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**Drama techniques to enhance speaking skills
and motivation in the EFL secondary classroom**

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ABSTRACT

Students' motivation seems to be one of the key issues in the teaching-learning process nowadays. Students' active participation in the classroom activities is a troublesome question for many teachers, especially those ones who rely on more learner-centred methodology.

The current paper aims to investigate about how students' speaking skills may be enhanced through the employment of drama techniques. Indeed, drama activities are believed to foster students' interest in the subject and, consequently to improve their speaking abilities. In order to achieve these goals two groups of participants have been selected to conduct the study: a control group, and the research group, both of them composed by the second year Bachillerato students. Before starting the investigation the experimental group students have been administered pre-questionnaires to measure their initial level of motivation. Both groups were also tested to evaluate their speaking skills level. In continuation, the research group followed the learner-centred teaching syllabus based on drama activities, meanwhile the control group continued with their daily routine. At the end of the experiment the research group was administered a post-questionnaire to check their level of motivation and both groups were tested again to measure the development of their speaking skills.

The results of the data analysis reveal that the investigation group's motivation has been enhanced, as well as their speaking level: despite the limited time of research, the respondents recorded higher outcomes compared to the control group.

Key words: drama techniques, speaking skills, motivation, 2nd year Bachillerato students

RESUMEN

La motivación de los alumnos parece ser uno de los asuntos clave en el proceso de enseñanza-aprendizaje hoy en día. La participación activa de los estudiantes en las actividades de clase es una cuestión problemática para muchos docentes, especialmente los que apuestan por una metodología más centrada en el alumno.

La finalidad de este trabajo es descubrir cómo las habilidades orales de los estudiantes pueden ser mejoradas a través de la implementación de técnicas dramáticas en el aula. De hecho, se cree que estas técnicas podrían fomentar el interés de los estudiantes hacia la asignatura y, por consiguiente, mejorar sus habilidades orales. Para conseguir tales objetivos se ha llevado a cabo un estudio con dos grupos de participantes: un grupo de control, y otro de investigación, ambos formados por alumnos de 2º de Bachillerato.

Antes de empezar el trabajo los estudiantes del grupo de investigación realizaron un pre-cuestionario para evaluar su nivel inicial de motivación, y además se examinó a ambos grupos para determinar su nivel de destreza oral. A continuación, el grupo de investigación siguió una metodología de enseñanza centrada en el alumno y basada en técnicas dramáticas, mientras que el grupo de control continuó con su rutina diaria de clases. Al final del experimento el grupo de investigación realizó un post-cuestionario para determinar su nivel de motivación y se examinó de nuevo a ambos grupos para evaluar la evolución de sus habilidades orales.

Tras analizar los datos, los resultados ponen de manifiesto que el grupo de investigación ha mejorado su motivación, así como sus destrezas orales: a pesar del tiempo limitado de trabajo, los participantes han obtenido mejores resultados comparados con los del grupo de control.

Palabras clave: técnicas dramáticas, habilidades orales, motivación, estudiantes de 2º de Bachillerato.

1. INTRODUCTION

1.1 Motivation to undertake the research

Speaking is maybe the most important and interesting component of any language. It represents the most natural and common form of communication among humans. We can easily say that people speak more than they write, so speaking is also probably the main goal for anyone studying a foreign language. Despite so, it can be often obstructed by a series of factors, such as shyness, lack of self-confidence, fear of other people's judgement, laziness, and so forth. Sometimes it is not simple to overcome such difficulties people may have with oral communication in a foreign language and this can often lead to stress, discouragement and lack of interest in learning.

During an observation period conducted with High School EFL students, an evident issue has been detected when dealing with speaking activities. Students seemed to use their first language most of the time, making little or no effort at all when practising their speaking skills. Also, they felt embarrassed and contained from speaking in front of their mates, showing annoyance, bother and no collaboration. As a consequence, the first step which moved this study was trying to discover the reasons why students showed such difficulties and then finding some suggestions for solving the problem.

Although the students belonged to the Ampliación de inglés group (an optional subject that is aimed to the development of speaking skills in English), the lessons were quite focused on following the book structure and the syllabus faithfully, and students were rarely given the possibility of cooperating or expressing their own ideas. The teacher tried to involve them in the activities, but it was hard to catch their attention and to make them speak English, especially if the exercises were administered out of a context. Students could feel they were not the real protagonists of the classroom, so they acted in a passive way. They needed to move within the classroom space, to collaborate in peer and group activities, to speak about topics they considered interesting and relevant and give their opinions. It was clear that they had to be involved in more student-centred lessons.

1.2 Aim of the investigation

Such reflections have inspired the aim of the present paper research, which intends to find new stimuli and ways of implementing students' speaking skills, through a series of techniques aimed to raise their interest and motivation. The starting hypothesis of this

investigation was that students' speaking skills are deeply connected to their interest and motivation, so in order to improve the former the teacher has to work on the latter. The strategies used to achieve this objective were accomplished through drama techniques, which foster students' interaction and cooperation, and are a natural and meaningful way of enhancing speaking abilities. With "drama techniques" we do not refer necessarily to act on a stage before an audience, but rather some activities where students can express their own personality, feelings and ideas (Maley and Duff, 1982). Students use the language by applying it to a concrete aim, a communicative function, such as a song, a role play, a simulation, a debate, and so on. They find an immediate field of application of what they learn, that is, they apply, use, create their language in a context, in a real situation, as it happens in every-day life.

Through an analysis with 2nd year Bachillerato students, this essay wants to prove that the use of drama techniques raises the general interest in the classroom and, as a consequence, improve students' speaking abilities, since there can be no linguistic improvement without motivation. The results of this investigation will hopefully provide teachers with some guidelines about how to create an ideal environment by capturing students' interest, creating an authentic need for communication and improving students' speaking skills.

The two main objectives of the present study may be summed up as the following:

- Analyse the impact of drama activities on the development of students' speaking skills;
- Evaluate the impact of drama activities on students' intrinsic motivation.

The investigation will be also conducted by pursuing these specific objectives:

- Set a proper learner-centred classroom environment;
- Promote students' mutual collaboration through peer and group activities;
- Develop students' creativity, ideas and critical thinking;
- Provide meaningful and real situations where new vocabulary and useful expressions can be acquired.

Consequently, the paper will be guided by the research questions:

- 1) What impact do drama techniques have on students' speaking skills?
- 2) What impact do drama techniques have on students' motivation?

1.3 Outline of the study

The present essay is divided into six main sections. The literature review section focuses on the theories about why and how to use drama techniques in an EFL classroom. Many studies have been in fact conducted on this topic and they will constitute a point of departure for our research. The objectives of the current investigation are described in the second section. The third section explains the methodology employed to carry out this research, namely the participants, the variables, the instruments for data collection, the materials and the whole study procedure. The analysis of the collected data is displayed in the fourth section of the paper, where both the motivation questionnaires and the speaking tests are analysed. The conclusions gathered from the analysis of the data are pointed out in the fifth section. Finally, the sixth section contains the limitations of the study and possible future lines of research.

2. LITERATURE REVIEW

2.1 What are “dramatic activities”?

Nowadays it is not an easy task to catch student interest and motivation in class, so there are a lot of means used by teachers in order to involve students to participate actively in the learning process. Within such techniques employed in language classes, there are the so-called “dramatic activities”, whose terminology can generate some ambiguity. Dougill (1987) distinguishes between the traditional type of drama, specifically the performance of a play, and a series of other activities such as role plays, simulations, games, songs, and so forth. He calls the former “theatre” and the latter “informal drama” (Dougill, 1987, p.1). He believes that these two spheres should not be seen separately, since they are both “the imitation of an action”, as Aristotle stated (Dougill, 1987, p.1). Both the theatre and the informal drama are useful resources to be used in a language class and in this paper research they will be generally denominated “drama” or “dramatic activities”. As we will remark, drama does not refer only to the product, the performance, but also to the entire process of language learning (Phillips, 2003). Before starting to analyse why and how drama can be used in a language classroom, let us briefly discuss the methodology which represents the theoretical foundation of drama techniques.

2.2 Theoretical framework

With respect to the methodological principles, drama techniques are based on the Communicative Approach. As Larsen-Freeman (1990) remarks, the principal goal of such approach is not focused on the linguistic accuracy, but rather on making the students

communicate in the target language fluently. The language produced in the classroom is employed within a social context and it is appropriate to the specific participants, setting and topic. As a consequence, the communication has a purpose and is meaningful, as it is “sociolinguistically appropriate” (Larsen-Freeman, 1990). Students are involved in pair and group activities, where they have the opportunity to dedicate more time to speaking interaction with their peers and negotiate meaning in order to be understood. The groups are constantly exchanged so that the pupils have the chance to know each other better and increase their confidence. The teacher does not direct the activities, but he or she acts as a facilitator of the learning process, since the student is the true protagonist and the lesson is learner-centred. Also, according to this approach, students are given the opportunity to express their feelings and opinions. Finally, grammar mistakes are tolerated, since communication and fluency are given a main role. The teacher can correct students’ errors afterwards, trying not to interrupt the normal flow of a conversation.

After having outlined the theoretical framework of dramatic techniques, let us analyse now why and how they are so powerful in a language classroom context.

2.3 Why using drama activities in a language classroom

Why are drama activities so useful and important in education? There are plenty of reasons supporting their employment in a language classroom. The first important function associated with drama is fostering speaking skills. As Ulas (2008) comments, “although drama has existed as a potential language teaching tool for hundreds of years it has only been in the last thirty years or so that its applicability as a language learning technique to improve oral skills has come to the forefront” (p. 877).

Despite the usage of drama in the classroom is quite recent, it was initially employed by other institutions as a training and teaching technique (Ashton-Hay, 2005). The Prussian Army was the first one to develop drama as a simulation exercise for recruiting new officers, and such strategy was further adopted by the British Army as TEWTS (Tactical Exercises without Troops). During the World War II the United States also started to use drama, simulation and improvisation (Ashton-Hay, 2005). Moreover, the NASA began to use these exercises as space travel preparation for astronauts, and also several sports employed them as a training technique. Finally, drama activities were introduced in education, especially after the development of the Communicative Approach during the 1970’s (Ashton-Hay, 2005).

Among the numerous benefits of using dramatic techniques in a classroom, a lot of scholars (Dougill, 1987; Livingstone, 1985; Maley and Duff, 1982; Phillips, 2003) believe they are entertaining, fun and useful to motivate students learning. Maley and Duff (1982) think that “these activities draw on the natural ability of every person to imitate, mimic and express himself or herself through gesture” (p. 6). They also stimulate imagination and memory, by letting the pupil express his or her past experiences, contributing to creating an interesting and meaningful environment within the class. In addition, they provide a variety of different functions of language, since they reproduce real situations, so students are introduced into an authentic communicative context. In fact, drama in the educational field “consists in fostering the social, intellectual and linguistic development” (Dougill, 1987, p. 3) of the student. Moreover, drama activities allow the student to show his or her own feelings, personality and creativity, (Maley and Duff, 1982) to be used in the language class. Dramatizing also allows students to express their emotions, thoughts and feelings, which can vary depending on the communicative situation (Fleming, 2006). A sentence, for instance, can take a lot of different meanings according to “how and where you say it” (Phillips, 2003, p. 7).

Drama activities foster pupils’ socialization, critical thinking, problem solving and improve oral communication skills, by exploring different language styles and registers (Aldavero, 2008). Another benefit coming from dramatization is that shy students can “hide behind” (Phillips, 2003, p. 5) another character still while using their personalities, so they are actively involved with these kind of activities, because this “personalisation makes language more meaningful and memorable than drilling or mechanical repetition can” (p. 6). As a matter of fact, by expressing their emotions and personality language is more easily retained (Desiatova, 2009). As Ulas (2008) claims, if students experience the topics personally, these will be assimilated and not forgotten. Dramatic activities are able to achieve this task successfully. Students also lose their inhibitions, because, by playing a role, they are able to “escape from their everyday identity” (Phillips, 2003, p. 7). By giving them a special role, students, especially the shyest ones, feel encouraged and tend to abandon their embarrassment and shyness (Phillips, 2003).

From a more specific linguistic point of view, drama allows students to “look at language from a different angle, to go behind the words to the actions they are most likely to perform in the language, the patterns of behaviour that lie behind all languages” (Maley and Duff, 1982, p. 10), namely the functions, such as “persuading, agreeing, accepting” (p.10). Students are encouraged to speak and have the chance to communicate, even with limited language, by using non-verbal communication, such as body language,

gestures and facial expressions (Phillips, 2003). There are other important aspects that make drama activities a powerful tool to be used in a language classroom, since they not only involve the language itself, but also body, mind, emotions and social interaction (Phillips, 2003). Drama activities manage to “bridge the gap between the carefully controlled classroom work and the complexity of language in the outside world” (Dougill, 1987, p. 145), since they include the intellectual and the rational sphere from the one hand, and the emotional and the imaginative domain on the other hand. Desiatova (2009) underlines how drama brings the real world into the classroom, since the aim is more than linguistic. It can be a cross-curricular experience, as students can use topics from other subjects and also discover the culture of a foreign language.

For all these reasons, dramatizing enhances students’ motivation and creates a joyful and pleasant environment, both for students and for the teacher (Desiatova, 2009). Moreover, young pupils find it familiar, because it is part of their lives from a very young age, when they used to play by acting out stories and scenes (Phillips, 2003). Another advantage of using dramatic techniques is the possibility of employing language in a context. In fact, in the classroom students are often exposed to small bits of language, such as individual words, sounds, rather than whole phrases or situations (Phillips, 2003). When speaking, they are not always “asked to combine the different structures they are learning” (Phillips, 2003, p. 8), so drama leads students to make an effort, by employing a huge variety of language structures and functions, in order to have a successful communication. Desiatova (2009) confirms that students can learn a foreign language through drama by constantly interpreting meaning from a context, using their previous knowledge in a creative way, interacting with each other and working with imagination and fantasy.

According to Fleming (2006), drama benefits work through a series of paradoxes. Specifically, participants are able to:

- be emotionally involved but at the same time distant, since they know that the situation is merely fictional;
- act being serious but with no responsibility, as the fictitious context releases them from being responsible of their actions;
- be actors as well as audience;
- bring personal experiences into the fictitious context, but also create new ones within the symbolic frame of drama.

Similarly, Ulas (2008) summarises the scope of creative drama through six principles:

- A student learns meaningful content better than other content.

- Learning occurs as a result of a student's interaction with his environment.
- The more sensory organs a student uses while learning, the greater the retention of the lessons.
- A student learns best by doing and experiencing.
- Effective participation is important in learning emotional conduct.
- Learning becomes easier and more permanent in educational environments where there is more than one stimulus. (p. 876)

Dougill (1987) lists seven main advantages of drama when used in a language class, which confirm what we have discussed about so far:

- They provide a framework for communicating.
- They allow for unpredictability in language use.
- They provide a bridge between classroom and the real world.
- They allow for creativity and involve the "whole person".
- They provide physical involvement and release.
- They develop confidence and can be motivating.
- They help cater for mixed-ability classes and large numbers. (p. 8)

Another very important benefit stated by Ashton-Hay (2005), is that drama is able to employ all the learning styles. In fact, as we commented so far, drama does not only involve the cognitive sphere, but also the affective and psychological ones. Ashton-Hay lists the multiple intelligences, which are engaged in drama:

Drama incorporates *verbal linguistic* learning through use of language, scripts, vocabulary and reading. *Intrapersonal* learning relates to the feelings and emotions involved in drama, characterizations and how we respond as an individual, while *interpersonal* learning comes from working with others to create a scene or role play. *Kinaesthetic* learning activates the physical self, the body and doing actions. As students re-create images, pictures, visual details, staging, movement, location and direction with drama their *spatial* learning skills are developed. *Logical* learning follows from using rational patterns, cause and effect relationships and other believable concepts involved with the drama. Sometimes *music*, or even the music of language, is also used in working with drama. (p. 3)

We could summarise the numerous benefits of drama in language teaching by quoting Maley and Duff (2005):

- It integrates language skills in a natural way. Spontaneous verbal expression is integral to most of the activities.
- It integrates verbal and non-verbal communication.
- It draws upon both cognitive and affective domains.
- By fully contextualising the language, it brings the classroom interaction to life through an intense focus on meaning.
- The emphasis on whole-person learning and multi-sensory inputs helps learners to capitalise on their strength and to extend their range.
- There is a transfer of responsibility for learning from teacher to learners – which is where it belongs (p. 1).

