to the end of *Bachillerato*. In the first cycle of *ESO*, the main aim is that students achieve an essential understanding, basically of youth literature. Later on, in the second cycle, the main goal is that students could understand general aspects and the relevant details of adapted texts. Finally, in *Bachillerato* the objective is that students could be able to follow the plot, understand the general aspects of it, as well as the implicit ideas, and understand the poetic language. Therefore, the role of literature on this now derogated law is principally reading comprehension.

Currently, the curriculum that has been approved and is going to be introduced in the Spanish Educational system, regarding *Bachillerato*, has been published in the *Real Decreto 243/2022, de 5 de abril, por el que se establecen la ordenación y las enseñanzas mínimas del Bachillerato*. As in the previous decree, the general objectives for the global development of students are the same and the one oriented to language teaching still maintains the goal of training students to be able to understand and express themselves in one or more foreign languages. Nevertheless, this law has a different organization, and it is mainly formed by key competencies, specific competencies, and basic knowledge. Dealing with the key competencies, there are three of them that can be directly related to language teaching, which are Linguistic Communication Competence, Plurilingual Competence and Awareness and Cultural Expression Competence. It should be pointed out that, even though these key competencies are directly related to EFL teaching, there are more that can be indirectly developed through language teaching. Focusing on the EFL syllabus for *Bachillerato*, Literature can be explicitly found in the first specific competence: “Comprender e interpretar las ideas principales y las líneas argumentales básicas de textos expresados en la lengua estándar, buscando fuentes fiables y haciendo uso de estrategias de inferencia y comprobación de significados, para responder a las necesidades comunicativas planteadas” (p. 46304).

This competence references oral, written, and multimodal texts remarking the fact that students should extract main ideas and arguments by critically appraising content and intention, and use appropriate strategies to infer meaning or identify non-verbal elements. In the specific assessment criteria of this competence, it is highlighted that first and second-year students of Bachillerato should be able to interpret and critically value texts of a certain length and complexity, especially academic and fictional texts. Moreover, on the basic knowledge set for this subject, which are the knowledge, skills, and attitudes that students are supposed to have, it could be found that the first section, devoted to communication, has a particular point which reads as follows:

Modelos contextuales y géneros discursivos básicos de uso común en la comprensión, producción y coproducción de textos orales, escritos y multimodales, breves y sencillos, literarios y no literarios: características y reconocimiento del contexto (participantes y situación), expectativas generadas por el contexto; organización y estructuración según el género y la función textual. (p.46309)

Through this point, it can be inferred that the aim of this law is not only to focus on the comprehension of literary texts but also on the production of oral, written, and multimodal texts, literary and non-literary. Thus, the role of literature in EFL teaching has evolved and it is given the importance that it deserves as a tool for improving all language skills.

As a final remark, it should be pointed out that the regulations of the Spanish educative legislation follow the indications presented in the *Common European Framework of Reference for Languages: Learning Teaching and Assessment* (Council of Europe, 2001), which aims to prepare proficient language users. Besides, this framework highlights that being a proficient user of the language does not only imply being outstanding in the five skills (reading, writing, listening, speaking and interaction), but developing cultural and historical awareness of the values of the society of that language and, in that respect, Literature is a valuable tool since it is a reflection of the society, its culture and language.

3.2. Drama Project-Based Learning

Literary texts have been used as tools in language teaching to work on reading comprehension, to enrich grammar and vocabulary and to serve as models for writing practice. Nevertheless, it is often overlooked that literary texts are also very effective for improving oral proficiency. In this respect, the use of dramatic texts in the classroom is of particular importance, as it will be explored in this research.

Drama is usually dealt with as a fundamental element of a Literature class. It was not until 1990 that the use of drama became popular in language teaching. Since then, its use in the classroom has become more widespread and today more teachers tend to include some kind of theatre-related resource in their curriculum. As defined by Sirisrimangkorn (2018), Drama Project-Based Learning in an EFL context is the use of a project-based approach using drama as a teaching method providing students with the opportunity of speaking English in an enjoyable way (p.14). Project-based learning offers students the opportunity to develop their skills with projects carried out in real-world situations. Through the use of drama, students have the advantage of developing their speaking skills as well as their affective factors while working cooperatively. Through collaborative learning promoted by the use of drama, students can feel more involved in the learning process and can take more responsibility for their education. The autonomy that students should acquire implies that the role of the teacher should be that of a support figure accompanying their learning process and ensuring a low affective filter on the learners. Although its effects on oral competence have not been studied in-depth, Drama Project-Based Learning has been shown to be the perfect strategy to introduce in the classroom in order to help students gain self-confidence and raise their awareness of the importance of using English as a communication tool.

Nevertheless, addressing the use of drama in the EFL classroom involves studying the differences between theatre and drama and the combination of both as a teaching strategy. On the one hand, according to Galante and Thomson (2017), theatre is conceived as “product-oriented” (p.119), implying that the focus is on the end product that emerges from teaching, in this case, a play or a scene. Thus, the emphasis with theatre is on “scripted language and a final product staged by the learners” (Moody, 2009, as cited in Galante & Thomson, 2017, p.119). On the other hand, drama is conceived as "part of the process-oriented approach" (Galante & Thomson, 2017, p.119), which puts the focus more on the process rather than on the end product. The emphasis of drama is on the "dramatic task" (Kao & O'Neill, 1998, Moody, 2009, as cited in Galante & Thomson, 2017, p.119) so the teaching is oriented to produce more natural and spontaneous speech in order to achieve a proper performance that reflects the emotions in an unforced way. Even if the focus of these techniques is different since one is oriented to the process and the other to the end product, this does not imply that they should be worked independently. What is more, a combination of theatre and drama techniques is a more efficient strategy to achieve and promote fluent L2 speech.

Whereas the combination of theatre and drama has been demonstrated to be the best strategy to use drama texts during the language lessons, it should be acknowledged that some steps should be followed so that drama project-based learning results effective in the classroom. According to Harmawati (2017), there are four fundamental steps to work with drama (p.14-15). Firstly, teachers should work on the drama

script checking on the previous knowledge students have both about drama in general terms and the particular play that is going to be used for the project. Students should be familiarized with the context of the play, the general plot and also they should get to know the characters with whom they will work. Secondly, the lesson's focus will move to the rehearsals. Teachers should emphasize the physical and emotional engagement of the students with the play and with their particular characters. The time during these lessons is devoted to the practice of the proper pronunciation of the dialogues as well as ensuring students' understanding of their role in the play. Once students are aware of their characters' roles and are engaged with the plot, it is the right time for the official performance, which allows students to experience an almost real-life communicative situation without any interruptions. Finally, the last step to work with drama is the process of evaluation. This evaluation should be global and involve an evaluation of the representation of the play by the teacher; an individual evaluation of each student's performance, also carried out by the teacher; an evaluation of the peers in order to foment cooperative learning; and, finally, a self-evaluation of each student so that they learn from their mistakes and foment an improvement for future projects. All this considered the success of drama project-based learning is ensured, and it will be reflected in students' learning process, who will face English learning with more motivation.

All in all, drama project-based learning has been proved to be an effective and promising teaching strategy that could bring a positive outcome to English language teaching. Following the right steps and taking into account remarkable facts about drama texts, students could benefit from the technique and be more prepared to apply English to real-life communicative situations.

3.3. Benefits and Limitations of Using Drama in the Classroom

When exploring how to implement drama in English language teaching, it comes up that using drama supposes many improvements in students' performance but also that it has some limitations for the classroom. Astiandani and Mustofa (2021) have explored these aspects in-depth concluding that using drama in English teaching has three main benefits that have to do with the speaking skills, the imagination, and some affective aspects. Frequently, language teachers tend to focus their lessons on the grammatical and lexical part of the language without noticing that speaking has also an important role in teaching. Implementing drama lessons for language teaching could enhance students' speaking skills since they will gain autonomy in the process of communication and also self-reliance. The preparation required for drama will give students the opportunity to daily practice dialogue and conversation (Astiandani & Mustofa, 2021, p.20), which will help them to minimize their errors not only in pronunciation but also in grammar and vocabulary. Through the use of drama, students will reach a more

natural way of communication that will improve their performance in English.

By employing drama, as Astiandani and Mustofa (2021, p.20) confirm, students can develop their ideas and show them in the scene, and they can also perform their feelings in their characters in order to make them as natural as possible. Hence, drama is the perfect vehicle to foster students' imagination and creativity since they are not going to have any barriers to put in the scene all that they imagine. Teachers should help them learn to convey their imagination in true-life language so that they can export their knowledge to their real-life and for achieving this objective, drama is one of the best options.

Indeed, using drama in EFL classrooms does not only have benefits for learners' performance in English but also for their mental and physical processes. By practicing drama, they could "learn more about how to deal with their anxiety so that they could perform confidently and minimize errors" (Astiandani & Mustofa, 2021, p.20). Students could identify the English class as a safe space where they can express their emotions, socialize, solve problems, and make decisions. Using drama will lower their affective filter and, as a result, they will be more successful in the process of learning English.

Nevertheless, even though the impact of drama in the EFL classroom is going to be mostly positive, some disadvantages should be considered. As Astiandani and Mustofa (2021, p.21) signal, the implementation of drama requires the use of a great amount of time of the program so that it can be properly done and can have the expected results. In order to cope with that, the teacher should have previously prepared the timeframe in order not to exceed the lesson's time limit. In addition, the use of this dynamic in class could produce momentary chaos in it (Astiandani & Mustofa, 2021, p.21), which can be challenging to control and can cause many students to lose their attention. If teachers want to prevent this chaotic situation, they should ask students to prepare in advance in order to devote the time in the classroom for pure rehearsals and preparations. As a consequence of this prospective chaos, students could forget to employ the target language as means of communication and momentarily use their L1 (Astiandani & Mustofa, 2021, p.21). So as to prevent the use of their native language, apart from walking around the classroom supervising, teachers should prepare some previous dynamics in order to foster students' English communications with their groups, promoting the use of the target language.

To sum up, on the whole, the use of drama as a resource in EFL classrooms has many advantages for the process of learning, which involves technical aspects related to students' proper production of the language but also to their psychological side, which also has to be considered. However, as it has been demonstrated, using drama has some drawbacks for which teachers should be prepared in advance in order to ensure its success.

3.4. Drama Activities

Once teachers are aware of the advantages and disadvantages that the inclusion of drama in English lessons could have, the question that arises is what strategies should be used in the classroom and how to use them so as to have a positive effect on language learning. Due to the lack of awareness of these strategies, most language teachers refuse to use drama resources in their classrooms. Nevertheless, as Torrico (2015) has shown, there are a lot of engaging drama techniques that could be implemented in the classroom that students can take advantage of in their process of learning such as mime, role-play, simulation, improvisation, and scripts.

Firstly, mime is a drama technique defined as a "non-verbal representation of an idea or story through gesture, bodily movement and expression" (Dougill, as cited in Torrico, 2015, p.18). Mimetic activities stand out for enhancing one of the main needed parts for successful communication, which is non-verbal language. While language is not used during the development of the mime, facial expressions and gestures are being highly improved by students. Mimetic activities could be introduced in the lessons as a warm-up in order to help students to gain confidence while performing without worrying about the language. As a matter of fact, in that way, students will feel comfortable while acting, which will ensure the success of other activities that involve more implication. Besides, this kind of activity is effective for reinforcing students' memory and also for improving the capacity for improvisation. It does not require a huge amount of time so it could be easily included in the sessions.

Secondly, one of the most frequently used drama technique in the classroom is Role-play. This is a complete activity that allows the student to practice the English language at the same time that he learns about different behaviors and roles that might be needed in real communicative situations (Torrico, 2015, p. 19). Through role-play activities, different kinds of registers and situations can be recreated which could make students be more involved with language. They can implement their previous knowledge into real actions; also, they have to be able to develop resources to solve conflicts, value different alternatives and find out solutions to communicative problems. By carrying out a role-play, students can feel more prepared not only to face speaking in a foreign language but also to get into another cultural and social context. This kind of activity gives students the freedom to express themselves, so they get the feeling of being doing something meaningful. As Torrico points out, "the feeling of doing something relevant and useful is essential to increase student's motivation and, as a consequence, the involvement in the learning process" (Torrico, 2015, p. 19). Even though role-play may seem faultless, it has also some drawbacks that should be considered before introducing it in the lessons. Teachers should be aware of the fact that

developing a role-play activity in some classrooms can be very complicated since the space can be very limited and not very helpful for performance. In addition, the amount of time needed to carry out a role-play can be huge and can require the whole time of a lesson. Hence, it is very important the role of the teacher since he should be in charge of choosing an appropriate role-play to introduce in the classroom. In order to make a proper selection Kodotchigova, (as cited in Torrico, 2015, p.20) suggests some steps that teachers should follow. First of all, they should set up a situation and create a context based on students' needs and interests. Then, after the context is established, they should adapt it to the student's level. After that, they should consider including some linguistic preparation in order to warm up students. Once students are ready to perform, teachers should provide them with a precise role description and information about all the roles and then, they should assign specific roles to each of the students. In the end, after the role-play is done, the last step for the teachers should be to ask about opinions and feeling about the role-play proposed so as to ensure that it was the right choice. With a proper selection of the role-play, it can be an outstanding activity to introduce in language teaching.

Closely linked with role-playing is simulation, which, as Torrico (2015) explains, "need not stick so closely to real-life" (p. 20). What should be looked for in this kind of activity is that students bring their personalities and experiences to the stage. A meaningful ambience should be created in the classroom, where students can feel personally involved with the activity. Simulation activities and role-plays are often confused since from a linguistic point of view there is no real difference between them. Both kinds of activities give students the opportunity to produce English spoken language, with the nuance that, in the case of simulation activities, unreal situations can be proposed so as to foster students to put their feelings on the stage.

Most of the time real communicative situations are unpredictable so, as Torrico (2015) states, "the ability to improvise is a necessary ingredient of language use" (p.22). Introducing improvisation activities in English lessons is quite recommendable since the focus of language teaching is not only on the language itself but also on improving students' confidence in the foreign language, helping them to be prepared for a real communicative situation. By improvising, creativity is developed and as happens with the other activities, students are given the chance to freely express themselves, which highly increases their motivation and improves their communicative skills.

A final drama technique is working with scripts. Dougill confirms that the work with scripts has many relevant purposes, like enhancing reading comprehension, fostering students' capacity for analysis and discussion, and also improving their oral production ensuring the practice of fluency (as cited in Torrico, 2015, p.22). Due to the fact that students are given the script to work with, they feel safer since the content is provided and they do not have to create it. Although they are provided with the language that they have

to produce, students should be directly and physically involved with the activity since not only does the verbal language matter but also their ability to reproduce the paralinguistic features implicit in the text. As was the case with the role-plays, the selection of adequate scripts is quite relevant if teachers want to ensure the success of the activity. According to Torrico (2015), the first step for choosing a proper script is to ensure that it is accessible to the students' level and that it is relevant to their interests. Afterwards, teachers should consider the number and types of roles, as well as the length of the script. Finally, they should take into account that the dramatic demand is reasonable since students are not professional actors. The role of the teacher in these types of activities is crucial since they should be very consciously planned, introduced, explained, and exemplified in order to ensure that the process of learning is going to be enriched through this practice.

To sum up, it has been proved that there are a lot of possibilities to introduce drama in language teaching. Mime, role-plays, simulation, improvisation or working with scripts are some of the multiple alternatives that drama offers and that can be linked with language learning. It should be remarked that their success depends to a large extent on the role of the teacher who should be responsible for an appropriate selection of the material, organization of the class and management of time. Thanks to the proper development of these techniques, teachers ensure an improvement in the communicative skills of their students. In addition, students will find language learning more motivating, and they will be confident speaking a foreign language.

