TRABAJO FIN DE GRADO

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Innovative plan

Title: Drama workshops to develop English communicative skills in Primary Education

Stage: Primary

Year: 4th Primary Education

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Resumen

El proyecto aquí presente es un plan de innovación dirigido a alumnos de cuarto de Educación Primaria, es decir, a alumnos de entre nueve y diez años de edad. El principal recurso y tema de este plan es el drama: entendiendo drama no como un producto final o como una obra de teatro, sino como un recurso comunicativo útil para incrementar el tiempo de habla de los estudiantes, al tiempo que para desarrollar sus competencias comunicativas en el segundo idioma.

A lo largo de los nueves talleres de drama incluidos en este plan, los alumnos tienen la oportunidad de hablar y comunicarse en el segundo idioma en diversos contextos reales y simulados. Además, los alumnos pueden poner en práctica los contenidos estudiados previamente en las Unidades de Inglés y conseguir nuevos objetivos de modo motivador.

Los contenidos y objetivos que aparecen en los talleres pertenecen al currículum bilingüe, porque el plan está pensado para ser implementado en una escuela bilingüe de la Comunidad de Madrid. Taller a taller, los estudiantes incrementan sus competencias comunicativas y dramáticas.

El enfoque seguido en este proyecto es el enfoque comunicativo y la metodología es el taller, ambos están explicados a lo largo del plan. La parte práctica de este plan, los talleres, están basados en la teoría que incluye aspectos de drama, educación y aprendizaje del segundo idioma.

Palabras clave: drama, inglés, taller, comunicación, innovación.

Abstract

This present project is an innovative plan targeted to a year four class of Primary Education, so to nine- or ten-year-old children. The main resource and theme of this plan is drama: understanding drama not as a final product or as a theatre show, but as a communicative resource useful to increase the students talking time, as well as to develop their communicative skills in the second language.

Throughout the nine drama workshops included in the plan, the pupils have the opportunity to speak in the second language in lots of different real and simulated contexts. Besides, they can put into practice the contents previously studied in the English Units and achieve new objectives in a motivated way.

The contents and objectives appeared in the workshops belong to the bilingual curriculum, because the plan is thought to be implemented in a bilingual school of Madrid. Workshop by workshop, students develop their dramatic and communicative competences.

The approach followed in the project is the communicative approach and the methodology is the workshop; both are well explained through the plan. The practical part of the plan, the workshops, is based on the theory that includes aspects of drama, education and second language learning.

Key words: drama, English, workshop, communication, innovation.

Abbreviations

CA Communicative Approach

EFL English as a Foreign Language

DIE Drama in Education

L1 First Language

L2 Second Language

LOTS Low Order Thinking Skills

HOTS High Order Thinking Skills

PGA *Programación General Anual*

TFG *Trabajo Fin de Grado*

TPR Total Physical Response

1. Introduction and justification

A play is play (Peter Brook)

The use of theatre in education is common in schools in Spain, above all on special dates, such as Christmas, or school festivals. Throughout the past few years, I have personally experienced how these events were made in different schools and ages. In these cases, theatre was just a mere entertainment for kids and parents; although it was connected with some curricular objectives such as "self expression", the main objective was not educational. Unlike these cases of use of theatre, the idea of theatre defended in this project differs a lot, because here it is defended such as a process drama work with long-term goals linked to the curriculum: specially with Second Language (L2) objectives.

Looking in the bilingual curriculum (*Orden 5958/2010, de 7 de diciembre, por el que se regulan los colegios públicos bilingües de la Comunidad de Madrid*), it is possible to find some concrete examples of resources that teachers can use to teach English, for instance literature or new technologies, as well as motivational resources. The mentions of theatre or drama in the curriculum are rare; in the paragraphs dedicated to "How to encourage speaking skills", some drama activities, such as short sketches, and role-plays are mentioned. Besides, the curriculum makes some suggestions about using drama activities, but it does not recommend one hour-long performances. Lastly, in the Section "Resources", the curriculum mentions the use of puppets.

The acquisition of English as a Foreign Language (EFL) is not an easy task. Novel students not only have to deal with the difficulties of developing their skills in the language, but they have to deal with emotional aspects: shyness, nervous, lack of confidence or fear of failure. However, all these obstacles can be eventually overcome. The worst scenario is the lack of opportunities to use the language in the L2 classes, which make difficult or almost impossible, to achieve command of the new language. However, despite this handicap, drama can be useful. The use of drama in EFL classes allows teachers to create concrete times and spaces to use English in different real or simulated contexts. Using this communicative approach, students

develop communicative skills that allow them to express themselves first with their mates, in a controlled context inside the classroom, and then with anyone outside the classroom. Plus, it gives students tools to express themselves in whatever other language they speak, not only English.

Although the decision of using drama as a methodology in L2 classes is justified enough with the possibilities that drama offers in order to develop communicative skills, there is another important reason to use drama in school: the potential of drama to allow children to identify themselves with other people (which is related with intercultural competence and education on values). If teachers push children to put themselves in the shoes of other people, they are going to try to know these people as much as possible in order to play their lives as well as possible, and they are going to try to understand how they live so that they will eventually identify with them. If the teachers' main purpose to use drama in their L2 classes is to improve students' communicative skills and intercultural competence, then they should not use theatre just on marked occasions. What they must do is to get students used to playing: going from the easier and shorter drama activities to the more complicated and longer ones, improving step by step not only the students' language skills, but also their drama skills.

In order to accomplish this purpose, the following innovative plan is presented. This project is an innovative plan composed of a series of nine drama workshops that will be developed during the school year, in the 4th year English classes. The workshops, linked to the English units and the curricular objectives, move from the easiest one to the most difficult one, not only in terms of language skills, but also in terms of drama skills. Although the use of drama is perfectly feasible during whatever year of Primary Education, it has been chosen to implement this plan during the 4th year for several reasons. Students are able to understand the world that surrounds them and have more experience about it, and they can differentiate between fiction and reality and symbolize without a problem. Plus, the objectives for the 3rd-4th years, as presented in the bilingual curriculum (*Orden 5958/2010, de 7 de diciembre, por el que se regulan los colegios públicos bilingües de la Comunidad de Madrid*), are well suited to the possibilities that drama offers when it is used as educational resource.

2. Objectives

This *Trabajo Fin de Grado* (TFG) is an innovative plan that incorporates drama into the English subject. This TFG has a series of general objectives **(Section 2. Objectives)** and specific objectives **(Section 4.2. Specific objectives)**. The general objectives are:

- To research about the potential of drama and theatre in education, emphasizing the benefits for L2 teaching.
- To elaborate a feasible plan that works in any 4th year English class in any Bilingual Primary School of the Comunidad de Madrid.
- To propose and design various drama workshops linked to the 4th year English Bilingual curriculum.
- To use drama as a motivating tool and resource to comply with curricular objectives.
- To integrate and consider the labor of language assistants in English classes, to make the utmost profit of their presence in the classroom.

3. Theoretical framework

3.1. Differences between ''drama'' and ''theatre'' in professional theatre

Distinguishing between what is "drama" and what is "theatre" is not an easy task, in fact, some theatre scholars like Lehman (2013) suggests that they are closely linked and that they are almost the same in a lot of people's consciences, even some theater scholars think like that. In terms of education, it is possible and correct to use both denominations alternatively without any problem. Nevertheless, here, the differences between them will be explained, as well as the reasons for using one term ("drama") rather than the other ("theatre").

Considering authors and educationalists interested in theatre, there are some authors who make a clear distinction between what are "drama" and "theatre", and others who defend that "drama" and "theatre" are parts of the same reality. In most of the cases, the main motivation of these authors for creating a separation between "drama" and "theatre" is to clarify the difference between drama done in schools and professional theatre. Usually, authors tend to use the word "drama" to talk about theatre done in schools, and they tend to use the word "theatre" to talk about professional art. Of course, it is important to create a separation between professional dramatic art and the drama activities that teachers do in their classes with pedagogical objectives, because teachers should bear in mind that they are not training professional actors nor they are doing professional performances. On the contrary, they are using drama as a methodological resource, whose main object is not even drama.

Commonly, when people think of theatre, they are thinking of a finished script that some actors should read, learn by heart and, last but not least, play in front of an audience. Theatre is a final product created by different artists (actors, set designers, dramaturges…) that converge their forces on a final piece of art whose main mind is the director. Traditional theatre is based on the most basic drama elements: mainly

dialog and action, and a large and important part of the history of dramatic art has been based on this: dramatic text written by dramaturges and conducted by directors who are considered the main creators and authors of these final products. This kind of theatre has been called dramatic theatre.

Nowadays, this is something highly different because new forms of theatre have turned up on stage in the last century. Although traditional forms of theatre remain, contemporary theatre is understood as a collective work in progress, not necessary with a final product, text, actors or even audience. This kind of theatre is known as postdramatic theatre because it has removed the main elements of drama. Postdramatic theatre, on the contrary to dramatic theatre, is related to collaboration, playing, discovering… It is a continuous work in progress, less focused on a final product. This theatre involves all the creators and invites them to participate in an active way.

Summarizing, nowadays talking about professional theatre can have different meanings: there is theatre whose main elements are dramatic elements, and there is theatre not based on dramatic elements at all.

3.2. Drama in education

Unlike the last section, where drama and theatre were discussed in professional terms, on this point drama is being discussed focused on education. For this reason, this section includes the following items: a brief history of drama in education, from its beginnings to the actual time; a point dedicated to the use of the terms "drama" and "theatre" in education, trying to clarify their aspects and choose which one is more accurate for this project; another section to explain the main differences between "process drama" and "performance drama", terms that are not used to being differentiate, although they should be; and a last section with some of the strengths and weaknesses of using drama, useful to know what teachers and students can achieve when using Drama in Education (DIE).

3.2.a. Brief history of drama in education

Although since its beginning theatre has been a powerful tool to educate, often in relation to developing empathy, it was not until the beginning of the 20th century when theatre entered to the schools hand in hand with theatre experts, such as E. Jaques-Dalcroze, and supported by educationalists from the New School such as P. Freire.

The presence of DIE in English-speaking countries, such as the United Kingdom, and the United States, was consolidated in the decade of the 70s (although decades before it is possible to find pioneers such as P. Slade). The use of theatre was first used in First Language (L1) classes with educational purposes, and then in L2 subjects to learn the target language.

Nowadays, there are two different, and polarized, point of views of what drama in education can mean: on one hand there are advocates of using drama to drive learning objectives (D. Heatchote and D. Bolton), and on the other hand there are advocates of using drama just as an art style (D. Hornbrook). This project is just focused on drama for learning objectives linked to the L2 subject (English).

3.2.b. Drama and theatre in education

Coming back to education, when considering "drama" or "theatre" in schools, some authors, like Bolton (2010), argue that it is worthless to distinguish between "drama" and "theatre", because even the "drama" done in schools is "theatre". Bolton and Heathcote suggest calling the drama activities done in school just "theatre", without making any difference between "theatre" and "drama" because, at the end, both involve what G. Bolton calls 'acting behaviour'[1]: "acting behaviour is an act of fiction-making involving identification through action, the conscious manipulation of time and

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[1] Bolton (2010) makes a difference between drama playing (what children do in symbolic games when they pretend to be, just by and for themselves) and performing (what actors do as professionals, thinking on an audience), the link between both extremes is acting.

space and a capacity for generalization. It relies on some sense of audience, including self-spectatorship" (Bolton, 2010, p. 34).

Although there is some kind of insecurity when these educationalists decide to call what they do in their classrooms "theatre" instead of "drama", they are right to call what they do as "theatre", because it is closer to new forms of theatre. Plus, these authors are brave because they dare break the borders between both terms, something quite unusual at that time.

For the purposes of this project, the term "drama" will be used. The main objective of using theatre as a tool in EFL classes is to promote communication (Bolton and Heathcote did theatre in L1 contexts, not in L2), so it is mandatory to make a kind of theatre in which dialogue (previously written or not, even verbal or not) has to be the center. If "theatre" is a term that can involve dialogue or not, if there is theatre without drama, as Lehmann (2013) considers, "theatre" cannot be considered a valid term for EFL classes. This is the reason why, in this project, "drama" is going to be used always. However, for the sake of organizing the activities present in this project, I am going to make a difference between two possibilities inside drama:

- **"Process drama" or "non-performance drama"** is considered to be a cluster of activities, with different educational objectives each one, but without a final product to perform in front of the audience. In these activities, the teacher makes some general indications, but students are freer to communicate and act than if they would be playing a script. It could be said that in process drama everything (script writing, directing, space, lights, sounds and acting) happens at the same time: "*el drama no se escribe, el drama surge en escena*" (Sánchez, 2002, p. 38). That means that all the functions (even the audience) are a responsibility of children in this case. Bolton (2010) talks about a 'multi artistic function' and a 'multi responsibility'. So, this kind of drama is much more child centered because they have more tasks to do.

- **"Performance drama"** is considered to be a final product in which all the sessions are orientated to develop an end-of-term performance/final product[2] that will be seen eventually by an audience. In this case, the teacher plays the role of the director and students play the role of actors and even play-writers. So it is a more controlled activity in terms of drama skills and also in terms of communication. This possibility is nearer to traditional forms of theater and it is less child-centered than process drama.

Even when distinguishing between "process drama" and "performance drama", it is important to be aware that they are not completely different, and that there are lots of possibilities in the middle. In fact, "performance drama" and "non-performance drama" can complement each other (in this project, "process drama" is going to be seen as a part of the process to get to "performance drama"). "Process drama" is not better than "performance drama", nor vice versa. It all depends on the educator's objectives and aims. Although "performance drama" can be less meaningful and memorable than "process drama" for children, sometimes teachers need these mechanical repetitions that "performance drama" provided, for example if they are looking for accuracy. Plus, "performance drama" can include lots of communicative situations provided that students control creative aspects (such as script writing) and have to come to terms between them in order to build the show.

3.2.c. Differences between ''process drama'' and ''performance drama''

In the following sections, three dramatic elements will be defined in relation to "process drama" and "performance drama". These dramatic elements are the audience, the space and the characters.

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[2] According to Bolton (2010), E. M. Langdon was the first author to talk about the terms 'process' and 'product' in classroom drama, and to distinguish between them. Langdon also drew up a relation between 'playing' and 'pretending', and between 'play' and 'acting'.

Audience

One significant difference between "process drama" and "performance drama" is the audience. Peter Slade (1971), one of the pioneers of using drama in schools, says: "Theatre means an ordered occasion of entertainment and shared emotional experience; there are actors and audience – differentiated" (p.2).

In "performance drama" there are differentiated roles: on one spot is the audience, and on the other spot are actors on the stage. However, in "process drama" there is no such a difference. According to Slade, "the child, if unspoiled feels no such differentiation, particularly in the early years – each person is both actor and audience" (1971, p. 2). It could be said that the roles in "process drama" are liquid: sometimes one child is in the audience and, one second after s/he is acting.

When a teacher decides to create a final product to represent it in front of the public, s/he should consider: 1. Who is going to play the role of the audience (families, strangers or other pupils); 2. The presence of spectators reduces the children's space for free experimentation and risk-taking; and 3. While in "process drama" students have to communicate only with their mates, in "performance drama" they have to get the message across to the audience too.

Space

The presence of the audience in "performance drama" makes it mandatory to create a spatial disposition that drifts apart the audience to the actors/students, like it happens on theatre buildings: actors are in one place (on the stage) and audience is in another place (the seats). Sometimes the audience is in front of the actors, other times the audience surrounds them (circle, horseshoe, "T"), but in any case the spatial difference between them is clear. That means that "performance drama" needs a special space with a stage for the actors and seats for the audience.

On the contrary, in "process drama" (where the audience is not presented, unless children are considered as viewers) no special space is needed. Teachers can play

drama in their classrooms, the playground or any other available site: "a raised stage may be useful […], but a wide floor space to aid free movement is still the chief necessity" (Slade, 1971, p. 6). Although no stage means a lack of scenery, a way to implement the use of space in an imaginative way is by using rostrum blocks. Children can move these neutral blocks building different spaces and sets, implementing their creativity and imagination.

The teacher's decision about how managing space in drama activities is as important as it is managing space in class. In his book, Harmer (2018) suggests that how the classroom looks has an impact in the way students feel and communicate. For example; in horseshoe shapes and circles students feel more equal and included in the group, and they can see themselves easily; and pair-work promotes autonomy, as well as, dialogue.

Something similar happens with props and costumes, the more neutral they are, the better. In "process drama", teachers are not looking for striking an audience with the esthetics; they are looking for children reaching goals. In any case, costumes and props (in lots of drama activities these props can be realia: maps, tickets, menus…) are use to being motivational elements, and they can help to drive the ideas, so teachers have to find the balance between neutral elements and helping elements.

Another important aspect is light, as well as music, because they can be very useful to create atmosphere in a simple way.

Characters

One of the main elements of "performance drama" is the *dramatis personae*. For example, if teachers are thinking of playing *Romeo and Juliet*, they should cast for the roles of Romeo, Juliet, Mercucio, Father Lorenzo…

In "performance drama", each student plays the part of a specific character. In order to do this, students characterize themselves with costumes and props to change and be closer to the character, and then they declaim word for word the lines that they have learnt by heart.

However, in "process drama" characters are not a compulsory part. In "process drama", children do not play any specific role, but they are just themselves (even when there are moments in which children play general roles, such as TV anchors, doctors, animals…). That allows students to be themselves, to speak freer, to personalize their own language and to make it more meaningful.

3.2.d. Strengths and weaknesses of using drama in education

In this sub-item some of the most relevant strengths and weaknesses of using DIE are going to be explained.

Strengths of using drama in education

Drama is known for being an educational resource with multiple advantages. In this point, some of these strengths are going to be explained.

First of all, drama is a resource close to children's natural way of learning: symbolic play. With drama, children can experiment by acting, without feeling any pressure, different roles and situations that they are going to have to face in real life. When a child imitates something from the real world within symbolic play, and then s/he does it in the real world, s/he is following the 'assimilation and accommodation' learning process proposed by Piaget. Drama is an active and student-centered learning method, and the involvement of the students in their own learning processes makes the learning more meaningful.