As we will discuss next, motivation is also developed through the variety and sense of expectancy produced by the activities, especially by fostering student self-esteem, self-awareness and confidence (Maley and Duff, 2005)

2.4 Drama activities and student motivation

Maley and Duff (1982) focus on the connection between drama and student motivation and they say that “if drama is motivating – and we believe it is – the reason may be that it draws on the entire human resources of the class and that each technique, in its own way, yields a different, unique, result every time it is practised” (p. 13). Drama is unpredictable, since nobody can say what is going to happen during those kinds of activities in advance, what type of language will be produced, or which feelings implied (Maley and Duff, 1982). In addition, language is only one component of drama, the rest is determined by imagination, spontaneous creation and collaborative work. This is an essential aspect of drama activities, because students learn to trust each other and to lose their initial inhibitions towards certain kinds of activities where they have to expose themselves too much.

Another aspect, which is useful to foster motivation, is the movement. Students need to move physically while they are speaking, because that is also what we normally do in a normal conversation (Maley and Duff, 1982). They feel more interested and stimulated if they are given a friendly environment where they can “take risks in the language” (Maley and Duff, 1982, p. 14) occasionally, because it is also a way of experimenting their language knowledge and discovering their gaps. Dramatization is also a powerful support for students to gain self-confidence in using a foreign language, by experiencing the language in a concrete situation (Dougill, 1987). Awareness of the ability to use a foreign

language fosters students' motivation and this is particularly true with respect to the speaking skill. Ulas (2008) focuses on the importance of speaking, by claiming:

Speaking is the most common and important means of providing communication among human beings. The key to successful communication is speaking nicely, efficiently and articulately, as well as using effective voice projection. Furthermore, speaking is linked to success in life, as it occupies an important position both individually and socially. (p. 876)

This means that pupils feel more encouraged, successful and motivated if they are able to communicate in the target language and, as we will see next, drama is a powerful instrument to provide a meaningful and real communicative context.

2.5 Drama and communication

As we stated, one of the main principles of the social aspect of oral communication is the ability of producing a fluent speech, efficiently and with confidence (Trivedi, 2013). However, even after years of studying the English language, students do not feel secure enough of using it outside the classroom, in a real communicative situation. This is due to the traditional lesson system, in which pupils have little chance to practise the language and gain fluency, and also because they are not exposed to spoken English beyond the class, nor to native speakers. So, a possible solution indicated by Trivedi (2013), is teaching English through dramatic techniques, which settle a meaningful communicative context for listening and speaking, and make students use their language resources necessarily, fostering their linguistic skills. Theatre enhances verbal communication, making the participants use the language both conceptually and contextually (Trivedi, 2013). Drama techniques can be used to provide the student with the possibility of being involved actively in the process of interaction, by employing personality and the affective domain. Being completely involved in the activities, the learner is more motivated to use the foreign language (Trivedi, 2013).

Drama is authentic, it can be used in real conversations, where students can express their emotions and ideas while listening to the feelings and ideas of their classmates (Aldavero, 2008). In other words, English is taught in a communicative context, as a real mean of communication, which is far from lists of vocabulary or grammar exercises. These types of activities promote fluency in conversation and also help memorising new vocabulary. The language is used, applied in a game or activity whose aim is to establish a communication, and this verisimilitude with reality enhances students' speaking fluency, listening comprehension and retention of words. Drama encourages students to speak, by

giving them the chance of communication. Aldavero (2008) also points out how learners improve self-confidence and their collaborative work in the classroom. She comments that drama activities allow students to use the language they feel more comfortable with: the advanced learners can employ more complex dialogues, whereas those who are less secure just develop simple conversations (Aldavero, 2008).

With the emphasis on the communicative approach to language teaching, a lot of importance is given nowadays to setting situations in the classroom where students can employ language in a meaningful way (Dougill, 1987). This arises from the basic principle that language is especially “a means of communication, not an abstract body of knowledge to be learnt” (Dougill, 1987, p. 5). Dramatic techniques are able to furnish a framework in which students have a “real need to communicate” (Dougill, 1987, p. 5). This need is only achievable in certain conditions and in a proper classroom environment, as we will be commenting next. The first aspect to take into account is the teacher-student relationship and their respective roles.

2.6 Teacher and student role

Drama activities are oriented towards a “wholeperson” (Dougill, 1987, p. 6) approach, by collocating the learner, rather than the language, at the centre of the learning process. Dougill (1987) points out that language teaching should stimulate students’ creation, intuition as well as the intellectual part. Through games, role-plays, miming and acting students’ whole personality is involved and stressed, not just the thought-processing aspect. Therefore, drama techniques tend to abandon the classic one-sided classroom, characterized by a teacher-dominated lesson in favour of students’ pair and group works. The communicative approach gave the students a more active role in the process, by decentralising the classroom and promoting a collaborative learning environment (Dougill, 1987). Students work in groups, which means that they are more independent, confident and creative, and this is an important goal in the learning process (Salii and Bytyqi, 2014).

This implies that the success of drama within language class relies upon a “radical change in the relationship between teacher and student” (Maley and Duff, 1982, p. 22). Such activities cannot work unless there is a relaxed setting, where the teacher is not seen anymore as “the source of all knowledge nor the sole arbiter of what is ‘right’ and ‘wrong’” (Maley and Duff, 1982, p. 22), but as a facilitator of the learning process, or, to use a French expression, an “animateur” (p. 22). So, Carkin (2007) suggests that the student/teacher relationship has to be based on freedom and self-expression, which is

achievable if there is equality between them. Also, the teacher's speaking time should be minimized so that students have more opportunities to practise the language (Salii and Bytyqi, 2014). Fleming (2006) claims that drama is definitely learner-centred, since it would not work without students' active cooperation. Moreover, it creates "a need to learn the language, either through use of creative tension, or by putting more responsibility on the learner, as opposed to the teacher" (Ulas, 2008, p. 877).

From his or her side, the teacher has to be clear and sure that the students understand what they have to do, then he or she has to step back and let them be the real protagonists of the activity, "controlling but not directing" (Maley and Duff, 1982, p. 22). The teacher should not intervene if something goes 'wrong' or if there are silent moments, since these are natural and necessary to make students reflect. In addition, there are no right or wrong ways of doing such activities, since they depend on the students' own personality and experiences. What the teacher should do is to encourage his or her students to speak, to think critically, to listen to each other's ideas and to learn how to distinguish what is relevant, because that is exactly what happens and what they do in a normal everyday conversation. Moreover, the teacher has to keep in mind that his or her students are not professional actors and actresses, but they are just practising and using their English in an enjoyable way (Phillips, 2003).

As a consequence, it is fundamental for the teacher to give a feedback on what the students have done, not only about the final product or achievement, but also and especially the whole process, the way they collaborated in groups and how they found a common decision. Therefore, even if the children consider the final 'performance' as the most important component of the activity, the process is the teacher's main aim. Feedback is essential and constructive, so if the teacher provides it regularly during dramatization activities, students will gradually refine their drama skills, their interest and their language (Phillips, 2003). After rehearsing, pupils should be given some time to reflect about what they did. This can be done in groups or as a whole class, orally or written. Learners should evaluate themselves, examining what they did properly and considering how they can improve it. The teacher can give his or her opinion, but concentrating on the positive points in order to motivate students and reinforce their work. Phillips (2003) believes that feedback should be given in children's mother tongue, so they will be able to express themselves more accurately. In fact, it should be kept in mind that the feedback is not aimed to improve students' language, but rather their performance.

We discussed how students are the focus of the whole learning process, whereas the teacher needs to facilitate an environment of relaxed energy, by giving assistance and a non-threatening feedback (Maley and Duff, 2005). But what happens if pupils make grammar mistakes during the activities? Should they be tolerated? Let us debate this specific topic more in detail.

2.7 Students' mistakes

As far as students' mistakes are concerned, the teacher should discuss about them later, without interrupting the activity in course. This is fundamental to let students feel free to participate, "react and interact spontaneously" (Maley and Duff, 1982, p. 22) without any sort of fear for making mistakes. Correcting errors while students are speaking could have an inhibiting effect and "may interfere with the process of creativity" (Dougill, 1987, p. 133). Therefore, teachers need to act carefully, trying not to interrupt students in mid-flow or criticise those who need to be encouraged or supported. Wright et al. (2006) observe that "the greatest mistake is for the learner not to speak at all" (p. 3). Language flows more easily when students are in a friendly environment and if they are not concerned about accuracy (Marshall, 1994).

So, how to cope with students' errors? "One solution is to use hot cards" (Dougill, 1987, p. 133), on which teachers can write down their notes about relevant mistakes, and pass them directly to the specific students in question. Another possibility while monitoring the students' activities is to take mental or written notes to be clarified later on. However, mental observation is limited, since it is easily forgotten, so the most appropriate system to monitor students' activities is using pen and paper and discuss about the main mistakes next. The main disadvantage of this method is that students may feel uncomfortable and inhibited if they notice that their speech is being monitored so in detail. Consequently, teachers should be as much discrete as possible while examining activities, maybe waiting for the right moment to take notes instead of doing it straight ahead when a student has made a mistake (Dougill, 1987). A powerful technique in this regard is for the teacher to write down examples of proper or correct usage of language as well, which represents a positive reinforcement for students and a way of encouraging more speaking practice (Dougill, 1987).

A positive approach carried out with error corrections is much more effective, since it produces a correct model instead of focusing on the mistake. So, first the teacher should find something positive to comment on and then mention the areas which can be

improved (Phillips, 2003). This contributes to creating a non-threatening atmosphere, which is fundamental for the success of the lessons.

2.8 Classroom environment

If students are not used to practising drama in the language class they might be sceptical and unfamiliar with some activities, and when they gain confidence enough to move around in the room and establish a contact with their peers they will be able to experiment more demanding tasks (Maley and Duff, 1982). This means that students need their time to get used to some exercises, and it is fundamental not to force them and trying to establish a friendly and pleasant atmosphere. Therefore, since most of the activities are in pairs or groups it is necessary that pupils build up a trustful and secure relationship with each other (Dougill, 1987). In a foreign language class, speaking in public can be embarrassing, especially if students are not that accustomed to it. Moreover, considering that they have to work together, they need to share ideas, accept criticism, collaborate, “take risks and correct each other” (Dougill, 1987, p. 11). This would not be achievable in a climate of mistrust and suspicion, in which students would not share their opinions or feelings.

With respect to the space where dramatic activities should be conducted, the traditional classroom environment full of chairs and desks is not the best option (Maley and Duff, 1982). If moving the furniture apart is not possible or too demanding, another room can be used. Students may be asked to move the chairs and the tables in a competition, where they have to be as fast and as quiet as possible (Phillips, 2003). The space is necessary for the movement required by the activities, but also for establishing a visual and physical contact with the person you are talking to. In fact, as we stated before, it is necessary to communicate not just with words, but also by using non-verbal communication, so students need an open space, which facilitates this achievement. Moreover, the central space can be used as a kind of stage, where one or more students can perform to the rest of the class. In this way, students are also freed from the distractions caused by the traditional classroom arrangement in desks (Dougill, 1987).

Another reason that supports the importance of the physical layout of the classroom is psychological, because usually rows of desks and chairs stand for order and discipline, whereas an open space represents “disorder and lack of control” (Maley and Duff, 1982, p. 19). This is one of the reasons why many teachers object the idea of working in groups, since they see their power weakened and students escaping from their control. However,

teachers do not usually claim this openly, they tend to use other reasons to object work group, such as “it takes too long to organize”, ‘they make too much noise’, ‘how can I correct them?’, ‘how can I give them the language they need?’, ‘how can I get them to talk English together?’” (Maley and Duff, 1982, p. 19). Some teachers are not comfortable because they have to move away from the classic safe structures and routines to a more open and unpredictable approach (Fleming, 2006). Also, younger students can show a lot of exuberance and enthusiasm, which can cause problems of discipline, whereas adults may have problems with shyness and inhibition.

According to Maley and Duff (1982), such difficulties can be overcome or reduced by following some basic rules:

- students should suspend their judgement during the whole activity;
- the teacher has to be as clear as possible and give precise instructions, so that students know which group they belong to, who their partners are and what they are expected to do;
- materials, such as photocopies, pictures, objects, etc. have to be provided;
- the teacher should walk round the classroom and keep a close control;
- the teacher has to decide how much he or she is going to intervene during the activity.

Maley and Duff (1982) also focus on the enormous advantages of working in groups or pairs:

- the teacher-student relationship is improved, because the former is not considered as the source of knowledge, but rather as a “controller-in-chief” (p.19);
- students’ speaking interaction increases and becomes more natural;
- students take part in their own learning process;
- students benefit from the trusting environment created in the group, by sharing their talents, helping each other and collaborating in the activities.

According to Phillips (2003), students who work in teams are given responsibility for their task. As a matter of fact, they have to make decisions as a group, listen to their peer’s suggestions, cooperate to accomplish their goals, “find ways of settling their differences, and use the strengths of each member of the group” (Phillips, 2003, p. 7). In case of discipline problems pair work is better than group work and it is also easier and faster to arrange (Wright et al, 2006). In addition, pair work gives the students possibilities for practising a more concentrated listening and speaking.

How should the groups be formed? Should they be decided by students themselves or by the teacher? Lynch (2001) explains that a higher-level student may not want to cooperate with a weaker partner. However, there can be benefits for both of them: “the more proficient learner gets practice in producing comprehensible output; the weaker partner gains experience in negotiating meaning” (Lynch, 2001, p. 115). In case of a game or an activity which requires competition among groups, they should be made up of mixed ability. Sometimes teachers also decide to assign group leaders, which are usually chosen among the most able students, but it is not always necessary. However, it could be a good strategy for encouraging a reserved learner by giving him or her the responsibility of the whole group (Wright et al., 2006).

We saw how classroom environment plays an important role when dealing with drama techniques. Students need to feel safe in order to take risks within the target language, so a trustful and friendly atmosphere is fundamental. However, sometimes this is not enough, since pupils may not feel like collaborating fully in the activities. Student resistance is a typical and frequent problem teachers can experience in the classroom and there are several options in order to cope with that.

2.9 Student resistance

Sometimes students can be reluctant or sceptical with dramatic activities. Some of them do not understand the meaning of the exercises, so they consider them a waste of time, or maybe they are just too shy. Maley and Duff (1982) call such students “difficult customers” (p.20). According to them (Maley and Duff, 1982), the teacher should try not to pay special attention and continue the activity, since the problem often solves itself within the groups, by collaborating with each other. In order to avoid student resistance to drama activities, Dougill (1987) remarks that it is fundamental for the teacher having a clear aim in mind, when he or she introduces an activity. Also, the teacher needs to share the purpose with the students, by explaining it to them before each activity (Dougill, 1987).

Another frequent reason of student reluctance is that of self-consciousness, which is the fear of speaking or acting in front of the class and be laughed at (Dougill, 1987). This is very common among adolescents, who are often quite shy or insecure. The success of drama activities and the resulting learning depend on students’ feelings and self-esteem, so it is advisable not to force pupils if they feel uncomfortable (Maley and Duff, 1982). As for this particular case, Dougill (1987) provides us some advice:

- First of all, the teacher should lead by example, by performing the activity in advance as an example. This helps the pupils to reduce their stress and clarifies any doubt about the activity.
- Secondly, the teacher should avoid putting a student on the spot, especially if he or she is very lacking confidence. The teacher should rather ask for volunteers when starting an exercise, instead of forcing a student to do it.
- Moreover, making positive comments is fundamental, since they enhance students' participation and involvement. On the contrary, criticism and negative feedback can discourage a student from repeating the activity.
- Finally, teachers should "not demand too much of students" (Dougill, 1987, p. 35), as they are not used to certain activities and may be ridiculed by their classmates. In addition, students are not professional actors, so teachers cannot expect a high acting ability or great creativity skills.

Like any other kind of classroom techniques, drama activities need to be planned carefully, otherwise the lesson will lead to chaos (Dougill, 1987). Also, in order to prevent student resistance the teacher should make sure that the instructions are fully understood by everyone, so it could be appropriate to use the mother tongue. As we stated before, a way to raise students' interest is varying the activities and make them unpredictable and fun. This will catch students' attention and will reduce the risk of indifference or reluctance. There are plenty of possible exercises which can be engaged according to the classroom inclinations. Let us analyse some of the most common dramatic activities and their effects on student learning.