4. Shakespeare in the EFL Classroom

4.1. William Shakespeare as a Major Figure in English Literature

William Shakespeare (1564-1616) is indefinable in just one word. He was an English poet, playwright and actor that became a cultural icon and universal genius in both English literature and around the world. Very little remains of Shakespeare, except for the will bearing his signature, which is the only trace of his handwriting. Besides, there is no biography of Shakespeare until 1709, a century after his death. However, after this biography and the ones that have been published later on till our days, the majority coincide that he was born around the 23rd of April in 1564 in Stratford-upon-Avon. William Shakespeare was the eldest son of John Shakespeare and Mary Arden after the early death of his two elder sisters. His father became an important figure in the local politics of Stratford-upon-Avon, which allows Shakespeare to attend the Grammar School where he can learn about the classics and rhetorical figures. At the age of 18, the bishop of Worcester allowed his marriage to Anne Hathaway with whom he had three children, Susanna, his elder daughter, and two twins, Judith and Hamnet, who died at the age of 11. Shakespeare

died on 23 April 1616, at the age of 52 and he is buried in Holy Trinity Church in Stratford-upon-Avon.

Even though a lot of mystery surrounds the life of Shakespeare, it is well known that he established his reputation during his residence in London. As Lau and Tso (2017) corroborate, “Shakespeare’s experience of living and working in the metropolis became crucial to his writing, as many events that Shakespeare would dramatize in the English history plays took place in London” (p.25). From 1593 to 1603, he was involved with the theatre company of The Lord Chamberlain’s Men. In this company, he not only was responsible for writing its plays for representation but also, he was an actor and a shareholder. The company moved to the Globe Theatre, where there was a higher capacity for the audience and where they achieved great success. After the death of Queen Elizabeth in 1603, King James I patronaged this company and they became The King’s Men. During this period, he wrote some of his most famous works: *King Lear* (1603), *Macbeth* (1606), *Othello* (1603), *Antony and Cleopatra* (1606) or *Coriolanus* (1605-1608).

Shakespeare was the most popular and widely accepted playwright of all time, and his literary career brought him success throughout the world and throughout time; he spent his last years in Stratford-upon-Avon, until his death on his 52nd birthday. After his death, the figure of Shakespeare evolved from a universal poet to a pure representation of Englishness from the late seventeenth century onwards (Lau & Tso, 2017, p.26).

His work counts 154 sonnets, 2 narrative poems and 38 plays classified as tragedies, comedies, and historical plays. One of the most noteworthy characteristics of his side as a playwright is that he mixes characters that have nothing to do with each other in their origin and he also mixes the types of languages, something that was unthinkable at this time. Undoubtedly, the most recurrent norm in Shakespeare's idea of theatre is his predisposition to hybrid forms, to mix everything that is forbidden. In the comedy, he brings together the elements of Elizabethan comedy but giving a very personal touch, especially in the design of the characters. Dealing with the tragedies, he did not follow any model, either classic or Elizabethan; he was conscious that he was writing something different from what was considered a high tragedy. The characters in Shakespeare's tragedy are not moral examples of goodness or vanity. His way to approach theatre makes him become a prolific figure during the Elizabethan and Jacobean Ages of British theatre.

Nowadays, William Shakespeare continues to be one of the most important literary figures of the English language and his legacy is as rich and diverse as his work. First and foremost, his plays have had an enduring presence on the stage and also in films and, currently, the Royal Shakespeare Company is in charge of the representation of his works not only in British theatres but also in theatres around the world.

4.2. The Importance of Introducing Shakespeare in the EFL Classroom

Acknowledging the importance of Shakespeare as a representation of the British culture around the world, this research will deal with the importance of bringing him into the EFL classroom. Shakespeare's work is commonly perceived both by teachers and students as a complex material to use in the process of learning. His conception as part of high art has left him relegated only to literature classes, without considering the usefulness of his work in language teaching. As Pickett (2011) has signalled, the use of Shakespeare in the English classroom “could seem out of touch with students’ capabilities and need” (p.61). Nevertheless, as many experts, like Bank (2013), point out, using Shakespeare’s plays is a powerful tool for learning (p.9) since they provide endless opportunities to work on the five skills of the language at an intermediate- high level and to explore different social issues and concerns.

Moreover, making use of Shakespeare's works in the classroom is also beneficial for the Communicative Approach, which is so remarkable in a language classroom since practising with Shakespeare's plays will allow students to use the English language to communicate as well as to learn expression. Besides, the comprehensible input, defined by Krashen, is also reinforced since students will face the language through whole-body activities which enable them to progressively understand the meaning of Shakespeare's language as well as learn new vocabulary. Working with Shakespeare in the EFL classroom has also benefited the multiple intelligences set by Howard Gardner since students will learn the English language not only by employing the traditional way of learning, which reinforces their abilities in developing other skills (Pickett, 2011, p. 61-62).

As English teachers, we should ask ourselves why we should use Shakespeare’s plays in our L2 class. The most prosaic answer might be that since Shakespeare is a cultural icon and a symbol of ‘Britishness’, it is imperative to mention his work as part of English culture. However, as Banks (2011) points out, there are reasons to teach Shakespeare in EFL classrooms that go beyond the fulfillment of the cultural aspects of the curriculum (p.10), and she signals three major reasons which are the fostering of imagination, the knowledge of other subjects and also the language used in the plays.

Firstly, in Shakespeare’s plays, we find universal stories full of surprising and stimulating challenges that can foster the imagination of young learners (Banks, 2011, p.10). The dilemmas presented are timeless and students can identify with them, which facilitates their engagement with the story. In addition, Shakespeare presents a range of human emotions that will help adolescent students understand and explore their own. Secondly, as Banks (2011) highlights, his plays provide students with the opportunity to acquire knowledge of subjects other than English, such as history, philosophy, and

geography. With the wide and rich variety of settings, characters and cultural references, Shakespeare's plays provide a source of knowledge that will enable students to understand how different societies worked and what history was like (p.10). Finally, Banks (2011) argues that although the language of the plays can be challenging, working with it will enable students to learn other approaches to the English language (p.11). Shakespeare's plays were written for theatres without lights and sound systems, so the physical role of the language was crucial to the development of the play. This physical role requires that students learn to play with words considering their power and potential. In this way, learners of English will not only learn to communicate but also express themselves in the English language.

To sum up, it can be concluded that teachers should not be scared of using Shakespeare's plays in their EFL classroom since with the proper approach, students could have an enriching experience while learning the English language. As Banks (2011) states "If we do not introduce young people to Shakespeare's plays, we deny them some of the tools they need to decode and critique the world around them; we deny them cultural capital" (p.11). English teachers should take advantage of what Shakespeare's plays can offer to language teaching, both at the level of improving the five language skills and at a deeper level, helping students to understand the human heart and to understand their emotions. Using Shakespeare in the EFL classroom is a way of making high art accessible to all and not just limited to an elite.

4.3. Strategies to Introduce Shakespeare's Work in Teaching

William Shakespeare's legacy remains relevant and celebrated in our society today. His plays continue to have a place not only in literature, but also in the classroom as a teaching tool. Nevertheless, if teachers plan to introduce one of his plays into their EFL classrooms, they must bear in mind that not all students will embrace Shakespeare. It will be a challenge to encourage L2 learners to read one of Shakespeare's plays especially with those who have preconceived ideas of boredom and difficulty about Shakespeare. In this regard, Allison (2017) proposes seven tips for teaching any of Shakespeare's plays so that students have an enjoyable, entertaining, and enriching experience in their English class.

Firstly, Allison (2017) suggests selecting the most relevant scenes so as not to read every scene in every act of the play. Especially, if it is the L2 learners' first encounter with Shakespeare, they may feel that they are not ready to read a whole play, so choosing to read the key scenes can facilitate the reading. To ensure that students do not get lost in the unfolding of the play, teachers should provide a brief summary of the skipped scenes so that students are aware of the less important events.

Related to this, Allison (2017) also recommends cutting out the important parts of scenes and summarizing the less important ones. As students may feel overwhelmed, especially if they are

confronting Shakespeare for the first time, teachers should consider keeping the most famous lines from each scene, figurative language that can be worked on in class, and enough information about the scenes for students to understand what is happening in the play.

Once teachers have prepared those scenes that students are going to read, in order to make the experience of reading Shakespeare more entertaining, Allison (2017) proposes to vary the ways of reading the play. Teachers do not only have to use the original text or an adaptation, but they should make a mix of the original text, modern translations, and side-by-side texts. Besides, it is recommended to use an audio of the play while reading it so students could work on their written and oral comprehension.

Since students are reading a play, Allison (2017) recommends acting it out as they read it. Teachers can assign roles to each student and read the play aloud in class. In addition, if they want all the students to participate, they can number the lines of the scene up to the students in the class. That way, reading becomes an entertaining and different experience from what they are used to.

To make the reading experience more enjoyable for students, Allison (2017) suggests combining reading the play with watching a stage or film version of the play. It will be useful for them to watch one or two scenes at the beginning of the play so that they can visualize the characters and the settings. In addition, it is recommended to watch more than one version of the same play so that the students become aware of the different approaches that the play can take. YouTube is a very useful tool as teachers can find posted different stage performances from different companies and also parts of films.

It is generally frowned upon to spoil the ending of a great play; however, the endings of Shakespeare's plays are well-known so the appeal of reading in his plays focuses on how the characters get to that point. Allison (2017) encourages teachers to present students with a general sense of the plot, as it will help them pay more attention to the important actions that take place.

Finally, Allison (2017) advises teachers to make sure that students are aware of the identity of the characters from the beginning of the play. Teachers should give background information about the characters and their relationships to make it simple for students to understand the motivation behind their actions.

To sum up, so as to introduce Shakespeare in an EFL classroom, L2 teachers should consider these tips and bear in mind that they are working with high school students and not with English majors or Shakespearean scholars. Reading Shakespeare's plays could be an amazing and enjoyable experience for L2 students if teachers use appropriate strategies to introduce the work of William Shakespeare.

5. **Much Ado About Nothing (1598)**

5.1. **Literary and Historical Value of *Much Ado About Nothing* (1598)**

Much Ado About Nothing is one of the most well-known comedies written by William Shakespeare, which was probably first performed in the winter of 1598. It was popular in Elizabethan times, but its fame lasted through the centuries as, in the 18th and 19th centuries, *Much Ado About Nothing* was one of the most performed and enjoyed plays in Britain. Nowadays, this comedy is still performed all over the world in hundreds of different languages. Shakespeare's comedy is catalogued by Watts (2003) as a "lively work" (p.9) that can cause divided opinions. On the one hand, Watts (2003) argued that this play can be judged by its textual inconsistencies, which can provoke confusion and puzzle obscurities when reading the play (p.9). However, on the other hand, Watts (2003) also supports that at the same time this play "has long been among the more successful of Shakespeare's comedies, popular ever since the seventeenth century" (p.14). These two divided opinions that this play provokes are also part of its greatness, which is strengthened by the liveliness of the two relationships depicted in the comedy: the relationship between Hero and Claudio and, above all, the relationship between Beatrice and Benedick.

This comedy represents a wide range of universal themes such as deception, the relationships between men and women, the appearances and fashions of the time, the way we perceive one another and also, one of the central themes of the play, love. According to Partington and Spencer (2014), how Shakespeare handles these themes during the play makes it possible that this comedy switches from a "light comedy" to a "dark life-threatening menace" (p.164). There is always something going on in the play, and this liveliness has been a source of audience interest for centuries to the present day.

Nevertheless, to appreciate the value of *Much Ado About Nothing* in our contemporary society it is essential to understand its historical and cultural background. Firstly, it is well-known that Elizabethan society was male-dominated and that women were submitted to the power of their husbands, without even being supposed to be able to think by themselves. In this world ruled by men, the women depicted in Messina, where *Much Ado About Nothing* takes place, have two options, to submit to men like Hero, or to resist their stereotypical feminine role, like Beatrice (Partington & Spencer, 2014, p.164-166). The treatment of women in this comedy is very representative since it was unusual to depict women with some greater degree of freedom. Secondly, another relevant point to consider is that during Elizabethan times, and especially in the theatres, fashion and clothing were very important, so in this play, the appearances and the indication of rank through the clothing were crucial (Partington & Spencer, 2014, p.164). Thirdly, it is important to point out the Italian influences that inspired Shakespeare and that he

included in his work. In this case, the love story between Beatrice and Benedick seems to be Shakespeare's creation, but the relationship between Hero and Claudio is inspired by a similar Italian tale about a lover who believed that his beloved was being unfaithful to him because he saw a man in her window (Partington & Spencer, 2014, p.164). Finally, despite the influence of Italy in this play and also the foreign name that Shakespeare has given to the city, Messina is depicted as a very English community, a vivid representation of the Elizabethan society of the time, which helped the audience to feel more involved with which was being represented. (Partington & Spencer, 2014, p.164). Therefore, taking into account all the background information surrounding this work, it is worth highlighting the incredible historical value of this Shakespeare's comedy.

Finally, the quality of this play is undoubtedly enhanced by Shakespeare's use of language. As Partington and Spencer (2014) point out, "Shakespeare uses language in *Much Ado About Nothing* to convey a wide range of thoughts and feelings. He quickly moves from light, confident, friendly, and volatile conversations to dark, hurtful, and angry accusations" (p.182). One of the strengths of this work is the power of its words. They are able to reflect the changing attitudes of the time, from the Catholic Church to the new Protestant society. Moreover, this power is also reflected in the imagery used throughout the play. In Elizabethan times, there were no sound or light systems in theatres, so language was crucial to situate the action. Its rich and vivid imagery, composed of metaphors, similes or personifications, helps the audience to create mental images and associations in order to feel emotionally involved with the play. As in other of Shakespeare's comedies, in this case, the wordplay is essential and a useful tool to keep awake the ingenuity of the readers and the audience. Finally, it is important to note the use of verse and prose in this comedy. In the plays of the time, verse was used by high-level characters, while prose was reserved for low-level ones. However, although Shakespeare was a playwright who wrote mostly in blank verse, in this play he breaks the rule and characters such as the intelligent and worldly Beatrice and Benedick or Leonato, Claudio or Don Pedro, who belong to the upper echelons of society, use prose.

The witty use of language and the historical value underlying the plot of this play mean that *Much Ado About Nothing* is considered one of Shakespeare's greatest plays, which can be used in many areas of society, such as EFL teaching.

5.2. Pedagogical Value of *Much Ado About Nothing*

When considering working with a classical text in an EFL classroom, it is necessary to consider its suitability, all the possibilities it can offer, and also the risks it can present, in order to enhance the learning process of L2 learners and not hinder it. In this respect, Falter and Kattwinkel (2021) present different chances and challenges that should be taken into account when using *Much Ado About Nothing* in an English classroom.

To begin with, Falter and Kattwinkel (2021) point out some challenges of this comedy that need to be considered so as to meet the interests and demands of an English language class. Although the use of the language is one of the strengths of this comedy, it can be overwhelming for some students in order to understand the whole meaning of the play. Hence, it should be considered that all the students have the ability to properly follow the language and understand the resources used in the play. Linked with the language, another challenge that should be taken into consideration when choosing this play for an EFL classroom is the level of English of the students. This play is suitable for students with an intermediate-high level of English, and it is not recommended for students with a low level of English since their process of learning could not be enriched as such. Finally, another challenge presented by this comedy is that it is a classical work and students are often afraid of working with the classics.

Nevertheless, Falter and Kattwinkel (2021) signal that the possibilities that this play offers and that could motivate L2 learners are bigger than the challenges that it can present (p.79). Firstly, it deals with entertaining universal themes such as love, relationships and deception, with which students might be familiar. The large amount of imagery, metaphors and other rhetorical devices presented in this work encourages students' symbolic competence, which will also be needed in other subjects and will enable them to acquire an improvement in the English language.