Drama is also good for learning because it benefits for the development of basic cognitive skills, such as perception, attention, memory and behavior control. Besides, drama is a multisensory experience, that means that students receive the learning input from different channels (sight, hearing, kinesthetic...), and that makes the learning more personalized because, as Phillips (1999) suggests, when children can use

different channels for learning, as happens with drama, they can draw on the best option for them.

Besides, drama is a more meaningful and motivating way of presenting the contents than theoretical classes. "In the theatre and in the classroom, drama is a way into knowledge: it opens up new ways of looking at things. Through theatrical metaphor the world we live in is explored" (Bolton, 2010, p. 52). Drama presents the contents in context, which helps to understand them, and it allows students to live and experiment by themselves the contents. Not every author defends the idea of using drama as a learning resource, but some authors like Bolton (2010) and Heathcote do.

On the other hand, drama is also useful for teaching attitudinal concepts such as cooperation. Drama is a group activity that it does not make sense without the group, students have to interact with their peers to develop drama, creating bonds and group cohesion: students have to arrive at consensus and make commitments with the group during drama activities. Although drama is a social experience, it is also a personal one: students can develop personal competence and grow self-esteem through drama as well.

Drama is useful for developing empathy and intercultural competence. Children have to investigate and know the characters that they are going to play because they have to identify themselves with the roles or, at least, try to understand them. Plus, drama encourages children to express, understand and control own and others' emotions: "It is the emotional engagement with something outside oneself, filtered through the make-believe that has such a powerful learning potential" (Bolton, 2010, p. 130).

Last, but not less, drama develops children's imagination and creativity. Depending on how free or controlled the drama activities are, the students can develop their own ideas and knowledge to a greater or lesser degree.

Weaknesses of using drama in education

Despite all the strengths that the use of drama can have for teachers and students, there are some weaknesses too, which are important to consider before starting to dramatize. In this point, some of these weaknesses are explained.

A possible obstacle, suggested by Sam (1990), is that drama activities can be difficult to evaluate because it is not always easy to highlight their goals and identify if these goals have been achieved or not by students. Besides, it is important as well to consider that drama, depending on the topics selected, can be felt artificial and meaningless, if students feel that the chosen situations and context are not interesting enough nor close to them.

However, one of the most concerning weaknesses for teachers is the feeling that they can lose control over students and time easily, above all in less controlled drama activities, as Sam (1990) reinforces there are teachers afraid that drama activities are useful for entertainment but not for learning. Drama is an interactive, uncontrolled and spontaneous activity that, sometimes, it is difficult to deal with. For this reason, in this proposal it will be attempted to control and overcome this perceived non-control weakness, as much as possible, in the section on dealing with difficulties.

3.3. Drama in English as a Foreign Language classes

Drama is an interdisciplinary resource, and all kinds of contents can be taught through drama. For example, teachers can create a unit about space and geometry (in Math) or about composition (in Arts&Crafts) using drama. Although drama activities are useful to teach all the curricular subjects, in this project drama is proposed as an EFL learning resource and this section is dedicated specifically to the use of drama in EFL classes.

3.3.a. Drama as a Communicative Approach resource

The Communicative Approach (CA) is an approach focused on the use of communication, understanding communication as a process for learning, in order to learn a L2. CA not only uses communication as the vehicle to learn, but also it has the main goal to develop communicative competence (Sam, 1990).

The first goal appeared in the bilingual curriculum (*Orden 5958/2010, de 7 de diciembre, por el que se regulan los colegios públicos bilingües de la Comunidad de Madrid*) is the necessity of make pupils communicatively competent people: they must be able to finish Primary Education with the ability to express and understand easy messages in daily situations, at least in one foreign language. Knowing that, it is possible to say that the CA is a suitable approach related to the contents and goals expressed in the curriculum and that drama can help to achieve these goals. Drama activities can be considered to be following the CA because:

"The essence of this approach [CA] is to communicate with another person in the classroom and in the long term, the society. Drama used in the classroom can be considered a communicative activity since it fosters communication between learners and provides opportunities to use the target language in various 'make believe' situations" (Sam, 1990, p. 3).

The CA prescribes a series of communicative activities, such as drama activities, orientated above all to achieve communicative competence through speaking, as opposed to traditional approaches, much more focus on learning just vocabulary and grammar structures in their writing form. According to Segade Alonso (2015), when we speak with others we are covering all the conditions needed to be communicative. Segade Alonso (2015) suggests that every communicative act includes:

- An information gap.
- The possibility of expressing ideas in different ways.
- Counterparts' positive feedback.

Here the different kinds of communication involved in "process drama" and "performance drama" will be explained in order to clarify what communicative goals can be related to each one.

Although any kind of drama activity involves the use of language and communication, so any drama activity could be considered within the CA, depending on the kind of drama activity, teachers are going to work on some aspects of language or others.

As one can deduce from the previous sections, the level of communication in the drama activities can be really diverse, from the most controlled communication activities to the less ones. This can be illustrated as a spectrum from controlled communicative activities to the open communicative activities (as seen in Table 1).

	Controlled communication	Open communication
OBJECTIVES	Accuracy Practice Confidence	Fluency Authenticity Confidence Challenge New classroom relation
ORGANIZATION	Pair work Small groups Rehearsal	Begins with large group Pair work and small groups as work continues
CONTEXT	Simple Naturalistic Teacher selected	Launched by teacher in role Developed with students' input
ROLES	Individual Teacher determined Fixed attitudes	Generalized at first Becoming individualized at students' own choice later
DECISIONS	None	Negotiated by students
TENSION	To produce accuracy of language and vocabulary	Arising from dramatic situation and the intentions of the roles
TEACHER FUNCTIONS	To set up the exercises To provide resources To be evaluator	In role As model To support To provide resources To challenge

Kao & O'Neill's Continuum of Communication (1998, p.16)

Table 1. Continuum of Communication

Retrieved from: Kao, S. M. & O'Neill C., *Words into worlds: Learning a Second Language through process drama* (1998) in Piazzoli, E., *Process Drama and Second Language (L2) Learning Research: An overview.*

One of the main characteristics of the dramatic activities that teachers can develop in their classes, in terms of communication, is how controlled communication is.

The communicative control is a spectrum in which the limits are: the total presence of script (as in "performance drama" used to happen) or the total absence of written text (as in "process drama" used to happen). While in activities such as reading theatre (a good example of drama activity with script) students have to memorize or read the lines from the script, in improvisation (a good example of drama activity without script) they do not have to memorize them because they have to make the dialogues up at the time they are acting. Although reading theatre and improvisation are at either end of the spectrum, in the middle of them, teachers have many other drama activities that can mix both ideas and be closer to one or another extreme depending also on how to work with them and the objectives.

The decision of doing a more or less controlled communicative activity, and how much agency give to the students, depends on the goals that teachers want their students achieve. On one hand, memorizing lines by heart, from a given script, and drilling them is a completely controlled communicative activity that helps with accuracy and vocabulary (although this is an activity that develops Lower Order Thinking Skills [LOTS], teachers can complement it with tasks that rely on High Order Thinking Skills [HOTS] such as writing stories or adapting them). On the contrary, improvising and making their own dialogues up is a less controlled communicative activity that helps with fluency and meaning (these activities are HOTS activities because are based on students' creativity and application of their own prior knowledge).

3.3.b. Theatre genres and drama activities to implement in English as a Foreign Language classes

In the following point, there is a summary of different theatre genres and drama activities that can be used in EFL classes. Some of them are considered both theatre genres and drama activities while others are only drama activities. For the sake of the

project, no distinction is made between theatre genres and drama activities because both can be used as drama activities in the EFL classes.

These activities are both drama activities and communicative activities because, as Sam (1990) suggests, communicative activities are activities that "involve doing things with language" (p. 2) and they have some of these characteristics: purposeful, interactive, communicative authentic and based on information gaps.

Some drama activities that teachers can implement in their classes, organized by the level of language involved in them and from the most communicative controlled to the less, are:

- **Gesture theatre.** Gesture theatre, usually known as mime or pantomime, is a kind of theatre based mainly on gesture and sounds. The story is articulated through the movements and gestures of the actors, and other plastic and visual effects (lights, sounds, videos…): in a nutshell, anything but verbal elements. The principal characteristic of this genre is the absence of words.

  Using mime such as a methodological resource allows children to express ideas (words, short phrases, actions…) without using any verbal element. Children have to express themselves using only their body expression, gestures and sounds. Mime is related to Total Physical Response (TPR), a method in which students learn by doing physical movements of commands given to them, a method used in initial stages because it respects the silent period that students experience when they are learning any new language.

  Mime is an excellent activity to develop the most basic performing skills and to gain confidence on stage, and it is also good for improving listening skills, introducing new vocabulary, expressions and grammar.

  A well-known activity based on this genre is charades. In this activity some students are not going to talk (the ones who mime) and others are going to

speak trying to guess and describe what are miming their classmates. So it is an activity that allows both, productive and receptive skills.

- *Tableau vivant.* A variant of gesture theatre. *Tableau vivants* are short scenes that represent a situation. All the elements including in the representation (objects and people) are frozen, as if a specified moment would have been captured in time.

- **Reading theatre.** Reading theatre is a dramatic activity based on a written script that students have to play or read. The script can be written by students, a teacher or a dramatist. So, it is a good way to work on writing and reading skills. Once teachers decide whether students will perform the play (learning the lines by heart) or just read it, they can focus on pronunciation and stress, as well as on expressivity and clearness.

  Reading theatre allows teachers to use fables, fairy tales, plays or other literature products from the L2 tradition, developing too the intercultural competence.

- **Musical.** Musical is a dramatic genre that mixes writing theatre and music. The stories are articulated through the script, but also through musical numbers embedded into the script.

  The use of songs, rhymes and chants during EFL classes has plenty of advantages: it is a good way to support children with oral productive skills, melodies help to remember the texts (words, short phrases, idioms…) and it is great to gain accuracy.

- **Puppets.** In puppet theatre all the characters, or at least the main characters, are 'played' by puppets (manipulated by puppeteers). The use of puppets in EFL can mean two different things:

  a. The teacher manipulates the puppet. In this case it is useful that the puppet speaks only English, so students are going to be bound to speaking in English with the puppet promoting their productive skills, but also their receptive skills.

  b. The children manipulate the puppet as puppeteers.

  Although puppets are often used to represent animals or people, so they can be stuffed animals or dolls, puppets can represent almost any character: ghosts, princes, unicorns... Teachers can buy the puppets on the market or make their own. Also children can make their own puppets with different and simple materials like: socks, paper, cardboard, sponges or sticks.

  Although the use of puppets can promote receptive skills, when the teacher manipulates the puppet, the use of puppets in EFL classes is useful above all for developing productive skills. Students can improvise or write the dialogues from the different characters or have a conversation with the puppets.

- **Object theatre.** Object theatre is a theatrical subgenre inside puppet theatre. It is included here because, although a bit more abstract, it is a cheaper and easier way of dramatizing than puppet theatre.

  In object theatre there are no puppets because in the place of puppets are quotidian objects (rules, pencils, erasers…). One or two actors move the objects, as if they were the real actors (for example, Little Red Riding Hood can be a red marker), over a table in order to tell a story to the audience.

- **Shadow theatre.** Shadow theatre is a genre in which the audience sees shadows projected on a screen instead of seeing actors over the stage. The shadows can be done with the actors' bodies or with paper shapes moved by actors.

  In EFL classes, teachers can use shadow theatre in order to create a play with different characters and dialogues or just to tell a story.

  The main advantage of shadow theatre is that students feel less pressure and nerves because they do not feel that they are in front of the audience, they are just between a light and a screen.

- **Black light.** Black light is a shadow theatre's variant. In black light theatre the public only can see the elements on stage that are painted with black light paint and are illuminated with a black light lamp. Usually, during the black light performances, the stage is dark, and puppeteers wear black clothes so the public only can see the props and puppets (previously painted with black light paint) that puppeteers manipulate.

- *Kamishibai.* *Kamishibai* is a traditional theatrical genre from Japan whose meaning is 'dramatic art on paper'. *Kamishibai* is a form of storytelling supported by illustrations on paper. The storyteller has a small theatre in which the papers are placed, and the storyteller replaces the papers at the same time the story moves on. In order to be able to tell the stories, students would have to previously enhance their vocabulary and grammar for telling the stories.

  The small theatre and beautiful and elaborated illustrations of *kamishibai* are not compulsory needed to perform *kamishibai*. Teachers and students can create their own *kamishibai* plays making use of a magnetic board, drawing the different elements of the story on the blackboard or just showing simple flashcards, as visual aids are very useful for facilitating oral and writing comprehension. The role of the storyteller can be played by the students (if the

objective is to develop speaking skills) or by the teacher (if the objective is to develop listening skills).

- **Improvisation.** Improvisation is a cluster of spontaneous and simple dramatic exercises motivated by short directions and rules ("you are a pilot", "you are angry", "you are on the beach", "words with an 's' are banned"…). These activities provide children the opportunity to use, in a creative way, their own language, to use circumlocutions and to gain fluency. Plus, improvisation activities help students to develop their drama skills and be more confident and comfortable with the idea of acting.

- **Role-playing.** Role-playing is a dramatic activity that involves students acting different roles inside a concrete situation. Each student represents a given role inside the situation.

  Role-playing can be based on a given script that has to be learned by heart, in which case it would be a less communicative activity, but it could be perfect for learning chunks and gaining accuracy. Or it can be based on improvisation; in which case, besides to gain fluency, it would be a good opportunity for children to adapt their language to different situations, for example, from the most polite situations to the less ones.

- **Simulation.** Although simulation is not a theatre genre, it is quite normal to see this concept in DIE because it is a really interesting educational resource, above all in terms of language. Simulation is referred to as a dramatic task in which students do not play any specific role, but they act like themselves or a general role, such as nurse, architect, or priest.

  To start the activity, the teacher gives to the students a context and a problem that they should solve using their very own knowledge and language. In simulation, students have to communicate between themselves, if they want to

fix the problem. The activity finishes when the students solve the problem or when the time is over. This activity is the one that most closely follows the CA.

Each activity is different to the others, so there is no one better than another one. If the teacher has to select which activity is better or should be used before or after the other one, s/he has to consider both aspects: the pupils' dramatic skills and the pupils' language skills, so children's prior knowledge. Also other important students' features to consider are: age, attitude and interests.

3.3.c. Teacher and language assistant's role

The presence of a teacher who leads drama activities in class is mandatory, provided the intention of making drama is pedagogical, and not just pure entertainment. Otherwise, the drama activity could be interesting, but not meaningful for students' learning. Teachers are necessary before and after the drama activities for organizing the contents and evaluating them, as well as to provide a guide and support students through activities.

In this project the presence not only of the teacher, but also that of the language assistant, will be considered because drama activities, as those that follow the CA, can benefit and be enriched a lot with the language assistant's knowledge. The main teacher's and language assistant's roles in drama activities is to lead children through the different activities. On one hand, teachers have to encourage students to play and communicate, and on the other hand, they have to promote activities to achieve the curricular goals.

It is important to know that to develop drama activities no concrete knowledge about drama is compulsory. Nonetheless, some knowledge about movement and dialogue can be helpful to increase motivation and make activities more meaningful, plus more esthetic and artistic.

The teacher, as the person who better knows their pupils, is who has to decide which activities are more suitable at each moment, considering aspects, such as drama skills, language levels, classroom atmosphere, or students' feelings about drama.

In this point, two different teacher's roles are going to be considered: a) the teacher's role related to the English contents, and b) the teacher's role related to the drama skills. As they have to be played at the same time, they are not going to be explained separately.

Before starting the drama activity, the first step teachers have to take is to know the children's prior knowledge about English and drama. This will help them to choose the most fitting activity for each group. Another task, that teachers have to assume before starting any drama activity, is to organize the students in groups (considering both drama and language skills). Teachers have to ensure that each student has the same opportunities to participate, as well as control that the general class atmosphere is suitable for dramatizing. When students are dramatizing, either in small or large groups, teachers should be concerned about the group structure and ensure a balanced participation of all the members (some children can dominate the dramatizations in excess). Therefore, the teacher has to monitor the activities and make as many changes as s/he considers. Last but not least, the teacher should explain the activity as accurately as possible.

Once the activity has started and children are acting, teachers can play an active role (acting inside the play as a part of the cast, usually the narrator role, but also a character) or a passive one (monitoring the activity from outside). Gavin Bolton (2010) defends the idea of the teacher playing an active part of the drama activities; it is what he calls "teacher in role" (method used and popularized by Dorothy Heatchote[3]). "Teacher in role" means the teacher conducting and controlling the activity playing an active role inside the play, although s/he is not exactly acting inside the drama activity is more a kind of narrator who describes or anticipates what is happening. In L1

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[3] In this interview of Dorothy Heatchote, it is possible to watch her playing teacher in role: https://www.youtube.com/watch?v=owKiUO99qrw&t=384s)

classes, according to Slade (1971), teacher in role revitalizes the action by asking questions or making suggestions since an external/internal role for the sake of the intern drama structure. Besides, s/he can introduce artistic and theatrical elements (such as a sense of space, astonishment, contrast or tension) that are difficult to introduce by children themselves, but that enrich the drama.

However, "teacher in role" in L2 classes should be much more orientated to obtain the main goals of the subject (promote and encourage students' own communication) and as a way of giving accurate and comprehensible input as well as to reformulate some incorrect output that the teacher has to select in order to not stop the drama (for instance, correcting only the most important errors or the ones related to the unit). Although teacher in role can increase the teacher talking time, that is not a bad thing as long as it does not compromise the students' talking time. Plus, teacher in role in L2 classes can be a way to scaffold[4] students by giving them support and guidance. In this case, the teacher would be acting as a prompter: pushing children, giving suggestions and help them with difficulties. For Bolton (2010), this teacher in role is what allows teachers to develop the zone of proximal development[5] by giving input to help the student to achieve goals that they are not able to do by themselves yet.