2.10 Types of drama activities

2.10.1 Mime

Dougill (1987) defines the mime as "a non-verbal representation of an idea or story through gesture, bodily movement and expression" (p. 13). It is a very useful, powerful and undemanding activity, which underlines the importance of non-verbal communication, especially through facial expressions and gestures (Klippel, 1987). Mime facilitates students to become comfortable with the idea of performing in front of their classmates without worrying for language. It is fun and it can be easily employed as a warm-up exercise. Another advantage is its visual component, which plays a prominent part (Dougill, 1987). As a matter of fact, memory is extremely reinforced by visual associations,

which help retain language. Moreover, students' abilities of observation and improvisation are trained (Klippel, 1987).

Even if no language is employed during mime, it is used when explanation is required, both with the teacher's instructions and students' debates, which are made in pairs or groups (Dougill, 1987). During the discussion about the activity, the target language can be used for analysing and evaluating what has been seen. As Klippel (1987) clarifies, the teacher should keep in mind that shy students may not find it easy to mime in front of the classroom, especially during the first times.

2.10.2 Role play

As Livingstone (1985) claims, role play is "a classroom activity which gives the student the opportunity to practise the language, the aspects of role behaviour, and the actual roles he may need outside the classroom" (p. 6). According to Blatner (2009), role plays help students to become more interested and involved, especially by applying knowledge to action, by solving problems, valuating alternatives and looking for original solutions. Pupils manage to develop a wide range of abilities, such as initiative, self-confidence, group work and communication in general. Role plays prepare students not only for communicating in a foreign language, but also in another cultural and social context (Kodotchigova, 2002).

In order to accomplish an effective role play, the traditional relation between the teacher and the student, where the former is the master and the latter has to obey, has to disappear (Livingstone, 1985). Students have to feel free of expressing themselves, by being their own masters. This means that, apart from the pre-role play activities, when the teacher introduces the topic and explains how the exercise is going to be conducted, the teacher needs to stay out of the performance.

Among the many advantages of using role plays in the language classroom, there is the fact that students are completely involved in the activity. In fact, in order to be successful, students need to "be active almost 100% of the time" (Livingstone, 1985, p. 25). Furthermore, role plays allow students to use the language themselves, directly, without the manipulation of their teacher. The feeling of doing something relevant and useful is essential to increase student motivation and, as a consequence, the involvement in the learning process. Moreover, role plays have the benefit of recreating different kinds of registers and situations that would not normally be employed in a classroom (Dougill, 1987). Another advantage remarked by Livingstone (1985) is the possibility of carrying out

role plays with mixed ability groups. In fact, the roles can be assigned following the students' characteristics, by giving, for instance, a significant role to a confident and fluent student and a less talking role to a shyer one. "The task of the teacher is to improve performance in the foreign language, not alter personality. Roles, then, can be created to fit not only the linguistic ability, but also the personality of the individual student" (Livingstone, 1985, p. 28). Role plays have the special quality of employing improvisation and spontaneity within the learning process (Blatner, 2009).

On the other hand, there are some practical disadvantages with practicing role plays, especially related with organization. To start with, the space is not always helpful, since most of the teachers work in classrooms, which are too small and uncomfortable to manage different groups speaking at the same time (Livingstone, 1985). Another drawback is time, as role plays take up almost a whole lesson if we include the pre-role play preparation and the follow-up. However, Blatner (2009) underlines the importance of warming up a class before starting a role play, since it is an improvisational activity, so students need to feel safe before performing.

How should teachers control role plays? As Livingstone (1985) points out, "the teacher's role during the role play phase is to be as unobtrusive as possible" (p. 31). Either he or she can sit somewhere outside the performing space, or the teacher can move round the classroom. Another possibility for the teacher to observe the activity is by taking a role himself or herself. It should be a minor role, which does not affect the pace of the action.

A role play should be selected carefully, by keeping in mind a series of characteristics. Kodotchigova (2002) describes six steps to follow in order to accomplish a successful role play in a classroom. First of all, the teacher has to set up a situation, keeping in mind the students' needs, interests, age and previous experience (Livingstone, 1985). For instance, a role play chosen for teenagers will not be the same one as for business people or adults in general. After choosing the context, the role play is developed. In order to achieve that, teachers have to consider students' level, so the role play will be designed depending on their competence in the foreign language (Livingstone, 1985). The next step consists in a linguistic preparation, by predicting the language needed for the performance (Kodotchigova, 2002). Afterwards, students are given precise role descriptions and information, such as their names, age, characteristics, and so forth. In the fifth step such roles are assigned and the role play is represented. Finally, the follow-up activity is dedicated to debriefing, in which students can express their opinion about the performance.

2.10.3 Simulation

Sometimes role plays and simulations tend to be confused with each other or interpreted differently by various scholars (Dougill, 1987). Livingstone (1985) distinguishes the two activities by claiming that, unlike role plays, “simulations need not stick so closely to real life. They may, for example, involve being shipwrecked on a desert island. The essential point is that the student brings his own personality, experience and opinions to the task” (p. 1). However, Livingstone (1985) points out that “from the language teaching point of view there is little difference between embarking on a role play, a simulation, or a simulation involving role play” (p. 2), since what is important for the teacher is creating an opportunity to produce spoken language. Both the activities “can reduce the artificiality of the classroom, provide a reason for speaking and allow the learner to talk meaningfully to other learners” (Sturtridge, 1984).

According to Buckner (1999), “a simulation is an intensive, interactive experience in which the content and roles assumed by participants are designed to reflect what people encounter in specific environments” (p. 1). Therefore, simulations create an ambience in which the participants are involved in a personally meaningful activity. Sturtridge (1984) remarks that “in a simulation the learner is given a task to perform or a problem to solve; the background information and the environment of the problem is simulated” (p. 128). She also claims that such activities were originally employed in business and military training, where the result was extremely important (Sturtridge, 1984). On the contrary, nowadays in language learning the outcome of a simulation is not relevant, since the language used during the whole activity is what really counts. Dougill (1985) explains that simulations are better known for being used in general education and training, rather than drama workshops. A typical example of simulation could be used in Business English, where an employee and an employer discuss about their company crisis (Dougill, 1985). In such kind of activities, realia are necessary. For instance, in a simulation of a board-meeting, as Dougill (1985) clarifies, documents and an agenda would be required. “Because of this emphasis on truthfulness to the real world, simulations are more often used with adults than children, whose lack of knowledge and experience would make things problematic” (Dougill, 1985, p. 139).

2.10.4 Improvisation

Used as a language classroom dramatic activity, the “ability to improvise is a necessary ingredient of language use” (Dougill, 1985, p. 19). This kind of exercise is based completely on students’ creativity, because no one knows what will happen. The language employed during the improvisation can be analysed and discussed afterwards, by giving ideas and suggestions about how to improve it (Dougill, 1985). Trivedi (2013) explains that improvisation not only provides students with possibilities of improving their linguistic communication skills, but also and especially their self-confidence. In fact, since this task does not rely on rehearsing or a script, the learners can express their spontaneity freely. They can develop their own characters as they prefer and speak as much as they feel like (Trivedi, 2013). Therefore, the main advantage of improvisation is undoubtedly the level of freedom that students are given during the whole performance.

2.10.5 Scripts

Scripts are mainly used for being performed by theatre groups. However, before being performed the script is used for several purposes (Dougill, 1985). First, it is read, in group or individually at home. Then it is analysed and discussed. After having worked specifically on one or two particular extracts, students can focus on the whole play. Later on, they have to memorise the script and interpret it following the director’s guidance. In the end, the script is transformed in a dramatic performance (Dougill, 1985).

From a linguistic point of view, scripts offer authentic samples of language, which is natural and oral. They could be compared to the dialogues in language textbooks, but these are usually broken in sentences or little units, so there is no continuity in the speech, which is offered by scripts. In addition, Dougill (1985) comments that they “offer psychological security to the student” (p. 23), they are “less threatening and less demanding than many other drama activities because the content is provided rather than created” (p. 24).

In language classroom, scripts do not have to be aimed necessarily to a final performance. However, Dougill (1985) believes that the performance of the script helps students to develop their self-confidence, self-discipline and collaborative work. Scripts can be used in a lot of ways, such as reading comprehension, fluency practice, pronunciation, style and language analysis and vocabulary work (Dougill, 1985). Participants are directly and physically involved in the activity, not only with the verbal language contained in the script itself, but also with the paralinguistic features that the text may suggest.

In order to be used properly, scripts need to be carefully selected. First, Dougill (1985) states that “whatever the purpose, the language involved must be accessible to the students and relevant to their needs” (pp. 84-85). Then, the teacher has to consider the number and type of roles. A solution for scripts with not many characters is to divide the class into groups, or a role may be split between two students, and so on. Also, the length is relevant, since it is advisable not to choose a very long script (Dougill, 1985). Sometimes it is better to concentrate on a passage rather than a whole long play. Finally, the dramatic demand has to be reasonable, since students are not real actors.

Whatever the activity chosen, in order to work well teachers themselves need to be confident and decided. Teachers are “the key to the success of these activities” (Maley and Duff, 2005), since their achievement depends on how they are planned, introduced, explained and exemplified, before being performed by students. This implies that pupils need to be constantly guided towards such activities in order to grow their self-confidence and language ability (Dougill, 1987).

3. OBJECTIVES

The purpose of the present study is twofold. It is intended to analyse the impact of drama activities both on the development of students’ speaking skills and their motivation. Indeed, the two variables are connected since the speaking skills enhancement is achievable by raising students’ interest and motivation. This can be accomplished by employing the different techniques and strategies that have been discussed above. Also, the objectives can be fulfilled only through a proper classroom environment, where the student is put at the centre of the learning process and where a climate of trust, low-stress and support is provided.

To sum up, the principal aims of the current investigation can be listed as the following:

- Analyse the impact of drama activities on the development of students’ speaking skills;
- Evaluate the impact of drama activities on students’ intrinsic motivation.

The research will be also conducted by pursuing these more specific objectives:

- Set a proper learner-centred classroom environment;
- Promote students’ mutual collaboration through peer and group activities;
- Develop students’ creativity, ideas and critical thinking;

- Provide meaningful and real situations where new vocabulary and useful expressions can be acquired.

4. METHODOLOGY

4.1 Research questions and initial hypothesis

This paper research will be guided by the following questions:

- 1) What impact do drama techniques have on students' speaking skills?
- 2) What impact do drama techniques have on students' motivation?

The initial hypothesis of the current study lays on the idea that drama activities employed in an EFL second year Bachillerato classroom can foster the development of students' speaking abilities. This will be achieved by providing opportunities for using language previously learnt in order to improve fluency, confidence and communicative skills, both verbal and non-verbal.

Dramatic techniques are also intended to set a low-stress, friendly and non-threatening classroom environment, which is oriented towards a learner-centred instruction. In this context the teacher has the role of the guide, a facilitator of the learning process. This will set the ideal situation in which pupils' intrinsic motivation, involvement, collaboration and interest can be stimulated the most.

4.2 Participants

This investigation has been carried out with second year EFL students of Spanish High School (Bachillerato). The participants belonged to two different classes: 2nd A, made up of 21 students, and 2nd B, composed of 28 students. Finally, a group of 13 pupils, coming from both of the mentioned classes, constituted the research group.

In order to investigate the impact of drama techniques in the EFL classroom, the current study was conducted with two reference groups: a research/experimental group and a control group. The research group coincided with the "ampliación de inglés" class, with whom the didactic unit based on drama techniques was applied. Such activities aimed to improve students' oral skills, one of the main objectives in this specific context. The average age of the research group participants was about 18 years old. Among them, the

77% had Spanish as their mother tongue while a 23% were native speakers of other languages, namely Chinese and Filipino.

The control group, which coincided with the classes 2nd A and 2nd B, did not follow our program based on drama activities. In this way, we were able to compare the two groups at the end of the experiment, so to analyse any relevant difference between them. A significant distinction between the two sample participants concerns flexibility: the control group had to follow a more rigid schedule in order to be well trained and prepared for their final exams; the research group had more freedom and less exam stress, so that there was enough time to apply the experimental activities.

4.3 Variables

The current research takes into account both independent and dependent variables.

Independent variable:

- 1) Implementation of drama techniques.

Dependent variables:

- 1) Enhancement of student speaking skills.
- 2) Enhancement of student motivation.

The dependent variables are deeply interrelated. On the one hand, the speaking skills can be improved only if students are motivated and interested enough; on the other hand, motivation is highly reinforced if students realise that their speaking abilities have enhanced.

4.4 Instruments for data collection

The present study was carried out through several instruments, which were employed in order to collect the data and analyse the participants' results. First of all, the research group students were administered a pre-questionnaire about the motivation they had in class while studying English (See Appendix 1). The questionnaire contained 21 items scored on a four-point Likert Scale, going from number 1, if they disagreed with the statement, to 4, if they strongly agreed. The questions were grouped into four blocks, each reflecting a different aspect to be valued: the intrinsic motivation; the extrinsic

motivation; a self-evaluation about their language skills; the methodology employed within the classroom.

Secondly, both participant groups did a pre-test aimed to measure their initial level of speaking production (See Appendix 2). Students were involved in conversations about different topics, which were to be recorded. Before starting, they were given some minutes to read the questions and to think about possible answers. The test included items like:

- 1) You are going to study English in the UK, USA or another English-speaking country. Discuss your plans. How will you travel there? What do you need to take with you? What will you do with your free time? What other plans do you have?
- 2) You are going to hold a party to celebrate the end of the school year. Discuss your plans. Where are you going to celebrate? Will you have music? What food and drink will you have? What other plans do you have?
- 3) Having a conversation: shopping. Do you enjoy shopping? What sort of things do you buy? Where do you do most shopping?

Another instrument implemented during the current investigation was a post-motivation questionnaire. Each item was similar to the corresponding pre-questionnaire ones, but it was specifically referred to the techniques and activities carried out within the didactic unit. In this way it was easier to value any possible change in respect to student motivation. Furthermore, in order to evaluate any eventual development concerning the speaking skills, an oral post-test was done with both groups. Each participant made a short oral presentation about a topic, after having had some minutes to collect ideas. Three different kinds of discussion items were provided. In the first type, the students had to mention the advantages and the disadvantages of a given situation, such as:

- Young people should start working earlier, for example while they are studying.
- Cultural places, like museums and monuments, should be for free for students.

The second type of exposition was a persuasive speech about a statement. Some examples included:

- Studying a foreign language is essential nowadays.
- Practising sport constantly is very important.
- Men and women should have the same job opportunities.

Finally, a third kind of oral test consisted in storytelling. These were some of the topics:

- Tell me about a holiday you had.
- Tell me about a time when you gave someone a surprise.
- Tell me about a perfect day you've had.

4.5 Materials

Let us now examine the specific materials handled within the current research. To begin with, a didactic unit was utilised to apply the theoretical basis of this investigation and to fulfil our objectives. It was made up of eight sessions plus a final one dedicated to students' evaluation. The unit was focused on the usage of dramatic techniques, through a wide range of activities. Its main aim was to set a low-stress environment of trust and peer collaboration, in which students' oral skills could be enhanced, as well as their involvement and motivation. This was also achieved thanks to the variety of materials employed during the lessons, which contributed to creating a meaningful and real communicative context.

Within the sessions the following materials and resources were employed:

- Worksheets;
- Videos;
- Playing cards;
- Realia;
- A poem;
- A map;
- A song;
- A play script;
- Some news;
- A video camera.

First of all, the students were given photocopies with the instructions about the activities and some exercises to be completed. A lot of videos were employed for training both the oral understanding and the production. Some videos were followed by comprehension questions, debates and other speaking activities. Playing cards were also used to give them roles in simulations and role plays and for miming activities. Moreover, real objects were brought to class, such as food, a basket, an umbrella, a cap and a toy gun, which were used in a reading-acting session. A poem about the abuse of technologies was read and watched through a short movie. A map was shown before starting a role play, to make the activity more realistic and applicable. A song was sung to learn new idioms and to increase students' interaction and sense of belonging to a group. A play script was read and interpreted by the students, who applied everything they learnt during the whole unit and improved their expressivity and communicative skills. In the end, the students prepared a news bulletin, by looking for real news on the Internet. They acted in front of a

video camera, which made the whole project more realistic and motivating. The pupils had an occasion for putting into practice their linguistic knowledge within a pleasant and cooperative environment.