Besides, the comic elements of the play are of great attraction to students; as it is supported by Falter and Kattwinkel (2021), "it is a funny play and the fact that they have a lot of possibilities to laugh while reading *Much Ado About Nothing* motivates the student to read the entire play" (p.80). Hence, these comic elements make that L2 students could enjoy a nice reading experience that will enhance their motivation to keep reading in the future.

In addition, this comedy presents a very rich selection of characters whose stories students could feel identified and involved with. In that sense, they can take the relationship between Beatrice and Benedick as a kind of role model so as to remind them that "the strongest partnerships are based on the mind and not on appearance" (Falter & Kattwinkel, 2021, p.81). Through *Much Ado About Nothing*, students could reflect on their own dilemmas about love, family relationships and responsibilities while they improve their reading skills as well as their capacities to analyze, discuss and write in English. The great chance

that this play offers is that it is a timeless classic that makes introducing Shakespeare in an EFL classroom accessible and suitable for modern students.

To sum up, choosing *Much Ado About Nothing* to work within an EFL class can present some challenges for English teachers to consider in order to ensure the success of this practice, but it presents many worthy opportunities that can benefit students' learning process and ensure that they acquire a meaningful learning

6. Proposal For Intervention: Playing with Shakespeare's Comedy

6.1. Introduction

EFL students should develop the five skills of the language in order to achieve the ultimate goal of language teaching, which is communication. Speaking is one of the skills whose role is fundamental in the achievement of global communication, and which is usually forgotten in language teaching. Hence, this proposal for intervention is focused on the speaking skill, more specifically on the development of fluency in students with an intermediate-high level of English. *Playing With Shakespeare's Comedy* is a didactic proposal whose aim is to allow students to improve their fluency in the English language through the use of one of the comedies of William Shakespeare, in this case, *Much Ado About Nothing* (1598). This proposal wants to emphasize the crucial role of fluency in the development of oral skills, since the aim of language teaching should not only be to achieve a precise level of grammar, but also to get learners to use the English language fluently. In addition, to achieve that goal, this proposal employs drama project-based learning by highlighting the many benefits that drama can have for EFL learners, especially in enabling learners to become more confident and assured with the language.

Finally, it should be remarked that through this didactic proposal focused on developing fluency in the English language, students can also get to know the literature and other important dimensions of the English culture.

6.2. Justification

Playing with Shakespeare's Comedy is a proposal for intervention aimed toward students of Bachillerato, specifically first year students. The course is formed by 20 students with an intermediate-high level of English, coursing the *Bachillerato Específico de Investigación y Excelencia en Idiomas* (BIE) regulated by the *Orden EDU/443/2016, de 23 de mayo, por la que se regula la implantación y el desarrollo del bachillerato de investigación de excelencia en la Comunidad de Castilla y León*. The BIE prepares the students for closer and direct contact with the university and the scientific method applied to research. It proportionates formation in English, French and German together with the Escuela Oficial De Idiomas (EOI), developing competent plurilingual students. This Bachillerato ensures an integral formation of the students in specific branches of knowledge, in this case it is aimed at languages and looks for proportionating students with oral and written skills in three different languages. The BIE encourages effective and autonomous learning for students as their learning is geared towards the development of a final project, in collaboration with the University, for their final year of Bachillerato. This final project consists of research into a specific topic related to the student's modality of Bachillerato,

on any of the courses in the curriculum, in one of the three languages studied in the BIE. Therefore, this intervention proposal fits better in the first year of Bachillerato since during the second year, students should be focused on both the development of their Research Project and the University entrance exam, so their oral skills will be better worked on in the first stage of Bachillerato.

This proposal will be carried out through nine sessions developed in nine weeks during the second term of the course: seven devoted to the preparation of the students through working with the play *Much Ado About Nothing* (1598), and two sessions dedicated to the creation and presentation of the final task. The organization is made to be as structured and flexible as possible so as to allow anticipated organization. The different sessions will take place in their regular classroom but also in the school's Assembly Hall. In addition, in the activities of the sessions, students will be grouped mainly in pairs, in small groups of 3 or 4 or in larger groups, encouraging cooperative work.

The focus of *Playing with Shakespeare's Comedy* is on working on the speaking skills, more specifically, on the development of fluency in L2 students through the use of drama as a teaching tool, in this case, William Shakespeare's *Much Ado About Nothing* (1598). Through the different drama activities proposed such as mime, improvisation, simulation or role-play, students have the opportunity to face real communicative situations using authentic materials. In this way, this will be an incentive for them, which will encourage them to be more motivated to learn English and promote their autonomy. In addition, this intervention proposal aims to raise cultural awareness of English literature by working with one of the most important English playwrights in history, William Shakespeare.

Furthermore, it should be highlighted that *Playing with Shakespeare's Comedy* follows the communicative language teaching approach and it is structured following the three phases of presentation, practice and production. Prior to the development of the activities, students are provided with an explanation of what they are expected to do, as well as in the first session they are presented with the final task that they are going to carry out by the end of the sessions and how they are going to be evaluated. Therefore, the contents they have to apply are presented within a context. During the production phase, students are not going to be interrupted so as to correct their mistakes; they are going to work autonomously with their classmates using the target language in different communicative situations and the teacher is going to be a learning facilitator. With this proposal, students should acquire not a lineal progression but a global one since it is going to be emphasized that the use of the language is more important than the structure. Furthermore, it should be noted that this intervention proposal is also based on Vigotsky's constructivism, as students will be at the centre of learning (it is student-centred). They will actively participate in their learning process by collaborating with their peers, sharing their ideas,

reasoning their opinions and solving problems autonomously and independently. The role of the teacher is to be the facilitator of learning, explaining the activities and motivating learners to use the target language without interrupting their production. This intervention proposal seeks to foster a suitable classroom environment that favors a low affective filter in the students that allows them to achieve meaningful learning.

Finally, it should be mentioned that this proposal for intervention has been developed based on the *Real Decreto 243/2022, de 5 de Abril, por el que se establece la ordenación y las enseñanzas mínimas del Bachillerato*, which establishes the new curriculum of the new Spanish law of education, the *LOMLOE*. The different sessions of this proposal work on some of the specific competences that will be explained later together with the assessment criteria set for these competences and the basic knowledge that students are going to acquire during these sessions. Likewise, these specific competences together with the assessment criteria and the basic knowledge have served to build up the specific assessment criteria which are applied to the different activities proposed.

In brief, this proposal could contribute to the students' personal development as members of a globalized society where communication is essential. Besides, it is adapted to students' needs and interests since through Shakespeare's comedy they can work on entertaining topics related to their personal experiences.

6.3. Objectives

The general objectives pursued by the implementation of this intervention are the ones established for Bachillerato on the *Real Decreto 243/2022, de 5 de Abril, por el que se establece la ordenación y las enseñanzas mínimas del Bachillerato*. Nevertheless, in this proposal the general objectives taken from the *Real Decreto* are going to be differentiated from the specific objectives set for this concrete proposal.

Regarding the main objectives established by the law for the courses of Bachillerato, this proposal in an English as a Foreign Language class in the first year of Bachillerato wants to achieve objectivesd), f), and l). On the one hand, objective d) “afianzar los hábitos de lectura, estudio y disciplina, como condiciones necesarias para el eficaz aprovechamiento del aprendizaje, y como medio de desarrollo personal” (p. 46051) refers to the reading and studying habits that students should implement in their routines so as to ensure a proper process of learning that allows them to grow as social beings. In the case of this proposal, it is devoted to the improvement of the reading habit through the reading of the play *Much Ado About Nothing (1598)*. On the other hand, objective f) ”expresarse con fluidez en una o más lenguas extranjeras” (p. 46051) is related to communication in a foreign language, in this case, English.

This objective is essential since the aim of this proposal is to foster students' capacity to communicate in the English language by improving their fluency. Finally, objective 1) “desarrollar la sensibilidad artística y literaria, así como el criterio estético, como fuentes de formación y enriquecimiento cultural” (p. 46051) is also key in this proposal since the focus is on developing fluency in the English language by the use of one of the most well-known comedies of Shakespeare as a teaching tool. This proposal aims to raise awareness among students about the English culture, as well as foster their critical thinking.

Based on these general objectives set for the courses of Bachillerato by the *Real Decreto 243/2022*, some specific objectives directly related to the proposal *Playing with Shakespeare's Comedy* have been established, which read as follows:

- 1- Improve the fluency of the EFL students with an intermediate-high level.
- 2- Employ the appropriate verbal and non-verbal resources according to the communicative situation.
- 3- Appreciate the literary and pedagogical value of Shakespeare's plays.
- 4- Speak English with the adequate pace, pauses and intonation.
- 5- Work cooperatively in order to carry out the final project promoting a meaningful learning.
- 6- Encourage the development of oral and social skills of L2 learners of English.
- 7- Value the benefits of drama project-based learning.
- 8- Foment the use of digital resources in the English classroom.
- 9- Develop the cultural awareness of students while learning the English language.
- 10- Improve students reading habits so as to foment their future development.

Thus, this proposal for intervention aims to foster the development of competent plurilingual students with enough communicative skills to ensure their success in a globalized society.

6.4. Key Competences

With the aim of establishing the different activities that form this intervention proposal, it is important to take into account the key competences presented in the *Ley Orgánica 3/2020, de 29 de diciembre por la que se modifica la Ley Orgánica 2/2006, de 3 de Mayo de Educación* under the reference of the European Union Council, which are an update of the ones set in the *Orden ECD/65/2015, de 21 de enero, por la que se describen las relaciones entre las competencias, los contenidos y los criterios de evaluación de la educación primaria, la educación secundaria obligatoria y el bachillerato*. The core

competences are the indispensable competences that every person should acquire in order to achieve a full personal, social, and professional development throughout life, from childhood to adulthood. Their most important principle is the permanent learning through transversality, dynamism, and an integral character. *Playing with Shakespeare's Comedy* includes six out of the eight key competences set by the LOMLOE.

Firstly, it deals with the Linguistic Competence and the Plurilingual Competence as this proposal is focused on the achievement of proper communication in the English language. Nowadays, communication in different kinds of support is crucial for the development of human beings and with the increasing importance of English around the world, it is very important to prepare L2 students to become competent plurilingual speakers.

Secondly, it should be highlighted that this proposal also takes into account the Digital Competence since currently, technologies are essential in our daily life so our L2 students need to be familiarized with them so as to improve their learning process and also their future personal skills.

Thirdly, this intervention is committed to the Personal, Social and Learn to Learn competence among with the Citizenship competence. It values above all cooperative work as a means of achieving meaningful learning. Students not only learn English as their second language, but also, they learn how to interact with other people, how to socialize, how to reason, how to solve problems together with others and also, they learn about their own process of learning.

Finally, as this proposal uses drama as a teaching tool, it also deals with Cultural Awareness and Expression competence. Through the development of these sessions, students not only are going to improve their oral expression in English but also, they are going to be aware of English literature and its major figures.

To sum up, *Playing with Shakespeare's Comedy* aims to develop the majority of the key competences established by the Spanish educational regulation so as to foster the integral development of students in this case at the level of Bachillerato, but also to prepare them for their future in society.

6.5. Specific Competences, Evaluation Criteria and Basic Knowledge

Together with the development of the key competences that every student should acquire, this proposal for intervention also works on the specific competences set for the course of English as a foreign language in the *Real Decreto 243/2022, de 5 de Abril, por el que se establece la ordenación y las enseñanzas mínimas del Bachillerato*. The English curriculum for Bachillerato presents six different specific competences alongside their correspondent assessment criteria that pretend to set the requirements that need to be accomplished by every student at this stage of the English learning. *Playing*

with *Shakespeare's Comedy* works on three of the six competences, more precisely with the following specific competences and their assessment criteria set in *Table 1*.

Table 1

Specific competences and assessment criteria

Specific Competences	Assessment Criteria
<p>1. Comprehend and interpret the main ideas and basic lines of argument of texts expressed in standard language, seeking reliable sources, and making use of strategies of inference and verification of meaning, in order to respond to the communicative needs posed.</p>	<p>1.1. Extract and analyze the main ideas, the relevant information and the general implications of texts of a certain length, well-organized and of a certain complexity, oral, written and multimodal, about topics of personal relevance or public interest even if in moderately noisy environments, using different supports.</p> <p>1.2. Interpret and critically value the content, intention, and discursive traits of texts of a certain length and complexity, especially emphasizing academic or media texts, as well as fictional texts, about general or more specific topics, of personal relevance or public interest.</p> <p>1.3. Select, organize, and apply the strategies and appropriate knowledge to comprehend global and specific information, and distinguish intentions and opinions of texts, both implicit and explicit (provided they are clearly marked); infer meanings and interpret non-verbal elements; and search, select and contrast information.</p>
<p>2. Produce original texts, of increasing length, clear and well-organized, making use of strategies like planning, synthesizing, compensating, or self-repairing, so as to express ideas and arguments in a creative, appropriate and coherent way following particular communicative purposes.</p>	<p>2.1. Express orally with enough fluency and correction clear, coherent, and well-organized texts, appropriate to the communicative situation and in different registers about topics of personal relevance or public interest known by the students, so as to describe, narrate, argue and inform, in different supports, making use of the verbal and non-verbal resources, as well as planning, control, compensation and cooperation strategies.</p> <p>2.2. Write and spread detailed texts of a certain length and complexity with a clear structure adequate to the communicative situation, the textual typology and the analogical and digital tools employed, avoiding mistakes that hinder or block the comprehension, reformulating and coherently organizing the information and ideas of diverse sources and proving the own opinions about topics of personal relevance or public interest known by the students, making an ethical use of language, respecting the intellectual property and avoiding plagiarism.</p> <p>2.3. Select, organize, and apply knowledge and planning, production, revision and cooperation strategies so as to compose texts with a clear structure appropriate to the communicative intentions, the contextual characteristics, the socio-cultural aspects and the textual typology, employing the physical or digital resources more appropriate in relation with the work and the real or potential interlocutors.</p>

<p>3. Actively interact with other people, with enough fluency, precision, and spontaneity, employing strategies of cooperation and analogical and digital resources in order to answer to communicative purposes in respectful interchanges with the rules of courtesy.</p>	<p>3.1. Plan, participate and collaborate assertively and actively through different supports, in interactive situations about topics of personal relevance and public interest known by the students, showing initiative, empathy and respect for the linguistic courtesy and the digital label, as well as for the different needs, ideas, concerns, initiatives and motivations of the interlocutors and offering explanations, arguments and comments.</p> <p>3.2. Select, organize, and employ in a flexible way and in different environments appropriate strategies to begin, maintain and finish the communication, take and give the floor, ask and formulate clarifications and explanations, reformulate, compare and contrast, summarize, collaborate, discuss, solve problems and manage complicated situations.</p>
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This proposal for intervention is focused on the improvement of fluency in the English language not only through oral production but also through the comprehension of oral, written and multimodal texts. In addition, this proposal emphasizes the collaborative work so that the active interaction among students is essential for the achievement of the objectives of this proposal.

The Spanish curriculum established for Bachillerato by the *Real Decreto 243/2022* also points out some Basic Knowledge that students are supposed to acquire in the English classroom. This Basic Knowledge is divided into three large fields: firstly the field of Communication, secondly the field of Plurilinguism and finally, the field of Interculturality. Among these branches of knowledge, *Playing with Shakespeare's Comedy* deals specifically with Communication and Plurilinguism, as it is shown in *Table 2*.