However, teacher in role should not interfere in one of the most important teacher's tasks: feedback. The last teacher's duty is to provide feedback, something that is possible to do during the activity and after the activity. Teachers have to correct students and give them feedback. As far as drama is a live activity the main way to evaluate should be by observation. In order to give this kind of feedback, the teacher needs to observe from outside the activity **(see Section 4.7. Evaluation)**.

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[4] Bruner developed the term "scaffold" in education. It means to create a figurative scaffold that supports students during their learning process, helping them to achieve their goals. Teachers not only have to build the scaffold, but they have to be aware to eliminate this supportive structure when children are able to do what they are learning by themselves.

[5] Vygotsky, the developer of ZDP concept, was interested in theatre: he wrote essays about theatre, he knew some of the most prominent theatre figures of his time and also directed school theatre groups. "Vygotsky believed that dramatic activity is highly related to play and that it has a direct connection to his concept of ZPD*" (Haught & McCafferty, in Lantolf & Poehner, 2008, p. 143).*

Language assistant's role

As the presence of language assistants has become a reality in bilingual schools[6], in this project, their presence is going to be considered as an important and active part.

One of the strengths of using drama as a methodological resource is the possibility to study contents from other subjects and cultural knowledge from different countries. In the latter case, the language assistant's role can be really useful: on one hand language assistants can teach aspects from their own culture background, such as art, theatre or literature, the kind of cultural contents that Kramsch (1993) call highbrow cultural contents; and on the other hand, they can stress aspects of daily life, habits or traditions of their culture, contents that Kramsch (1993) classify as lowbrow cultural contents. As Buckingham (2019) suggests, the language assistant is not only useful for developing oral skills, but also for developing intercultural competence and becoming global citizens, all this through the interaction with the language assistants and the knowledge of their culture. In fact, the bilingual curriculum (*Orden 5958/2010, de 7 de diciembre, por el que se regulan los colegios públicos bilingües de la Comunidad de Madrid*) includes some contents related to this intercultural competence (for instance, festivals and folklore from English-speaking countries). The language assistant can also be an element of motivation because students see the language assistant as a new element that helps them to wade through contents.

According to the 2020-2021 Language Assistants' Handbook, the language assistants have to act as a "cultural ambassador" of the country they come from. Referring to drama, the language assistant can be useful to enrich the content of the drama activities: suggesting more real or closer to their countries the situations, suggesting literature materials to work with (oral tradition stories, modern authors or characters for the popular tradition from their countries) or giving their own vision about theatre (in the event they are interested in the topic).

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[6] In accordance with the *Comunidad de Madrid* website, the number of English language assistants, in Primary and Infant Bilingual schools, during the scholar year of 2020-2021, is 1271. Retrieved from: https://www.comunidad.madrid/noticias/2020/10/10/cerca-2400-auxiliares-incorporan-centros-bilingues-comunidad-madrid

Besides the contribution that the language assistants can do teaching cultural contents, the main role of the teacher assistant is obviously in the language field. The Language Assistants' Handbook (2020-2021) says that their functions should be orientated to reinforce the students' oral dexterities, so language assistants have to communicate in English as much as possible. Live listening is richer than recorded listening because, as Harmer (2018) suggests, live listening allows students to listen to more real speech, as well as to interact with the speaker if they have doubts about what they have heard. Besides, if all the input is going to come from students, as in drama happens, the input is not always going to be accurate enough, so it is important that students have correct input from their teachers, but especially from the language assistant.

The language assistant can submit both tasks, cultural and language, within the drama activities, for instance, playing an active role in the different drama activities manipulating puppets in hot seat activities or playing teacher in role. Although not every language assistant has an educational background, to participate successfully and usefully in these drama activities it is only necessary to know some keys given by the teacher.

3.3.d. Strengths and weaknesses of using drama in English as a Foreign Language classes

In this item, some of the strengths and weaknesses of using drama in the EFL classes are going to be developed. Of course, most of these strengths are related to communicative aspects.

Strengths of using drama in English as a Foreign Language classes

One of the advantages of dramatizing is that it is a resource that allows students to use their whole body to express themselves: drama enables children to express themselves using verbal and non-verbal language in a natural and integrated way. Doing that, students with a low command of English can compensate their weaknesses

until achieving a higher level of communication. Students need not only to use their verbal and non-verbal skills to express when acting, but they need to understand others in order to complete drama activities.

Depending on the kind of the activities done in class, the goals can be diverse, as seen in **Section 3.3.b**. On one hand, learning the script by heart promotes accuracy and helps to consolidate new expressions, to improve intonation, and to gain vocabulary and grammar. On the other hand, using the language in a free and creative way helps to develop students' fluency.

Finally, as it was explained in **Section 3.2.d.**, drama presents the contents (grammar, vocabulary and cultural contents mainly) in context, making them more meaningful for the children. Students can practice and reinforce their L2 in simulated but real contexts (the dramatic situations proposed in drama activities can be simulated, but the action of doing drama is real), and that allow them to use their language genuinely and authentically because they can activate their schemata, talk about themselves and their very own ideas, personalize and be responsible of their own learning process. This responsibility, according to Harmer (2018), increases the students' engagement.

Weaknesses of using drama in English as a Foreign Language classes

Some possible weaknesses that teachers have to deal with when they use drama in the EFL classes are related to communication too. For instance, learning by heart does not promote fluency. Besides, students can solidify their mistakes if they drill the phrases making the same mistakes again and again (in drama, it is especially important that the teacher recognizes and corrects the students' mistakes).

Another weakness is related to students' temperaments. The more outgoing students can draw all the attention and restrict their mates' expression. In addition, teachers can misunderstand the students' character with their real command of the L2.

3.3.e. Dealing with challenges

Dramatic art is a live experience. Although the activities' spectrum included under this umbrella term is significant, and it includes very different activities, in this section it is considered and resolved some of the most common challenges that teachers would have to face when implementing drama in their classes. Although there are lots of possible difficulties, here there are some examples referred to diversity among students inside the classroom:

- **How to deal with shy and insecure children.** First of all, teachers should not force children to participate in any drama activity, if their pupils are not prepared for it. This is why theatrical performances do not work fine for everybody. Teachers should give to the students the time and space that they need, and encourage them to participate in low order dramatic, thinking and language skills activities first.

  The fact of starting with low-level drama activities is going to help to encourage children's participation. With these activities, children do not feel that they are doing theatre, but they are only playing symbolic games as they are used to. Another alternative for these children is to use some transitional element that helps these children to participate and to feel that they are less exposed. Transitional elements, such as puppets or masks, can be really useful for those pupils because they feel that they are hidden behind the mask or the puppet. "When children use a puppet as their mouthpiece, they often lose their reticence and hide behind it, participating in a way that they would not if they were asked to act out the part themselves" (Phillips, 1999, p.51).

  A comfortable and respectful environment is also paramount. Students should feel that they are able to make mistakes. Besides, teachers have to consider the group organizations because it is highly likely that shy students feel better in small groups than big ones.

- **How to deal with nervous children and anxiety.** Most of the activities suggested in this project are non-performance drama activities. In such activities, on the contrary than in performance theatre, are not included aspects such as an audience or a stage (usually the elements that provoke anxiety). In that sense, drama activities should not provoke these feelings considering that teachers are going to implement them in a well-known space for the students and without any external audience.

- **How to deal with limited language skills and vocabulary.** In the case of drama activities, students can implement their verbal language skills with non-verbal language. That means that they can communicate with their bodies, movements and gestures.

  In the case of reading theatre, it is important to choose scripts in tune with the student's levels. Plus, students can mark in advance the lines or words that they do not understand and look them up in the dictionary.

  If they have a low receptive level, the context of the drama activities makes it easier to figure out the meaning of the words than if they would be out of context, because the context is going to activate schemata.

- **How to deal with different language levels.** It is probable that, inside the same class or group, teachers find students with different language and drama skills. However, the versatility of drama activities allows the use of DIE adapting the activities to the diverse students' levels, even when there are different levels inside the same group.

  Students with lower levels should start with basic dialogues. On the contrary, students with a higher command of English should begin with more complex dialogues. When teachers develop creative drama activities, they should have in mind that students with lower levels find these activities more difficult than

their peers. Teachers should be aware of the different levels inside the class and to personalize the activities to the students, giving roles in accordance and thinking the groups.

The most important thing, in this case, is that all children participate, no matter what their abilities or levels are. Besides, as Phillips (1999) suggests, teachers can add some non-speaking roles, such as set, or graphic designers. Although this extreme solution, that work better for L1 classes than for L2 classes, is possible, teachers should ask and encourage their students to participate and use their language in some way: writing in some graphic product (such as posters and invitations); or pre-recording some parts (to played them as an audiovisual part of the performance).

- **How to deal with lack of control.** Drama, even in its more uncontrolled forms, is based on a series of rules and context. "Drama requires students to agree on the rules, acknowledge their parameters and keep to them, even when it becomes uncomfortable" (Bolton, 2010, p. 106).

  As far as sessions are structured, and well planned, teachers gain control and children are less skeptical and feel the sessions more meaningful for them.

Other possible difficulties come from the personal and material resources. Here are some examples of these possible difficulties:

- **Lack of a suitable space to play drama.** Although some schools have theatres or assembly halls, it is not needed any special venue or space to act. Any school space could be suitable to act: some stairs or corridors, the gym or the playground could work well. Of course, teachers can also use their own classrooms, if after moving the furniture they are not comfortable with the

space, Peter Slade (1971) recommends using the class desks such a part of the set as a possible solution.

- **Lack of engagement.** When students are not captivated enough by the idea of acting, teachers can allow them to choose the stories or topics that they want to work with to increase their involvement and motivation.

- **Lack of drama skills.** Not all the students are going to have the same drama skills. In fact, it is highly likely to find children with no experience at all. Nonetheless, lots of the drama activities presented in this project do not involve higher drama skills, in most of them students do not have to play any specific role, just themselves or general roles. Plus, acting these basic activities students not only do not need to develop any special drama skill, but they are subconsciously developing drama skills, so when they get into the more complex drama activities they would have implemented their drama skills.

4. Innovative proposal

4.1. Introduction

This plan arises from the necessity of implementing the communicative skills in students of Primary Education, as well as for making a real increment on the time that they are speaking and communicating inside the English class in a motivating and real way.

The innovative plan that is developed in the next pages is a plan that follows the theory that has been explained in the theoretical framework. The approach selected and followed to develop this plan has been the communicative approach and the methodology is the workshops. Besides, in order to create real communicative situations, drama has been selected as an educational resource because drama allows students to communicate and to speak the target language (English) in real and simulated contexts.

Although the proposal pretends to be a concrete example, for a simulated context, of how to implement the students' communicative skills in a 4th year class in a bilingual public school of Madrid, including the diverse possibilities and resources that these centers have: the plan is flexible and admits changes.

The plan is developed in a total of nine workshops (three per term), and each workshop is linked to a specific Unit (whose contents are included within each workshop as previous knowledge and contents, because they will be worked out of the workshops). Although the contents can change, depending on the content order followed by the teacher, if somebody tries to reproduce the plan in a different school, it is recommended to follow the order of the drama activities to increase step-by-step drama skills. Other changes that can be done as well are the literature materials that can be suggested by the language assistant.

4.2. Specific objectives

As it has been said on multiple occasions through the project, this innovative plan pursues the integration of drama and English in order to improve communicative skills in English students. The goal is not going to be to perform a final product, although it is done; the goal of the nine workshops presented in the project is to use drama as the vehicle to drive through the curricular learning goals. The specific objectives of this plan divided on specific to the plan, specific to the English subject and specific to drama are:

Specific objectives to the plan:

- To promote personal and global growth.
- To increase self-confidence to speak in public.
- To promote social development and intercultural competence.
- To develop creative and imagination skills.
- To work in teams, expressing opinions and making agreements.

Specific objectives to English subject:

- To improve communicative skills participating in real and simulated situations.
- To improve the four language skills.
- To learn how to adapt the language to different contexts and situations.

Specific objectives to drama:

- To identify the elements of dramatic art.
- To improve drama skills.
- To participate in guided drama creative processes.

4.3. Context

The essence of this project is to create a general innovative plan that orientates teachers to implement drama programs in their EFL classes in order to improve students' communicative skills. In this sense, it is suggested to implement this innovative plan in 4th year of Primary Education classes of Madrid bilingual public schools, because the drama activities proposed in this project match with curricular contents from 3rd and 4th years of Primary.

Although, the plan is open to suffer some changes for adapting to the realities of each class, if teachers have never promoted drama in their classes, it is recommended to follow the same sequence of drama workshops appeared in this project (gesture theatre/TPR, reading theatre/choral reading, puppets & black light/hot seat, improvisation I/situation & information gap, role playing I/task, object theatre/description, *kamishibai*/story telling, improvisation II/situation, role playing/project). This sequence allows for the gradual and simultaneous implementation of both communicative and drama skills. Nonetheless, as long as the teacher wants to match drama workshops with the sequence of contents of the units some changes should be done, for example, literature materials can be changed. Beside contents, other features like the children's interests or the language assistant's origin (most of them come from UK and USA, but they can come from other English-speaking countries such as Canada) are also important to consider when planning the project; for instance, language assistants can propose traditional stories of their countries to work with. Due to all these variables that can provoke changes in the plan, in this project it has been selected a much more concrete context.

The school selected to develop this innovative plan is a fictitious school, based on the different schools I have attended during the past years. The CEIP María de Zayas y Sotomayor is a bilingual public school located on the Madrid district of Chamberí.

The district of Chamberí counts with a huge cultural offer composed of libraries, cinemas, theaters and other cultural centers. It is usual that the school visits annually the closer theatres in the area: *The Canal Theatres* and *The Abadía Theatre*. Due to the

district population, the pupils come from middle-class families, whose parents have middle or university studies and with a percentage of immigrants close to the 45% (something relevant for two reasons: a) many of them don't speak Spanish as a mother tongue and b) one of the objectives of the school is developing intercultural competence).

The school is composed of two educational stages: Infant Education (only the second cycle) and Primary Education. The maximum ratio is twenty-five children per classroom and there are three classes per year, so the school has approximately four hundred fifty children. As to the teachers, two of the three tutors per year have the *habilitación linguística*, so they are part of the Bilingual Programme, and they can teach in English the subjects of Art & Crafts, Natural Science and Social Science (the subjects selected, according to the law, in this school to develop the Bilingual Programme). Besides, one of the school's teachers is the coordinator of this Bilingual Programme. In addition to this, the school has various language assistants each year, whose functions are delimited in the Language Handbook 2020-2021 and appear also in the *Programación General Anual* (PGA), in this document appears their participation and role within this innovative plan (a more concrete description of the language assistants' role in this plan is in the **Section 3.3.c.** of this document).

To sum up, this innovative plan is addressed to the three classes of 4th year of Primary Education from the María de Zayas y Sotomayor CEIP in Madrid.

4.4. Methodology and resources

Drama activities can be organized following different methodologies, in this case the methodology selected to develop the different drama activities through the year is the workshop, which is explained in **Section 4.4.a.**

Beside, some of the drama activities included through the nine workshops of this innovative plan have the necessity of different materials and resources. These materials and resources needed to develop the workshops are going to be specified in **Section 4.4.b.**

4.4.a. Methodology

The methodology followed in this innovative plan is the workshops. The use of workshops in class is not new. Some education experts from the New School made use of it. For example, C. Freinet used "educative techniques" (as he called them) looking for the student's activity through the development of different activities such as the printing, a classic and famous Freinet technique that has the same patterns that contemporary workshops have.

The workshops methodology allows teachers to combine theory and practice: the children understand the contents putting them into practice, in the case of drama while they act out or create a drama performance. The contents that children put into practice during the workshop are explained outside of the workshops, in this case during the English classes that precede each workshop (these contents appear as previous knowledge & contents in the workshops tables included in **Section 4.5.**). It is compulsory that children know the previous content before the workshops in order to develop them because workshops are linked and based on this previous knowledge.

According to Aponte (2015), the workshop is a good educational alternative to develop skills and dexterities as well as to make students more active and able to construct their own learning through observation and experimentation. Focusing on the

advantages of drama workshops, the kind of workshops included in this project, Robles and Civila (2004) suggest that they are useful:

- To increase the abilities of think, reason, criticize and have initiative. Something that is possible through exercises of improvisations and drama rehearsal, between others.
- To increase competences related to communication, such as reading, and speaking. While reading dramatic texts or speaking in public, between others.
- To acquire social abilities during the development of cooperative work.

Although workshops can be developed within or outside of the school timetable, in this case, they are going to be part of the hours of English subject. Therefore, it is the English teacher, with the support of the language assistant, who manages the workshops. Nonetheless, in the workshop methodology, the teachers have a secondary role, cause the learning is student centered: the teachers' role within the workshops is to guide students through learning and to provide them with the learning opportunities needed to discover by themselves. All the workshops included in the plan are group and democratic activities that enable children to resolve problems by themselves and which main objective is to develop communicative skills in the L2.

4.4.b. Resources

The human, literary and audiovisual resources, as well as any other material needed in order to develop the workshops are included in the workshops tables of **Section 4.5. Activities.**

Through the nine workshops the teacher will insist on the idea of recycling and making a well use of materials.