4.6 Procedure

We are going to focus now on the overall procedure of the study. The process is composed of three phases.

The first phase took place before starting the lessons with the experimental group. It consisted in a pre-questionnaire administered to the research group to investigate their motivation about the subject. Moreover, pre-speaking tests were held with both groups of students, in order to evaluate their starting level.

The second phase consisted in an implementation process. It involved the application of the experimental didactic unit to the research group only. It was made up of nine sessions of 55 minutes each. The methodological principles were based on the Communicative Approach, and they were fulfilled through the use of dramatic techniques. These provided the students a meaningful context to communicate in, since they were sociolinguistically pertinent to the participants, the setting and the topic (Larsen-Freeman, 1990). The teacher assumed the role of a guide facilitating the learning process and encouraging the students to be creative and to speak out their own points of view, ideas and feelings, while their expression was being monitored in the process. Therefore, the lessons were learner-centred, as the students were given responsibility for their own learning. As we discussed in the literature review section of this paper research, it is fundamental for the teacher to be as more discrete as possible, so that the participants do not feel overwhelmed or judged about what they say or do. Indeed, they were never interrupted for any error correction during the activities, since the true aim was to recreate a low-stress ambience where they could be engaged in through conversations similar to the everyday human interactions.

In addition, most of the activities were conducted in pairs or groups and involved physical movement within the classroom. Sometimes group organization led to problems, since the students were not so accustomed to working in pairs and teams. Moreover a lot of them did not want to be split from their usual partners. Nevertheless, in every lesson the groups were mixed up so that everybody had the chance to cooperate with a different peer. This was necessary to achieve a pleasant environment of trust and self-confidence.

During the third and last phase, the students belonging to the research group were handed a post-motivation questionnaire in order to establish any relevant improvements about their motivation. Both the research group and the control group were evaluated through post-speaking tests at this point. The aim was to determine the participants' possible enhancement by using the same evaluation rubric employed during the pre-tests (see Appendix 3).

5. RESULTS AND ANALYSIS

We are going to analyse the data we collected throughout our study in order to answer the research questions that follow:

- 3) What impact do drama techniques have on students' motivation?
- 4) What impact do drama techniques have on students' speaking skills?

This section is divided into two main sub-sections. The first one focuses on the analysis of the pre and post-questionnaire administered to the students; the second one refers to the analysis of the speaking tests before and after implementing the drama techniques.

5.1 Pre and post-questionnaire

The questionnaires items we are going to analyse are divided into four main sections: (i) intrinsic motivation, (ii) extrinsic motivation, (iii) skills and (iv) methodology (see Appendix 1).

5.1.1 Intrinsic motivation

The intrinsic motivation section of the questionnaire includes 4 questions which, as shown in Tables 1 and 2 below, revealed the following results in total numbers:

- In the pre-questionnaire an 84,6% of the participants agreed or strongly agreed with the idea posed in item number *1a.- I prefer the material of this subject to be challenging, so that I can learn new things*, with a 15,4% who partially agreed. The percentage of students who agreed and strongly agreed rose in the post-questionnaire, where the same question was referred to the didactic unit implemented: a 92,2% against only a 7,8% who partially agreed with the statement.

- On the other hand, questions 2a.- *I believe that the contents of this subject are useful in my life outside the school* and 3a.- *I think that this subject is useful and necessary for my professional development* reveal weaker results in the post-questionnaire corresponding items. This is probable due to the fact that some participants did not go beyond the activities themselves and maybe did not fully understand their aim or function. As a consequence, if in the pre-questionnaire all the participants agreed or strongly agreed with the statements number 2 and 3, in the post-questionnaire the ratio decreased to an 84,6% against a 15,4% who partially agreed with question 2b.- *I believe that the contents of the didactic unit "Express Yourself" will be useful in my life outside the school*. Similarly, in item 3b.- *I think that what I learnt during the didactic unit "Express Yourself" will be useful and necessary for my professional development*, a 76,9% of the respondents agreed or strongly agreed, a 15,4% partially agreed and a student (7,7%) disagreed with the statement.
- Much more positive results were obtained in question 4a.- *I am very interested in the thematic contents of this subject*, where a 61,5% agreed or strongly agreed, versus a 38,5% who partially agreed; in the post-questionnaire the corresponding question 4b.- *The content of the didactic unit "Express Yourself" was very interesting* obtained higher scores: an 84,6% of the participants agreed or strongly agreed with the statement, whereas only a 15,4% partially agreed.

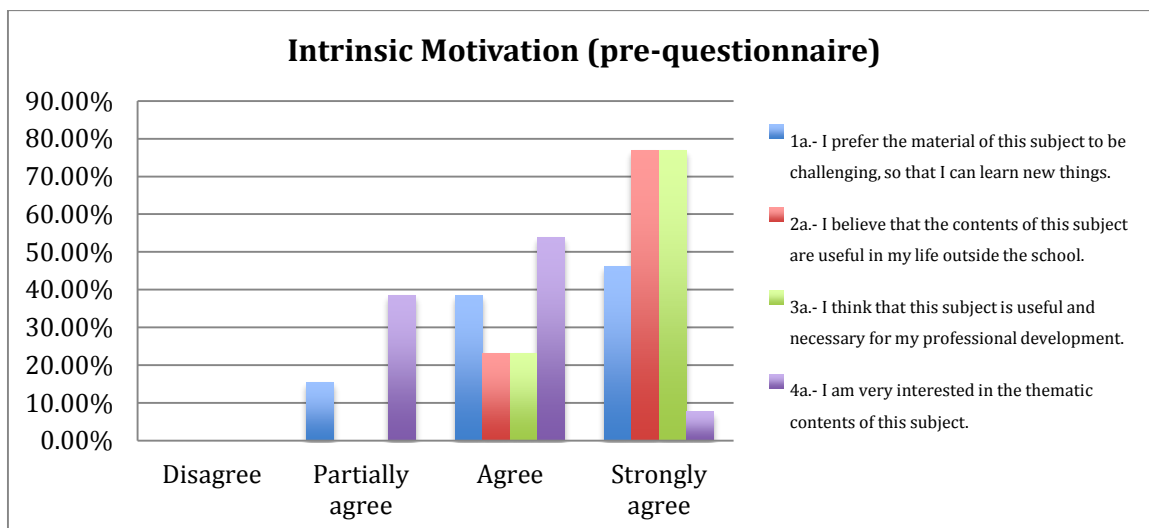
Intrinsic Motivation (pre-questionnaire)			
1a.- I prefer the material of this subject to be challenging, so that I can learn new things.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	2	15,4%
(3)	Agree	5	38,5%
(4)	Strongly agree	6	46,1%
	Total	13	100,0%
2a.- I believe that the contents of this subject are useful in my life outside the school.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	0	0,0%
(3)	Agree	3	23,1%
(4)	Strongly agree	10	76,9%
	Total	13	100,0%
3a.- I think that this subject is useful and necessary for my professional development.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	0	0,0%
(3)	Agree	3	23,1%
(4)	Strongly agree	10	76,9%

	Total	13	100,0%
4a.- I am very interested in the thematic contents of this subject.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	5	38,5%
(3)	Agree	7	53,8%
(4)	Strongly agree	1	7,7%
	Total	13	100,0%

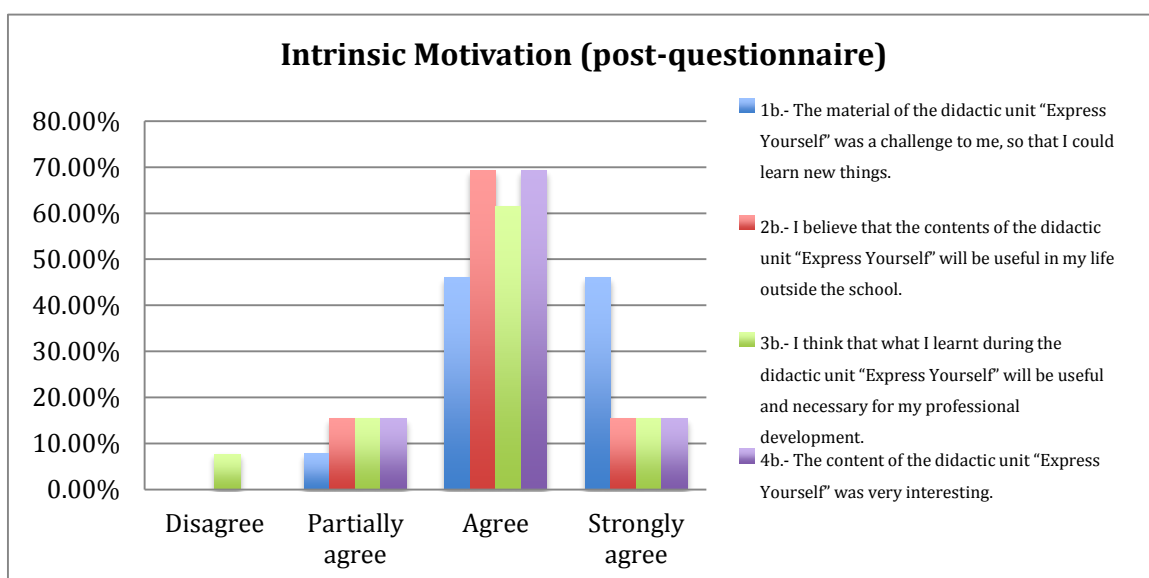
Table 1: Overall results for the pre-questionnaire Intrinsic Motivation section

Intrinsic Motivation (post-questionnaire)			
1b.- The material of the didactic unit "Express Yourself" was a challenge to me, so that I could learn new things.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	1	7,8%
(3)	Agree	6	46,1%
(4)	Strongly agree	6	46,1%
	Total	13	100,0%
2b.- I believe that the contents of the didactic unit "Express Yourself" will be useful in my life outside the school.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	2	15,4%
(3)	Agree	9	69,2%
(4)	Strongly agree	2	15,4%
	Total	13	100,0%
3b.- I think that what I learnt during the didactic unit "Express Yourself" will be useful and necessary for my professional development.		Frequency	Ratio
(1)	Disagree	1	7,7%
(2)	Partially agree	2	15,4%
(3)	Agree	8	61,5%
(4)	Strongly agree	2	15,4%
	Total	13	100,0%
4b.- The content of the didactic unit "Express Yourself" was very interesting.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	2	15,4%
(3)	Agree	9	69,2%
(4)	Strongly agree	2	15,4%
	Total	13	100,0%

Table 2: Overall results for the post-questionnaire Intrinsic Motivation section



Graph 1. Pre-questionnaire: analysis of the results for the Intrinsic Motivation section



Graph 2. Post-questionnaire: analysis of the results for the Intrinsic Motivation section

5.1.2 Extrinsic motivation

The Extrinsic Motivation section of the questionnaire consists of 4 items (see Tables 3 and 4). Let us analyse them individually and evaluate any change between the pre and the post-questionnaire.

- The first one, the number 5a.- *What I care the most about this subject is getting a good mark*, revealed quite good results in the corresponding question of the post-

questionnaire 5b.- *What I cared the most about the didactic unit "Express Yourself" was achieving a good mark.* Surprisingly, an 84,6% of the participants agreed or strongly agreed with the statement in the pre-questionnaire. On the other side, only a student (7,8%) agreed in the post-questionnaire and a 92,2% disagreed or partially agreed.

- Question 6a.- *If I could choose, I would not take this subject* also disclosed better outcomes in the post-questionnaire related item 6b.- *If I could have chosen, I would not have done this didactic unit.* Indeed, a 61,5% of the respondents agreed or strongly agreed, against a 38,5% who partially agreed. In the post-questionnaire an 84,6% disagreed and the remaining 15,4% partially agreed, which represents another proof of the success of drama techniques.
- More similar results were achieved in the last two questions of the Extrinsic Motivation section: 7a.- *The possibility of failing is what I am most concerned about*, 7b.- *The possibility of failing is what I was most concerned about during this didactic unit*, 8a.- *Whenever I have an English exam I am worried and nervous*, and 8b.- *I was worried and nervous about the exam of this didactic unit.* The students were not so concerned about failing, since a 69,2% disagreed with statement 7a and a 30,8% agreed or partially agreed. Likewise, a 76,9% disagreed in the post-questionnaire, versus a 23,1% who agreed or partially agreed. In 8a a 53,8% of the participants agreed or strongly agreed against a 46,2% who disagreed or partially agreed. Only a 29,8% agreed or strongly agreed in the post-questionnaire corresponding item 8b, and a 69,2% partially agreed or disagreed. We can notice how the participants feel less stressed about the exam and the possibility of failing after the implementation of drama techniques.

As it can be observed in Tables 3 and 4, the extrinsic motivation section reveals very good results. Compared to the pre-questionnaire answers, in the post-questionnaire the participants were not stressed, worried or concerned too much about the mark or the exam, being much more focused on the activities themselves.

Extrinsic Motivation (pre-questionnaire)			
5a.- What I care the most about this subject is getting a good mark.		Frequency	Ratio
(1)	Disagree	1	7,7%
(2)	Partially agree	1	7,7%
(3)	Agree	5	38,5%
(4)	Strongly agree	6	46,1%
Total		13	100,0%

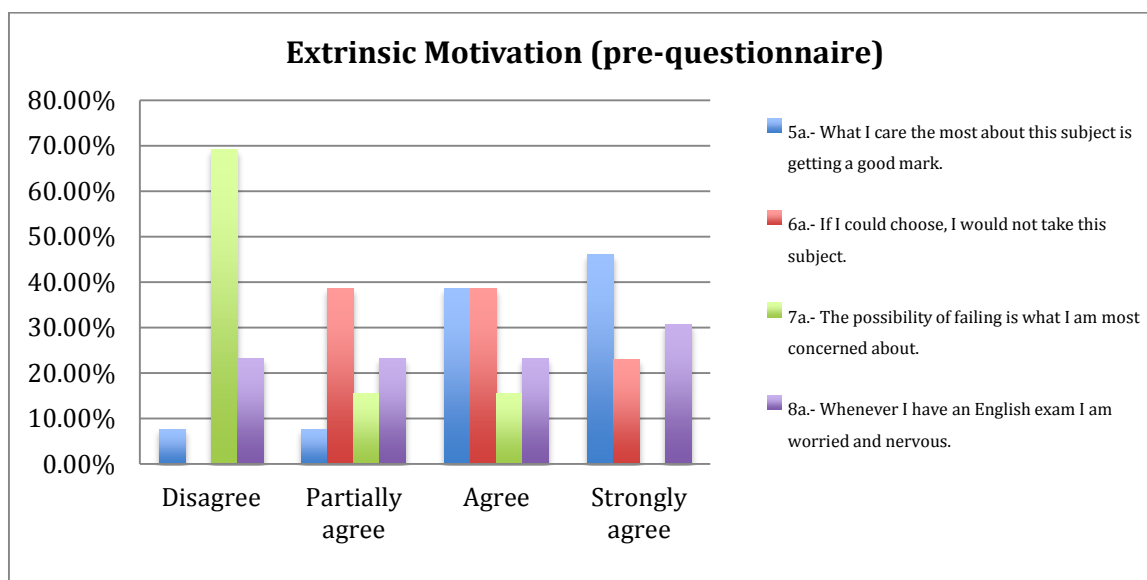
6a.- If I could choose, I would not take this subject.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	5	38,5%
(3)	Agree	5	38,5%
(4)	Strongly agree	3	23,0%
	Total	13	100,0%
7a.- The possibility of failing is what I am most concerned about.		Frequency	Ratio
(1)	Disagree	9	69,2%
(2)	Partially agree	2	15,4%
(3)	Agree	2	15,4%
(4)	Strongly agree	0	0,0%
	Total	13	100,0%
8a.- Whenever I have an English exam I am worried and nervous.		Frequency	Ratio
(1)	Disagree	3	23,1%
(2)	Partially agree	3	23,1%
(3)	Agree	3	23,1%
(4)	Strongly agree	4	30,7%
	Total	13	100,0%