Table 2*Basic knowledge*

Basic Knowledge	
A. Communication	<p>4. Basic communicative functions appropriate to the communicative domain and context: describe phenomena and events; give instructions and advice; narrate occasional and regular past events, describe conditions and present situations and express future events and short, medium and long predictions; express feelings; express opinions; express argumentations; reformulate, present other's opinions, summarize.</p> <p>5. Contextual models and basic discursive genres of common use in the comprehension, production and co-production of oral, written and multimodal texts, short and simple, literary and non-literary: characteristics and recognition of the context (participants and situation), expectations generated by the context; organization and shaping according to the genre and textual function.</p> <p>7. Commonly and specialized vocabulary interesting for the students related to time and space; states and events; activities, procedures and processes; personal, social, academic and professional relationships; education, work and entrepreneurship; language and intercultural communication: science and technology; history and culture; as well as strategies of lexical enrichment (derivation, lexical families, polysemy, synonymy, antonymy).</p> <p>8. Sound, accentual, rhythmic and intonation patterns, and general communicative meaning and intentions associated with these patterns. Basic phonetic alphabet.</p> <p>10. Conventions and conversational strategies, in a synchronous or asynchronous format, so as to begin, maintain and finish the communication, take and give the floor, ask for and give clarifications and explanations, reformulate, compare and contrast, summarize and paraphrase, collaborate, negotiate meanings, detect irony, etc.</p> <p>13. Analogical and digital tools for the oral, written and multimodal comprehension, production and coproduction; and virtual platforms of interaction, collaboration and educative cooperation (virtual classrooms, videoconference, digital collaborative tools) for the learning, communication and development of projects with speakers or students of the target language.</p>
B. Plurilingualism	<p>3. Strategies and tools, analogue and digital, personal and cooperative for self-assessment, co-assessment and self-repair.</p>

In short, this intervention proposal aims to help students to improve their communication abilities with the use of a rich lexicon and the appropriate conversational strategies so as to fit with different communicative situations. Besides, it fosters their skills to self-evaluate and improve their learning process and their peer's learning.

6.6. Methodology and Timing

Playing with Shakespeare's Comedy has been created following the Project-Based Learning approach. Concretely, this proposal has employed Drama Project-Based Learning since it uses a Shakespeare's play as a teaching tool. This learning methodology excels in giving students the opportunity to build their knowledge and skills through projects set in real-life situations. In fact, it allows students to achieve a deeper learning experience and develop skills linked to their professional future.

According to O'Brien (2022), this methodology is characterized as being interdisciplinary since it is focused on real-world challenges that should be solved by employing not only resources of the English classroom but from other subjects. Besides, O' Brien (2022) points out that in this approach, students prove their knowledge in action through the creation of final products, which in this case is the final representation that they have to perform. Finally, O'Brien (2022) also signals that students are the learning focus of this methodology since they have to work more autonomously making their own decisions and demonstrating their understanding. The role of the teacher changes from a content provider to only a facilitator of the learning.

As the focus of this proposal for intervention is on oral expression, the use of drama enables students to face English learning in an enjoyable way different from what they are used to, ensuring their motivation and the development not only of speaking skills but also of collaborative skills. The goal of this proposal is that through the use of *Much Ado About Nothing (1598)* they speak English in a real communicative context, ensuring the communicative purpose of language teaching.

Dealing with the time devoted to carrying out this proposal for intervention, as it has been previously remarked, it is formed into 9 sessions of 50 minutes per session. The development of these sessions is going to be during the second term of the course, specifically from January to March since the objective is to do one session per week, so this proposal will last 9 weeks. The sessions are structured in a way that during the first seven sessions students will work on the play *Much Ado About Nothing (1598)* in order to be familiarized with the topic of their final project and with the drama activities that they will have to include in their representation; the last 2 sessions will be devoted to the realization and presentation of their final project, in which students will represent their own drama based on *Much Ado About Nothing (1598)*. The majority of the sessions are formed by 3 or 4 activities of variable duration

depending on the requirements of each activity and also on students' needs. Nevertheless, this plan is flexible in order to face possible setbacks that can arise during the intervention.

6.7. Assessment

The students' performance for this proposal for intervention is assessed following the regulations established on the *Real Decreto 243/2022, de 5 de Abril, por el que se establece la ordenación y las enseñanzas mínimas del Bachillerato*. It is an essential part that enables the consideration of the degree of success of the teaching-learning process. Considering the assessment criteria set for every specific competence, specific assessment criteria for each of the activities proposed have been composed so as to establish the requirements needed for students to successfully complete each activity in a way that benefits their process of learning.

This intervention proposal is going to consider the formative, the summative and the diagnostic assessment. Dealing with the formative assessment, the teacher is going to develop a diary noting students' evolution during the development of the sessions in order to take it into account in the final presentation. Besides, the teacher is going to revise some of the activities developed during the sessions also as an indicator of how the process of learning is going. For the summative assessment, this proposal is going to employ the final performance together with the script made for this representation. The evaluation of the script and the performance is going to be done following two analytic rubrics (*Table 3 and Table 4*) noting that it carries out more weight in the final grade of the oral presentation as this proposal is devoted to the development of oral skills. Finally, this proposal is also going to employ diagnostic assessment since it values the capacity of students to self-evaluate their own work as well as to carry on peer evaluation and contribute to the learning process of their classmates (*Table 5*).

Table 3

Analytic rubric for the performance (70%)

<u>Fluency</u>	1	2	3	4
Expression and Volume	Reads part of the script in a quiet tone not sounding natural.	Speaks quietly but read some parts of the script.	Speaks with volume and expression but not sound like a natural speech.	Speaks with the appropriate volume and expression like in a natural speech.
Phrasing	Speaks word-by-word in a monotonous voice.	Speaks with non-complex phrases not adhering to punctuation stress and intonation.	Speaks mixing non-complex sentences with other more complex with reasonable use of stress and intonation.	Speaks with good phrasing adhering to punctuation, stress and intonation.
Smoothness	The speech is not fluid with too many pauses and making use of fillers.	Speaks slowly with many pauses and with less use of fillers.	The speech is fluid but with some hesitation.	Smooth flow of speech.
Pace	Speaks too slowly or too fast with no conversational tone.	Speaks moderately slowly or fast without the appropriate rhythm.	Speaks with an adequate rhythm but with lack of conversational tone during the entire representation.	Speaks at a conversational pace throughout the whole representation.
Pronunciation	There are frequent problems with pronunciation and intonation.	Pronunciation can almost be understood with 8 to 10 incomprehensible words.	Appropriate pronunciation with only 2 or 3 incomprehensible words.	Pronunciation and intonation can be understood easily.
<u>Performance</u>	1	2	3	4
Character development	No evidence of appropriate acting resources for character development.	Some evidence of appropriate acting resources for character development.	Sufficient evidence of appropriate acting resources for character development.	Exemplary evidence of appropriate acting resources for a correct character development.
Vocal Quality	Incorrect articulation and without projection to the audience.	Articulation is a problem and with little projection to the audience.	Demonstrates consistent vocal choice and address the audience.	Clear and nuanced vocal interpretation with and exemplary projection to the audience.
Movement Quality	Little or no physical commitment that reflects the characters' movement.	Some physicality that reflects the characters' movement.	Adequate physicality that shows a clear movement of the characters.	Exemplary use of the physicality that perfectly reflects the movement of the characters.
Interpretation	No evidence of preparation of the interpretation.	Some evidence of little preparation for the interpretation.	Adequate interpretation with preparation of the script but with a lack of nuances in the performance.	Exemplary interpretation with signs of a clear and elaborated preparation.

Address to the Topic	The topic given by the teacher is not addressed	The topic is little or almost not addressed including some ideas out of context	The topic given by the teacher is addressed adequately	The topic given by the teacher is addressed perfectly
Group work	1	2	3	4
Cooperation	No signs of cooperation among the group, individual work without thinking about the community.	Could have been more cooperation among the members of the group, evidence of some difficulties in communication.	Signs of good cooperation among the members of the group.	Extremely good cooperation among the members of the group, sense of community
Attitude	The group show a negative attitude toward the representation in front of the class.	The group rarely shows a positive attitude	Generally, the group shows a positive attitude on the stage	The group always show a positive attitude on the stage attracting the audience
Team Role Fulfillment	Inappropriate role assignment and with no collaboration of all the members of the group.	Disorganized and non-balanced role assignment.	Correct role assignment with all the roles fulfilled but with some lack of organization.	Appropriate role assignment with all the members of the group equally participating.
Ability to Communicate	The group cannot communicate the ideas of the topic of the scene to the audience.	The group transmits the ideas of the scene with problems of communication with the audience	The groups transmit the ideas of the scene correctly	The group exemplarily communicates the ideas of the scene to the scene

Table 4

Analytic rubric for the script (20%)

Script	1	2	3	4
Content	Topic poorly developed and/or task requirements not fulfilled.	Topic partially developed but some relevant information is missing. Task requirements partly fulfilled.	Topic adequately developed with relevant information and specific details.	Topic clearly and fully developed with all the requirements addressed.
Grammar	Incomprehensible script with important grammar mistakes.	Very frequent grammar mistakes, which interfere with the meaning of the script.	Occasional or few grammatical mistakes, but that do not interfere with the global meaning of the script.	Inexistent grammatical mistakes and the meaning is always clear.
Vocabulary	Extremely limited range of lexicon with errors in the usage or spelling.	Very limited vocabulary with frequent errors and literal translations.	Correct use of a range of vocabulary not too wide but without errors in usage or spelling.	A wide range of vocabulary is used with appropriate usage and correct spelling.
Organization	Lack of organization, with a mix of unrelated ideas.	Mixture of unclear ideas but with some sort of cohesion and coherence	Appropriate organization but with some unclear ideas.	Clear organization of the script with cohesion and coherence.

Table 5*Rubric for peers' assessment of the performances (10%)*

GROUP N°: __	1	2	3	4
English Production	Poor English with a lack of fluidity, barely use of rich vocabulary and use of simple grammatical structures.	English production with some fluidity but with limited use of vocabulary and rich grammar.	Fluent English with some complex vocabulary but with simple grammar.	Very fluent English with use of rich vocabulary and grammar.
Topic of the Representation	Non-interesting topic, out of context.	Quite an interesting topic but with lack of entertaining elements.	Appropriate topic with entertaining and enjoyable elements.	Very interesting topic with all the requirements to call my attention.
Team Roles	Confusing or nonexistent organization of the characters among the members of the group.	Poor organization of the team but every member knows their role.	Adequate organization of the group so as to assign the characters.	Excellent and clear organization of the roles in the team.
Comprehension	Barely understandable representation.	Little understandable representation with some incomprehensible moments.	Understandable representation with a general comprehension of the plot.	Very understandable representation with a proper comprehension of the plot and its general and specific details.
Overall Performance	I do not like anything about the performance.	I like a few details of the performance.	I like the performance.	I extremely like the performance.

In relation to the final mark of the English course, it should be remarked that this proposal belongs to the Speaking part of the second term, which will count as 30% of the final mark of the course since it evaluates speaking and interaction skills. This grade will be added to the marks of listening (15%), reading (15%), grammar and vocabulary (20%) and writing (20%) to establish the final mark (100%) of each student.

Dealing with the final project of this proposal, the assessment of the scrip will count as 20%, the representation will count as 70% and the peers' assessment of each group will count as 10% of the final grade. The grade obtained will be adjusted to the 30% of the speaking part.

6.8. Description of the proposal

An overview of the intervention proposal *Playing with Shakespeare's Comedy* is presented below. This general table (*Table 6*) presents the stage and level at which this proposal is going to be developed together with the key competences, the specific competences and the basic knowledge, previously explained, which are going to be worked on during these nine sessions. In addition, this table includes the different activities that are going to be carried out during the sessions that form the proposal. These activities are explained in detail in the appendix I of this study.

Table 6

General chart of the proposal Playing with Shakespeare's Comedy.

Stage: Bachillerato	
Level: First year of Bachillerato	
Temporalization: nine sessions of 50 minutes.	
Key Competences	Specific Competences
1.Linguistic competence 2.Plurilingual Competence 4.Digital Competence 5.Personal, Social and learning-to-learn competence 6.Citizenship competence 8.Cultural awareness and expression competence	<ol style="list-style-type: none"> 1. Comprehend and interpret the main ideas and basic lines of argument of texts expressed in standard language, seeking reliable sources, and making use of strategies of inference and verification of meaning, in order to respond to the communicative needs posed. 2. Produce original texts, of increasing length, clear and well-organized, making use of strategies like planning, synthesizing, compensating, or self-repairing, so as to express ideas and arguments in a creative, appropriate and coherent way following particular communicative purposes. 3. Actively interact with other people, with enough fluency, precision, and spontaneity, employing strategies of cooperation and analogical and digital resources in order to answer to communicative purposes in respectful interchanges with the rules of courtesy.

Basic Knowledge	Assessment Criteria
<p data-bbox="212 309 485 342">A) Communication</p> <p data-bbox="129 383 520 976">4. Basic communicative functions appropriate to the communicative domain and context: describe phenomena and events; give instructions and advice; narrate occasional and regular past events, describe conditions and present situations and express future events and short, medium and long predictions; express feelings; express opinions; express argumentations; reformulate, present other's opinions, summarize.</p> <p data-bbox="129 1021 520 1541">5. Contextual models and basic discursive genres of common use in the comprehension, production and co-production of oral, written and multimodal texts, short and simple, literary and non-literary: characteristics and recognition of the context (participants and situation), expectations generated by the context; organization and shaping according to the genre and textual function.</p> <p data-bbox="129 1585 520 2033">7. Commonly and specialized vocabulary interesting for the students related to time and space; states and events; activities, procedures and processes; personal, social, academic and professional relationships; education, work and entrepreneurship; language and intercultural communication: science and technology; history and</p>	<p data-bbox="545 331 1359 555">1.1. Extract and analyze the main ideas, the relevant information and the general implications of texts of a certain length, well-organized and of a certain complexity, oral, written and multimodal, about topics of personal relevance or public interest even if in moderately noisy environments, using different supports.</p> <p data-bbox="545 600 1359 779">1.2. Interpret and critically value the content, intention, and discursive traits of texts of a certain length and complexity, especially emphasizing academic or media texts, as well as fictional texts, about general or more specific topics, of personal relevance or public interest.</p> <p data-bbox="545 824 1359 1048">1.3. Select, organize, and apply the strategies and appropriate knowledge to comprehend global and specific information, and distinguish intentions and opinions of texts, both implicit and explicit (provided they are clearly marked); infer meanings and interpret non-verbal elements; and search, select and contrast information.</p> <p data-bbox="545 1048 1359 1350">2.1. Express orally with enough fluency and correction clear, coherent, and well-organized texts, appropriate to the communicative situation and in different registers about topics of personal relevance or public interest known by the students, so as to describe, narrate, argue and inform, in different supports, making use of the verbal and non-verbal resources, as well as planning, control, compensation and cooperation strategies.</p> <p data-bbox="545 1395 1359 1765">2.2. Write and spread detailed texts of a certain length and complexity with a clear structure adequate to the communicative situation, the textual typology and the analogical and digital tools employed, avoiding mistakes that hinder or block the comprehension, reformulating and coherently organizing the information and ideas of diverse sources and proving the own opinions about topics of personal relevance or public interest known by the students, making an ethical use of language, respecting the intellectual property and avoiding plagiarism.</p> <p data-bbox="545 1809 1359 2056">2.3. Select, organize, and apply knowledge and planning, production, revision and cooperation strategies so as to compose texts with a clear structure appropriate to the communicative intentions, the contextual characteristics, the socio-cultural aspects and the textual typology, employing the physical or digital resources more appropriate in relation with the work and the real or potential interlocutors..</p>