4.5. Activities

4.5.a. Workshop 1. First time dramatizing

<table>
<tr><td colspan="3">WORKSHOP 1. FIRST TIME DRAMATIZING</td></tr>
<tr>
<td rowspan="3">Brief: In this first workshop, drama is introduced to students. Besides, it is the first time that students attend this kind of communicative workshops, so low order (drama and language) skill activities have been selected. In the first session of this workshop, students improve their listening by acting with TPR activities. In the second session, they continue doing these TPR activities, but now these tasks involve short speaking and writing tasks too.</td>
<td>Level: 4th</td>
<td>Num. of sessions: 2</td>
</tr>
<tr>
<td>Pupils: 24</td>
<td>Time per session: 45'</td>
</tr>
<tr>
<td>Skills:
☑ Listening
☑ Speaking
☑ Reading
☑ Writing</td>
<td>Competences:
☐ Grammatical
☑ Socio-linguistic
☐ Discourse
☑ Strategic</td>
</tr>
<tr><td colspan="3">PREVIOUS KNOWLEDGE&CONTENTS FROM UNIT 1
· Interrogation: Wh- questions (what) and Aux. verbs in questions (to be, to do, to have).
· High frequency and key vocabulary: free time, hobbies, sports, jobs, animals and feelings (new vocabulary and revision of previous years' vocabulary).
· Verb forms: simple present and present continuous.
· Written and oral form of numbers 1-100.</td></tr>
<tr><td colspan="3">WORKSHOP LEARNING OUTCOMES
Students will be able to:
· Understand key words, phrases and information in oral and written monologues.
· Understand high frequency and key vocabulary (orally & written form).
· Write short common words with reasonable phonetic accuracy.</td></tr>
<tr>
<td colspan="2">Human resources: English teacher and language assistant.</td>
<td>Material resources: Play dough, whiteboard, markers, blank colored flashcards (blue, pink and yellow) and written flashcards with: names of objects (Activity 1.4.), situations (Activity 1.5.) and actions (Activity 2.1.). (Appendix 1)</td>
</tr>
<tr>
<td colspan="2">Spatial resources: The classroom</td>
<td>Literature resources: -</td>
</tr>
<tr>
<td colspan="2">DRAMA TECHNIQUES
Gesture theatre</td>
<td>ENGLISH TECHNIQUES
Total Physical Response (TPR)</td>
</tr>
<tr><td colspan="3">Teacher' role: To provide the materials, to monitor the activity and to evaluate students.</td></tr>
<tr><td colspan="3">Language assistant's role: To control and to improve the oral and writing productions of students.</td></tr>
</table>

Procedure

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 1	1. Introduction	T introduces students to the theatre workshops and explains how they are going to happen after each Unit.	Whole class	5'
	2. Walking like a…	Ss walk through the class acting out the animal they have selected. When T says "STOP", Ss have to stop and guess which animal their closest schoolmate is imitating by saying the animal's name. LA listens to their oral productions and corrects them.	Whole class	5'
	3. Walking feeling…	Ss walk through the class acting out like if they feel: happy, sad, boring, angry... When T says: "STOP", Ss have to stop and guess the feeling of their closest schoolmate asking them: Are you… (happy, sad, boring, angry…)? LA listens to their oral productions and corrects them.	Whole class	5'
	4. Modeling objects with play dough	T breaks the class into groups. Each group gets a card with a written object (for example: a bike, a double decker bus, a treadmill, a clock…) **(Appendix 1).** Ss have to model the object with play dough. Ss have to guess the object represented by each group.	4 groups of 6 person each one	15'
	5. Family portraits	T breaks the class into groups. Each group gets a card with a written situation (for example: a picnic, a travel in a car, a wedding, a Christmas Eve dinner…) **(Appendix 1)**. Ss have to make a "tableau vivant" of the situations. Ss have to guess the situation acted out by each group.	4 groups of 6 person each one	15'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 2	1. Guess what?	T breaks the class into groups and gives them cards with written situations, actions and objects **(Appendix 1)**. One S of each group picks up a card and draws (on a blackboard) what it appears in the card. Ss have to guess the situation, action or object represented by their group mate.	4 groups of 6 person each one	15'
	2. Guess what? (done by students)	T gives three cards of different colors (blue, yellow, and pink) to each student **(Appendix 1)**. Students have to write a profession in the blue card, a sport in the yellow card and an action in the pink one. One S picks up a card (their own cards) and act out what it appears in it. Ss have to guess the situation, action or object represented by their schoolmates. LA reads their written productions and corrects them.	Whole class	15'
	3. Speaking and writing numbers	Ss, sitting in a circle, have to count the numbers in order from 1 to 100. Although Ss have to say the numbers in order, they do not have any specific order to do it (whatever student can talk at any time). The only rule is that if two students say a number at the same time, they have to stop and write the number (in written form) on the blackboard. They must try to make a sequence without mistakes, because if there is a written or speaking mistake they have to start again from 1. LA listens to their oral productions and read their written productions and corrects them.	Whole class	15'

(*) Any activity that appears in this workshop can be used as warm up activity in the rest of the workshops.

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Evaluation criteria

- To understand key words and short phrases in their oral and written forms.
- To write with reasonable phonetic accuracy common words, like numbers in written form, objects and professions.
- To play an active role in short drama activities using different ways to communicate.

Assessment tools

WORKSHOP 1	FIRST TIME DRAMATIZING				
STUDENT	NEEDS IMPROVEMENT	GOOD	VERY GOOD	EXCELLENT	SCORE
LANGUAGE (criterion 1) **Student understands key words and short phrases in their oral and written forms.**	Student needs that the teacher or another student reminds them the meaning of all the words and short phrases.	Student needs that the teacher or another student reminds them the meaning of some of the words and short phrases.	Student needs that the teacher or another student reminds them (or looks in the dictionary for) the meaning of only a few words and short phrases.	Student understands the meaning of the word and short phrases without help.	
LANGUAGE (criterion 2) **Student writes with reasonable spelling accuracy common words and numbers.**	Student makes spelling mistakes when s/he writes common words and numbers.	Student writes most of the common words and numbers without spelling mistakes, but sometimes s/he needs help.	Student writes most of the common words and numbers without spelling mistakes.	Student writes the common words and numbers without spelling mistakes.	
DRAMA (criterion 3) **Student plays an active role in short drama activities and using different ways to communicate.**	Student does not show interest in drama activities and avoids participating in them.	Student shows interest in drama activities, and tries to communicate most of the time.	Student shows interest in drama activities and participates in most of the time using different ways to communicate.	Student shows interest in drama activities and always participates in them using different ways to communicate.	

WORKSHOP 2. BIG BLUE FISH AND SMALL RED FISH

Brief: The second workshop includes, for the first time, drama elements such as characters and dialogs. Students are divided into two groups and act out the two roles of the story. Although at the beginning the whole class is divided into two groups, each group becomes smaller and smaller (until they form pairs).

Level: 4th	**Num. of sessions:** 2
Pupils: 24	**Time per session:** 45'

Skills:	**Competences:**
☑ Listening	☐ Grammatical
☑ Speaking	☑ Socio-linguistic
☑ Reading	☑ Discourse
☐ Writing	☐ Strategic

PREVIOUS KNOWLEDGE&CONTENTS FROM UNIT 2
· Interrogation: Wh- questions (where) and Aux. verbs in questions (to be, to do, to have).
· Modal verbs: can, can't.
· Spatial expressions (prepositions): in, behind, below and between.

WORKSHOP LEARNING OUTCOMES
Students will be able to:
· Pronounce sounds, words and phrases clearly.
· Use some prepositions related to space: in, behind, below and between.
· Understand the main idea and some details in a written dialogue.
· Remember their role parts and answer to their schoolmates' role parts.

Human resources: English teacher and language assistant.	**Material resources:** *Big blue fish and Small red fish* written script and a picture of each character **(Appendix 2)**.
Spatial resources: The classroom and a park.	**Literature resources:** *Big blue fish and Small red fish.* Based on the writing by Mihaela Tabacaru: *https://es.scribd.com/doc/263980812/Big-Blue-Fish-and-Small-Red-Fish-Story-for-Beginners*

DRAMA TECHNIQUES Reading theatre	**ENGLISH TECHNIQUES** Choral reading

Teacher' role: To provide the materials, to create the groups, to monitor the activity and to evaluate students.

Language assistant's role: To ensure the correct pronunciation of the dialogues.

Procedure

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 1	1. First Reading	LA and T read the story (Appendix 2). Each teacher plays a different role, and supports them with a picture of the characters. Then they ask students about the story to check if they have understood it.	Whole class	10'
	2. Second Reading	T breaks the class into two big groups. Each group plays a different role and reads their part all together, while the T conducts the scene. The LA listens to their oral productions and corrects them. Ss read the dialogue twice.	2 groups of 12 person each one	10'
	3. Third reading	T breaks the class into four groups. In pairs of groups, the groups read the play again and perform them in front of their partners. Each group plays a different role and reads their part all together, while the T conducts the scene. The LA listens to their oral productions and corrects them.	4 groups of 6 person each one	15'
	4. Last reading	Each pair reads in private the play and rehearses it. They have to learn the dialogues almost word for word. The T and the LA listen to their oral productions and correct them.	12 pairs	10'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 2	1. Hide and seek	In a park, Ss play the game Hide and seek, while using some learned expressions such us "Where are you?" The T and the LA listen to their oral productions and corrects them.	Whole class	15'
	2. Performance in the park	Each pair performs the dialogue learned by heart in front of their mates. They can make some change if they do not remember the lines or they can use the script.	12 pairs	30'

Evaluation criteria

- To read and understand short written dialogues.
- To use some location expression (such as questions with where or prepositions).
- To memorize short dialogues of two characters.

Assessment tools

WORKSHOP 2	BIG BLUE FISH AND SMALL RED FISH				
STUDENT	NEEDS IMPROVEMENT	GOOD	VERY GOOD	EXCELLENT	SCORE
LANGUAGE (criterion 1) Student reads and understands short written dialogues.	Student reads with difficulty and does not answer any question about the short written dialogue.	Student reads the dialogue without difficulty, but makes pronunciation mistakes and is not able to answer all the questions about the dialogue.	Student reads accurately short dialogues and s/he is able to answer most of the questions related to the dialogue.	Student reads accurately short dialogues and answers all the questions related to the dialogue.	
LANGUAGE (criterion 2) Student uses some location expressions.	Student does not use any location expressions appeared in the dialogue.	Student makes use of some of the location expressions appeared in the dialogue. Although s/he makes mistakes.	Student makes use of some of the location expressions appeared in the dialogue almost without mistakes.	Student uses all the location expressions appeared in the dialogue in their daily life activities or in the performance.	
DRAMA (criterion 3) Student memorizes short dialogues of two characters.	Student does not memorize the dialogue when s/he is in pairs.	Student memorizes the dialogue in pairs, but s/he needs the text to check most of the time.	Student memorizes the dialogue in pairs, but s/he needs the text to check sometimes.	Student memorizes the dialogue in pairs, without the text.	

WORKSHOP 3. ASK A PUPPET

Brief: In this workshop, students interact and talk with a puppet (managed by the language assistant) and the language assistant. Besides, in the second session, students make their own puppets and talk with their mates through these puppets using another drama technique: black light.	**Level:** 4th	**Num. of sessions:** 2
	Pupils: 24	**Time per session:** 45'
	Skills: ☑ Listening ☑ Speaking ☐ Reading ☐ Writing	**Competences:** ☑ Grammatical ☑ Socio-linguistic ☑ Discourse ☑ Strategic

PREVIOUS KNOWLEDGE&CONTENTS FROM UNIT 3
· Interrogation: Wh- questions (what, where, who, how, why) and Aux. verbs in questions (to be, to do, to have).
· The interview.

WORKSHOP LEARNING OUTCOMES
Students will be able to:
· Ask and answer questions about oneself, others, everyday life and activities (routines, habits).
· Join a conversation.
· Understand and participate in face-to-face conversations between friends in an informal or neutral style.

Human resources: English teacher and language assistant.	**Material resources:** a puppet, a classification board **(Appendix 3)**, art & craft material (sticks, glue, scissors, cardboards and special paints) and a black light lamp.
Spatial resources: the classroom and a dark room.	**Literature resources:** -
DRAMA TECHNIQUES Puppet theatre Black light theatre	**ENGLISH TECHNIQUES** Hot seat

Teacher' role: To provide the materials, to ensure the correct use of English and oral productions, to monitor the activity and to evaluate students.

Language assistant's role: To propose a character from their original culture/country for the puppet and to promote conversation.

Procedure

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 1	1. LA's Puppet presentation	LA introduces a puppet to the Ss giving some information about it and its funny background. Then LA invites Ss to ask them more questions.	Whole class	5'
	2. Puppet making	Ss make their own puppets using black light paint and other materials.	Whole class	20'
	3. Brainstorming for questions	T breaks the class into groups. Each group has 10 minutes and a paper to write as many questions as possible for the LA's puppet or for the LA. Then, all together, Ss read their questions and write and classify them in a common brainstorming board **(Appendix 3)** and correct them with the T's help. T suggests Ss thinking of questions to ask for clarification, in case they need it, and T adds these questions to the board.	4 groups of 6 person each one Whole class	20'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 2	1. LA's Puppet time	Ss review the questions and speak with the LA and the LA's puppet (Ss have the board in front of them, in case they need it). LA answers (through the puppet) all the questions and makes some questions to the Ss. All Ss should participate in making questions and answer them.	Whole class	15'
	2. Ss' Puppets time	In pairs, Ss make questions to their partner's puppet. They have to create a short dialogue using some of the questions that appeared before and new ones. LA and T listen to the students and correct their oral productions.	12 pairs	15'
	3. Black light theatre	The T turns off the classroom lights and turns on the black light lamp. In pairs, the Ss perform their short dialogues.	12 pairs Whole class	15'

Evaluation criteria

- To ask everyday life questions.
- To answer questions about everyday life topics.
- To make dialogues up of two characters based on simple questions and answers.

Assessment tools

WORKSHOP 3	ASK A PUPPET				
STUDENT	**NEEDS IMPROVEMENT**	**GOOD**	**VERY GOOD**	**EXCELLENT**	**SCORE**
LANGUAGE (criterion 1) **Student asks everyday questions.**	Student is not able to ask questions about everyday life topics.	Student is able to ask questions related to daily life aspects, but using incorrect constructions.	Student asks everyday questions, almost without making grammar mistakes.	Student asks everyday questions, with grammar accuracy.	
LANGUAGE (criterion 2) **Student answers questions about daily life topics.**	Student is not able to understand questions about everyday life or activities.	Student understands most of the questions about daily life aspects.	Student understands all the questions about daily life aspects, but s/he answers making some grammar mistake.	Student answers questions about everyday life without making any mistake.	
DRAMA (criterion 3) **Student makes dialogues up based on simple questions and answers.**	Student is not able to make a dialogue up. S/he does make up nor questions nor answers.	Student is able to make a short dialogue up using the questions proposed by their schoolmates.	Student is able to make a short dialogue up using the questions proposed by their schoolmates and their own questions.	Student is able to make a short dialogue up, using her/his own questions.	

WORKSHOP 4. FIRST SHORT SCENES

Brief: In the 4th workshop, students act out their first drama scenes in the theatre and in front of their mates. Each pair of students has a card with a specific situation (for instance, a ticket clerk and a spectator at the cinema) and information gap forms to fill out. They have to act out their roles, and to develop the scene and dialog.

During the second session of this workshop, students rehearse the scene and perform it in front of their classmates in the theatre.

Level: 4th	**Num. of sessions:** 2
Pupils: 24	**Time per session:** 45'

Skills:
☒ Listening
☒ Speaking
☒ Reading
☐ Writing

Competences:
☐ Grammatical
☒ Socio-linguistic
☒ Discourse
☒ Strategic

PREVIOUS KNOWLEDGE&CONTENTS FROM UNIT 4
· Expressions of preference: I like / I don't like + verb+ing.
· Expressions of time: prepositions, phrases and adverbs of time: after, before, tomorrow, at nine…
· The conversation.
· Vocabulary: holidays, weather and seasonal activities, places in local the area (library, restaurant, shopping center), directions, food, shopping, cost/amounts, times and dates.
· Forms.

WORKSHOP LEARNING OUTCOMES
Students will be able to:
· Manage the interaction in simple conversation about daily life aspects: directions/locations, travel information, simple information about places, order and buy food/drink, talk about quantities/cost.
· Hold simple conversation with fluency, and following a guide (the form).
· Understand and complete forms requesting personal information.

Human resources: English teacher and language assistant.

Material resources: Realia (menus, train schedules, billboards…), cards with situations **(Appendix 4)** and information gap forms **(Appendix 4.1.)**.

Spatial resources: the classroom (session 1) and the school theatre (session 2)

Literature resources: -

DRAMA TECHNIQUES
Improvisation I

ENGLISH TECHNIQUES
Information gap
Situation

Teacher' role: To provide the materials, to ensure the correct use of English and oral productions, to lead the activity and to evaluate students.

Language assistant's role: To suggest or provide realia from their country of origin and correct students' use of English and oral productions.

Procedure

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 1	1. Workshop's explanation	T explains what will Ss do in this workshop. Then T and LA act out a short scene.	Whole class	5'
	2. Get information	T breaks the class into pairs. Each group gets a card with a concrete situation **(Appendix 4)**, some realia (menus, train schedules, billboards…) and a couple of forms with information gaps to fill out **(Appendix 4.1.)**. Ss fill out the forms by making questions to their mate and to look in the realia. LA and T check the information written in the forms.	12 pairs	15'
	3. Short scenes' rehearsals	Ss make a short scene up with the information jotted down in their forms, and rehearse the scene. Ss have to include all the information in the scene and select the props and clothes that they are going to need. LA and T listen to oral production and correct possible mistakes.	12 pairs	25'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 2	1. Dress rehearsals	In class, Ss do a dress rehearsal previous to the performance. Ss should wear the clothes and use the props and realia needed. LA and T listen to oral production and correct last minute mistakes.	12 pairs	15'
	2. First short scenes	In the theatre, Ss act out the short scene in front of their classmates.	12 pairs Whole class	30'

Evaluation criteria

- To manage the interaction in simple conversations about daily life.
- To hold simple conversations with fluency.
- To understand and complete forms with the information required.
- To create a short scene based on a given situation.