Table 3: Overall results for the pre-questionnaire Extrinsic Motivation section

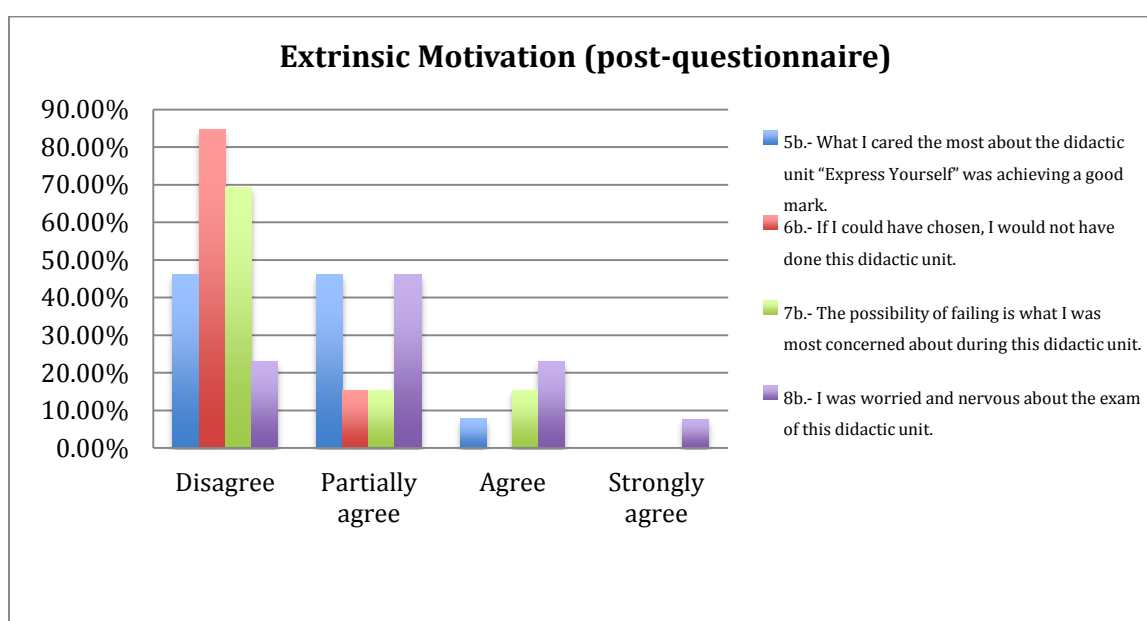
Extrinsic Motivation (post-questionnaire)			
5b.- What I cared the most about the didactic unit "Express Yourself" was achieving a good mark.		Frequency	Ratio
(1)	Disagree	6	46,1%
(2)	Partially agree	6	46,1%
(3)	Agree	1	7,8%
(4)	Strongly agree	0	0,0%
	Total	13	100,0%
6b.- If I could have chosen, I would not have done this didactic unit.		Frequency	Ratio
(1)	Disagree	11	84,6%
(2)	Partially agree	2	15,4%
(3)	Agree	0	0,0%
(4)	Strongly agree	0	0,0%
	Total	13	100,0%
7b.- The possibility of failing is what I was most concerned about during this didactic unit.		Frequency	Ratio
(1)	Disagree	9	69,2%
(2)	Partially agree	2	15,4%
(3)	Agree	2	15,4%
(4)	Strongly agree	0	0,0%
	Total	13	100,0%
8b.- I was worried and nervous about the exam of this didactic unit.		Frequency	Ratio
(1)	Disagree	3	23,1%

(2)	Partially agree	6	46,1%
(3)	Agree	3	23,1%
(4)	Strongly agree	1	7,7%
	Total	13	100,0%

Table 4: Overall results for the post-questionnaire Extrinsic Motivation section



Graph 3. Pre-questionnaire: analysis of the results for the Extrinsic Motivation section



Graph 4. Post-questionnaire: analysis of the results for the Extrinsic Motivation section

5.1.3 Skills

The Skills section includes 6 questions, as shown in Tables 5 and 6 below.

- As we can observe, the major improvement can be recorded on students' speaking skills and vocabulary: items 9a.- *I can manage a conversation in English* and 9b.- *After the didactic unit "Express Yourself" I think I have improved my skills in English conversation* reveals quite positive results. In the pre-questionnaire a 53,8% of the participants agreed or strongly agreed with the statement, whereas in the post-questionnaire the ratio reaches a 69,2%. As for the vocabulary, as shown in questions 14.a.- *I learn new English vocabulary easily* and 14.b.- *During the didactic unit "Express Yourself" I learnt new English vocabulary and idioms*, a 76,9% agreed or strongly agreed in the pre-questionnaire and the percentage jumps to 100% in the post-questionnaire.
- Regarding the other skills, only a 30,8% agreed to question 10b.- *After the didactic unit "Express Yourself" I understand English written texts better*; a 53,8% agreed or strongly agreed with item 11b.- *After the didactic unit "Express Yourself" I have improved my English writing skills*; a 76,9% agreed with 12b.- *During the didactic unit "Express Yourself" I understood Fabio when he spoke in English*; a 53,8% agreed or strongly agreed with 13b.- *During the didactic unit "Express Yourself" I improved my grammatical skills*.

The results shown in Tables 5 and 6 reveal that the students are conscious of having enhanced especially their vocabulary and speaking skills.

Skills (pre-questionnaire)			
9a.- I can manage a conversation in English.		Frequency	Ratio
(1)	Disagree	2	15,5%
(2)	Partially agree	4	30,7%
(3)	Agree	4	30,7%
(4)	Strongly agree	3	23,1%
Total		13	100,0%
10a.- I understand English written texts.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	6	46,2%
(3)	Agree	4	30,7%
(4)	Strongly agree	3	23,1%
Total		13	100,0%
11a.- I can produce a written text in English.		Frequency	Ratio
(1)	Disagree	1	7,7%

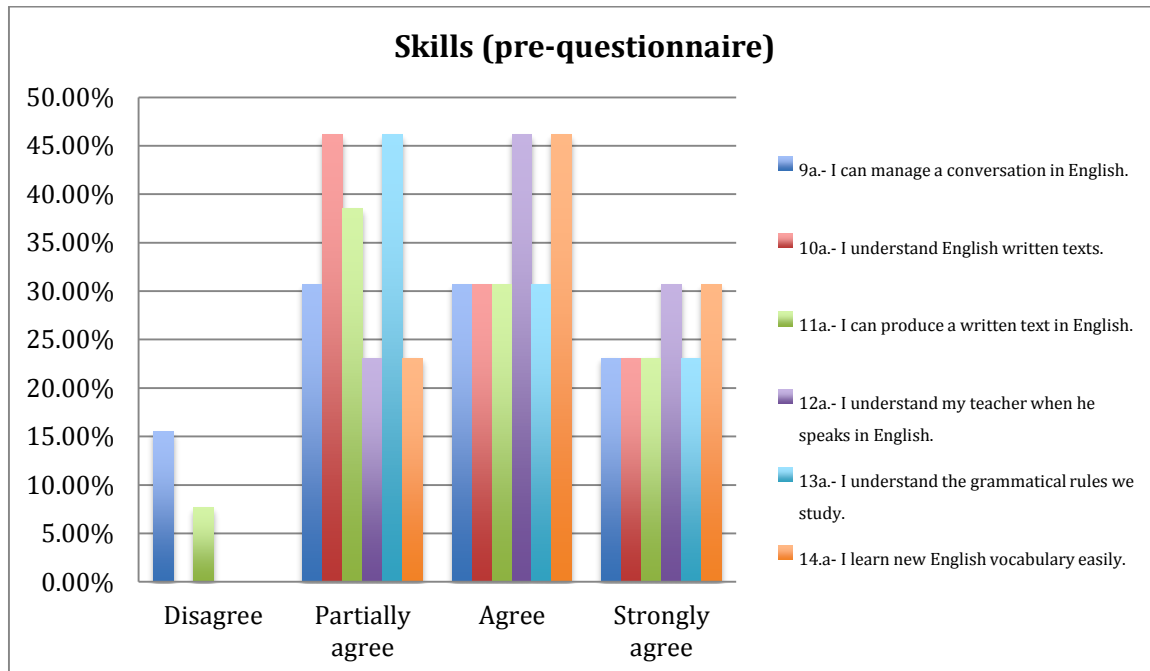
(2)	Partially agree	5	38,5%
(3)	Agree	4	30,7%
(4)	Strongly agree	3	23,1%
	Total	13	100,0%
12a.- I understand my teacher when he speaks in English.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	3	23,1%
(3)	Agree	6	46,2%
(4)	Strongly agree	4	30,7%
	Total	13	100,0%
13a.- I understand the grammatical rules we study.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	6	46,2%
(3)	Agree	4	30,7%
(4)	Strongly agree	3	23,1%
	Total	13	100,0%
14.a- I learn new English vocabulary easily.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	3	23,1%
(3)	Agree	6	46,2%
(4)	Strongly agree	4	30,7%
	Total	13	100,0%

Table 5: Overall results for the pre-questionnaire Skills section

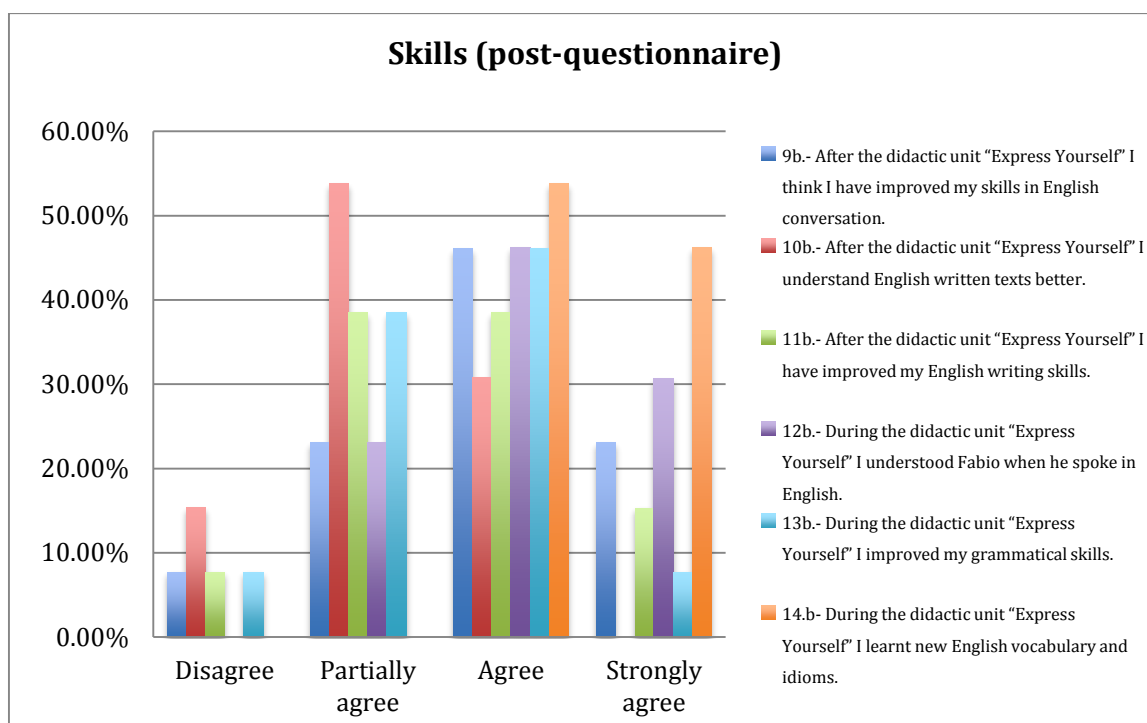
Skills (post-questionnaire)			
9b.- After the didactic unit "Express Yourself" I think I have improved my skills in English conversation.		Frequency	Ratio
(1)	Disagree	1	7,7%
(2)	Partially agree	3	23,1%
(3)	Agree	6	46,1%
(4)	Strongly agree	3	23,1%
	Total	13	100,0%
10b.- After the didactic unit "Express Yourself" I understand English written texts better.		Frequency	Ratio
(1)	Disagree	2	15,4%
(2)	Partially agree	7	53,8%
(3)	Agree	4	30,8%
(4)	Strongly agree	0	0,0%
	Total	13	100,0%
11b.- After the didactic unit "Express Yourself" I have improved my English writing skills.		Frequency	Ratio
(1)	Disagree	1	7,7%
(2)	Partially agree	5	38,5%
(3)	Agree	5	38,5%
(4)	Strongly agree	2	15,3%
	Total	13	100,0%

12b.- During the didactic unit "Express Yourself" I understood Fabio when he spoke in English.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	3	23,1%
(3)	Agree	6	46,2%
(4)	Strongly agree	4	30,7%
	Total	13	100,0%
13b.- During the didactic unit "Express Yourself" I improved my grammatical skills.		Frequency	Ratio
(1)	Disagree	1	7,7%
(2)	Partially agree	5	38,5%
(3)	Agree	6	46,1%
(4)	Strongly agree	1	7,7%
	Total	13	100,0%
14.b- During the didactic unit "Express Yourself" I learnt new English vocabulary and idioms.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	0	0,0%
(3)	Agree	7	53,8%
(4)	Strongly agree	6	46,2%
	Total	13	100,0%

Table 6: Overall results for the post-questionnaire Skills section



Graph 5. Pre-questionnaire: analysis of the results for the Skills section



Graph 6. Post-questionnaire: analysis of the results for the Skills section

5.1.4 Methodology

The last section of the pre and post-questionnaire includes 7 items. As we can observe in Tables 7 and 8 it obtained the highest scores and the best results in the post-questionnaire.

- In questions 15a.- *I enjoy my English classes* and 15b.- *I enjoyed the lessons of this didactic unit*, a 61,4% of the respondents who agreed or strongly agreed in the pre-questionnaire climbed to a 92,3% in the post-questionnaire. The same ratio was reached by items 16b.- *I liked the kinds of activities we did during this didactic unit*, 18b.- *I think that the class environment created during this didactic unit facilitated my learning*, 20.b- *I think that during this didactic unit the classroom relations have been enriched; we were free to express ourselves and there was a friendly, trustful and relaxed environment which facilitated my learning* and 21.b- *Fabio helped me and motivated me constantly during this didactic unit*.
- Item 17a.- *I think that using constantly interactive materials in class, such as videos, songs, games and role plays, enhances the students' communicative skills* passed from an 84,6% of participants who agreed or strongly agreed to 100% in the corresponding question 17b.- *During the didactic unit "Express Yourself", I*

think that using constantly interactive materials such as videos, songs, games and role plays, my communicative skills have enhanced.

- The same percentage maintained constant between the two questions 19a.- *I think that group activities can foster the classroom social cohesion and facilitate my learning*, and 19b.- *I think that the group activities we did during this didactic unit fostered the classroom social cohesion and facilitated my learning*, with an 84,6% who agreed or strongly agreed and a 15,5% who partially agreed with the statements.

This section reveals that the participants prefer the experimental methodology based on dramatic techniques. They enjoyed the lessons, the activities, the materials employed, the group works, the environment created within the classroom, and their peers and teacher relations.