<p>culture; as well as strategies of lexical enrichment (derivation, lexical families, polysemy, synonymy, antonymy).</p> <p>8. Sound, accentual, rhythmic and intonation patterns, and general communicative meaning and intentions associated with these patterns. Basic phonetic alphabet.</p> <p>10. Conventions and conversational strategies, in a synchronous or asynchronous format, so as to begin, maintain and finish the communication, take and give the floor, ask for and give clarifications and explanations, reformulate, compare and contrast, summarize and paraphrase, collaborate, negotiate meanings, detect irony, etc.</p> <p>13. Analogical and digital tools for the oral, written and multimodal comprehension, production and coproduction; and virtual platforms of interaction, collaboration and educative cooperation (virtual classrooms, videoconference, digital collaborative tools) for the learning, communication and development of projects with speakers or students of the target language.</p> <p>B) Plurilingualism</p> <p>3. Strategies and tools, analogue and digital, personal and cooperative for self-assessment, co-assessment and self-repair</p>	<p>3.1. Plan, participate and collaborate assertively and actively through different supports, in interactive situations about topics of personal relevance and public interest known by the students, showing initiative, empathy and respect for the linguistic courtesy and the digital label, as well as for the different needs, ideas, concerns, initiatives and motivations of the interlocutors and offering explanations, arguments and comments.</p> <p>3.2. Select, organize, and employ in a flexible way and in different environments appropriate strategies to begin, maintain and finish the communication, take and give the floor, ask and formulate clarifications and explanations, reformulate, compare and contrast, summarize, collaborate, discuss, solve problems and manage complicated situations.</p>
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ACTIVITIES	
Session 1:	<ol style="list-style-type: none"> 1. Tragedy or Comedy? 2. Meet the Characters. 3. It's Time to Discuss. 4. 3 Minutes Shakespeare.
Session 2:	<ol style="list-style-type: none"> 1. Welcome to Messina! 2. Lady Disdain! 3. Don John, Don John...
Session 3:	<ol style="list-style-type: none"> 1. Two in Two. 2. How does Claudio Feel? 3. Make the Audience Laugh!
Session 4:	<ol style="list-style-type: none"> 1. Is It You, Hero? 2. First Dates: Hero vs. Beatrice. 3. From Light to Dark and Vice versa.
Session 5:	<ol style="list-style-type: none"> 1. For and Against Claudio! 2. Power Relationships. 3. Gossip Messina.
Session 6:	<ol style="list-style-type: none"> 1. You vs. Thou. 2. Margaret, It's Your Turn! 3. Merry War.
Session 7:	<ol style="list-style-type: none"> 1. Much Ado Taboo. 2. What Has Happened in Messina? 3. Much Ado About the Future: Presentation.
Session 8:	<ol style="list-style-type: none"> 1. Much Ado About the Future: Preparation.
Session 9:	<ol style="list-style-type: none"> 1. Much Ado About the Future.

CONCLUSIONS

This paper was intended to demonstrate that the use of drama, more specifically Shakespeare's comedy *Much Ado About Nothing* (1598), can be a tool for improving oral fluency in the English as a foreign language classroom in the first year of Bachillerato.

Firstly, the theoretical framework brings to light the importance of speaking as an essential skill in language teaching as it is crucial to achieve global communication. Therefore, it should not be neglected in English language teaching. Furthermore, it is emphasized that fluency is one of the most important goals for language learners, and also that it is the key to achieve successful communication in which ideas and thoughts can be expressed as naturally as possible. In short, fluency is crucial to achieving the ultimate objective of language learning: communication.

This paper also proves that literature has implications for the new Spanish curriculum established by the *Real Decreto 243/2022, de 5 de Abril, por el que se establece la ordenación y las enseñanzas mínimas del Bacillerato*. In addition, the use of drama project-based learning, although it has some drawbacks, has been shown to have multiple benefits that have to do with improving speaking skills, imagination, and affective aspects in EFL learners. Specifically, this study has shown that William Shakespeare's plays can be introduced into the EFL classroom as they present timeless and universal themes that are familiar to students and will motivate their learning, proposing some useful strategies to make high art accessible. In that sense, the literary and pedagogical value of his comedy *Much Ado About Nothing* (1598) has been highlighted as a timeless classic that will entertain students as they will be able to feel involved with the themes.

As for the proposal for intervention, *Playing with Shakespeare's Comedy*, it has been shown that drama can fit in with the oral practice of the course as a number of activities have been presented which employ drama resources to encourage students' oral production.

It may be thought that the hypothesis presented in this paper may be influenced by current assumptions about language teaching since, so as to develop students' language skills, it is considered that language teaching should move away from traditional methods and have new and dynamic ways to teach English. Nevertheless, considering that this proposal has not been implemented due to external circumstances, it should be taken into account that some aspects of it would need to be adjusted to reality.

APPENDIXES

I. Sessions and Activities Charts of Playing with Shakespeare's Comedy

SESSION 1 (50')			
Specific Competencies	1,2,3		
Specific Assessment Criteria	<p>The students will be able to:</p> <ul style="list-style-type: none"> a. Contrast the characteristics that differentiate the genres of tragedy and comedy. b. Express in a written and oral form personality traits inferred from pictures of the characters. c. Collaborate with their classmates to reach a common agreement ensuring the speaking turn. d. Show a proper understanding of the general topics of the play by reasoning the discussion. e. Argue with their classmates using the appropriate conversational strategies. f. Interpret the general and specific ideas of the video so as to ensure a proper discussion. 		
Basic Knowledge	A. Communication: 4/5/10		
Activities	Spec. Comp.	Spec. Ass. Crit.	Basic Knowledge
<i>1. Tragedy or Comedy?</i>	1/2	a.	A. 4/5/10
<i>2. Meet the Characters</i>	1/2/3	b. c.	A. 4/5/10
<i>3. It's time to Discuss</i>	1/2/3	d. e.	A. 4/5/10
<i>4. 3 Minutes Shakespeare</i>	1/2	f. c.	A. 4/5/10

ACTIVITY PLAN- Session 1 (50')		
Activity 1 TRAGEDY OR COMEDY?	Type:	Introductory
	Temporalization:	10 minutes
	Classroom management:	Students work together
	Resources:	- Presentation - Electronic devices
<p>Linguistic Input:</p> <p>Good Morning guys! How is the week going? I hope you are excited because today we are going to start with the speaking practice from this term. From January till March, we are going to work with a very well-known play by one of the most if not the most important English playwrights, William Shakespeare. I know you are familiarised with him because of your Literature class but here, in the English class, we are going to work with him in a different way.</p> <p>The play that I have selected and with which we are going to work is Much Ado About Nothing, a play written around the year 1598 and one of Shakespeare's best comedies. This lively work about love, deception personal and familiar relationships and appearances will be our tool to improve our fluency in the English language.</p> <p>You are going to be actors under the leadership of William Shakespeare.</p> <p>And, you may wonder, how are we going to develop this speaking practice? Well, we are going to have 9 sessions, one per week. This first session will be devoted to the previous training to present the play to you, the characters and the topics, then, from session 2 to session 6 you are supposed to read the different acts of the play and each week we will work with them here in class. Session 7 will be devoted to making a recapitulation of the whole play and introducing you to the explanation of the final project. And, finally, sessions 8 and 9 will be devoted to the preparation and presentation of the final project.</p> <p>I will explain to you more deeply the final task in session 7 but as an introduction, it is called Much Ado About the Future and in it, in groups, you will be presented with two situations that could happen after the end of the play, you will have to choose one and create a representation of it to act in front of the whole class. These representations will be recorded if all of you are agreed and published on the social media of the centre since we are going to collaborate with an initiative of the Royal Shakespeare Company which has the hashtag #ShareYourShakespeare in which they encourage people to keep representing Shakespeare around the world. So, you will contribute to this initiative.</p> <p>Apart from using this practice to contribute to the Royal Shakespeare Company, it is going to be assessed so as to be your final mark for the part of speaking in this term.</p> <p>But for now, don't worry about that because when we reach session 7 you will already be expert actors and actresses and you will be ready to do the final project.</p> <p>Well now, let's start with the first session of this practice. We are going to know more in depth the play Much Ado About Nothing, its characters, its topics and all the important factors that will be useful for your reading.</p> <p>The first activity is Tragedy or Comedy? I'm going to present different pictures to you, situations or maybe people and all together you will have to discuss if they belong to the genre of tragedy or to the genre of comedy. Are you ready?</p> <p>Okay, the first one, what do you think? Do you think it belongs to a tragedy? Why?</p> <p>Very interesting point. And do you think we could find a villain in a comedy?</p> <p>Okay, and why do you think so?</p> <p>So now let's move on, what do you think of the following aspect? Share your opinions about that.</p> <p>Very good guys! I like your argumentation very much!</p> <p>.....</p> <p>So now, let's move on to the following activity.</p>		

ACTIVITY PLAN- Session 1 (50')		
Activity 2 MEET THE CHARACTERS	Type:	Reinforcement
	Temporalization:	15 minutes
	Classroom management:	Students work in pairs
	Resources:	<ul style="list-style-type: none"> - Canva Presentation - Mentimeter App - Electronic devices
<p>Linguistic Input:</p> <p>Now, that we know the difference between what we can find in a tragedy and in a comedy and knowing that we are going to work with a comedy, it's time to meet the characters who will join us during this project. In this activity, I will present the different Instagram profiles of the main characters of <i>Much Ado About Nothing</i>. You will be in pairs, and once I have presented one character, in your pairs, you will access the app Mentimeter with a code that will appear on the slide. Here, in your pairs, you have to decide on three personality traits that you think this character will have in the play, or how you think he or she will act in the play.</p> <p>Okay, here you have the first profile. He is Signor Leonato, governor of Messina in Sicily. He is the father of a beautiful daughter called Hero and the uncle of Beatrice; he is the host of Don Pedro's soldiers after the war. What do you think of him? Talk with your partner about him and one of each pair will write your agreements and thoughts in Mentimeter and when you finish, we will see what your thoughts about Leonato are.</p> <p>Okay, the next character is Hero, the obedient daughter of Leonato and cousin of Beatrice. How do you think she will act? What will her traits of personality be? Again, discuss with your colleague and reach an agreement about Hero.</p> <p>So, the next one is Beatrice's profile. She is the orphan niece of Leonato a mature woman who is under the protection of Leonato and Hero. What do you think about her? Will she be a main character in the play, or will she be a secondary character? Speak clearly with your partner and decide what your thoughts and opinions about her are and introduce them to the app.</p> <p>Very good! Now, we have a profile of Claudio. He is the model of the Elizabethan lord. He is a soldier and a very good friend of Don Pedro and Benedick. Do you think his role will be important in the development of the play? Talk about them for a while and take note of your thoughts on Mentimeter.</p> <p>Okay, you have almost the same feeling about Claudio. Let's see, what you think about Benedick. He is a bachelor soldier who comes to Leonato's house with his friends and comrades Don Pedro and Claudio. Do you think he can be like Claudio, I let you think with your partner and talk about Benedick and then, please, note down your thoughts in Mentimeter.</p> <p>So, the next profile belongs to Don Pedro. He is the Prince of Aragon and ruler of Sicily. He is the half-brother of Don John. He arrives at Leonato's house accompanied by his soldiers. What do you think about him? Will he be important in the play as he is a prince, Please, share your opinions with your classmates and note them down in the app, and then we will talk about them.</p> <p>Okay, and the final profile that we have is Don John's. Don John is the illegitimate brother of Don Pedro who also accompanied him to battle. Do you think he will be a good person? Will he be loyal to his brother, or he will betray everyone? What are your impressions of him? Again, please note them down and then we will talk about them</p> <p>Very good job guys! With the next activities and especially when you read the acts of the play, you will prove if your impressions were right or not! Maybe you discover facts that you cannot imagine about a character. Shakespeare is ready to surprise us, and I want you to get ready for that.</p>		

ACTIVITY PLAN- Session 1 (50')		
Activity 3 <i>IT'S TIME TO DISCUSS</i>	Type:	Reinforcement
	Temporalization:	15 minutes
	Classroom management:	Students work in pairs
	Resources:	- Worksheet with statements for each couple
<p>Linguistic Input:</p> <p>Okay, guys! Now that we have met some of the characters of Much Ado About Nothing, it's time to discover the themes in which they will be involved. I'm sure that most of the topics seem familiar to you because Shakespeare presents timeless topics, such as love, deception, relationships and appearances.</p> <p>So, in this activity, in the pairs that you have made for the previous activity, you will be presented with ten different statements related to the topics of the play. You have to decide with your partner who will be in favour of this statement and who will be against it and argue with him or her so as to defend your position. Is it clear?</p> <p>I will pass around your pairs, and I will give you the statements so that you can start your discussions. You will have 10 minutes. Are there any questions?</p> <p>How is it going? Are you defending your position?</p> <p>Time is up guys! Very good! There are no winners here because what matters is that you have been able to defend your opinions!</p>		

ACTIVITY PLAN- Session 1 (50')		
Activity 4 3 MINUTES SHAKESPEARE	Type:	Reinforcement
	Temporalization:	10 minutes
	Classroom management:	Students work together
	Resources:	<ul style="list-style-type: none"> - You Tube video - Electronic devices
<p>Linguistic Input:</p> <p>Very good guys! Now that we have an overview of themes that are going to be developed in <i>Much Ado About Nothing</i> and we know the characters' profiles, to finish this session you are going to watch this video which is called <i>3 minutes Shakespeare: Much Ado About Nothing</i> (https://www.youtube.com/watch?v=9wK-FN5Dae8). Pay attention since it is a very brief summary of the plot of the play and maybe you can confirm or deny your theories about the characters.</p> <p>Okay! After watching that video, are you excited to start reading the whole play? Who do you think will be your favourite character? What do you think is the main idea that Shakespeare wants to transmit with this comedy?</p> <p>Well done guys! So, with that, we have finished the first session, and now for the following week, you have to read Act I and in the next session, we will work on it in class.</p> <p>I hope you enjoy your reading!</p>		

SESSION 2 (50')			
Specific Competencies	1,2,3		
Specific Assessment Criteria	<p>The students will be able to:</p> <ol style="list-style-type: none"> Reach an agreement with their classmates to assign the roles in the representation. Improvise a brief scene by employing the appropriate verbal and non-verbal elements. Interpret the main ideas of the video in order to be able to reproduce them. Employ a proper register of the language, clear and fluent. Emphasize the most important words in the dialogue so as to show the characters' emotions. Analyse the different traits that characterize a villain. 		
Basic Knowledge	A. Communication: 4/5/13		
Activities	Spec. Comp.	Spec. Ass. Crit.	Basic Knowledge
<i>1. Welcome to Messina!</i>	2/3	a. b. d.	A. 4/5
<i>2. Lady Disdain!</i>	1/2/3	a. b. c. d. e.	B. 4/5
<i>3. Don John, Don John...</i>	2/3	d. f.	B. 4/5/13

ACTIVITY PLAN- Session 2 (50')		
Activity 1 WELCOME TO MESSINA!	Type:	Introductory/Improvisation
	Temporalization:	15 minutes
	Classroom management:	Students work in pairs
	Resources:	----
<p>Linguistic Input:</p> <p>Good morning, guys! How has it gone the reading of Act I of Much Ado About Nothing? Have you enjoyed it? What do you think of the events that have taken place? Anyone wants to share his or her opinion with the rest of the class. Okay, X carry on! I hope that you have understood the three scenes that form this act, if not, is there any question about the plot or the characters before beginning the session?</p> <p>Okay, so in this session, we are going to start your development as pure actors and actresses, this time working with Act I. We are going to do some activities of improvisation and role-play that will allow you to improve your spoken English.</p> <p>Let's begin with the first activity. As you have read, at the beginning of the act a Messenger arrives at Messina bringing a letter for Signor Leonato informing him that Don Pedro and his victorious army will arrive in the town. The Messenger reports the brave contribution of Count Claudio to the war.</p> <p>Okay, with that in mind, I want you to form groups of three since in this activity you have to improvise a scene like that. One of you should be the Messenger who brings the news about the arrival of Don Pedro's army to Leonato's house and all the details about their victory, while the other two members of the group should be two villagers from Messina who ask the Messenger about the details of the arrival and details of the war. You should perform this scene with all the emotions that this event could have had on the citizens of Messina. You can use the first part of scene one as an inspiration but you are free to decide what to improvise and what to say! The only requirement is to use an appropriate register of the English language.</p> <p>Don't Worry, this is just a preparation to introduce you to the Drama world, and I'm sure you will do it pretty well! Let's start the improvisation!</p>		