Assessment tools

WORKSHOP 4	FIRST SHORT SCENES				
STUDENT	**NEEDS IMPROVEMENT**	**GOOD**	**VERY GOOD**	**EXCELLENT**	**SCORE**
LANGUAGE (criterion 1) **Student manages the interaction in simple conversations.**	Student is not able to follow the interaction (transmitter / receiver) in a simple conversation.	Student is able to follow the interaction (transmitter / receiver) in simple conversations, depending on the situation and with the teacher's help.	Student is able to manage the interaction (transmitter / receiver) in simple conversations alone most of the times.	Student is able to manage the interaction (transmitter / receiver) in simple conversations always.	
LANGUAGE (criterion 2) **Student holds conversations with fluency.**	Student is not able to hold a conversation.	Student is able to hold a conversation following a guide and with the teacher's help.	Student is able to hold a conversation following a guide.	Student is able to hold a conversation without needing a guide.	
LANGUAGE (criterion 3) **Student understands and fills out forms.**	Student does not understand forms and neither fills out them.	Student understands most of the forms, but s/he does not complete them entirely.	Student understands the forms and completes them with few mistakes.	Student understands forms and completes them with accuracy.	
DRAMA (criterion 4) **Student creates a short scene by her/himself.**	Student is not able to create a scene based on a given situation by her/himself.	Student is able to make a short scene up with the teachers' help.	Student is able to make a short scene without teachers' help, but without some elements.	Student is able to make a short scene without teachers' help, and with all the elements required.	

WORKSHOP 5. FUNNY NEWS

Brief: During this workshop students have to develop a Sport News TV show with different parts: news, interview and weather. Some of these parts will be recorded. To do it, they will receive a news headline, a weather prediction, some props and a tablet.

Level: 4th	**Num. of sessions:** 3
Pupils: 24	**Time per session:** 45'

Skills:
☐ Listening
☐ Speaking
☐ Reading
☐ Writing

Competences:
☐ Grammatical
☐ Socio-linguistic
☐ Discourse
☐ Strategic

PREVIOUS KNOWLEDGE&CONTENTS FROM UNIT 5
· Verb forms: simple past (regular and irregular), past continuous, future (will).
· News' structure and headlines.
· Vocabulary: weather and sports.

WORKSHOP LEARNING OUTCOMES
Students will be able to:
· Write short texts and dialogues based on a prompt, such as a headline or a table.
· Recognize the different sections of News TV programs.
· Identify and use the formal language used on News TV programs genre.
· Record audiovisual materials.
· Perform the chosen role (TV anchor, weatherperson, interviewer or interviewed).

Human resources: English teacher and language assistant.

Material resources: Headlines **(Appendix 5)** and tables **(Appendix 5.1.)**, props, tablets, screen and projector.

Spatial resources: The classroom

Audiovisual resources:
Sport news:
https://www.youtube.com/watch?v=qZk7okgCU2M
Weather news:
https://www.youtube.com/watch?v=-p5wOoiF7t0

DRAMA TECHNIQUES
Role-playing I

ENGLISH TECHNIQUES
Task

Teacher' role: To provide the materials, to ensure the correct use of English and oral and written productions, to monitor the activity and to evaluate it.

Language assistant's role: To suggest the headlines and correct students' use of English and oral and written productions.

Procedure

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 1	1. Do you watch news TV programs?	T asks Ss if they watch any news TV program, what do they know or like/dislike about news TV programs, and what are the parts of TV programs. Then T announces that Ss are going to do their own News TV programs with 3 parts (sport news, interview and weather).	Whole class	10'
	2. Analyzing news	Ss watch a piece of sport news and another one of weather. T asks them about the language they have listen to and make a list with phrases that can be said in a News TV program.	Whole class	10'
	3. Headlines reading	T breaks the class into 6 groups and each group receives a card with a headline **(Appendix 5)** and a weather table **(Appendix 5.1.)**. Ss read the cards and T and LA make sure that Ss understand them.	6 groups of 4 person each one	5'
	4. Writing their own shows	Ss think a short paragraph/dialogue per each part of the show: news, interview and weather. Ss decide their roles within the show: TV anchor, interviewer and interviewee, and weatherperson. T and LA listen to the Ss and correct possible mistakes.	6 groups of 4 person each one	20'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 2	1. Record the interviews	In the same groups, Ss rehearse the interviews thought in advance, and record them with their tablets. T and LA listen to the Ss' interviews and correct possible pronunciation mistakes.	6 groups of 4 person each one	20'
	2. Rehearsing the Sport News TV programs	In the same groups, Ss rehearsal the whole Sport News Tv programs. T and LA listen to the Ss' oral productions and correct possible pronunciation mistakes.	6 groups of 4 person each one	25'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 3	1. Performing the Sport News TV programs	Ss perform their Sport News Tv programs in front of their mates.	6 groups of 4 person each one Whole class	35'
	2. Self evaluation	Each S completes an evaluation checklist. **(Appendix 5.2.)**	Individual	10'

Evaluation criteria

- To create short dialogues based on a prompt, such as a headlines or table.
- To adapt language News TV genre.
- To record audiovisual materials to embed into the performances.
- To perform the chosen role (TV anchor, weatherperson, interviewer or interviewed).

Assessment tools

WORKSHOP 5	FUNNY NEWS				
STUDENT	NEEDS IMPROVEMENT	GOOD	VERY GOOD	EXCELLENT	SCORE
LANGUAGE (criterion 1) **Student creates short dialogues based on prompts.**	Student is not able to create a short dialogue based on prompts.	Student creates short text and dialogues based on prompts, although s/he needs teacher's help.	Student creates short text and dialogues based on prompts independently. Although s/he makes a few mistakes.	Student creates short text and dialogues independently without making mistakes.	
LANGUAGE (criterion 2) **Student adapts the language to the News TV genre.**	Student is not able to adapt the language to the context and genre.	Student is able to adapt the language to the context and genre sometimes.	Student is able to adapt the language to the context and genre most of the time.	Student is able to adapt the language to the context and genre during the whole performance.	
DRAMA (criterion 3) **Student records audiovisual materials.**	Student is not able to record audiovisual materials.	Student is not able to record audiovisual materials by themselves and need the help from their teachers.	Student is able to record audiovisual materials, but s/he need little help from their teachers or mates.	Student is able to record audiovisual materials independently.	
DRAMA (criterion 4) **Student performs the chosen character.**	Student is not able to perform the chosen character.	Student performs the chosen character sometimes.	Student performs the chosen character most of the time.	Student performs the chosen character the whole time.	

WORKSHOP 6. WHAT CAN YOU DO WITH THOSE OBJECTS?

Brief: The language assistant tells the traditional story *The three little pigs* to remember it. Then, students have to fill out a form about the characters, describing them. During the second session, in small groups, students select what objects represent better the characters, reasoning their selection in front of their mates, and then vote for the best "object cast". The teacher and language assistant write, with the help of the class, the *Three little pigs'* script. The language assistant and the teacher perform the script on a table using the winning "object cast".	**Level:** 4th — **Num. of sessions:** 3 **Pupils:** 24 — **Time per session:** 45' **Skills:** ☐ Listening ☐ Speaking ☐ Reading ☐ Writing **Competences:** ☐ Grammatical ☐ Socio-linguistic ☐ Discourse ☐ Strategic

PREVIOUS KNOWLEDGE&CONTENTS FROM UNIT 6
· Adjectives: materials, shape, size, comparatives and superlatives, order of adjectives.
· Vocabulary: materials.
· Grammar: order of adjectives (opinion, size, age, shape, color, origin and material).

WORKSHOP LEARNING OUTCOMES
Students will be able to:
· Describe people (personal appearances, qualities).
· Describe objects (shape, size, weight, color, purpose, use).
· Use models to make descriptions of characters.
· Place adjectives in the right order.

Human resources: English teacher and language assistant.	**Material resources:** Different objects (spoons, whistles, bottles, glasses, cups, graters, batteries, pots, lanterns, cans...).
Spatial resources: The classroom.	**Literature resources:** *Three little pigs* **(Appendix 6)** Based on the story: *https://americanliterature.com/childrens-stories/the-three-little-pigs*
DRAMA TECHNIQUES Object theatre	**ENGLISH TECHNIQUES** Description

Teacher' role: To provide the materials, to ensure the correct use of English and oral productions, to monitor the activity and to evaluate students.

Language assistant's role: To read and perform the story and to correct students' use of English and oral productions.

Procedure

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 1	1. Remembering the story of *Three little pigs*	LA tells the story of *Three little pigs* **(Appendix 6)**.	Whole class	10'
	2. Characters' identification	Ss have to identify the characters that appear in the *Three little pigs.* Plus, they have to identify the different parts of the story.	Whole class	15'
	3. Characters' description	T breaks the class into small groups. Each group has to describe one by one all the characters appeared in the story following a given model **(Appendix 6.1.)** and using adjectives in the right order. T and LA listen to the Ss' oral productions and correct possible pronunciation mistakes.	8 groups of 3 person each one	20'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 2	1. Object identification	Each S puts an object inside a bag. One by one, the Ss select an object from the bag and describe it; the other Ss should guess what object is.	Whole class	15'
	2. Relating characters with objects	Ss select which objects are more representative for each character, according with their descriptions. T and LA listen to the Ss' oral productions and correct possible pronunciation mistakes.	8 groups of 3 person each one	15'
	3. "Object cast" presentation	Each group presents its "object cast" to their mates. Ss vote the best "object cast".	8 groups of 3 person each one Whole class	15'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 3	1. Writing *Three little pigs'* script	Ss participate in the writing of the script of the *Three little pigs* with T and LA's help.	Whole class	30'
	2. Object theatre show	LA and T perform the play with the script written by the class, using the "object cast" most voted.	Whole class	15'

Evaluation criteria

- To describe people.
- To describe objects.
- To place adjectives in the right order.
- To identify the characters and parts of a story.

Assessment tools

WORKSHOP 6	WHAT CAN YOU DO WITH THOSE OBJECTS?				
STUDENT	NEEDS IMPROVEMENT	GOOD	VERY GOOD	EXCELLENT	SCORE
LANGUAGE (criterion 1) Student describes people.	Student is not able to use adjectives to describe people.	Student uses the correct adjectives to describe people, but s/he does not include them in phrases.	Student uses the correct adjectives to describe people, and s/he includes them in phrases.	Student uses the correct adjectives to describe people, and s/he includes these adjectives in well-structured phrases.	
LANGUAGE (criterion 2) Student describes objects.	Student is not able to use adjectives to describe objects.	Student uses the correct adjectives to describe objects, but s/he does not include them in phrases.	Student uses the correct adjectives to describe objects, and s/he includes them in phrases.	Student uses the correct adjectives to describe objects, and s/he includes these adjectives in well-structured phrases.	
LANGUAGE (criterion 3) Student places adjectives in the right order.	Student is not able to use more than one adjective per description.	Student uses more than one adjective per description without placing all them in the right order.	Student places adjectives in the right order most of the times.	Student places adjectives in the right order always.	
DRAMA (criterion 4) Student identifies the characters in the story and selects an object to represent them based on their descriptions.	Student identifies a few characters within the story.	Student identifies a most characters in the story and selects an object that represents each one of them.	Student identifies all the characters in the story and selects an object that represents each one of them based on their descriptions.	Student identifies all the characters in the story and selects an object that represents each one of them based on their descriptions with creativity and accuracy.	

WORKSHOP 7. KAMISHIBAI IN PAIRS

Brief: Students watch the story *A Tale of two Beasts*. They identify the main characters and scenes from the story (the teacher will make students aware that it is the same story, but from different points of view). The students, in pairs, draw a drawing per each scene within the story. In the second session, students watch the story again, and they rewrite the story (writing a sentence per drawing). In the third session students rehearse in pairs their performances. In the last session, students tell the story (previously learned by heart), with help of the drawings, in front of Infant Education children.	**Level:** 4th	**Num. of sessions:** 4
	Pupils: 24	**Time per session:** 45'
	Skills: ☑ Listening ☑ Speaking ☐ Reading ☑ Writing	**Competences:** ☐ Grammatical ☑ Socio-linguistic ☑ Discourse ☐ Strategic

PREVIOUS KNOWLEDGE&CONTENTS FROM UNIT 7
· Sequencers: first, next, with, but, and, because…
· Verb forms: simple past (regular and irregular), past continuous.
· Narrative texts' structure.

WORKSHOP LEARNING OUTCOMES
Students will be able to:
· Understand the main idea and some details in an oral story.
· Use the context and graphic supports (illustrations) to understand the meaning of some new words in context.
· Represent an oral story with drawings.
· Rewrite a short story using guides (a sequence of drawings).
· Memorize and tell a story in front of an audience.

Human resources: English teacher, language assistant and Infant Education teachers.	**Material resources:** Arts&crafts materials (paper, pencils, colors…), a *Kamishibai* theatre **(Appendix 7)** to place students' drawings (or a magnetic board) and simple costumes.
Spatial resources: The classroom and the Infant Education classrooms.	**Audiovisual resources:** *A Tale of Two Beasts* https://www.youtube.com/watch?v=cutROw_NJvE&t=98s
DRAMA TECHNIQUES *Kamishibai*	**ENGLISH TECHNIQUES** Story telling

Teacher' role: To provide the materials, to ensure the correct use of English and oral productions, to monitor the activity and evaluate students.

Language assistant's role: To correct students' use of English and oral productions and to support students as they draw.

Procedure

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 1	1. Listen to *A Tale of Two Beasts*	Ss watch the story and T explains what they are going to do with the story: a *kamishibai* performance (a story telling supported by drawings, see **Section 3.3.b**) **(Appendix 7)**.	Whole class	10'
	2. Characters and scenes' identification	Each S identifies the characters and scenes that appeared in the story. After, they correct the identification first in pairs, then groups of 4 Ss and finally the whole class in a shared board **(Appendix 7.1.)**, helped by the T and LA.	Whole class	10'
	3. Drawing the sets for the *kamishibai* performance	T breaks the class into pairs and each pair draws the scenes (6+1) for telling the story.	12 Pairs	25'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 2	1. Watch *A Tale of Two Beasts*	Ss watch the story again.	Whole class	10'
	2. The cast	In pairs, Ss decide which member of the pair is going to perform each character: the human and the beast.	In pairs	5'
	2. Rewriting the story	Individually, Ss write a phrase or a short paragraph per drawing/scene **(Appendix 7.2.)**. One member of the pair writes the human's point of view and another writes the beast's point of view. T and LA read the Ss' written productions and correct possible spelling or grammar mistakes.	Individually	30'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 3	1. 1st rehearsal	Ss rehearse individually. T and LA listen to the Ss' oral productions and correct possible pronunciation mistakes.	Individually	5'
	2. 2nd rehearsal	Ss rehearse in pairs. T and LA listen to the Ss' oral productions and correct possible pronunciation mistakes.	In pairs	10'
	3. 3rd rehearsal	Ss, in pairs, rehearse in front of other pairs. T and LA listen to the Ss' oral productions and correct possible pronunciation mistakes.	6 Groups of 2 pairs	20'
	4. Dress rehearsal	T and LA select some pairs to perform in front of the whole class. T and LA listen to the Ss' oral productions and correct possible pronunciation mistakes.	Whole class	15'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 4	Final show	Ss move to the classes of Infant Education. Each pair performs its story in a different Infant Education class. T will provide students with simple costumes to play the two roles.	12 pairs	45'

Evaluation criteria

- To understand the main ideas of an oral story.
- To represent an oral story with drawings.
- To rewrite an oral story with their own words.
- To memorize and tell a story in front of an audience.

Assessment tools

WORKSHOP 7	*KAMISHIBAI* IN PAIRS				
STUDENT	NEEDS IMPROVEMENT	GOOD	VERY GOOD	EXCELLENT	SCORE
LANGUAGE (criterion 1) **Student understands the main idea of the story, after watching the video.**	Student is not able to understand any idea of the story, after watching the video.	Student is able to understand a few ideas of the story, after watching the video.	Student is able to understand some of the main ideas of the story, after watching the video.	Student is able to understand all the main ideas of the story, after watching the video.	
LANGUAGE (criterion 2) **Student draws the main scenes of an oral story.**	Student is not able to draw a few scene of an oral story without accuracy.	Student draws a few scenes of an oral story with accuracy.	Student draws most of the scenes of an oral story with accuracy.	Student draws all the scenes of an oral story with accuracy.	
LANGUAGE (criterion 3) **Student is able to rewrite the story with her/his own words.**	Student is not able to rewrite the story.	Student rewrites the story using the same expressions appeared in the oral story.	Student rewrites the story, using just a few expressions that appeared in the oral story.	Student rewrites the story, using just her/his own words.	
DRAMA (criterion 4) **Student memorizes and tells a story in front of an audience.**	Student is not able to memorize a story to tell it in front of an audience.	Student memorizes a story and tells it in front of an audience, but forgetting some parts.	Student memorizes and tells a story in front of an audience, without forgetting almost anything.	Student memorizes and tells a story in front of an audience, without forget anything or improvising.	

WORKSHOP 8. IMPROVISATION

Brief: In the last non-performance drama workshop, students improvise scenes based on given situations. Each group of six students has a card with a specific situation and problem (for instance, they are lost on a desert island) and they have to resolve the problem. They have to act their roles (given in personal cards), and to develop an improvised scene and dialog. In the second session of the workshop, each group should choose one situation and perform it in front of their mates on the stage.	**Level:** 4th **Num. of sessions:** 2 **Pupils:** 24 **Time per session:** 45' **Skills:** **Competences:** ☐ Listening ☐ Grammatical ☐ Speaking ☐ Socio-linguistic ☐ Reading ☐ Discourse ☐ Writing ☐ Strategic

PREVIOUS KNOWLEDGE&CONTENTS FROM UNIT 8

· Modals: let's/shall, we could/should for suggestions, may (possibility), need (necessity), needn't (lack of necessity).

· Subordinate clauses after sure, certain, following know, think, believe, hope and because.

WORKSHOP LEARNING OUTCOMES

Students will be able to:

· Make a spontaneous use of language.

· Use different communicative strategies to communicate.

· Respect others' explanations and opinions.

· Respect the speaking times.

· Improvise drama scenes.