Methodology (pre-questionnaire)			
15a.- I enjoy my English classes.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	5	38,6%
(3)	Agree	4	30,7%
(4)	Strongly agree	4	30,7%
	Total	13	100,0%
16a.- I like the kinds of activities we do during this subject.		Frequency	Ratio
(1)	Disagree	1	7,7%
(2)	Partially agree	4	30,7%
(3)	Agree	6	46,1%
(4)	Strongly agree	2	15,5%
	Total	13	100,0%
17a.- I think that using constantly interactive materials in class, such as videos, songs, games and role plays, enhances the students' communicative skills.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	2	15,4%
(3)	Agree	5	38,5%
(4)	Strongly agree	6	46,1%
	Total	13	100,0%
18a.- I think that the current class environment of this subject facilitates my learning.		Frequency	Ratio
(1)	Disagree	2	15,4%
(2)	Partially agree	2	15,4%
(3)	Agree	5	38,5%
(4)	Strongly agree	4	30,7%
	Total	13	100,0%

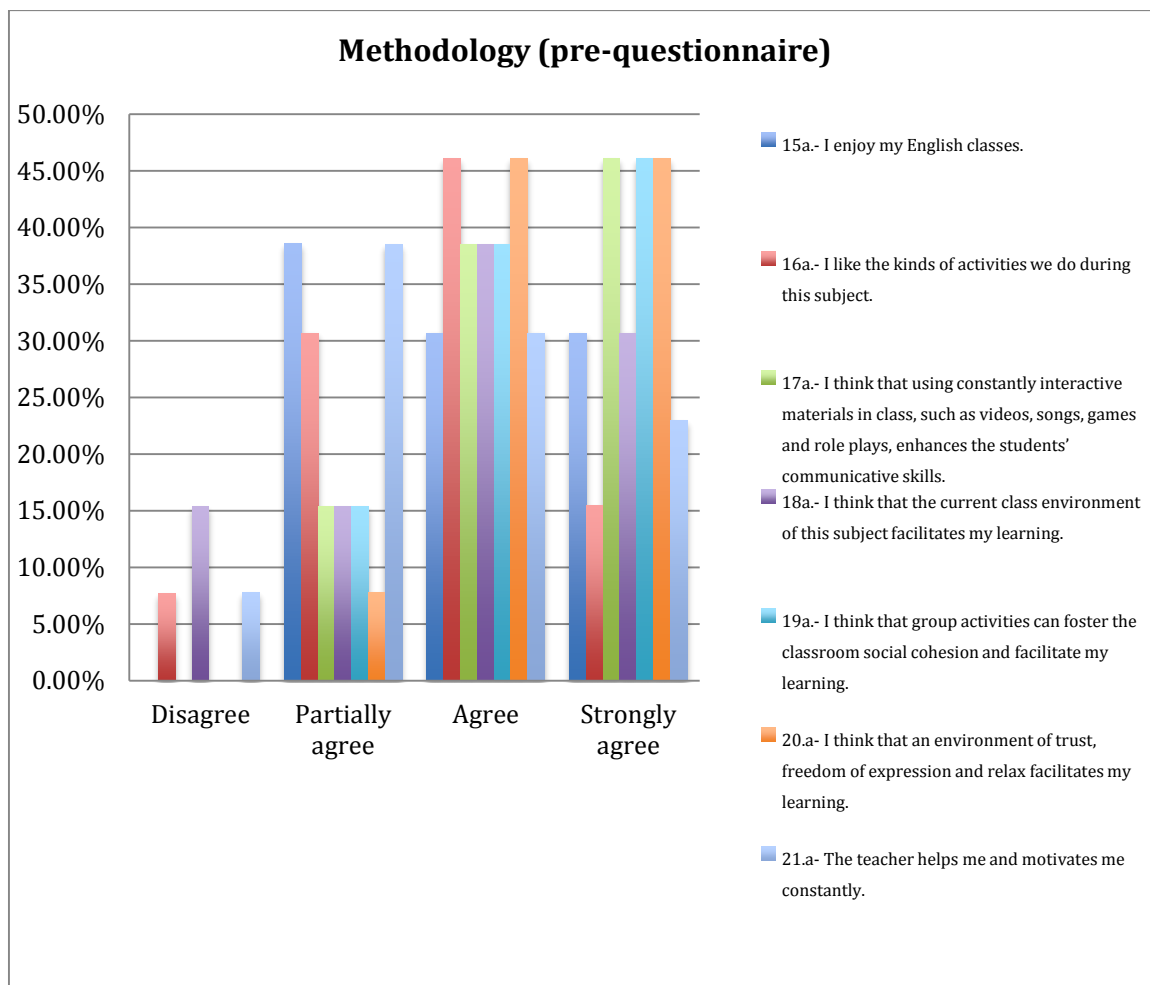
19a.- I think that group activities can foster the classroom social cohesion and facilitate my learning.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	2	15,4%
(3)	Agree	5	38,5%
(4)	Strongly agree	6	46,1%
	Total	13	100,0%
20.a- I think that an environment of trust, freedom of expression and relax facilitates my learning.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	1	7,8%
(3)	Agree	6	46,1%
(4)	Strongly agree	6	46,1%
	Total	13	100,0%
21.a- The teacher helps me and motivates me constantly.		Frequency	Ratio
(1)	Disagree	1	7,8%
(2)	Partially agree	5	38,5%
(3)	Agree	4	30,7%
(4)	Strongly agree	3	23,0%
	Total	13	100,0%

Table 7: Overall results for the pre-questionnaire Methodology section

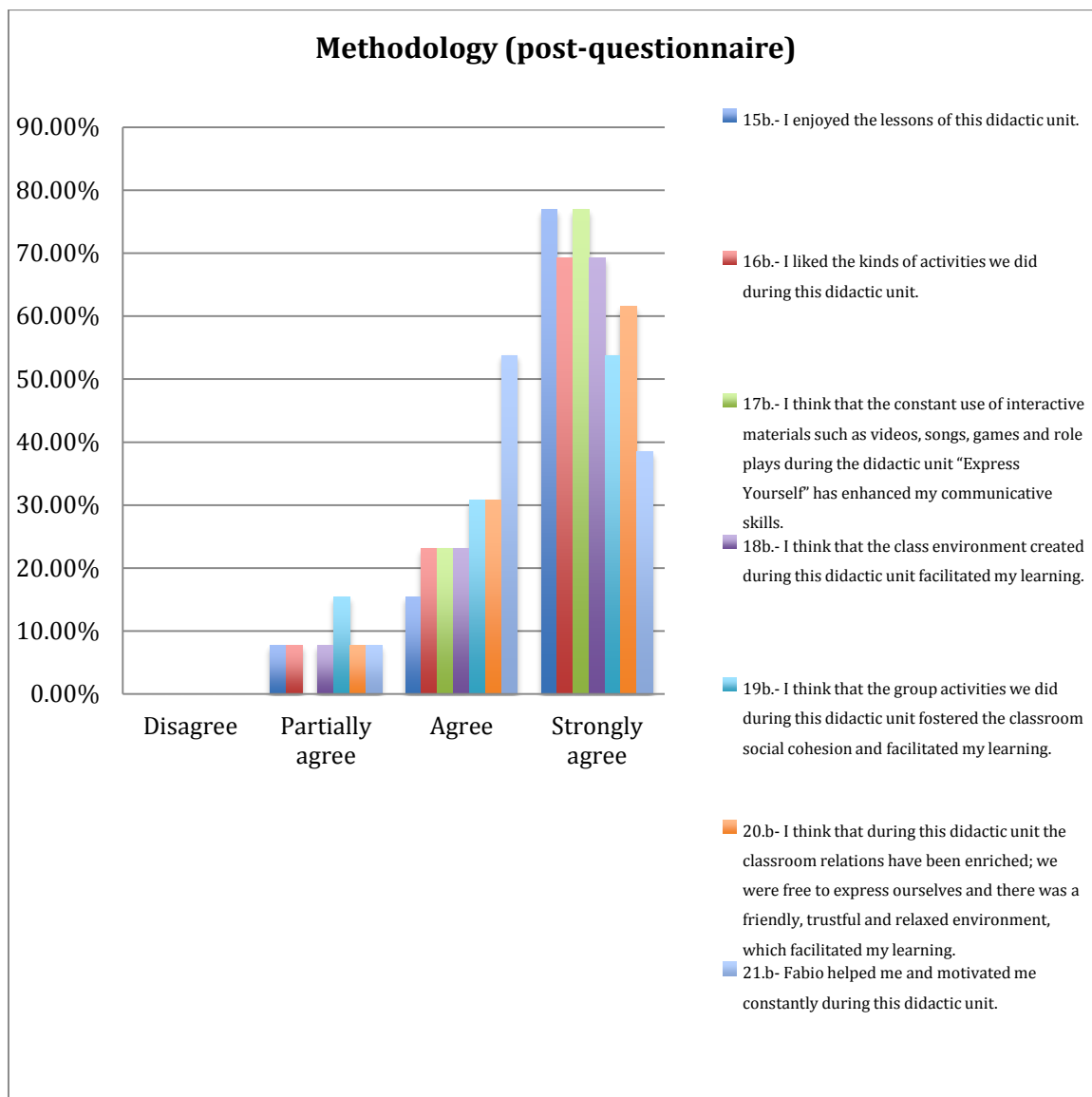
Methodology (post-questionnaire)			
15b.- I enjoyed the lessons of this didactic unit.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	1	7,7%
(3)	Agree	2	15,4%
(4)	Strongly agree	10	76,9%
	Total	13	100,0%
16b.- I liked the kinds of activities we did during this didactic unit.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	1	7,7%
(3)	Agree	3	23,1%
(4)	Strongly agree	9	69,2%
	Total	13	100,0%
17b.- I think that the constant use of interactive materials such as videos, songs, games and role plays during the didactic unit "Express Yourself" has enhanced my communicative skills.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	0	0,0%
(3)	Agree	3	23,1%
(4)	Strongly agree	10	76,9%
	Total	13	100,0%
18b.- I think that the class environment		Frequency	Ratio

created during this didactic unit facilitated my learning.			
(1)	Disagree	0	0,0%
(2)	Partially agree	1	7,7%
(3)	Agree	3	23,1%
(4)	Strongly agree	9	69,2%
	Total	13	100,0%
19b.- I think that the group activities we did during this didactic unit fostered the classroom social cohesion and facilitated my learning.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	2	15,4%
(3)	Agree	4	30,8%
(4)	Strongly agree	7	53,8%
	Total	13	100,0%
20.b- I think that during this didactic unit the classroom relations have been enriched; we were free to express ourselves and there was a friendly, trustful and relaxed environment, which facilitated my learning.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	1	7,7%
(3)	Agree	4	30,8%
(4)	Strongly agree	8	61,5%
	Total	13	100,0%
21.b- Fabio helped me and motivated me constantly during this didactic unit.		Frequency	Ratio
(1)	Disagree	0	0,0%
(2)	Partially agree	1	7,7%
(3)	Agree	7	53,8%
(4)	Strongly agree	5	38,5%
	Total	13	100,0%

Table 8: Overall results for the post-questionnaire Methodology section



Graph 7. Pre-questionnaire: analysis of the results for the Methodology section



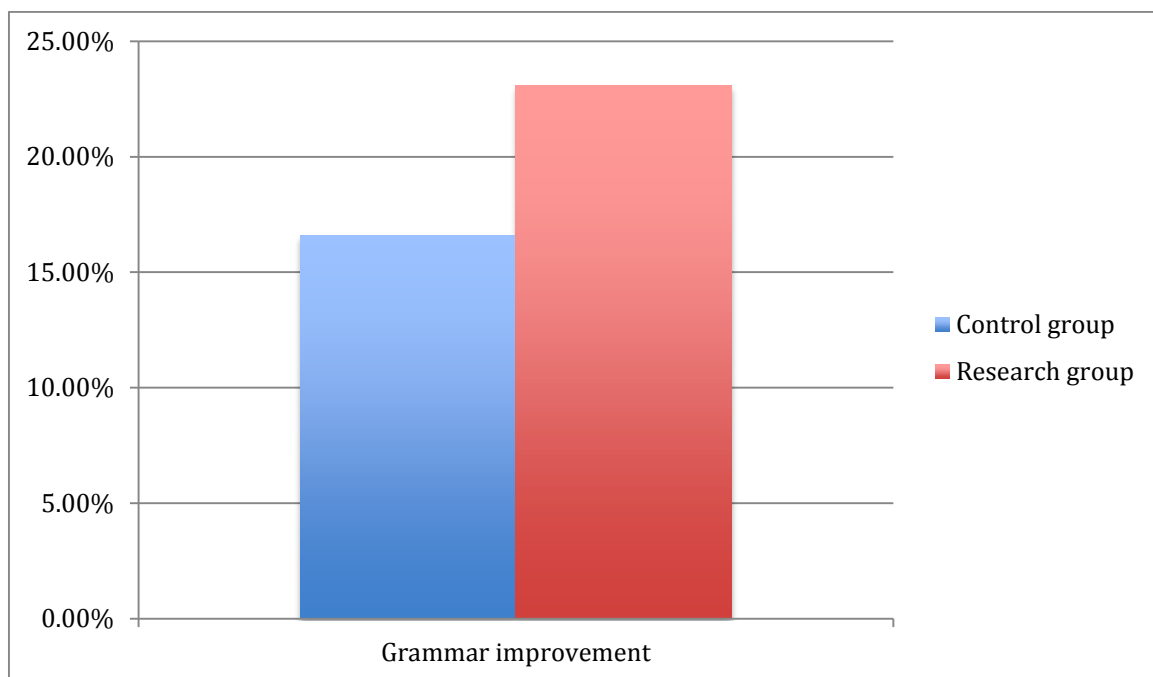
Graph 8. Post-questionnaire: analysis of the results for the Methodology section

5.2 Speaking tests

The speaking section focuses on the ratio of students who improved their speaking skills between the pre and the post-test (Appendix 2). The following language aspects have been taken into consideration when evaluating the speaking skills: grammar, pronunciation, vocabulary and fluency (see the evaluation rubric in Appendix 3).

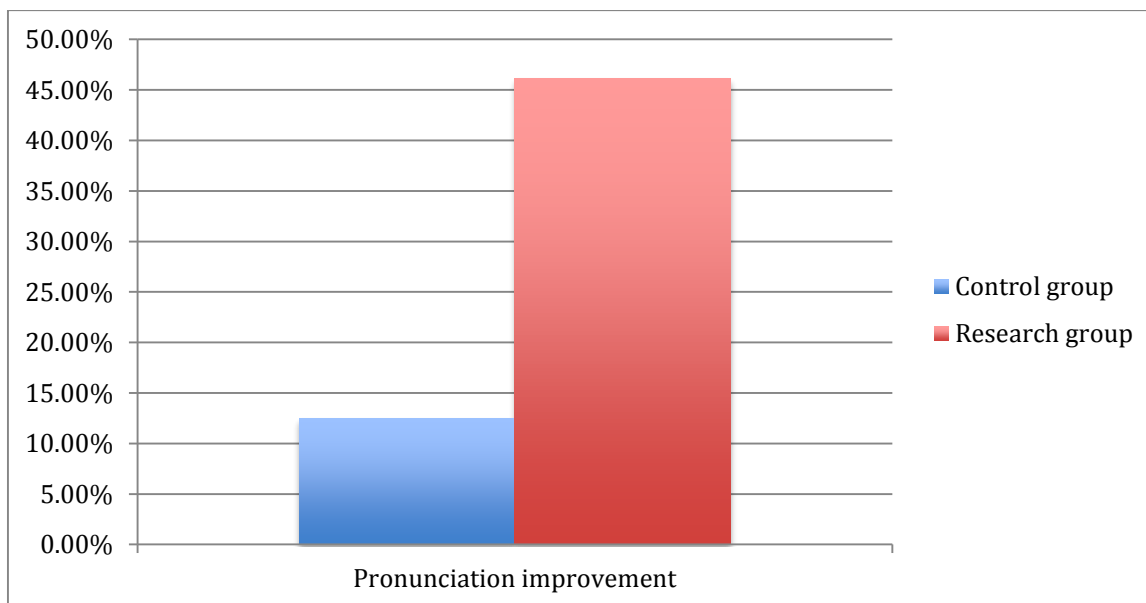
As far as grammar aspects concern, little difference has been found between the control and the research group (graph 9). After the implementation of drama techniques, a 23,1% of the experimental group participants improved in the correct use of grammar structures,

against a 7,7%, whose score declined in the post-test. Similarly, a 16,6% of the control group students recorded an improvement, versus an 8,3% whose results decreased.