ACTIVITY PLAN- Session 2 (50')		
Activity 2 <i>LADY DISDAIN!</i>	Type:	Reinforcement / Role-Play
	Temporalization:	25 minutes
	Classroom management:	Students work in pairs
	Resources:	<ul style="list-style-type: none"> - You Tube video - Script - Electronic devices
<p>Linguistic Input:</p> <p>Very good guys! You have done perfect improvisations; I feel like we are in Messina!</p> <p>Okay, so now that we are in the world of performing, in the second activity we are going to work with one of the most famous lines of this play. The dialogue between Beatrice and Benedick in Act I Scene I is one of the most- well-known sequences of the play. The interplay between them is usually compared to a boxing match because of the power of the words they share.</p> <p>Before doing the second activity, I want you to watch this short stage representation of this famous scene (https://www.youtube.com/watch?v=qKP49qnMLGY)! Please, pay attention to the work of the actor and the actress because it will be very helpful for you in the next activity.</p> <p>Okay, that was it! Do you need to watch it again? It is a powerful scene, isn't it? Have you noticed how the actor and actress emphasize some words while speaking? Okay, so now it is your turn to try to seem like them.</p> <p>Okay, so for this activity I need you to get in pairs, please! So, I will give you the script with this famous interplay and in your pairs, one should be Beatrice and the other should take the role of Benedick.</p> <p>First of all, each of you should read carefully his or her part and mark the word you think is the most powerful of each sentence. Then you should do the first reading together with your partner, each one read his or her part and at the end of each intervention, you signal to your partner which is the word that you have chosen and why. Then, you should do a second reading, but this time, instead of mentioning the word at the end of the intervention, you should read your part emphasizing the word you have chosen, like the actor and actress on the stage. Finally, all the couples will read this dialogue between Beatrice and Benedick to the rest of the class remarking on the powerful words you have selected.</p> <p>Okay? Is everything clear?</p> <p>Nice! So, I am going to give you the scripts and you can start the battle!</p> <p>....</p> <p>Very good job guys! You almost seem like these professional actors and actresses!</p>		

ACTIVITY PLAN- Session 2 (50')		
Activity 3 <i>DON JOHN DON JOHN...</i>	Type:	Reinforcement
	Temporalization:	10 minutes
	Classroom management:	Students work all together
	Resources:	<ul style="list-style-type: none"> - Padlet - Electronic devices
<p>Linguistic Input:</p> <p>So now, after this intense session of improvisation and role-play, it is time to relax because a good actor or actress cannot perform if he or she is exhausted. So, to end up with this session we are going to talk about the character of Don John who is also known in this Act I.</p> <p>In the opening of Scene 3, we see Don John presented as "the bastard" meaning that he was born to parents who were not married. In these times, an illegitimate child was supposed to be jealous, scheming and bad-tempered. So, what do you think about Don John? Do you think he is going to be the villain of the play? Why? Do you think his condition as an illegitimate son has condemned him? Do you think he feels envy for his brother Prince Don John?</p> <p>I let you think about these questions and, please write them down in the Padlet app, here you have the code. I will let you 5 minutes to think and then we will discuss your opinions and thoughts about Don John.</p> <p>It has been a very interesting discussion guys; we will discover what is the role of Don John during the play!</p> <p>With this we end for today, so, please for the next week read Act II because in the following session we will work with it, and we keep working on becoming true actors and actresses. Good week guys and enjoy Shakespeare!</p>		

SESSION 3 (50')			
Specific Competencies	1,2,3		
Specific Assessment Criteria	<p>The students will be able to:</p> <ul style="list-style-type: none"> a. Choose the main ideas of Act II by summarizing the important events. b. Interpret a brief scene adjusting to the time given. c. Express the proper emotions while reading Claudio's soliloquy. d. Employ the appropriate rhythm, pauses and intonation of the English language. e. Collaborate with the members of the group to work cooperatively and ensure the speaking turn. f. Make use of adequate comic strategies so as to provoke a laugh in their classmates. g. Assess their classmates in a fair and ethical way, relying on their scene representations. 		
Basic Knowledge	<p>A. Communication: 4/5/8 B. Plurilingualism: 3</p>		
Activities	Spec. Comp.	Spec. Ass. Crit.	Basic Knowledge
<i>1. Two in Two</i>	2/3	a. b. d. e.	A.4/5/8 B.3
<i>2. How does Claudio feel?</i>	1/2/3	c. d. e.	A.4/5/8 B.3
<i>3. Make the Audience Laugh!</i>	1/2/3	b. d. e. f. g.	A.4/5/8 B.3

ACTIVITY PLAN- Session 3 (50')

Activity 1 <i>TWO IN TWO</i>	Type:	Introductory / Improvisation
	Temporalization:	15 minutes
	Classroom management:	Students work in small groups of 3
	Resources:	-----

Linguistic Input:

Good morning, guys! How is everything going? Have you read Act II? Are you excited about the events that are starting to take place in the play? Now, you already have a general idea of what is going to be this play about, don't you? Do you like this act that you have read? By the way, is everything clear, or is there any question about this Act or the previous one of the last week?

Okay, so if everything is clear, we are going to start this session 3 devoted to Act II. First of all, as you have noticed, Act II is when the plot starts to thicken, and the various deceptions and tricks are established. So, in order to get a clear idea of what this act is about, we are going to do the activity *Two in Two*.

I want you to get in groups of three, please. In your groups I want you to select the 10 main ideas or points of this act, with this you should create a very brief scene in which you represent what is going on in this act. The main purpose is to represent in your groups Act II in two minutes. Are you ready?

So, you will have 5 minutes for the preparation of the scene and then we will see your summaries of Act II.

Very good job guys! I like your improvisations very much!

ACTIVITY PLAN- Session 3 (50')		
Activity 2 <i>HOW DOES CLAUDIO FEEL?</i>	Type:	Reinforcement / Improvisation
	Temporalization:	5 minutes
	Classroom management:	Students work in small groups of 3
	Resources:	<ul style="list-style-type: none"> - Script - Flashcards
<p>Linguistic Input:</p> <p>Well done guys! Now, please keep on your groups of three since we will need these groups for the following activity.</p> <p>Okay, so now that we have a clear understanding of the plot in Act II, we are going to reflect on one relevant part of it, which is the soliloquy of Claudio in Scene I. Claudio is alone for a moment and he feels the need to reveal his most deep thoughts using verse since as you know, Shakespeare uses both prose and verse in his plays.</p> <p>Okay, so what do I want you to do? In your threes, form a circle; I will give you a set of flashcards with a set of moods, like for instance angry, worried, anguish, desperate...All the emotions that Claudio could have felt while doing this soliloquy. So, each of you should pick one of the cards. You should read the soliloquy, one sentence each, expressing the mood that you have in the card that you have picked. So, let's imagine that I picked angry, so I have to read the verses expressing a deep and strong feeling of anger.</p> <p>Is it clear? Do you have any questions? Okay, so carry on and let your classmates see Claudio's emotions.</p>		

ACTIVITY PLAN- Session 3 (50')

Activity 3 MAKE THE AUDIENCE LAUGH!	Type:	Reinforcement / Role-Play
	Temporalization:	30 minutes
	Classroom management:	Students work in pairs
	Resources:	<ul style="list-style-type: none"> - You Tube video - Mentimeter App - Script - Electronic devices

Linguistic Input:

Well done guys! Now that we have seen that this Act is very emotional, we should keep working on emotions and the last activity of the session will be devoted to them, but this time, instead of bad emotions we are going to work with happy ones.

Scene III in Act II is often considered one of the funniest scenes of the play, especially in the dialogue between Beatrice and Benedick at the end of the scene since it contains a lot of ironies and humorous tricks. Maybe with your reading, you have not reached this humorous point but I want you to watch the following stage representation of this dialogue in the Globe Theatre in London (<https://www.youtube.com/watch?v=KkmSIy8PayY>). Please, pay attention to the details and also to how the audience enjoyed this scene.

What do you think? Have you enjoyed it? It is very funny, isn't it? Well, the actor and actress make this scene very funny. So, now it is time to put you in their shoes and make all of us laugh like the audience of The Globe.

You have to get in pairs, please, and I will give you the script of this scene. With your classmate, you have to prepare this scene and perform it to make us laugh to death. You will have fifteen minutes for preparation and then all the pairs will represent their scenes in front of the class.

But the aim of this activity is not only to make the audience laugh but also to assess the rest of the representations of your classmates. At the end of every representation, you will have a code that give access to the Mentimeter app. There you will evaluate every group; if their representation has made you laugh or not or if they have used the appropriate comic elements. At the end of the class, we will see what the funniest representation has been since I will have the register of your answers.

So don't be shy and make us laugh like Beatrice and Benedick!

Very good job guys! I have laughed a lot and I think you too! It has been very funny, hasn't it? So, you see that even a classical work can be very funny!

With that, we have reached the end of the session, so I hope you have enjoyed it and for next week you should read Act III and discover all the events that are going to take place. I hope that you are prepared for them!

SESSION 4 (50')			
Specific Competencies	1,2,3		
Specific Assessment Criteria	<p>The students will be able to:</p> <ol style="list-style-type: none"> Analyse the evolution of a character by comparing his or her apparitions in the different acts. Take part in a debate by acting like the character that they have selected. Improvise brief scenes by employing an adequate register of the English language with clarity and fluency. Cooperate with their classmates so as to assign the roles in the representations creating an appropriate work environment. Summarize act II by representing the most important events, remarking clearly on the changes in the mood of the act. Adjust the scene representation to the time given. 		
Basic Knowledge	A. Communication: 4/5/10		
Activities	Spec. Comp.	Spec. Ass. Crit.	Basic Knowledge
<i>1. Is it you Hero?</i>	2/3	a.	A.4/5/10
<i>2. First Dates: Hero vs. Beatrice</i>	1/2/3	b. c. d. f.	A.4/5/10
<i>3. From Light to Dark and Vice versa</i>	2/3	c. d. e. f.	A.4/5/10

ACTIVITY PLAN- Session 4 (50')

Activity 1 <i>IS IT YOU, HERO?</i>	Type:	Introductory
	Temporalization:	15 minutes
	Classroom management:	Students work in pairs
	Resources:	-----

Linguistic Input:

Good morning, guys! How are you doing today? Are you ready to keep on with our work with *Much Ado About Nothing*? What do you think about Act III, which you had to read for this week? Do you find it interesting? There are a lot of triggering events; I hope you have noticed them.

Okay, so let's start with our commitment for today, Act III. Act III contains much plotting and trickery that will take us to the crisis in the play. Playwrights usually use different scenes and settings to let the characters show different sides of their personalities in order to keep the audience's interest in them. Up to this point, Hero has been somewhat overshadowed by her cousin Beatrice. But Shakespeare takes advantage of this Act to let Hero suddenly blossom.

Today's first activity is going to be devoted to the character of Hero and her evolution through the play. I need you to get in pairs, please, and, in your pairs, focusing on the first lines (1-25) of Scene I, you have to discuss with your partner and make a list about the new traits that you discover in Hero, in this scene, in comparison with the previous Acts.

You will have 10 minutes and after that, we will do a brief discussion and I want all of you to participate. Now, go on with the analysis of Hero.

Okay! Time is up guys! So, who wants to start sharing their list about Hero's blossoming? Very nice ideas! Do you like this new side that Shakespeare shows about Hero? Do you think she is empowered in a way?

Excellent discussion guys! I think that now we understand better the character of Hero!

ACTIVITY PLAN- Session 4 (50')		
<p>Activity 2</p> <p>FIRST DATES: HERO VS. BEATRICE</p>	Type:	Reinforcement /Improvisation
	Temporalization:	15 minutes
	Classroom management:	Students work in pairs
	Resources:	<ul style="list-style-type: none"> - Canva presentation - Electronic devices
<p>Linguistic Input:</p> <p>Well, now that we understand Hero better, it is time to work with both cousins, Hero and Beatrice. In Act III, we notice that Hero suggests that Beatrice tends to ridicule all the men she meets, turning their virtues into faults, while Hero tends to see the good attributes of every man.</p> <p>So, for this activity I want you to get in pairs, please. You should improvise a brief scene in which Hero and Beatrice attend a speed-dating evening. You will have a presentation available with different kinds of suitors. The one with the role of Hero has to point out all his positive traits while the one with the role of Beatrice has to turn these positive attributes into reasons why he is an unsuitable suitor. You should show the emphasis and passion that will be shown by Hero and Beatrice. Okay? Then, go on with your dates!</p> <p>How are the dates going? Do you think that Beatrice could find an appropriate suitor with all that prejudices about men? It's going to be difficult, but we will see! By the way, your improvisations have been really nice, like your audience. I can perfectly notice the passion of Hero and also the negativity of Beatrice.</p>		

ACTIVITY PLAN- Session 4 (50')		
Activity 3 <i>FROM LIGHT TO DARK AND VICE VERSA</i>	Type:	Reinforcement / Improvisation
	Temporalization:	20 minutes
	Classroom management:	Students work in small groups of 4
	Resources:	-----
<p>Linguistic Input:</p> <p>Okay, my dear actors and actresses! For the final activity, I need that you form groups of four with your previous couples.</p> <p>As we have mentioned before, in this Act, the play is moving toward its crisis and Shakespeare is alternating lighter with darker plots. He continually shifts the mood of the play from comedy to potential tragedy and this is something that the audience must feel in a stage representation, not only by the verbal language but also by the gestures, the actions, the emotions that arise from the characters... So, in your groups of four, as we have already made in previous sessions, you should improvise a brief scene that summarizes the whole events that take place in Act III but this time, 2 of you will represent the lighter moments while the other 2 will represent the darker moments.</p> <p>Each group will have 2 minutes at the end of the session in order to carry out their performances and take into account that you should use your verbal language correctly, making pauses, emphasizing words, and employing the appropriate intonation, but also you have to employ the non-verbal language in an appropriate way, accompanying your words with gestures that show this doubleness of moods. Okay? Are you ready? You will have ten minutes to prepare and then you will perform!</p> <p>The time is up! It Is time for the representations; who wants to start? Very good, so carry on please, the floor is yours!</p> <p>Well done, your representations have been a complete success. I can feel this intensity that Shakespeare wants to transmit in this act, and I think most of you have depicted it very good! You are very close to becoming professional Shakespeare actors and actresses.</p> <p>Excellent job guys! With this activity, we have finished today's sessions; I hope you have enjoyed it and that you can take profit from it. For next week, you should read Act IV and in the following session, we will work on that!</p> <p>We are reaching the end of this magnificent work!</p>		

SESSION 5 (50')			
Specific Competencies	1,2,3		
Specific Assessment Criteria	<p>The students will be able to:</p> <ol style="list-style-type: none"> Employ the appropriate verbal and non-verbal resources so as to show disbelief and support. Demonstrate a clear domain of the English language speaking with the pace, pauses and tone required. Interpret the script using physical and verbal resources so as to show the control and power of the relationships of the play. Collaborate with their classmates assertively and actively through the different representations. Show a clear understanding of a stage representation so as to implement their strategies in their performances. Make use of the digital resources in an adequate way to contribute to their learning. Transmit in a precise way the main ideas and events of Act IV. 		
Basic Knowledge	A. Communication: 4/5/13		
Activities	Spec. Comp.	Spec. Ass. Crit.	Basic Knowledge
<i>1. For and Against Claudio</i>	1/2/3	a. b. d.	A.4/5/13
<i>2. Power Relationships</i>	1/2/3	b. c. d. e.	A.4/5/13
<i>3. Gossip Messina</i>	2/3	b. d. f. g.	A.4/5/13