Human resources: English teacher and language assistant.	**Material resources:** Chronometer and flash cards with the information. **(Appendix 8)**
Spatial resources: The gym or the playground (1st session) and the theatre (2nd session).	**Literature resources:** -
DRAMA TECHNIQUES Improvisation II	**ENGLISH TECHNIQUES** Situation

Teacher' role: To provide the materials, to make sure students understand the information and that they make a correct use of English and oral productions, to monitor the activity and to evaluate students.

Language assistant's role: To make sure of students' understanding of the given information and that they make a correct use of English and oral productions and to suggest possible situations.

Procedure

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 1	1. Warm-up	T asks Ss to stay in a spot and to make different poses with their bodies. When T says Freeze! Ss stop in the pose they are, T selects a S to justify their pose, and then ask other S if s/he agrees or disagrees with the justification (S has to give a new justification).	Whole class	15'
	2. Improvising situations	T breaks the class into 4 groups of 6 people each one. Each group has a card with a written situation, plus each member of the group has an individual card with their role inside the group **(Appendix 8)**. There are 4 different situations and the groups should resolve all of them, so they rotate and have 7 minutes to resolve each situation. T and LA make sure that students have understood the written information, help them to use communicative strategies (like gestures or circumlocutions) and listen to the Ss' oral productions and correct possible pronunciation mistakes.	4 groups of 6 person each one	30' (7'X4)

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 2	1. From improv to stage	Each group rehearses one of the 4 given situations. They have to rehearse for a 5' perform. T and LA listen to the Ss' oral productions and correct possible pronunciation mistakes.	4 groups of 6 person each one	25'
	2. Performing on the situations	Ss perform the situations in front of their classmates on the stage.	4 groups of 6 person each one Whole class	20'

Evaluation criteria

- To make a spontaneous use of language.
- To use different communicative strategies to communicate.
- To respect others' explanations and opinions.
- To respect the speaking time.
- To improvise drama scenes.

Assessment tools

WORKSHOP 8	IMPROVISATION				
STUDENT	**NEEDS IMPROVEMENT**	**GOOD**	**VERY GOOD**	**EXCELLENT**	**SCORE**
LANGUAGE (criterion 1) **Student makes a spontaneous use of the language.**	Student is not able to speak in English spontaneously.	Student can be articulated in English depending on the situation.	Student is able to speak in English articulately in most of the situations.	Student speaks English articulately and accurately on all the situations proposed.	
LANGUAGE (criterion 2) **Student uses different communicative strategies to communicate.**	Student is not able to use communicative strategies when s/he needs it.	Student uses communicative strategies as gestures when s/he needs it, but s/he is not able to communicate the message always.	Student uses communicative strategies as gestures and circumlocutions when s/he needs it, but s/he is not able to communicate the message always.	Student uses communicative strategies as gestures and circumlocutions when s/he needs it, and s/he is able to communicate the message always.	
LANGUAGE (criterion 3) **Student respects others' opinions.**	Student does not respect the classmates' opinions.	Student respects the classmates' opinions only if s/he agrees with them.	Student respects the classmates' opinions most of the times, agreeing or disagreeing with them.	Student respects the classmates' opinions always.	
LANGUAGE (criterion 4) **Student respects speaking time.**	Student does not respect speaking time.	Student respects speaking time sometimes.	Student respects speaking time most of the times.	Student respects speaking time always.	
DRAMA (criterion 5) **Student improvises drama scenes.**	Student is not able to improvise drama scenes.	Student is able to improvise drama scenes depending on the given situation.	Student improvises drama scenes in most of the given situations.	Student improvises creatively drama scenes always.	

WORKSHOP 9. BREAK A LEG

Brief: During the six sessions that complete the last workshop, students create by themselves a whole final product: a performance of the book, *The Wizard of Oz*. In order to make this, students use the contents, skills and knowledge acquired throughout the year. They will write the script (based on the book read during the 3rd term, a simplified version of *The Wizard of Oz*) and they will create the props, costumes, sets and audiovisuals for the show.	**Level:** 4th	**Num. of sessions:** 6
	Pupils: 24	**Time per session:** 45'
	Skills: ☐ Listening ☐ Speaking ☐ Reading ☐ Writing	**Competences:** ☐ Grammatical ☐ Socio-linguistic ☐ Discourse ☐ Strategic

PREVIOUS KNOWLEDGE&CONTENTS FROM UNIT 9
· Review of contents.
· *The Wizard of Oz* story.

WORKSHOP LEARNING OUTCOMES
Students will be able to:
· Identify the main characters in a narration and give descriptions of them.
· Understand the main idea and some details in a written story.
· Write simple sentences with correct punctuation to write a script based on a narrative story.
· Make a spontaneous use of the language working as a group.
· Memorize a script.
· Act out a play in front of an audience with a correct intonation.
· Act out a play in front of and audience controlling body expression.

Human resources: English teacher and language assistant.	**Material resources:** Arts&crafts materials (paper, pencils, colors, board, fabrics…), props (basket, glasses, oil can…) tablets, projector, screen and spotlights.
Spatial resources: the classroom and the theatre.	**Literature resources:** *The Wizard of Oz* **(Appendix 9)** **Audiovisual resources:** https://www.youtube.com/watch?v=H_3T4DGw10U
DRAMA TECHNIQUES Role-playing II	**ENGLISH TECHNIQUES** Project

Teacher' role: To provide the materials, to ensure students make a correct use of English and their written and oral productions are good, to monitor the activity and evaluate students.

Language assistant's role: To correct use of English in oral and written productions* and to help them with audiovisuals.

* Although there has been selected to play *The Wizard of Oz* (a classical piece of the American literature), the language assistant could suggest other pieces from their country.

Procedure

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 1 **Story Analysis**	1. Warm-up	Ss watch *The wizard of Oz* trailer and relate the images with their reading: remembering the text read throughout the 3rd term.	Whole class	10'
	2. Analyzing the narration	T breaks the class into small groups and assigns a chapter of the book to each group. Each group has a form to fill out **(Appendix 9.1.)**. In this form the Ss have to identify the sets, props, characters and main action that appeared in the chapter assigned. T and LA make sure that Ss understand the form they have to fill it out.	8 groups of 3 person each one	35'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 2 **Script Writing**	1. Script writing	In the same groups, Ss write the script for its assigned chapters (Ss have the forms and chapters as guide). T and LA read the written productions and correct them.	8 groups of 3 person each one	30'
	2. Script reading	T selects randomly the Ss who are going to read the whole script. Some Ss read and the rest listen to. Ss, T and LA check that all the chapter-scripts work together and make small changes, if needed. T and LA correct pronunciation and expression mistakes.	Whole group	15'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 3 **Set** **Costume** **Prop** **&** **Audiovisual** **Designers**	1. Theater designers	Ss read their 1st session forms and make together a list with the sets, costumes, props and audiovisual necessities for the show **(Appendix 9.2.)**.	Whole class	5'
	2. Theater designers	T breaks the class into groups. Each group forms a theatre department: set, costume and props, and audiovisual. Each group has to complete their assigned list task. T and LA make sure that Ss come to terms, complete the task and make a spontaneous use of English working as a team.	3 groups of 8 person each one	40'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 4 **Rehearsal**	1. Casting	T breaks the class into 3 groups, because they are going to act out the play 3 times with 3 different casts, but with the same script, set, costumes, props and audiovisuals. Ss decide which members of the group are going to play the different roles: there are 4 main roles played by the same members all time, and around 8 small roles (depending on the script) that can be played by 4 members that change.	Whole class	15'
	2. Rehearsal	Ss rehearse the play. T and LA correct pronunciation and intonation mistakes.	3 groups of 8 person each one	30'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 5 **Rehearsal**	1. Rehearsal	Ss rehearse the play. T and LA correct movement, intonation and body expression.	3 groups of 8 person each one	45'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Session 6 **Dress Rehearsal**	1. Dress rehearsal	In the theatre, and in front of their mates each group of Ss rehearses the play with the dress, props, set and audiovisuals. Ss make a peer evaluation of the other groups using a checklist **(Appendix 9.3.)**.	3 groups of 8 person each one Whole class	45'

Session	Stage	Activities (T/LA/Ss role)	Grouping	Time
Perform	1. Performance	In the theatre, and in front of their parents, Ss perform the show *The Wizard of Oz.*	3 groups of 8 person each one	45'

Evaluation criteria

· To identify the main characters and ideas in a narrative text.

· To write a script based on a narrative text.

· To make a spontaneous use of language working as a team.

· To memorize the dialogues.

· To act out a play in front of an audience with a correct intonation.

· To act out a play in front of and audience controlling body expression.

Assessment tools

WORKSHOP 9	BREAK A LEG				
STUDENT	**NEEDS IMPROVEMENT**	**GOOD**	**VERY GOOD**	**EXCELLENT**	**SCORE**
LANGUAGE/ DRAMA (criterion 1) **Student identifies the main characters and ideas of a narrative text.**	Student identifies some characters and ideas within a narrative text, but not the main.	Student identifies few main characters and ideas within a narrative text.	Student identifies most of the main characters and ideas within a narrative text.	Student identifies all the main characters and ideas within a narrative text.	
LANGUAGE/ DRAMA (criterion 2) **Student writes a script based on a narrative text.**	Student writes a script based on a narrative text, but it does not reflect the story well.	Student is able to write a script based on a narrative text with the teachers' help and guide.	Student writes a script based on a narrative text with the teachers' help to correct a few mistakes.	Student writes a script based on a narrative without mistakes.	
LANGUAGE/ DRAMA (criterion 3) **Student makes a spontaneous use of the language working as a group.**	Students are not able to speak in English spontaneously.	Students can be articulated in English depending on the situation.	Students are able to speak in English articulately in most of the situations.	Students are able to speak English articulately and accurately on all the situations proposed.	

LANGUAGE/ DRAMA (criterion 4) **Student memorizes dialogues.**	Student does not memorize the dialogue, and s/he needs to read the script all the time.	Student memorizes most of the dialogues, but s/he needs to read the script sometimes.	Student memorizes dialogues, but sometimes s/he forgets on stage and needs some help.	Student memorizes dialogues, and if s/he forgets on stage is able to improvise.	
LANGUAGE/ DRAMA (criterion 5) **Student performs a play in front of an audience with a good intonation.**	Student has an intonation that makes impossible to understand them most of the time.	Student has an intonation that makes possible to understand them most of the time.	Student has an intonation that makes possible to understand them always.	Student has an intonation that makes possible to understand them always. Plus, student modulates their intonation depending on the drama situation.	
LANGUAGE/ DRAMA (criterion 6) **Student performs a play in front of an audience controlling body expression.**	Student body expression does not fix with the scenes and character.	Student body expression fixes with the scenes and character sometimes.	Student body expression fixes with the scenes and character all the time.	Student body expression is genuine and fixes with the scenes and character all the time.	

4.6. Timeline

The bottom line of this innovative project is to gradually increase, throughout the school year, pupil's communicative skills, emphasizing mostly the oral ones. In order to achieve these goals, an annual timeline has been developed.

The innovative project proposed is composed of nine drama workshops. Each one of these nine workshops is related to one of the nine English Units that compose the English 4th year subject. The drama workshops, composed for a different number of sessions, would be run after each lesson finishes, so the contents learning in the English subject will be used and put in practice in the drama workshops, in fact, they are prior knowledge needed to achieve the drama workshops successfully.

The drama workshops are distributed through the school year following this way:

First term			
DATE	UNIT	TITLE	LEARNING OUTCOMES
22nd-23rd October	1	**First time dramatizing**	· Understand key words, phrases and information in oral and written monologues. · Understand high frequency and key vocabulary (orally & written form). · Write short common words with reasonable phonetic accuracy.
19th-20th November	2	**Big blue fish and Small red fish**	· Pronounce sounds, words and phrases clearly. · Use apostrophes to spell contracted forms. · Use some prepositions related to space: in, behind, below and between. · Understand the main idea and some details in a written dialogue. · Remember their role parts and answer to their schoolmates' role parts.
10th -11th December	3	**Ask a puppet**	· Ask and answer questions about oneself, others, everyday life and activities (routines, habits). · Join a conversation. · Ask for repetition or clarification. · Understand and participate in face-to-face conversations between friends in an informal or neutral style.
CHRISTMAS HOLIDAYS			

Second term

DATE	UNIT	TITLE	CONTENTS
4th-5th February	4	**First short scenes**	· Manage the interaction in simple conversation about daily life aspects: directions/locations, travel information, simple information about places, order and buy food/drink, talk about quantities/cost. · Hold simple conversation with fluency, and following a guide (the form). · Understand and complete forms requesting personal information.
3rd-4th-5th March	5	**Funny news**	· Write short texts and dialogues based on a prompt, such as a headline or a table. · Recognize the different sections of News TV programs. · Identify and use the formal language used on News TV programs genre. · Record audiovisual materials. · Perform the chosen role (TV anchor, weatherperson, interviewer or interviewed).
24th -25th-26th March	6	**What can you do with those objects?**	· Describe people (personal appearances, qualities). · Describe objects (shape, size, weight, color, purpose, use). · Use models to make descriptions of characters. · Place adjectives in the right order.
EASTER WEEK			

Third term			
DATE	**UNIT**	**TITLE**	**CONTENTS**
27th-28th-29th-30th April	7	*Kamishibai* **in pairs**	· Understand the main idea and some details in an oral story. · Use the context and graphic supports (illustrations) to understand the meaning of some new words in context. · Represent an oral story with draws. · Rewrite a short story using guides (a sequence of draws previously done). · Memorize and tell a story in front of an audience.
27th-28h May	8	**Improvisation**	· Make a spontaneous use of language. · To use different communicative strategies to communicate. · Respect others explanations and opinions. · Respect the speaking times. · Improvise drama scenes.
3rd-4th-10th-11th-17th-18th June	9	**Break a leg**	· Identify the main characters in a narration and give descriptions of them. · Understand the main idea and some details in a written story. · Write simple sentences with correct punctuation to write a script based on a narrative story. · Make a spontaneous use of the language working as a group · Memorize a script. · Act out a play in front of an audience with a correct intonation. · Act out a play in front of and audience controlling body expression.
SUMMER HOLIDAYS			

4.7. Evaluation

One of the trickiest parts of this innovative plan is its evaluation. Drama is not a tangible activity, although some parts can finish in tangible final products (such as scripts): lots of their parts are not only intangible, but also ephemeral (unless the teacher decides to record them which is a good idea as long as teacher wants to re-watch the performance or even if teacher wants that students watch their own performance to self evaluate). In addition to this handicap, drama has an important weakness in comparison with another L2 resources: some of the drama activities (not many in this project) are based on repetition, so if students make a mistake, and nobody correct them, the mistake will solidify quickly, and because of that is vital to give feedback when teachers use drama as a learning resource.

According to the bilingual curriculum (*Orden 5958/2010, de 7 de diciembre, por el que se regulan los colegios públicos bilingües de la Comunidad de Madrid*) teachers should evaluate their student to see their progress and inform about it, to detect any possible learning difficulty and to reflect about the used methodology. In order to achieve these goals, teachers should use both continuous and final evaluations. In order to evaluate the different workshops included in this innovative plan, teachers will make a continuous and global evaluation, based on observation. To do this, teachers will use different assessment tools: field notebooks, checklists and rubrics. Now each tool is explain with more detail:

- **Field notebooks.** The teacher and the language assistant fill out this evaluation tool during the workshops' progression. In these notebooks teachers should include their thoughts about the drama activities through the year. The objective of the field notebooks is to register the innovative plan and to make testimony of the ephemeral activities to evaluate. Besides, in this notebook the teacher can include notes about the students' performances in English to correct mistakes just after the productions. Continuous feedback is an important part of the evaluation in drama: the assessment should be continuous and based on regular observation. However, teachers must

remember that they should not continuously stop children's improvisations and plays because they are making communicative speaking activity and they should promote fluency versus accuracy. In order to avoid the cuts, teachers can listen to the children and jot down in their field notebooks the mistakes made during the dramatizations, and then share their ideas with children. Although cuts need to be done, teachers should reduce them, and correct only the most important ones or the ones related to the units' contents. If a teacher is playing a role inside the drama activity (teacher in role) s/he can also ask students to clarify or push students to continue speaking or correct their mistakes reformulating students' productions or re-casting what they say.

- **Rubrics.** The English teacher will fill out this evaluation tool, which works to make a final evaluation of each workshop (after each workshop is included its workshop's rubric). Nonetheless, as the workshops increase step for step their difficulty, these rubrics can be considered continuous evaluations: the rubrics from workshops 1 to 8 are continuous rubrics, and rubric from workshop 9 is a final evaluation rubric. Teachers should avoid focusing only on the final products (when the workshops have one) because as Phillips (1999) says: lots of times, the process to arrive at the performance is more important than the product itself. Although the most important thing is to evaluate the language progress, the rubrics are written in order to evaluate both: language (production and comprehension oral and written goals) and drama objectives.

- **Checklists.** Students will fill out this evaluation tool whose objective is the self-evaluation of the students: allow them to think about their own use of language and drama skills. Students evaluate themselves, or their mates, in some workshops, and they complete a checklist referring to their own emotions related to drama and language, because as it has been said: emotions are relevant in drama and language learning.

The person who is going to be in charge of this evaluation is the English teacher and not the language assistant. In this point, the language assistant has a secondary role because s/he only gives corrective feedback during the classes, as a part of one of their duties: to make specific conversation practices. According to the 2020-2021 Language Assistants' Handbook, writing or correcting exams (or other evaluative exercises) is not a competence of the language assistants who neither can grade the students.

Last but not least, this innovative plan is going to be analyzed following the ten commandments published by *Fundación Telefónica* in 2014[7] to describe an innovative plan. This commandment list considers the following aspects in a project:

1. Learning beyond the classroom.
2. Collaborative learning experience.
3. 21st century learning.
4. Authentic learning experience.
5. Learning experience based on challenges.
6. Evaluation as a learning tool.
7. Digital learning experience.
8. Sustainable learning experience.
9. Vital learning experience.
10. Active methodologies.