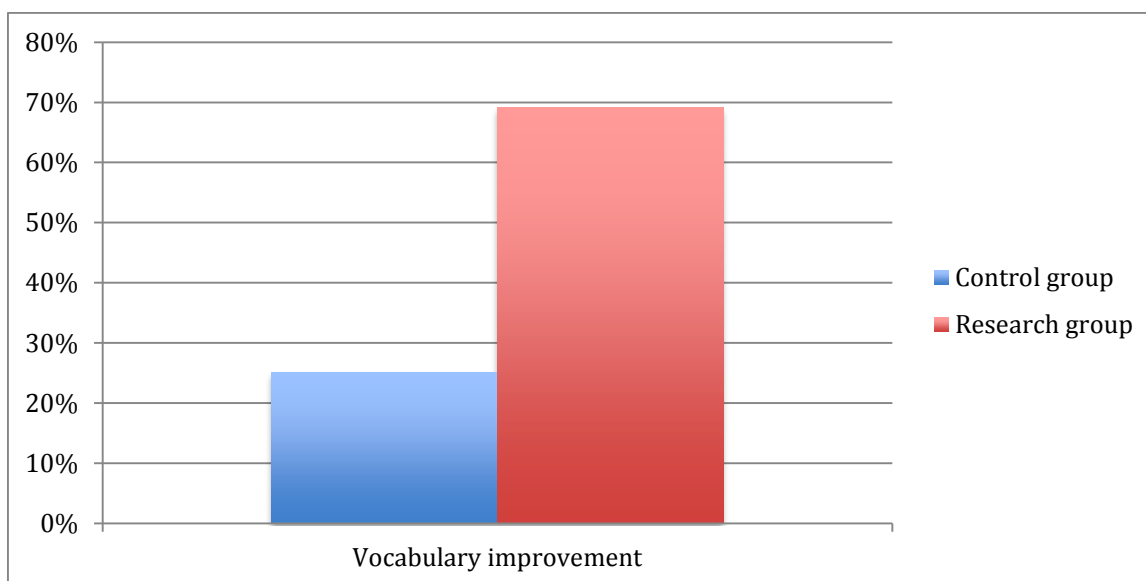
Graph 9: percentage of speaking grammar improvement in both groups

Another fundamental aspect taken into account during the speaking tests was the pronunciation. More relevant differences have been found when measuring this aspect: only the 12,5% of the control group respondents got higher results in the post-test, versus the 46,1% in the research group. This is certainly due to the experimental didactic unit, in which most of the time the students would be involved in activities based on speaking or listening to each other. The control group pupils had little chance of training their speaking pronunciation instead, since they especially concentrated on grammar exercises in order to be trained for their final exams. The ratio of both groups is displayed in graph 10 below:



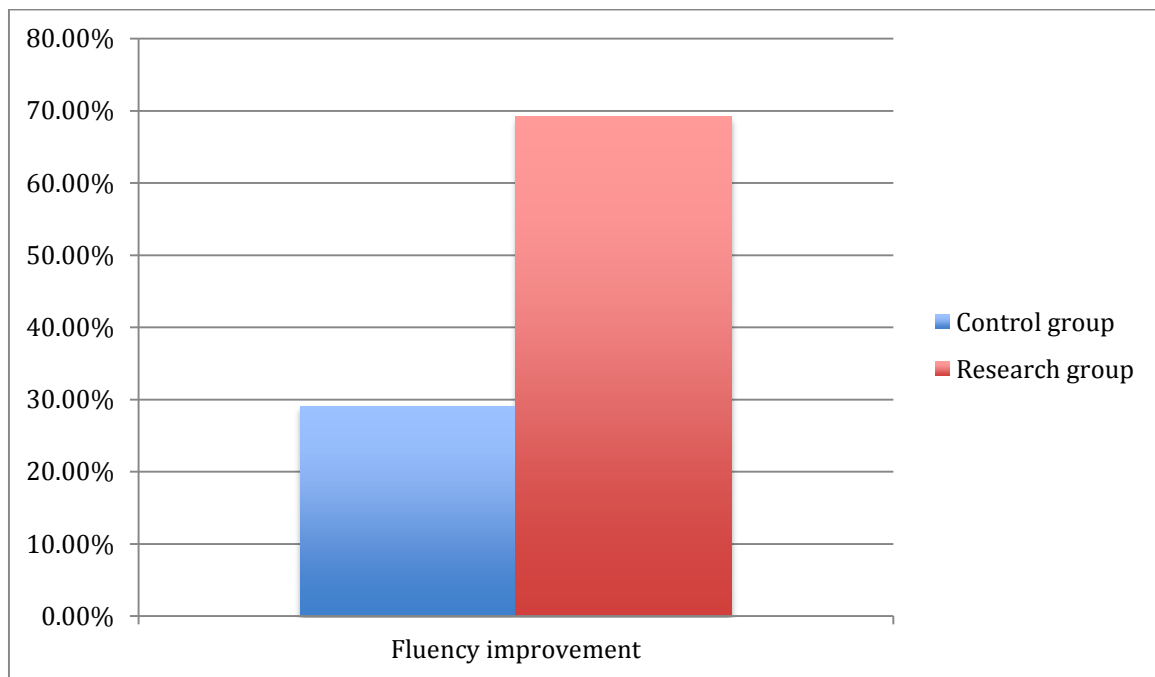
Graph 10: percentage of speaking pronunciation improvement in both groups

Let us focus now on vocabulary aspects. This time as well, the results were very satisfying. The research group students learnt a lot of new vocabulary and idioms during their experimental didactic unit. Indeed, together with fluency, vocabulary reveals the highest percentage of enhancement: a 69,2% of the participants employed a richer and more accurate vocabulary in their speaking post-tests. In the control group the ratio reaches a 25%, as we can observe in graph 11.



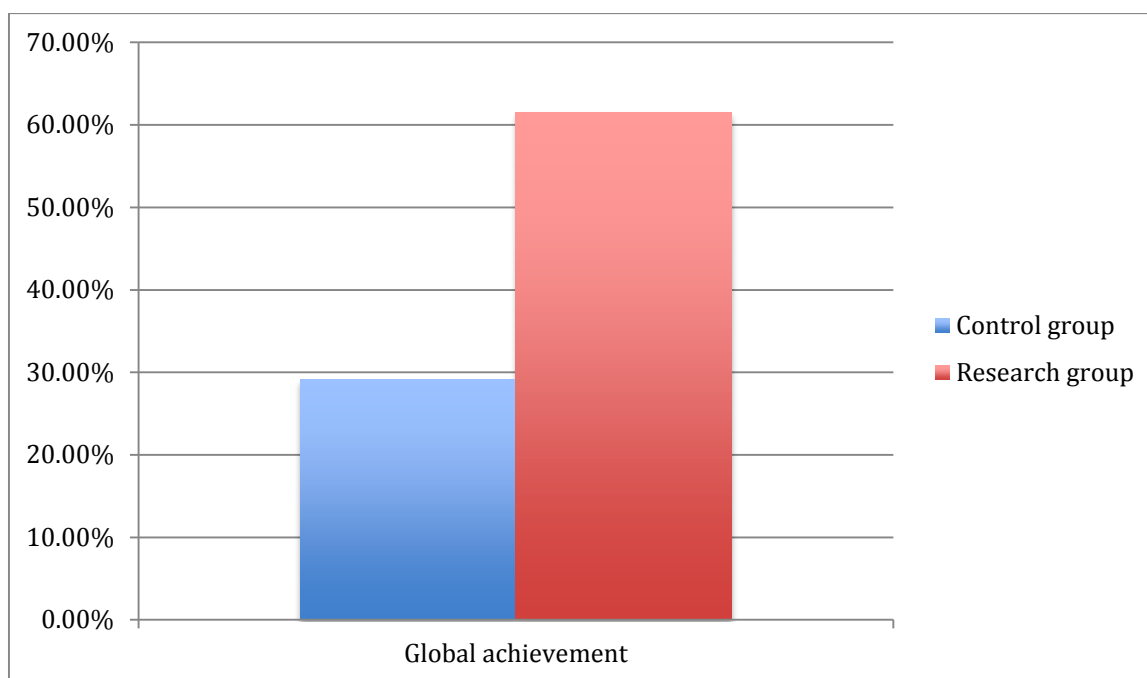
Graph 11: percentage of speaking vocabulary improvement in both groups

The results we are going to display now deal with participants' speaking fluency. If, as we remarked, a 69,2% improved within the research group, the ratio ranges only a 29,1% in the control group, and a student (4,1%) dropped his or her results. Fluency is indeed one of the main aims and aspects on which the didactic unit insisted the most. Even the shyest and the lowest-level students within the investigation group gained a better speaking fluency, a clear sign that reveals how they abandoned their fears and inhibitions.



Graph 12: percentage of speaking fluency improvement in both groups

Graph 13 shows the percentage of the two groups of students who got a higher global mark in their post-tests. A 61,5% of the research group participants improved their results, whereas the remaining 38,5% stayed constant. In the control group, a 29,1% scored an upper grade, an 8,3% went down and a 62,6% remained steady.



Graph 13: percentage of speaking global achievement improvement in both groups

5.3 Overall evaluation

As we pointed out in the literature review section of the current paper, the employment of drama techniques responded to the necessity of bringing more interactive instruments to the classroom and giving the subject an immediate field of application. As a matter of fact, the results derived from the questionnaires reveal how the participants not only enjoyed the techniques implemented during the investigation, but also considered them useful to achieve speaking fluency, to learn new vocabulary and to foster their communicative skills.

With respect to motivation, the results show that the students were enthusiastic about the type and variety of activities experimented during the didactic unit. Also, they were not worried or anxious about their grades or the exam, since a low-stress and a friendly environment was provided during the whole period of study. All the participants agreed or strongly agreed that they would like to continue learning English by following the methodology applied through dramatic techniques.

As far as language acquisition is concerned, most of the students seem to agree that speaking is the skill they have most practised and improved. Learning new vocabulary was also a considerable achievement, especially regarding colloquialisms and idioms.

This is confirmed by the speaking tests, which reveal significant enhancements within the research group. The highest gap between the two investigation groups is shown in terms of speaking fluency, pronunciation and vocabulary acquisition.

6. CONCLUSIONS

This study has been intended to demonstrate how beneficial drama techniques can be for EFL High School students. With their concern for reproducing real life situations, drama activities have the power of bridging the eternal divergence between the classroom environment and the language actually employed in everyday human interactions (Dougill, 1987). Meanwhile working on the drama project, students have shown their willingness and desire to communicate. They know how this language is nowadays indispensable in everyone's career and future life projects. Drama activities offered the perfect tools to accomplish that, involving both the learner's intellectual and emotional sphere, and aiming to create a meaningful, pleasant and low-stress atmosphere. Moreover, they provided a range of language functions when recreating authentic communicative contexts. In this environment the students had the opportunity to work in groups, being engaged in a cooperative learning context.

The results revealed that the objectives of this paper were fully accomplished. Indeed, the participants enjoyed the classroom ambience created through the activities and most of them lost their inhibitions and fears. Above all, the respondents showed little concern about the subject marks or exams, being more concentrated on learning through doing. And they did learn: the data analysis displayed an enhancement of students' communicative skills, in particular speaking and vocabulary. Drama techniques revealed to be in fact powerful instruments to develop a contextual and an authentic use of language, as well as critical thinking and creativity.

It could be concluded that drama techniques make the learning process an enjoyable and useful experience, by overcoming the academicism of the conventional lesson structure and bringing the outside real life right into the classroom.

7. LIMITATIONS AND FUTURE LINES OF RESEARCH

The present research has clearly demonstrated that drama techniques can be suitable teaching tools in Secondary Education. We hope that it may be employed to guide and facilitate teachers' effective use of dramatic techniques in language classroom.

Nonetheless, when carrying out the present study possible limitations of different nature have been taken into account, which could have affected its efficiency and outcomes.

To begin with, if more time had been available the results would have been more accurate and reliable, since nine sessions are quite short to achieve significant changes. Sometimes it was difficult to fulfil all the activities planned within a session, as the classroom was not furnished of a computer to display videos or other interactive materials. Therefore it was necessary to book a special room in advance, and a lot of time was lost to move from a classroom to another and set everything ready for starting the lesson. Moreover, dealing with second year Bachillerato students often constituted a constraint for the research. In fact, it was very hard to obtain the participants' full attention and concentration, since they were constantly worried about their final exams, not only of English but also of the other subjects. However, most difficulties have been successfully overcome.

The obtained results are expected to constitute a point of departure for further implementation and research. As a matter of fact, being the investigation centred specifically on the participants' motivation and speaking skills, future lines of study could take into account other variables. For instance, it would be interesting to keep on examining the effects of drama techniques on other language skills, such as the writing. The study could be conducted with different age groups or levels, and aimed to stimulate students' creative writing.

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APPENDIXES

Appendix 1: PRE AND POST-QUESTIONNAIRE MODELS

Pre-questionnaire

- La finalidad de este cuestionario es obtener una serie de datos en referencia a la motivación y otros aspectos relacionados con el aprendizaje para un proyecto de investigación personal que se está llevando a cabo.
- El cuestionario se realiza de forma anónima y la participación es voluntaria.
- No hay respuestas correctas o incorrectas. Se trata de reflexionar sobre las preguntas y contestarlas de forma sincera.

Instrucciones: Para cada afirmación, marca el número de la escala del 1 (si estás en desacuerdo) al 4 (completamente de acuerdo) que mejor describa tu situación.

Soy: *Hombre* ☐ *Mujer* ☐

Edad: _____

		Desacuerdo	Parcialmente de acuerdo	De acuerdo	Completo acuerdo
	Motivación intrínseca				
1	Prefiero que el material de la asignatura sea un reto para mí, de modo que pueda aprender cosas nuevas.	1	2	3	4
2	Creo que los contenidos de esta asignatura son útiles en mi vida fuera de la escuela.	1	2	3	4
3	Creo que esta asignatura es útil y necesaria para mi futuro profesional.	1	2	3	4
4	Me interesa mucho el contenido temático de esta asignatura.	1	2	3	4
	Motivación extrínseca				
5	Lo que más me importa de esta asignatura es tener una buena nota.	1	2	3	4
6	Si pudiera elegir, no cursaría esta asignatura.	1	2	3	4
7	La posibilidad de suspender es lo que más me preocupa de la asignatura.	1	2	3	4
8	Cuando hago un examen estoy preocupado y nervioso.	1	2	3	4
	Destrezas				
9	Puedo mantener una conversación en inglés.	1	2	3	4
10	Comprendo textos escritos en inglés.	1	2	3	4
11	Puedo producir un texto escrito en inglés.	1	2	3	4
12	Entiendo al profesor cuando habla en inglés.	1	2	3	4

13	Comprendo las reglas gramaticales que estudiamos.	1	2	3	4
14	Aprendo fácilmente nuevo vocabulario de inglés.	1	2	3	4
	Metodología				
15	Disfruto de las clases de esta asignatura.	1	2	3	4
16	Me gusta el tipo de actividades que hacemos en esta asignatura.	1	2	3	4
17	Creo que un uso más constante en clase de materiales interactivos como videos, canciones, juegos y role play ayudan a mejorar las competencias comunicativas de los alumnos.	1	2	3	4
18	Creo que el ambiente creado en clase durante esta asignatura favorece mi aprendizaje.	1	2	3	4
19	Creo que las actividades de grupo en el aula pueden mejorar la cohesión social y por lo tanto favorecer mi aprendizaje, a través de la colaboración entre los alumnos.	1	2	3	4
20	Creo que la confianza entre nosotros, la libertad de expresión y un clima amigable y relajado favorecen mi aprendizaje.	1	2	3	4
21	El profesor me ayuda y me motiva constantemente en esta asignatura.	1	2	3	4

Post-questionnaire

		Desacuerdo	Parcialmente de acuerdo	De acuerdo	Completo acuerdo
	Motivación intrínseca				
1	El material de la unidad "Express Yourself" fue un reto para mí, y he podido aprender cosas nuevas.	1	2	3	4
2	Creo que los contenidos de la unidad "Express Yourself" serán útiles en mi vida fuera de la escuela.	1	2	3	4
3	Creo que lo que he aprendido en la unidad	1	2	3	4

	"Express Yourself" va a ser útil y necesario para mi futuro profesional.				
4	Me ha interesado mucho el contenido temático de la unidad "Express Yourself".	1	2	3	4
	Motivación extrínseca				
5	Lo que más me ha importado de la unidad "Express Yourself" es sacar una buena nota.	1	2	3	4
6	Si pudiera elegir, no cursaría esta unidad didáctica.	1	2	3	4
7	La posibilidad de suspender es lo que más me ha preocupado durante esta unidad didáctica.	1	2	3	4
8	Estoy preocupado/a y nervioso/a para el examen de la unidad "Express Yourself".	1	2	3	4
	Destrezas				
9	Después de la unidad "Express Yourself" creo que he mejorado mi manera de conversar en inglés.	1	2	3	4
10	Después de la unidad "Express Yourself" comprendo mejor los textos escritos en inglés.	1	2	3	4
11	Después de la unidad "Express Yourself" he mejorado mi producción escrita en inglés.	1	2	3	4
12	Durante la unidad "Express Yourself" entendía a Fabio cuando hablaba en inglés.	1	2	3	4
13	Durante la unidad "Express Yourself" he mejorado mi competencia gramatical.	1	2	3	4
14	Durante la unidad "Express Yourself" he aprendido nuevo vocabulario y expresiones coloquiales en inglés.	1	2	3	4
	Metodología				
15	He disfrutado de las clases de esta unidad didáctica.	1	2	3	4
16	Me ha gustado el tipo de actividades que hemos hecho en esta unidad.	1	2	3	4
17	Durante la unidad "Express Yourself", creo que el uso constante de materiales interactivos como videos, canciones, juegos y role play	1	2	3	4

	han contribuido a mejorar mis competencias comunicativas en inglés.				
18	Creo que el ambiente creado en clase durante esta unidad didáctica ha favorecido mi aprendizaje.	1	2	3	4
19	Creo que las actividades de grupo que hemos hecho durante esta unidad didáctica han mejorado la cohesión social y por lo tanto han favorecido mi aprendizaje.	1	2	3	4
20	Creo que durante esta unidad didáctica la confianza y la relación entre nosotros y con Fabio se ha enriquecido, hemos tenido libertad de expresión y se ha establecido un clima amigable y relajado que ha favorecido mi aprendizaje.	1	2	3	4
21	Fabio me ha ayudado cuando lo necesitaba, y me ha motivado constantemente durante esta unidad.	1	2	3	4
22	Me gustaría continuar a aprender inglés siguiendo esta metodología.	1	2	3	4

Appendix 2: SPEAKING PRE AND POST-TESTS

Pre-tests

Sample 1

You are going to discuss STUDYING ENGLISH ABROAD.