ACTIVITY PLAN- Session 5 (50')		
Activity 1 <i>FOR AND AGAINST CLAUDIO</i>	Type:	Introductory / Improvisation
	Temporalization:	15 minutes
	Classroom management:	Students work in small groups of 5
	Resources:	- Scripts
<p>Linguistic Input:</p> <p>Good morning, guys! How are you doing today? Are you ready for today's session? What do you think of Act IV? What a crazy marriage ceremony, isn't it? Would you like having attended to this wedding? The entertainment will be ensured, that's clear!</p> <p>Okay, guys, it's time to start working with Act IV. As you have read in this act Claudio explodes on his wedding day accusing Hero of not being loyal to him and calling her "rotten orange". This scene is very powerful, and our first activity will be devoted to that moment of accusations in the middle of the wedding ceremony.</p> <p>So, first of all, I want you to get in groups of five. In your groups, you should select one person to speak like Claudio and the rest of you will be the assistants at the wedding. Okay, so I will give you the script with Claudio's accusations to Hero. You should do a first reading in which while one is reading Claudio's accusations, the assistants should improvise reactions that show that they support Claudio's statement, echoing words that emphasize Claudio's anger and disgust. Then, you should do a second reading, but this time, the assistants should show disbelief about Claudio's accusations, echoing phrases that they find unbelievable.</p> <p>You will have some time to read the script carefully and to decide and remark in your groups, on the one hand, words that can be emphasized to show Claudio's anger and, on the other hand, facts in the accusations that seem unbelievable.</p> <p>Okay! Do you got it? So now, carry on with your improvisations. I want to see very clearly if you are supporting or not Claudio!</p>		

ACTIVITY PLAN- Session 5 (50')

Activity 2 POWER RELATIONSHIPS	Type:	Reinforcement / Role-Play
	Temporalization:	15 minutes
	Classroom management:	Students work in pairs
	Resources:	<ul style="list-style-type: none"> - You Tube video - Scripts - Electronic devices - Chairs - Chalk

Linguistic Input:

Good jobs guys! Well, as we have mentioned before, this act is very powerful both in the events that take place and also in the characters' reactions and feelings. The triggering events in the relationship between Hero and Claudio seem to be the center of this Act, however, we cannot forget our favorite boxers, Beatrice and Benedick, who in this act also battle in their endless marriage war.

For this activity, I want you to get in pairs since you are going to act the final lines of Scene I out as Beatrice and Benedick. Before we begin this activity, I want you to show this stage representation of the Royal Shakespeare Company that you should take as a model for this activity (<https://www.youtube.com/watch?v=ArKwN-gTOE8>)

Do you want to see it again? or is it okay? Good! So, have you noticed how powerful these lines are? Have you seen how the powers turn like in a tennis match from Beatrice to Benedick and vice-versa? Okay, so that is the commitment of this activity. In your pairs you should explore how the control, initiative and power move from Beatrice to Benedick by performing the scene in the following ways:

First of all, you should place two chairs facing each other. Beatrice will stand in front of her chair while the scene is being performed and Benedick sits. Every time that Benedick says something powerful, he will try to stand up, but Beatrice should push him back down. In your pair, you should decide, which is the moment in which everything changes, and Beatrice is the one sitting on the chair and Benedick standing up. Okay, are you ready? So, take your chairs and your scripts and represent this magnificent battle!

Okay, guys, now you should do the same but this time, instead of using chairs, you should draw a little circle on the floor, using chalk or even your jumpers. The one inside the circle will try to escape but the one outside will stop him or her, and as in the other case, you should decide when is the time when the roles change, and Beatrice goes inside the circle and vice-versa. Are you ready? Go on, please!

Very good representations of power! I think that now we have clear the potential of this Act IV!

ACTIVITY PLAN- Session 5 (50')		
<p>Activity 3</p> <p><i>GOSSIP MESSINA</i></p>	Type:	Reinforcement
	Temporalization:	20 minutes
	Classroom management:	Students work in pairs
	Resources:	<ul style="list-style-type: none"> - Example of poster made with Canva - Electronic devices
<p>Linguistic Input:</p> <p>This session is being so intense, isn't it? a lot of emotions and feelings are arising like in the wedding of Hero and Claudio. But don't worry since the last activity of this session is going to be more relaxed.</p> <p>The appearing death of Hero has everything the celebrity-obsessed contemporary media loves: sex, death, betrayal, and powerful, beautiful young people. However, at this time, there were not so many resources for gossiping like in our time with the social media or the magazines. In Shakespeare's time, it was more usual to see pamphlets with the important events and kind of messengers of the gossip who were in charge of transmitting the recent events to the whole village.</p> <p>This will be your commitment for the end of the session. In your pairs, you should create a pamphlet like that, recounting the most important and gossiping elements related to the "death" of Hero using the CANVA application. You will have 15 minutes and during the final 5 minutes, some volunteer pairs will show us their pamphlets as if they were messengers of the gossip in Messina.</p> <p>How is it going? Have you finished? Okay, so maybe we have time for two or three pairs to share their gossip, come on, we are expecting to the news of the wedding!</p> <p>Well done guys, you have done an excellent job today! For the next week, you should read the final act of this comedy, Act V. Are you excited to know how it ends? I hope so, and that you enjoy this last part of the play! We will work on it the following week!</p>		

SESSION 6 (50')			
Specific Competencies	1,2,3		
Specific Assessment Criteria	<p>The students will be able to:</p> <ol style="list-style-type: none"> Identify the change of mood between Act I and Act V to reflect it in their representations. Improvise a brief scene with their groups by employing fluent and accurate English. Adapt their improvisations to the different situations proposed by the teacher. Cooperate with their classmates in order to assign them different roles in a fair and ethical way. Support their class team by using verbal and non-verbal resources. Discuss the different topics of Act V reasoning their opinions. 		
Basic Knowledge	A. Communication: 4/5/10		
Activities	Spec. Comp.	Spec. Ass. Crit.	Basic Knowledge
<i>1. You vs. Thou</i>	1/2/3	a. d.	A.4/5/10
<i>2. Margaret, it's your turn!</i>	1/2/3	b. c. d.	A.4/5/10
<i>3. Merry War</i>	1/2/3	b. d. e. f.	A.4/5/10

ACTIVITY PLAN- Session 6 (50')		
Activity 1 <i>YOU VS. THOU</i>	Type:	Introductory/ Role-Play
	Temporalization:	10 minutes
	Classroom management:	Students work in pairs
	Resources:	- Scripts
<p>Linguistic Input:</p> <p>Good morning, guys! How was the week? How do you feel after having finished <i>Much Ado About Nothing</i>? Did you expect that ending? Do you like how it ends? Have your expectations about the characters and the plot been accomplished?</p> <p>Okay, let's start working on how this Act V has been developed. Do you remember how Leonato addresses his guests at the opening of the play? Yes, he was very proud and very polite with them, and Shakespeare represents that by using the polite form of <i>You</i>. However, at the opening of this final act, we notice that after all the events that have taken place and that have influenced Leonato's family, he suffered a change in his mood and Shakespeare represents that by the use of the colloquial form <i>Thou</i>, which could be used a sign of friendship but also as a signal of contempt.</p> <p>So, for this activity, I want you to get in pairs. I'm going to give you the script comparison of Leonato's welcoming to their guests in the first act and one of the last apparitions of Leonato in the final act after all the scandal. One of you should read the first one emphasizing the You-words with a friendly tone and a happy intonation, while the other should read the final part, emphasizing the Thou-forms used by Leonato, with an angry tone and showing his disgust.</p> <p>So, is it clear? Okay, so you can start working!</p>		

ACTIVITY PLAN- Session 6 (50')		
Activity 2 <i>MARGARET, IT'S YOUR TURN!</i>	Type:	Reinforcement / Simulation
	Temporalization:	20 minutes
	Classroom management:	Students work in pairs
	Resources:	- Situation Cards for each couple
<p>Linguistic Input:</p> <p>Okay, guys, we have paid a lot of attention to what has happened to Hero and Claudio or to the endless battle of Benedick and Beatrice since these are the two main plots of the play, but... has anyone noticed that maybe Margaret would have something to say in all of that scandal. In the play, it isn't fully explained why Margaret didn't tell anyone that it was she who was in Hero's bedroom window, so as Shakespeare doesn't give us this answer, we are going to look for our own explanations.</p> <p>In the pairs already established you have to recreate and improvise Margaret's explanations in one of both situations: firstly, one scene in which Leonato asks Margaret to explain her behaviour or one scene in which Margaret tries to explain to Hero what has happened. Your representation should be very brief, of about 2-3 minutes and at the end of the activity again, like yesterday, some volunteer pairs will bring to the stage their scenes, okay?</p> <p>Well done guys! At least we have offered Margaret the opportunity to explain herself</p>		

ACTIVITY PLAN- Session 6 (50')

Activity 3 <i>MERRY WAR</i>	Type:	Reinforcement / Role-Play and Mime
	Temporalization:	20 minutes
	Classroom management:	Students work divided into big groups of 10, half of the class
	Resources:	- Word lists made by the students

Linguistic Input:

As you have noticed while you are reading, even when they are genuinely courting, Beatrice and Benedick cannot stop arguing; it seems that this marriage war has not had an end.

So, for this final activity of the session, I want to divide the class into two big groups of ten people each of them; one group should be in this part of the class and the other group in this part of the class. Okay, in this big group you should choose one person to be the speaker for each group. Okay, got it? Okay, so the team on my left, you will be Team Benedick and the team on my right, you will be Team Beatrice. The speaker from each group will perform lines 32-72 as if they were Benedick and Beatrice. The rest of the members of the group should cheer and whoop every time they think their character is "on top" in the scene. Okay? So, let's go!

Well done guys! Now, we are going to maintain the division of the class, but we are going to change the teams and also the speakers. You have to choose another person to act and the teams this time will be, this group over here, Team Love and this group will be Team War. You will have some time to read through the dialogue and mark, team love, all the words related to love, and team war should highlight all the words that reflect war or negativity. This time, while the speakers are acting, the rest of the members of the teams have to echo the words you have previously selected, okay? Is everything clear or do you have any questions? Good! So, let's begin the second round! Well done guys! You have done an amazing job! Congratulations!

I hope you have enjoyed the whole play and all the activities that we have made. In the following session, we will do a recapitulation of the whole comedy in order to refresh all the information and we will present the final task!

SESSION 7 (50')			
Specific Competencies	1,2,3		
Specific Assessment Criteria	<p>The students will be able to:</p> <ol style="list-style-type: none"> Describe in a clear and coherent way words related to the play employing fluent English. Adjust to the rules set by the Taboo game Show a proper understanding of the plot of the play so as to interpret the situations given. Participate actively with their classmates collaborating on the tasks proposed. Comprehend the general and specific information of the video so as to implement its main point in future tasks 		
Basic Knowledge	A. Communication: 4/5/8		
Activities	Spec. Comp.	Spec. Ass. Crit.	Basic Knowledge
<i>1. Much Ado Taboo</i>	1/2/3	a. b. d.	A.4/5/8
<i>2. What has happened in Messina?</i>	2/3	c. d.	A.4/5/8
<i>3. Much Ado About the Future: Presentation</i>	1	e.	A.4/5/8

ACTIVITY PLAN- Session 7 (50')		
Activity 1 <i>MUCH ADO TABOO</i>	Type:	Introductory
	Temporalization:	15 minutes
	Classroom management:	Students work in pairs
	Resources:	- Taboo Game for each couple
<p>Linguistic Input:</p> <p>Good morning, guys! How is it going? have you missed your reading of Much Ado About Nothing this week? I hope so! We are reaching the end of this Speaking practice in this term, and we are approaching the final task. So, in this session, we are going to work on different activities related to the whole plot of Shakespeare's play as a way to refresh all the important details that you should take into account; and during the last minutes of class, I will present to you more deeply the final task that you are supposed to do and present in the following sessions and that will be evaluated as the mark corresponding to speaking of this term. Are you excited?</p> <p>Okay, forget about that now and set your brains again in Messina, with our friends, Hero, Claudio, Beatrice, Benedick, Leonato, Don Pedro or Don John. By now you have developed your own ideas about the play and about the characters and you are supposed to have a clear understanding of the development of the plot and the triggering of the actions that take place in the play. In order to prove what your knowledge about Much Ado About Nothing is, you are going to play the famous game Taboo. I think most of you already know this game so it will be very funny.</p> <p>Okay, I need you to get in pairs and just in case you don't remember how Taboo works, I will remind you of the rules. I will give each of you a set of words, obviously related to the play Much Ado About Nothing, its topics, its characters, and its plot. The aim of the game is to help your partner to guess, as quickly as possible, all the words in the box by describing them but without saying the exact same word. For example, if in my box of words, I have Messina and have to describe it but without saying its name because it will be Taboo, I will say that it is a village in which Leonato and his family lives... Okay? Each word that you guess is a point for the couple and at the end, we will see if you have been able to discover all the words. You will have only 2 minutes per person to try to describe as many words as possible. Okay? Are there any questions? Excellent, so go on!</p> <p>How is it going? Are you enjoying it?</p> <p>Very Good job guys! I see that you almost remember everything from the play!</p>		

ACTIVITY PLAN- Session 7 (50')		
<p>Activity 2</p> <p><i>WHAT HAS HAPPENED IN MESSINA?</i></p>	Type:	Reinforcement / Improvisation
	Temporalization:	20 minutes
	Classroom management:	Students work in small groups of 4
	Resources:	- Flashcards of situations for each group
<p>Linguistic Input:</p> <p>Well done guys! So now, to keep on remembering the play, for the next activity, I need you to form groups of 4.</p> <p>As we have noticed during the development of the play, gossiping was very important in Messina and after the scandal of the wedding, it was even more important. So, what is this activity going to be about? Well, I have here a box with five different situations, one per group. One spokesperson from each group should come here and pick one of the flashcards. In your groups, you should prepare, in 10 minutes, a very brief scene of 2 or 3 minutes gossiping what is set in the flashcard. Then we will see some of your representations, okay? Is everything clear? Perfect, so we can start the draw and you can start assigning roles and preparing this representation!</p> <p>Excellent guys! I think that now you are ready to face the final task of this practice!</p>		

ACTIVITY PLAN- Session 7 (50')

Activity 3 <i>MUCH ADO ABOUT THE FUTURE: PRESENTATION</i>	Type:	Reinforcement
	Temporalization:	15 minutes
	Classroom management:	Students work in small groups of 4
	Resources:	- You Tube video

Linguistic Input:

Well, guys, the time has arrived! Firstly, before explaining all the details about the final task, I want you to see a video of a very recent adaptation of *Much Ado About Nothing* (<https://www.youtube.com/watch?v=3yEbbb841s0>). I want you to pay attention to the contemporary and innovative elements that they introduce and also to the performance of the actors and actresses. Okay! So, what do you think about the video? As we can see, this comedy of Shakespeare is timeless since its topics and plot can be adapted to whatever situation, even in our times. However, the end of the play leaves us with several unanswered questions and some doubts about how successful the marriages will prove. So, this is going to be our final task, help Shakespeare end up his comedy.