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[7] Retrieved from: https://www.fundaciontelefonica.com/cultura-digital/publicaciones/341/

5. Conclusions

Now that this innovative plan is finished, and I am close to starting in the professional world, it is a good time to make final conclusions about this plan that reflects a lot of my thoughts about what is education.

First of all, one difficulty that planning this project has had is related to the language. I am proud to have been able to finish a whole project in a foreign language. Although the *Mención en Lengua Extranjera (Inglés)* has a significant number of hours through the studies, and I feel well prepared in the theory related to teaching a foreign language, struggle with a language that is not your mother tongue is always an additional difficulty.

Nonetheless, the theme selected to develop this project (drama) has helped me to feel more comfortable and secure. I have been studying and working in theatre for about ten years. When I decided to make a change in my life five years ago, studying education, I knew that my theatre training and experience would be useful in the new context of education: an idea of innovation based on the transfer of knowledge from one field to another.

This innovative plan has given me the opportunity of proving how useful drama can be to educational purposes, and to prove the multiple strengths that drama has: beyond expressing feelings or performing shows on mark occasions. Beside a motivating resource, close to play, drama can be also used for almost any subject selected, but it suits especially well with language subjects because both have a common goal: communicate with others and get a message across. Although drama has some weaknesses when it relates to EFL, the strengths outnumber the difficulties and weaknesses (that I have tried to identify, at least most of them, and beat).

One of the most valuable learning from theatre is the knowledge that the most important thing to achieve a group goal is team working and communication. Values that are elemental in my view of education, and that are the main goals of this project. Through the nine workshops that conform this project, I have tried hard to develop

children's communication in the foreign language as well as to promote teamwork through drama. Considering teamwork not only as the experience of children with their classmates, but also considering the relation between the English teacher and the language assistant that has a significant role inside the project. In this sense, although some changes can be needed in order to adapt this plan to whatever class, it is worth trying at least some of the first workshops proposed here to see changes in children communicative and team skills.

However, although I consider that I have good knowledge of the field of theatre and education, working drama in education is such a different thing. In this sense, studying great scholars in the field of drama and education such as Galvin Bolton, Peter Slade and Dorothy Heatchote has been really helpful for the development of this project, although their proposals do not consider learning a foreign language as a goal. In this sense, it has been a challenge to mix their theories with the foreign language acquisition theories learned through the past years in the University and the new information investigated *ad hoc* for the project. I hope I have been able to add some value to their ideas, and to develop a feasible plan for the school.

Finally, I encourage everybody to use theatre because, as Shakespeare said, "All the world's a stage".

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7. Appendices

7.1. Appendix 1

Activities 1.4. and 2.1.

Bike	Treadmill	Clock

Activities 1.5. and 2.1.

Picnic	Wedding	Travel car

Activity 2.1.

Run	Sleep	Eat

Activity 2.2.

Action	Proffesion	Sport

BIG BLUE FISH AND SMALL RED FISH

Big Blue Fish: I'm hungry! I'm very, very hungry!
Where are you, Small Red Fish? I can't see you…

Small Red Fish: Help! Help! Help! Where can I hide?
Oh! I can hide in that shell.

Big Blue Fish: There you are! Hide in that Shell!
I'm so hungry! (Small Red Fish escapes)
Where are you, Small Red Fish? I can't see you…

Small Red Fish: Help! Help! Help! Where can I hide?
Oh! I can hide behind that rock.

Big Blue Fish: There you are! I can see your tail!
I'm so hungry! (Small Red Fish escapes)
Where are you, Small Red Fish? I can't see you…

Small Red Fish: Help! Help! Help! Where can I hide?
Oh! I can hide below that boot.

Big Blue Fish: There you are! And you can't escape now!

Small Red Fish: Please don't eat me.

Big Blue Fish: Eat you? I'm hungry and you are very, very small.

Small Red Fish: Ohm in this case I can leave.

Big Blue Fish: I've got a picnic. Come and have a picnic with me between these plants!
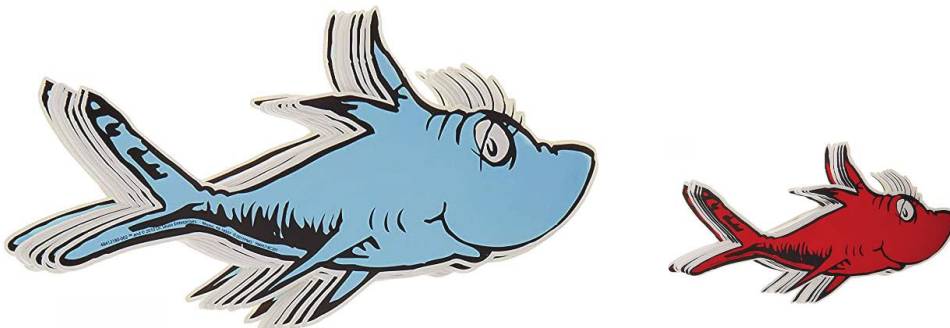
Based on the writing of Mihaela Tabacaru: _https://es.scribd.com/doc/263980812/Big-Blue-Fish-and-Small-Red-Fish-Story-for-Beginners_

7.3. Appendix 3
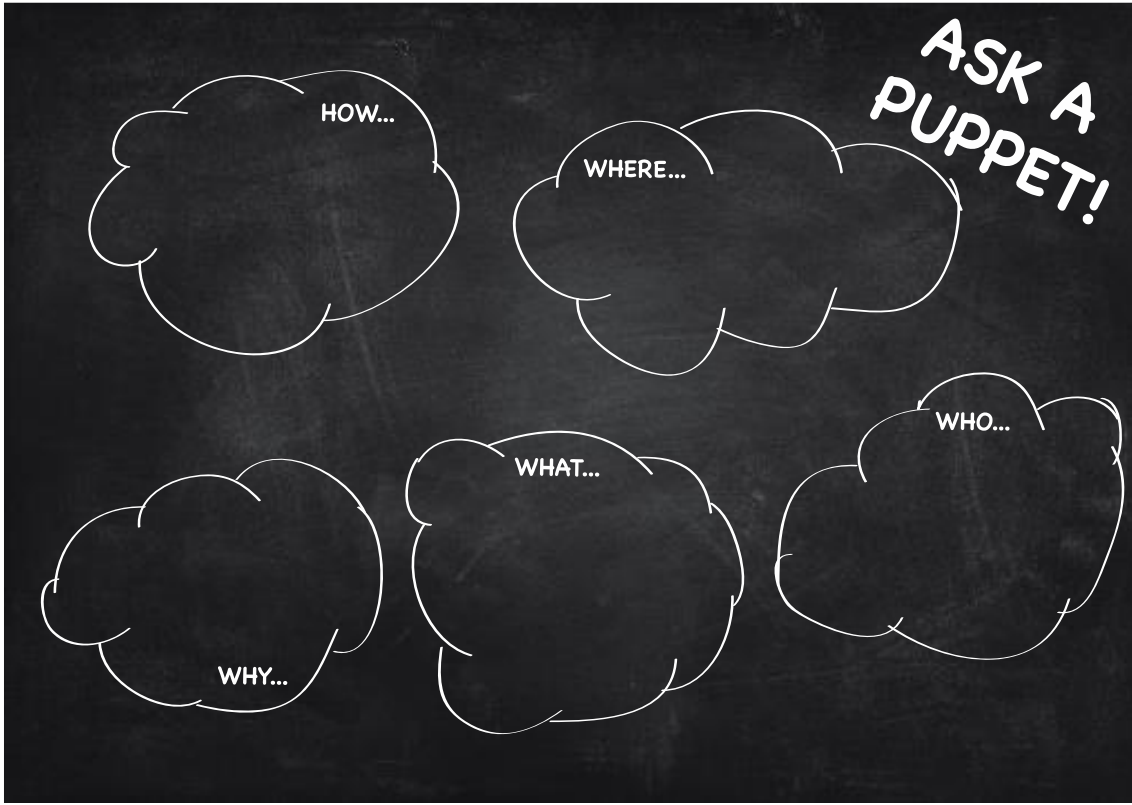
ROLE A

ROLE B

SITUATION 1: THE CINEMA

You want to buy
a movie ticket

SITUATION 1: THE CINEMA

You are a
ticket clerk

SITUATION 2: THE TRAIN

You want to buy
a train ticket

SITUATION 2: THE TRAIN

You are a
ticket clerk

SITUATION 3: THE RESTAURANT

You want to have
a dinner

SITUATION 3: THE RESTAURANT

You are a
waiter / waitress

SITUATION 4: THE HOTEL

You want to book
a hotel room

SITUATION 4: THE HOTEL

You are a
hotel clerk

IT	1917	TOY STORY	W.W.
5:30 p.m.	4:00 p.m.	5:30 p.m.	3:30 p.m.
9:30 p.m.	8:30 p.m.	8:30 p.m.	6:00 p.m.

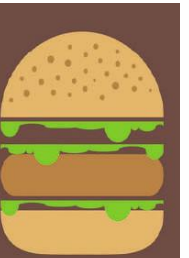**SITUATION 1: THE CINEMA**
ROLE A: YOU WANT TO BUY A MOVIE TICKET

Price: _____
Hour: 5:30 p.m.
Film: animation
Time: _____

SITUATION 1: THE CINEMA
ROLE B: You are a ticket clerk

Price: 8'5 $
Hour: _____
Film: _____
Time: 160 min.

Sevilla	Málaga	Granada	Córdoba
12:30 p.m.	6:00 a.m.	12:30 p.m.	10:30 a.m.
04:30 p.m.	9:30 a.m.	08:00 p.m.	11:00 a.m.

SITUATION 2: THE TRAIN
ROLE A: You want to buy a train ticket
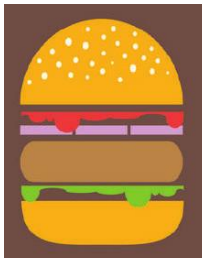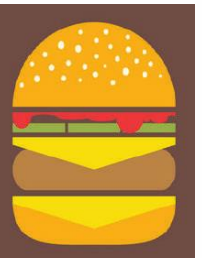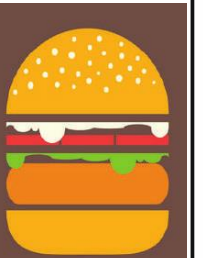
Price: _____
Hour: 12:30 p.m.
Destiny: Sevilla
Time: _____

SITUATION 2: THE TRAIN
ROLE B: You are a ticket clerk

Price: 14 $
Hour: _____
Destiny: _____
Time: 180 min.

hamburger	cheeseburger	fish burger	veggie burger
Menu 1	**Menu 2**	**Menu 3**	**Menu 4**

Complements: drink, dessert, salad and french fries.

SITUATION 3: THE RESTAURANT
ROLE A: You want to have a dinner

Price: _____
Menu: Menu 4
Complement: _____
Size: Small

SITUATION 3: THE RESTAURANT
ROLE B: You are a waiter or a waitress

Price: 12'5 $
Menu: _____
Complement: drink and salad
Size: _____

1	2	3	4
Single	Double	Twins	Suit

Facilities: spa, pool and gym.

SITUATION 4: THE HOTEL
ROLE A: You want to book a hotel room

Price: _____
Room: Room 2/Doble
Facilities: _____
Breakfast: Yes

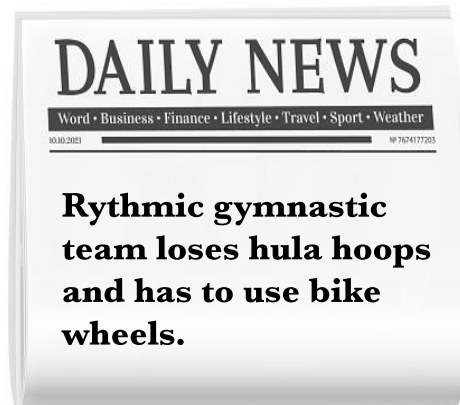**SITUATION 4: THE HOTEL**
ROLE B: You are a hotel clerk

Price: 420 $
Room: _____
Facilities: pool and gym
Breakfast: _____

DAILY NEWS

Word • Business • Finance • Lifestyle • Travel • Sport • Weather

10.10.2021   № 7674177203

Dog competes at Surf World Championship in USA.

DAILY NEWS

Word • Business • Finance • Lifestyle • Travel • Sport • Weather

10.10.2021   № 7674177203

Messi quits Football to play Bubble Football.

DAILY NEWS

Word • Business • Finance • Lifestyle • Travel • Sport • Weather

10.10.2021   № 7674177203

Baseball player celebrates his victory singing rap.

DAILY NEWS

Word • Business • Finance • Lifestyle • Travel • Sport • Weather

10.10.2021   № 7674177203

Rythmic gymnastic team loses hula hoops and has to use bike wheels.

DAILY NEWS

Word • Business • Finance • Lifestyle • Travel • Sport • Weather

10.10.2021   № 7674177203

Carla Suárez wins plate in Table Tennis World Cup.

DAILY NEWS

Word • Business • Finance • Lifestyle • Travel • Sport • Weather

10.10.2021   № 7674177203

90 year old grandpa beats Usain Bolt at 100 meters race.

7 DAY FORECAST — NEW YORK

	WED	THU	FRI	SAT	SUN	MON	TUE
High	4°	6°	8°	12°	10°	8°	8°
Low	0°	2°	5°	8°	5°	5°	5°

7 DAY FORECAST — LOS ANGELES

	WED	THU	FRI	SAT	SUN	MON	TUE
High	26°	24°	28°	30°	32°	30°	28°
Low	14°	14°	22°	25°	27°	15°	15°

7.5.2. Appendix 5.2.

	😄	😟	
I know different parts of a news TV programme			
I understand headlines and weather tables			
I write short news pieces			
I record audiovisual materials			
I act out a character			

THREE LITTLE PIGS

Once upon a time there was a big old mother pig who had three little pigs and not enough food to feed them. So when they were brave and old enough, she sent them out into the world to seek their fortunes.

The first little pig was very lazy and thin, he has black spots and black hoofs. He didn't want to work at all and he built a short tiny yellow straw house. The second little pig, the one with brown ears, worked a little bit harder, but he was fat and lazy too and he built a medium square brown stick house. Then, they sang and danced and played together the rest of the day.

The third little pig was smart and strong, he worked hard all day and built a resistant tall orange brick house until cover all his white skin with cement. It was a robust house complete with a nice fireplace. It looked like it could withstand the strongest winds.

The next day, a huge furious grey Wolf happened to pass by the lane where the three little pigs lived; and he saw the short tiny yellow straw house, and he smelled the pig inside. He thought the pig would make a fine meal and his big red mouth began to water.

So he knocked on the door and said:

Little pig! Little pig!
Let me in! Let me in!

But the thin little pig saw the wolf's big paws through the keyhole, so he answered back:

No! No! No!
Not by the hairs on my chinny chin chin!

Then the huge furious grey Wolf showed his enormous white teeth and said:

Then I'll huff
And I'll puff
And I'll blow your short tiny yellow straw house.

So he huffed and he puffed and he blew the house down! The Wolf opened his massive jaws very wide and bit down as hard as he could, but the first little pig escaped and ran away to hide with the second little pig.

The huge furious grey Wolf continued down the lane and he passed by the second house made of sticks; and he saw the medium square brown stick house, and he smelled the pigs inside, and his big red mouth began to water as he thought about the fine dinner they would make.

So he knocked on the door and said:

Little pigs! Little pigs!
Let me in! Let me in!

But the little pigs saw the wolf's pointy ears through the keyhole, so they answered back:

No! No! No!
Not by the hairs on my chinny chin chin!

Then the huge furious grey Wolf showed his enormous white teeth and said:

Then I'll huff
And I'll puff
And I'll blow your short medium square brown stick house.

So he huffed and he puffed and he blew the house down! The wolf was greedy and he tried to catch both pigs at once, but he was too greedy and got neither! His big jaws clamped down on nothing but air and the two little pigs scrambled away as fast as their little hooves would carry them.

The huge furious grey Wolf chased them down the lane and he almost caught them. But they made it to the resistant tall orange brick house and slammed the door closed before the wolf could catch them. The three little pigs were very frightened, they knew the wolf wanted to eat them. And that was very, very true. The wolf hadn't eaten all day he had worked up a large appetite chasing the pigs around and now he could smell all three of them inside and he knew that the three little pigs would make a lovely feast.

So he knocked on the door and said:

Little pigs! Little pigs!
Let me in! Let me in!

But the little pigs saw the wolf's narrow eyes through the keyhole, so they answered back:

No! No! No!
Not by the hairs on my chinny chin chin!

Then the huge furious grey Wolf showed his enormous white teeth and said:

Then I'll huff
And I'll puff
And I'll blow your short medium square brown stick house.

Well! He huffed and he puffed. He puffed and he huffed. And he huffed, huffed, and he puffed, puffed; but he could not blow the house down. At last, he was so out of breath that he couldn't huff and he couldn't puff anymore. So he stopped to rest and thought a bit.

But this was too much. The wolf danced about with rage and swore he would come down the chimney and eat up the little pig for his supper. But while he was climbing on to the roof the little pig made up a blazing fire and put o n a big pot full of water to boil. Then, just as the wolf was coming down the chimney, the little piggy pulled off the lid, and plop! It fell the wolf into scalding water.

So the little piggy put on the cover again, boiled the wolf up, and the three little pigs ate him for supper.

Based on the story: _https://americanliterature.com/childrens-stories/the-three-little-pigs_
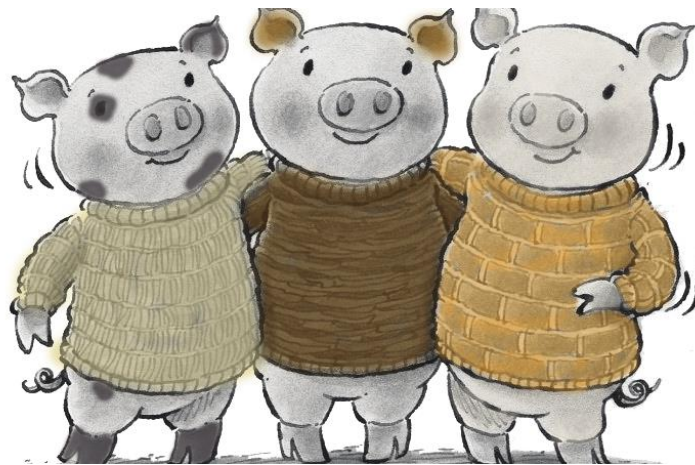
CHARACTERS DESCRIPTION

The character is _____
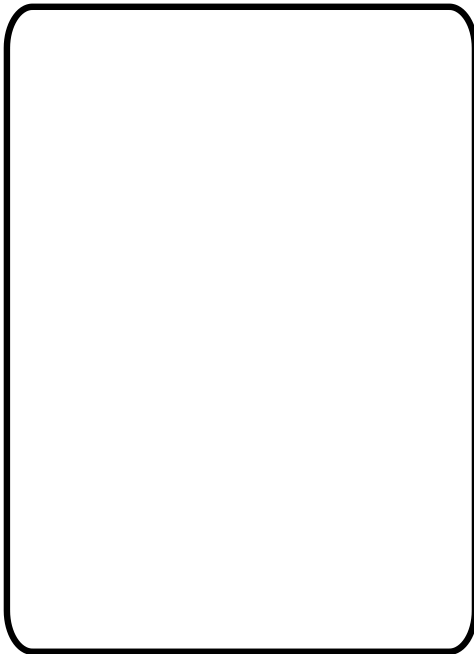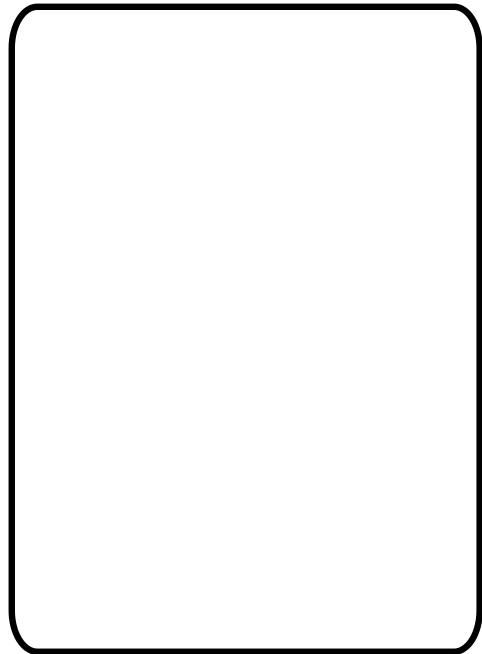
Draw the character	**Write some adjectives to describe the character**

Write a sentence to describe the character:

_____

_____

_____

_____

7.7. Appendix 7

7.7.1. Appendix 7.1.

A TALE OF TWO BEASTS

1. _____

_____

_____

_____

_____

2. _____

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_____

4. _____

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5. _____

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5.1.

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5.2.

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6.

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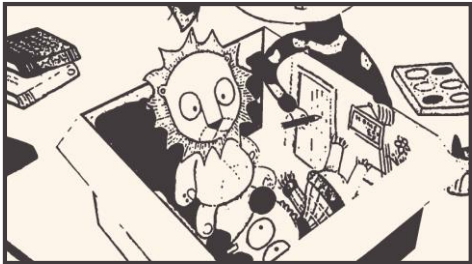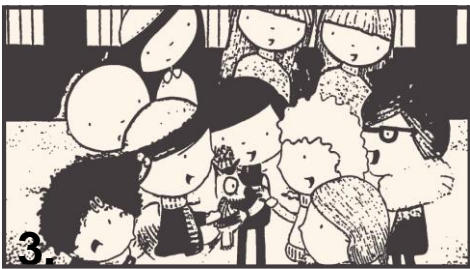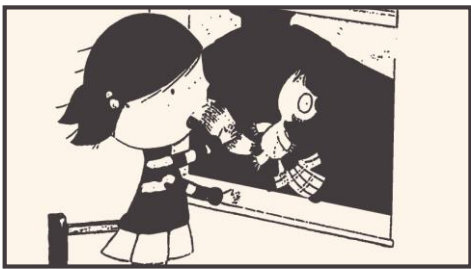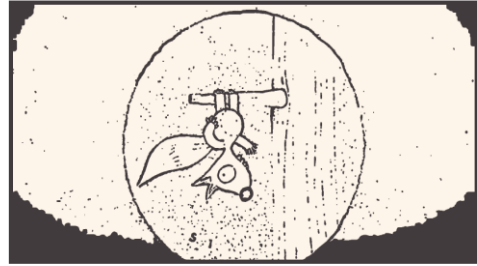
SITUATION 1: You are lost on a desert island. How can you ask for help with the objects you have?
You have only one opportunity.

Student 1 You have got a book	**Student 2** You have got a pen
Cook You have got a knife	**Engineer** You have got a clock
Economist You have got some coins	**Artist** You have got matches

SITUATION 2: You are trapped on the elevator of a
burning building.
The elevator only can move if one of
you leave.
Who should leave the elevator?

Doctor	Child
Architect	Priest
Building owner	Journalist

SITUATION 3: Someone has killed Aunt Marie.
You have to discuss and decide who
has been the killer of Aunt Marie.

Former husband	**Husband**
Majordomo	**Nephew / killer**
Nephew's girlfriend	**Nurse**

SITUATION 4: You are the members of the Oscar Academy.
You have to decide which animation film should win the Best animation film ever.

Member 1 Despicable me	**Member 2** Big Hero 6
Member 3 Toy Story	**Member 4** Shrek
Member 5 Aladdin	**Member 6** The Lion King
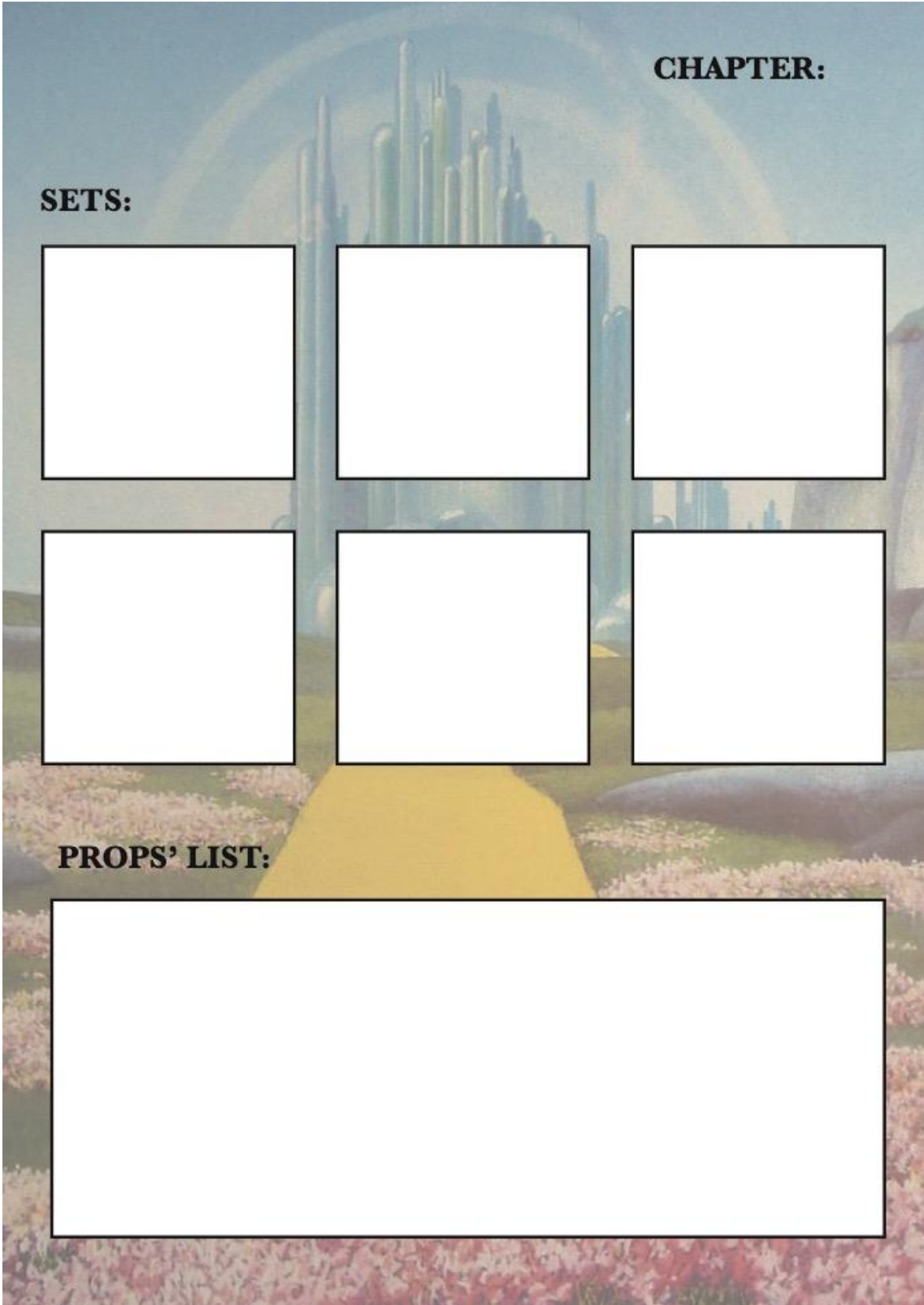
7.9. Appendix 9
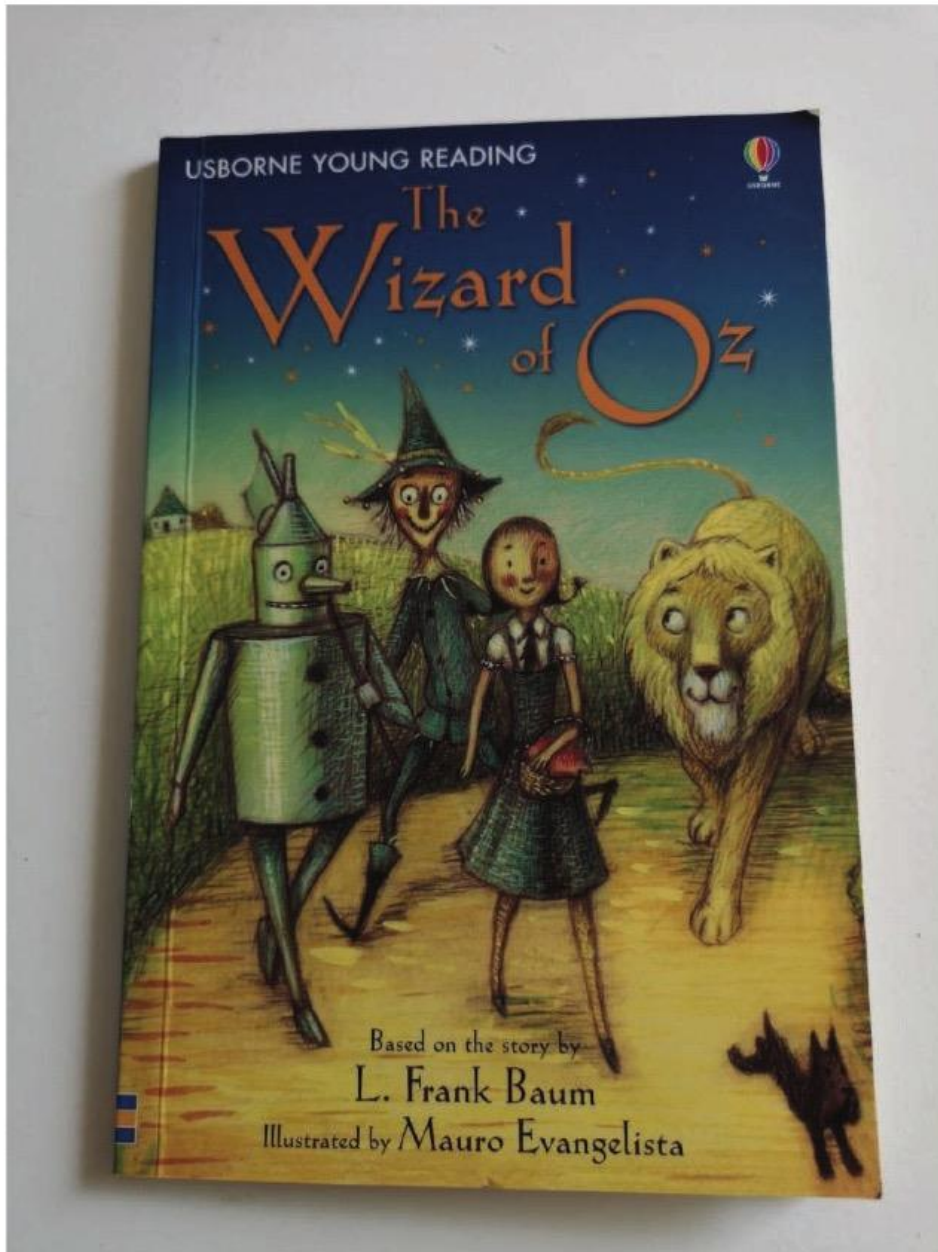
7.9.1. Appendix 9.1.
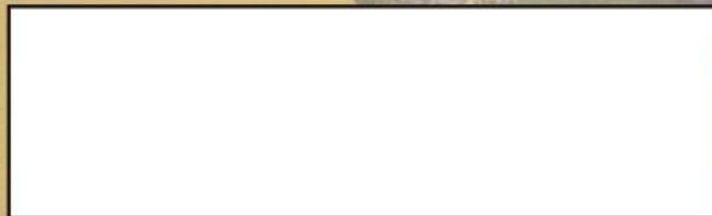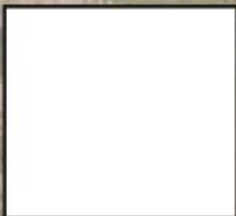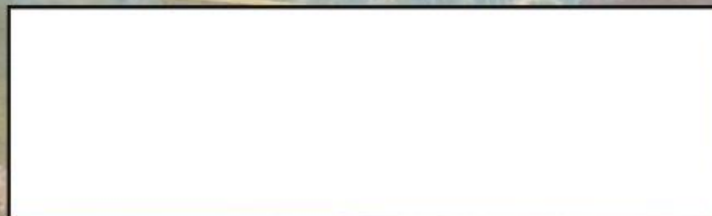
CHAPTER:

SETS:

PROPS' LIST:

CHARACTERS AND DESCRIPTIONS:

CHAPTER:

ACTIONS:

1	
2	
3	
4	
5	
6	
7	
8	

7.9.2. Appendix 9.2.

| SETS | COSTUMES | PROPS | AUDIOVISUALS |

THE WIZARD OF OZ
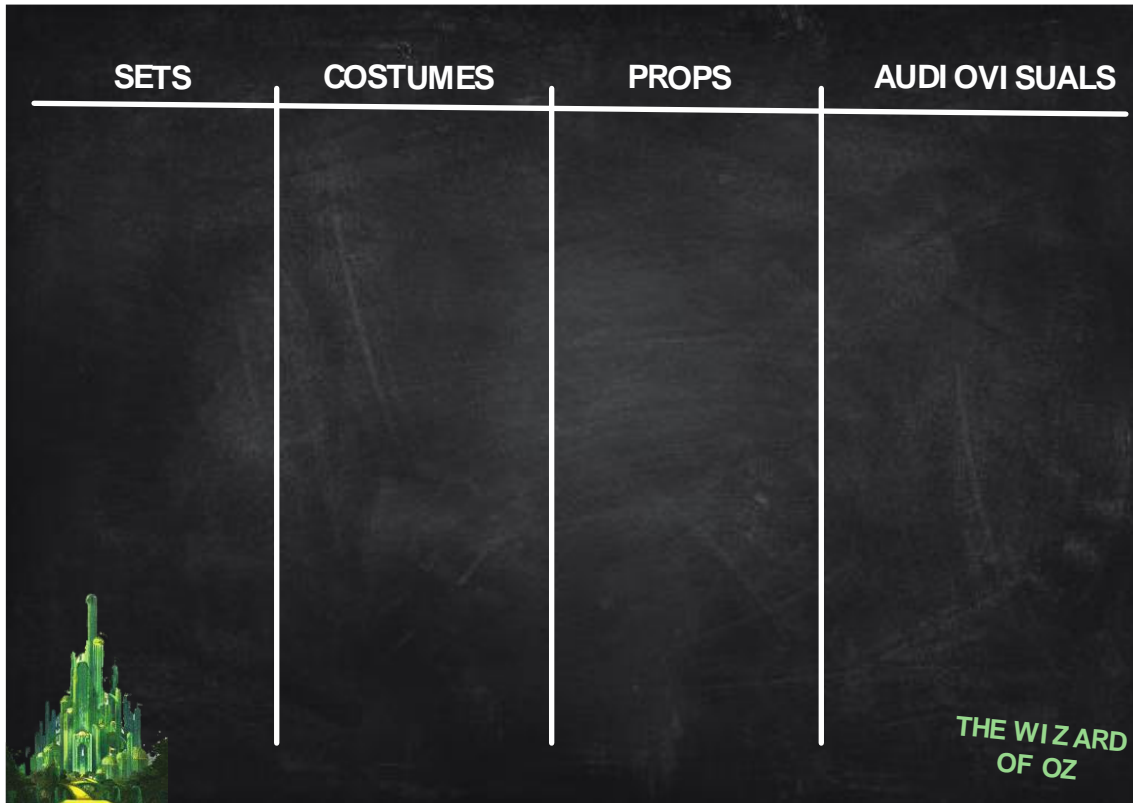
7.9.3. Appendix 9.3.

Actors speak clear and loud			
Actors remember their lines			
Actors use all the stage and sets			
Actors move their bodies and make gestures			
Actors wear costumes and use props properly			