For this final task, you should form groups of four, and you have to choose between two situations: what happens just when the wedding ceremony ends and the days afterwards, or the life of these characters five years after the double wedding ceremony. You can simulate the approach that your group want: you can talk about the couples, about Leonato, about Don Pedro and Don John, about all of them; you can adapt the setting may be to something more contemporary than the company in the video does...; you have freedom of choice. What matters is that in these groups you write a script and represent a scene of 5 minutes in which we can see all the elements that we have been working on: the emotions, the passion, the gestures, the movement... Of course, all of that, using a fluent English.

And how is it going to be assessed? Well, the script that you are going to write and submit will be graded up to the 20% of the final mark, and the representation of the 5-minute scene that you are going to do in class in two weeks will be graded up to the 70% of the final mark and it will be assessed following a rubric in which it is evaluated the correct use of the verbal and non-verbal resources, fluency, the themes developed and the participation of all the members of the group. And finally, the last 10 % of the final grade will be the evaluation that you will make of your peers. For each representation, each of you will have an assessment resource provided by me to evaluate the performance of your classmates. Is everything clear? Do you have any questions? Don't worry because I think that all of you are going to do a great job! One important point, before ending up this explanation, is that if you accept your final performances will be recorded so as to publish them with the hashtag *#ShareYourShakespeare* as we have mentioned in the first session. This hashtag belongs to the Royal Shakespeare Company and I'm sure that they are glad to receive new and fresh interpretations of Shakespeare by young students like you!

Okay guys, so you can start forming your groups and working in the time that we have left. The following session will be devoted to the preparation of this task, if you want to ask me something of prepare your performances, then in session 9 you will present your scenes on stage!

SESSION 8 (50')			
Specific Competencies	2,3		
Specific Assessment Criteria	<p>The students will be able to:</p> <ol style="list-style-type: none"> Collaborate with their groups maintaining a comfortable work environment. Make use of the English language during the preparation of the final task. Assign in a fair and ethical way the roles in the group. 		
Basic Knowledge	A. Communication: 4/5/8		
Activities	Spec. Comp.	Spec. Ass. Crit.	Basic Knowledge
<i>1. Much Ado About the Future: Preparation</i>	2/3	a. b. c.	A.4/5/8

ACTIVITY PLAN- Session 8 (50')

Activity 1 <i>MUCH ADO ABOUT THE FUTURE: PREPARATION</i>	Type:	Reinforcement
	Temporalization:	50 minutes
	Classroom management:	Students work in small groups of 4
	Resources:	----

Linguistic Input:

Good morning, guys! How is everything going? How are these final tasks going?

As I told you in the previous session, today's class is going to be devoted to your preparation of the final task, *Much Ado About the Future*, your scripts and your representations. So, my role here is reduced; I'm here to help you just in case you need it, with the writing of the scripts or with the rehearsals of your scenes. Whatever you need I will be walking around your groups, so please don't doubt and ask me! The only thing I want to point out is that I only want to listen to English in the classroom, okay?

So, cheer up my dear actors and actresses! Shakespeare will be proud of you!

Okay, guys, the preparation session has finished. I hope that all your final tasks are almost ready, and I can't wait to watch the final results! But this will have to wait till the following session, next week. So come ready because it is the great day, the day of the premiere!

SESSION 9 (50')			
Specific Competencies	1,2,3		
Specific Assessment Criteria	<p>The students will be able to:</p> <ol style="list-style-type: none"> Express orally through a fluent use of the English language one of the situations proposed by the teacher. Implement all the drama strategies worked during the previous sessions. Participate actively in their groups so as to produce the final task. Assess their peers in a fair and ethical way employing the resources given by the teacher. Adapt the performances to the time established. 		
Basic Knowledge	<p>A. Communication: 4/5 B. Plurilingualism: 3</p>		
Activities	Spec. Comp.	Spec. Ass. Crit.	Basic Knowledge
<i>1. Much Ado About the Future</i>	1/2/3	a. b. c. d. e.	A.4/5 B.3

ACTIVITY PLAN- Session 9 (50')

Activity 1 <i>MUCH ADO ABOUT THE FUTURE</i>	Type:	Reinforcement / Role-Play
	Temporalization:	50 minutes (5 minutes per presentation /5 minutes for the assessment)
	Classroom management:	Students work in small groups of 4
	Resources:	<ul style="list-style-type: none"> - Rubric for assessment - Peers' assessment worksheet - Electronic devices - Camera

Linguistic Input:

Good Morning guys! The great day has arrived! The day of the premiere of Much Ado About the Future! I am so excited and you? I will explain to you the development of this session and then we will start the performances. Okay, first of all, we will raffle the order of the groups. Then when you come to the stage, you give me one copy of your script in order to assess it, prepare all the elements that you need and then you begin your 5 minutes of recorded performance. When you end up your representation the rest of the class, including me, will have 5 minutes in order to assess you using the rubrics and then the next group come to the stage. Is the development clear? Any questions, comments or suggestions? Okay so, now as professional actors and actresses, break a leg!

Okay, so now after the draw, the order of actuation is the following: Group A, Group B, Group C, Group D and Group E. I will set the camera and Group A, you can start, give me your script and the floor is yours! Well done guys! Very good performance, it has been incredible! Now, it's time to assess. Group B you can start preparing and let me your script. It's your turn on the stage, I will turn the camera on! Break a leg! My god, you are amazing actors and actresses, well done! Now we can start the time to evaluate! Group C, please come to the stage because you are the following company! Give me your script please; I will set the camera and when you are ready you can start!

Congratulations guys! It has been a very good performance, a lot of feeling on the stage! Now the audience has to deliberate their assessment. Group D when you are ready you can come to the stage! Please, let me your script, and whenever you are ready, I will put the camera on!

Excellent work guys! I completely feel like we are in Messina right now, it is amazing! Please, the audience of this fabulous theatre, it's time to evaluate this performance. What a pity, it is the final performance! Group E, it is your turn to bright on the stage. Please, give me your script and I will turn on the camera when you start! Amazing! You are such great actors and actresses! It's time for the last deliberations of the audience!

Okay, with that final group, we have ended up with this magnificent speaking practice! I hope you have enjoyed this comedy of *Much Ado About Nothing* by the great William Shakespeare! Now I will calculate your grades and I will let you know as soon as possible! Also, I will post your performances on the page of the Royal Shakespeare Company, so are you ready to become famous around the world?

Congratulations, you have done a very good job!

II. Materials for the Proposal Playing with Shakespeare's Comedy

SESSION 1

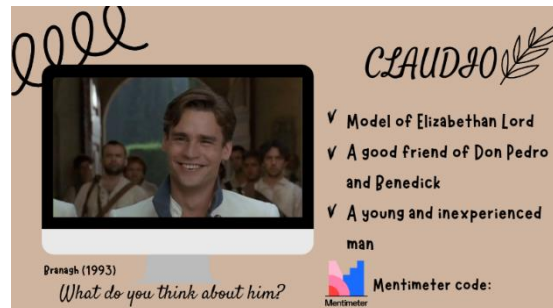
1. Tragedy or Comedy?

https://www.canva.com/design/DAFCXxdNbaQ/fENGrYbMI96ggi-ncU_4AQ/view?utm_content=DAFCXxdNbaQ&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton



2. Meet the Characters

https://www.canva.com/design/DAFCYErYkOg/-pccIb3wiLjJ31EzXDOAwg/view?utm_content=DAFCYErYkOg&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton



Meet the Characters - Mentimeter App

Go to www.menti.com and use the code 7526 8005

What do you think about
Signor Leonato?

Press S to show image



Go to www.menti.com and use the code 9225 3854

What do you think about
Hero?

Press S to show image



Go to www.menti.com and use the code 7373 8155

What do you think about
Beatrice?

Press S to show image



Go to www.menti.com and use the code 7730 1974

What do you think about
Claudio?

Press S to show image



Go to www.menti.com and use the code 9822 6412

What do you think about
Benedick?

Press S to show image



Go to www.menti.com and use the code 4177 9711

What do you think about Don
Pedro?

Press S to show image



3. Time To Discuss



FOR OR AGAINST?

1. Men and women should marry persons with the same social and economic status
2. Parents choose with whom their sons and daughters will fall in love.
3. It is better not to marry than to marry and risk being cheated on by your spouse.
4. Nobody can be trusted to be faithful in marriage.
5. Men are attracted to women who are assertive and bold and women like witty men
6. Jealousy and possession in a romantic relationship is usually a sign the relationship has troubles.
7. Because parents usually know what is best for their children when it comes to choosing a mate, children should accept the decisions their parents take for them.

4. 3 Minutes Shakespeare.

3 *Minute Shakespeare: Much Ado About Nothing*
<https://www.youtube.com/watch?v=9wK-FN5Dae8>

SESSION 2

2. Lady Disdain!

Much Ado About Nothing – David Tennant | 'What my dear Lady disdain' | Digital Theatre+ <https://www.youtube.com/watch?v=qKP49qnMLGY>

3. Don John, Don John...

<https://padlet.com/paolamiguel/rxfbb71z81a1huqt>



SESSION 3

2. How Does Claudio feel?

ANGRY

WORRIED

ANGUISH

DESPERATE

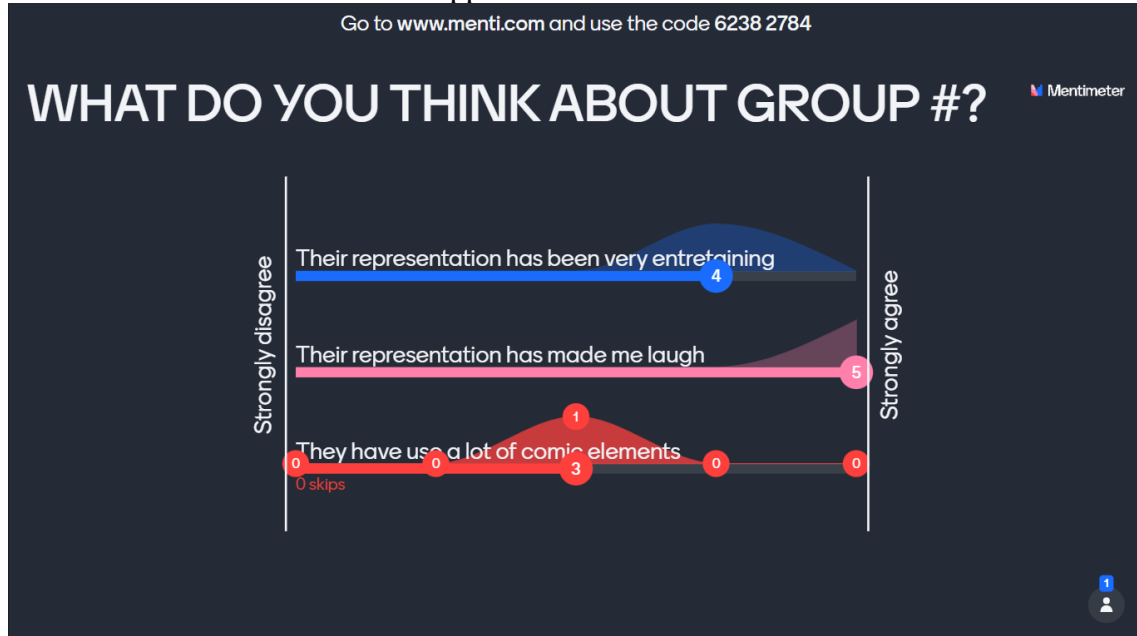
NERVOUS

DISAPPOINTED

3. Make the Audience Laugh!

Much Ado About Nothing: Act 2, Scene 3 | Shakespeare's Globe | Rent or Buy on Globe Player <https://www.youtube.com/watch?v=KkmSIy8PayY>

Peers Assessment – Mentimeter App



Mentimeter

WHAT DO YOU THINK ABOUT GROUP #?

Their representation has been very entertaining

1 Strongly disagree 5 Strongly agree

4

Skip

Their representation has made me laugh

1 Strongly disagree 5 Strongly agree

5

Skip

They have use a lot of comic elements

1 Strongly disagree 5 Strongly agree

3

Skip

Submit

Mentimeter

WHAT DO YOU THINK ABOUT GROUP #?

Their representation has been very entertaining

1 Strongly disagree 5 Strongly agree

4

Skip

Their representation has made me laugh

1 Strongly disagree 5 Strongly agree

5

Skip

They have use a lot of comic elements

1 Strongly disagree 5 Strongly agree

3

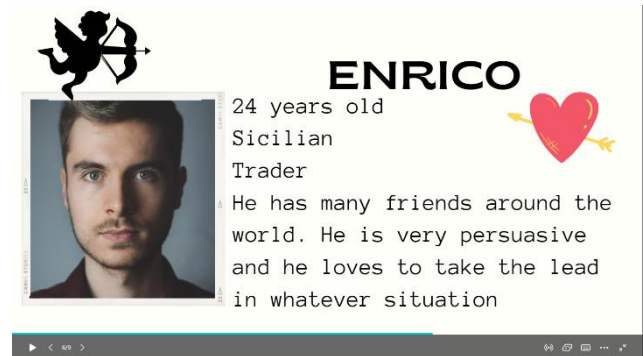
Skip

Submit

SESSION 4

1. First Dates: Hero vs. Beatrice

https://www.canva.com/design/DAFC7_SIndw/mJ9LGGuCo7pvr19Bx8FHkg/view?utm_content=DAFC7_SIndw&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton



SESSION 5

2. Power Relationships

Act 4 Scene 1 | Much Ado About Nothing | 2014 | Royal Shakespeare Company

<https://www.youtube.com/watch?v=ArKwN-gTOE8>

3. Gossip Messina



SESSION 6

1. You vs. Thou



YOU vs. THOU

ACT I. SCENE I

LEONATO If **you** swear, my lord, **you** shall not be forsworn. [To Don John] Let me bid **you** welcome, my lord, being reconciled to the prince your brother: I owe **you** all duty.

DON JOHN I thank you, I am not of many words, but I thank you.

LEONATO Please it your grace lead on?

DON PEDRO Your hand, Leonato, we will go together.



ACT V. SCENE I

CLAUDIO Who wrongs him?

LEONATO Marry **thou** dost wrong me, **thou** dissembler, **Thou** Nay, never lay **thy** hand upon **thy** sword, I fear **thee** not

CLAUDIO Marry beshrew my hand, If it should give your age such cause of fear, In faith my hand meant nothing to my sword.

LEONATO Tush, tush, man, never fear and jest at me, I speak not like a dotard, nor a fool, As under privilege of age to brag, What I have done, being young, or what would do, Were I not old: know, Claudio, to **thy** head, **Thou** hast so wronged mine innocent child and me, That I am forced to lay my reverence by, And with grey hairs and bruise of many days, Do challenge **thee** to trial of a man: I say **thou** hast belied mine innocent child. **Thy** slander hath gone through and through her heart, And she lies buried with her ancestors: Oh in a tomb where never scandal slept, Save this of hers, framed by **thy** villainy.

Partington and Spencer (2014)

SESSION 7

1. Much Ado Taboo

Much Ado About Nothing



CLAUDIO	REVENGE	COSTUMES
DECEPTION	DEATH	MASK
MARGARET	SHAKESPEARE	WEDDING
ACT	DOGERRY	FRIAR FRANCIS

Much Ado About Nothing



ACCUSER	BEATRICE	COMEDY
DON JOHN	ITALY	LOYALTY
COUSIN	MARRIAGE	TRICK
MASKED BALL	LEONATO	MESSENGER

2. What has happened in Messina?

Arrival of Don Pedro's army to
Messina

Hero's first wedding

Hero's death in the church

Double wedding of Hero and Beatrice
with Claudio and Benedick

Conrade and Borachio prisoners after
their confession

3. Much Ado About the Future -- Presentation

Why "Much Ado About Nothing" is Relevant Today | All in the Details | Broadway's Best | GP on PBS <https://www.youtube.com/watch?v=3yEbbb841s0>

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