Talk to your partner(s) about the topic. You can include your own ideas.

You are going to study English in the UK, USA or another English-speaking country. Discuss your plans.

- How will you travel there?
- What do you need to take with you?
- What will you do with your free time?
- What other plans do you have?

Sample 2

You are going to discuss A SCHOOL PARTY. Talk to your partner(s) about the topic. You can include your own ideas.

You are going to hold a party to celebrate the end of the school year. Discuss your plans.

- Where are you going to celebrate?
- Will you have music?
- What food and drink will you have?
- What other plans do you have?

Sample 3

Having a conversation: Shopping

- Do you enjoy shopping?
- What sort of things do you buy?
- Where do you do most shopping? In market, a shopping centre or in small shops?
- Who is responsible for shopping for food in your family? Do you ever help with the food shopping?
- Tell me about the most expensive thing you have bought.
- I would like to buy some new clothes, which shops would you recommend?
- Internet shopping is very popular now, have you ever bought anything online?
- When is the best time to go shopping?
- Would you like to work in a shop? Why/not?

Sample 4

Having a conversation: Holidays

- Tell me what kind of activities you enjoy doing on holiday. Where did you go on holiday last year?
- What did you do and see on your holiday?
- Have you got any holiday plans for the summer?
- Will you go with your family or with friends?
- Would you rather go to the beach or to the countryside?
- Have you ever been camping? Was it fun?
- Do you like sightseeing and visiting monuments?
- Have you ever been abroad? Where to?
- Which country would you like to visit? Why?

Sample 5

Having a conversation: Food

- What's your favourite food? How is it made? What's it made of?
- Can you cook? What's your speciality?
- Who cooks at home? Do you ever cook for your family?
- I would like to eat some traditional Spanish food. What do you recommend?
- Have you ever eaten food from another country? Tell me about it.
- How often do you go to restaurants?
- Do you think young people eat too much fast food?
- Would you watch programmes about cooking on TV?
- Do you think cooking should be taught at school? Why/not?

Sample 6

Having a conversation: Hobbies and sports

- Do you play any sports? Which ones? When do you play?
- What are the most popular sports in Spain?
- Have you ever taken part in a competition?
- Is it important for young people to do sports? Why/not?
- Tell me about your hobbies.
- Can you play a musical instrument?
- Would you ever try an activity like bungee jumping?
- Do you have enough time for your hobbies? Why/not?

Sample 7

Having a conversation: Special days

- What do you usually do at the weekend?
- Do you spend time at the weekend on homework and your studies?
- What's your favourite day of the week? Why?
- Tell me about a special day in Spain.
- Are shops and banks open on this day?
- Do people wear any special clothes on this day? What other things do they do?
- How do you and your family celebrate Christmas?
- Have you ever received a Christmas present you didn't like? Describe it.
- When is your birthday? How do you celebrate it?
- People say school holidays are too long. Do you agree?

Post-tests

Sample 1

Discussion topics

Choose ONE topic to discuss about. You should mention pros and cons, or advantages and disadvantages:

The Internet is the best way to do your shopping.

All young people should stay at school until they are 18.

Young people under 15 shouldn't use mobile phones.

Sample 2

Discussion topics

Choose ONE topic to discuss about. You should mention pros and cons, or advantages and disadvantages:

Young people under 15 shouldn't use mobile phones.

Young people should start working earlier, for example while they are studying.

Cultural places, such as museums and monuments, should be free for students.

Sample 3

Make a case

Choose ONE option to discuss about and give your reasons. Be persuasive:

People should choose a job they really enjoy.

Living in a big city is way better than a little town.

Studying a foreign language is really important nowadays.

Sample 4

Make a case

Choose ONE option to discuss about and give your reasons. Be persuasive:

Living in a little town is way better than a big city.
Practising sport constantly is really important.
Men and women should have the same job opportunities.

Sample 5

Storytelling tasks

Choose ONE story to tell:

- Tell me about a holiday you had.
- Tell me about a difficult journey you had.
- Tell me about a perfect day you've had.
- Tell me about a special event in your life.

Sample 6

Storytelling tasks

Choose ONE story to tell:

- Tell me about a birthday you remember.
- Tell me about a time when you lost something important.
- Tell me about a time when you gave someone a surprise.
- Tell me about a holiday you had.

Appendix 3: SPEAKING EVALUATION RUBRIC

	Needs Improvement 0-4	Satisfactory 5-6	Good 7-8	Excellent 9-10
Grammar	Student was difficult to understand and had a hard time communicating his/her ideas and responses because of grammar mistakes.	Student was able to express his/her ideas and responses adequately but often displayed inconsistencies with sentence structure and tenses.	Student was able to express his/her ideas and responses fairly well but made mistakes with tenses. However he/she was able to correct him/herself.	Student was able to express his/her ideas and responses with ease in proper sentence structure and tenses.
Pronunciation	Student was difficult to understand, quiet in speaking, unclear in pronunciation.	Student was slightly unclear with pronunciation at times, but generally was fair.	Pronunciation was good and did not interfere with communication.	Pronunciation was very clear and easy to understand.
Vocabulary	Student had inadequate vocabulary words to express his/her ideas properly.	Student was able to use broad vocabulary words but was lacking, making him/her repetitive and not being able to expand on his/her ideas.	Student utilised the words learned in class, in an accurate manner for the situation given.	Rich, precise and impressive usage of vocabulary words learned in and beyond the class.
Fluency	Speech was very slow, stumbling, nervous, and uncertain with response, except for short or memorized expressions. It was difficult for a listener to understand.	Speech was slow and often hesitant and irregular. Sentences may be left uncompleted, but the student was able to continue.	Speech was mostly smooth but with some hesitation and unevenness caused primarily by rephrasing and groping for words.	Speech was effortless and smooth with speed that comes close to that of a native speaker.
Global achievement	The overall output from the student was confused and unclear. Student made little or no effort to communicate.	The listener needed to engage with the student to clarify difficulties in comprehension. There was an understandable, final message.	The overall contribution put little or no demand on the listener.	The overall contribution was not only very good, but student also communicated effectively with the examiner or another student, being able to follow the natural rhythms of an everyday conversation.

Appendix 4: LESSON PLAN EXTRACT

Skills: UL (use of language); R (reading); W (writing); L (listening); S (speaking)
 Grouping: C (class); G (group); P (pair); I (individual)

3rd Session:

Activity (time)	Materials	Teacher's activity	Student's activity	Skills					Grouping			
				UL	R	W	L	S	C	G	P	I
1 10 min.	Realia	Warm-up. He shows the class some objects: a banana, a cap, a basket, a gun, an umbrella. He asks the students why they think he brought them.	Students answer some warm-up questions together: What's the most remote place you've ever visited? Did you spend the night there? Do you like camping? Have you ever slept under the stars? Would you consider it? What's the most dangerous natural environment you've been in? What things do you always take with you on holiday?					X	X			
2 10 min.	Handouts	He tells the students they are about to go on a desert island. They go in the park outside the school.	Students work in groups of 3-4. Each student writes down three objects he/she would take on a desert island. Then, each member of the group has to explain his/her reasons by following the structure they have on the handouts. Once everybody has expressed their ideas, the group has to decide only three objects to take with them on the island.					X		X		
3 5 min.	Handouts	The teacher tells his students to write down three basic rules to live together on the island.	Students write the rules in groups. Then, each group will read them to the rest of the class.			X		X	X	X		
4 10 min.	Cards	He helps the students with vocabulary and directs the whole simulation.	Students pick up cards containing some situations and each group has a minute to find a solution by combining the three objects they have. After a while, each group receives a card with an extra character carrying an object.					X	X	X		
5	Handouts	As a follow-up activity, he gives	A student reads a passage aloud. Then, students		X		X		X			

10 min.		everybody a handout with a Robinson Crusoe episode and tells a student to read the introduction out loud. Then, he tells them just to listen to him, while he reads and interprets the passage.	watch and listen to their teacher, who reads and interprets the passage by using the objects he brought.										
6 10 min.	Handouts	He asks for a volunteer to read and interpret the text.	The whole class reads the extract, while a student interprets it by using the objects, as the teacher did before.		X		X		X				
7	Handouts	He asks the students to complete the comprehension activities at home.	Students complete the activities in the handout, as homework.	X									X

Appendix 5: STUDENTS' WORKSHEETS

LESSON 1

- Watch the videos about facial expressions, and complete the sentences with ONE word.

Video 1:

- 1) Sometimes we are aware of our face movements, sometimes we are not.
- 2) Some researchers believe our face can communicate bewilderment, which means confusion.

Video 2

- 3) Facial feedback can reveal our emotion feelings.
- 4) It can also encourage or discourage your listener.
- 5) A blank stare can indicate disinterest.

- Mime the feelings below and see if your partner can guess which one it is.

confused	confuso	scared/ frightened/ afraid	asustado
excited	emocionado, excitado	calm/ unstressed/ relaxed	relajado
upset	enfadado	hurt	herido
surprised/ shocked	sorprendido	snobby	pretencioso
angry/ furious	furioso	bored/ uninterested	aburrido, desinteresado
sad	triste	interested	interesado
dizzy	mareado	amused	divertido
hungry/ starving	hambriento	sleepy/ tired/ exhausted	adormecido, cansado
thirsty	sediento	impatient	impaciente
sick/ ill	enfermo	disappointed	desaprovechado
annoyed/ irritated	irritado	disgusted	desgustado
bored	aburrido	relieved	aliviado
anxious/ worried/ stressed/ nervous	preocupado, ansioso, estresado, nervioso	impressed	impresionado

✓



LESSON 3

Problem solving on a desert island

- We're definitely going to need matches ~~Sheep~~ ~~parachute~~.
- parachute will be vital / essential / extremely useful / completely useless / a waste of space
- I can't live without matches

Making Suggestions

I think we should.....

I reckon we ought to.....

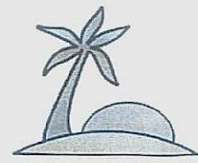
Why don't we.....?

How about / what about + gerund.....?

Agreeing	Disagreeing	Ending an argument
<ul style="list-style-type: none">• We see eye to eye• I couldn't agree with you more.• That's exactly how I feel.• You have a point there.• I was just going to say that.• Absolutely.	<ul style="list-style-type: none">• We don't see eye to eye• I take your point but• I tend to disagree with you there• I'm afraid I have to disagree with you there• I beg to differ• That's not always the case.	<ul style="list-style-type: none">• Let's just move on shall we?• I think we're going to have to agree/ to disagree.• We'll come back to that later.



++

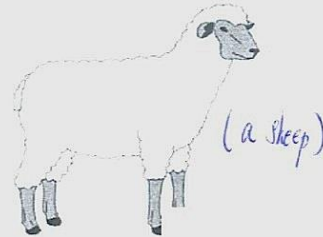


You're going to a desert island for six months. Choose three items you want to take with you, and think about your reasons why.

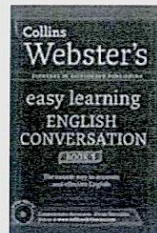
Item 1: sheep
Item 2: guitar
Item 3: matches



(a glass)



(a sheep)



(pocket dictionary)



(a box of matches)



(a fork)



(a bottle of sauce)



(a calendar)



(a parrot)



(a torch)



(a guitar)



(a good luck necklace)



(a black belt)



(money)



(a bottle of vodka)



(pickles)

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LESSON 6

Activity 1

Read aloud the dialogues and choose the correct word to complete the expressions in bold.

Conversation 1

Ann So why don't you just quit?

Bruce I can't. I have four kids, remember? **My hands are** (tied / locked / frozen).

Ann You're really really good at what you do. You'd find something new in no time!

Bruce Maybe. But I'm **just too** [scare / scared / scary] to start again.

Conversation 2

Ken I don't stand a chance. Just look at her!

Bob Why don't you **go** (ahead / forward / in front) **and try**? I mean, what's the worst that can happen?

Ken Hmm... What if she says no? **The thought of** being rejected **is** [terrified / terrifying / terrific].

Bob Oh, she won't. But if she does, there's plenty of fish in the sea, you know.

Ken I can't do it.

Bob Of course you can. **The first step is the** [hard / harder / hardest]. Take a deep breath and just do it.

Ken What if I **fall flat on my** [knee / face / heart]?

Bob Come on, you're not going to die. Look, here she comes.

Conversation 3

Sue ... But I'm too old!

Tom Hmm... I could tell you that it's never too late to learn bla bla bla. But let me [go / come / get] **out on a limb** (= say something risky) here and be honest with you: You're not in your 20s anymore.

Sue See? Even you think I'm too old!

Tom Wait! But that doesn't mean you shouldn't try. It'll be harder, but not impossible.

Sue So you think I should **throw caution to the** [sea / wind / trash] and just do it?

Tom Absolutely. You'll be the best doctor this city has ever seen!

Conversation 4

Bill Have you **made up your** [head / heart / mind] ?

Luke Yeah. I'm not going.

Bill Oh, no! You're kidding, right?

Luke The time's not right. It's best to [play / act / do] **it safe**.

Bill But you could start a whole new life there! And you speak the language!

Luke Hmm.

Bill If you stay here, you'll regret it for the rest of your life.

Luke So you really think I should go?

Bill Absolutely! Just [do / make / take] **a leap of faith** (= a big risk) and do it!

Activity 2

Listen to the song and check your answers. What is the song about?

V

Activity 3

Look at the lyrics of the song. In pairs, divide all the expressions in bold into two groups: caution/fear and risk-taking.

Caution / fear	Risk-taking
your hands are tied you're just too scared the thought is terrifying play it safe	Go ahead and try new The first is the hardest Feel that on your face Go out on a limb Throw caution to the wind Make up your mind Take a leap of faith

Activity 4

Listen to the song again and connect each photo with the corresponding expression.

Activity 5

Choose two situations and role-play them in pairs. Spend a few minutes planning what to say first. Use at least three **new expressions** in each one.

Finding the courage to:

1. Leave a job you can't stand anymore.
2. Put an end to a one year marriage that's making you miserable.
3. Go back to college in your 40s.
4. Quit a high-paying job and live by the sea.
5. Move to another country to marry someone you love.
6. Drop out of college and take a gap year. Or two. Or three!

LESSON 7

Warm-up

1. Have you ever been in a situation where you felt you were not being treated fairly? What did you do about it? What do you think you should do? Are there ways to talk about the injustice and have it remedied?
2. The play you are about to read is about students not being treated fairly by their teacher. Have you ever been in a class where you felt you were being treated unfairly? What was your situation? Could you do anything to change the situation? Did you?
3. Do you think that all students should be graded according to the same set of criteria? Why? Why not? Do you think there might be other criteria, such as a person's innate ability for the subject - or lack of it - that should be considered also?

Test Time

Comprehension Questions

1. Describe the characters. What are their relationships with one another? What does each character want?
2. What is the main idea of Professor James's argument as to why he graded the students' papers the way he did? Summarize his argument.
3. Do you think that Professor James is honest in his explanation or do you think that he comes up with it "on the spot"?
4. When Professor James corrects papers, he just underlines the areas that need work without comment. Do you think this is a good way to encourage student writing? Why? Why not?
5. What do you think of Pat's plan to expose Professor James's approach to grading? Do you think it is appropriate for a student to take action like this? Do you think it is a reasonable plan?
6. In the end, they almost "blackmail" Professor James into giving them all good final grades. Do you think that this is appropriate or should they report their experience with Professor James to the dean?

Vocabulary/Expressions

Who says it? To whom? About what or whom? What does it mean in the context?

1. "You're bound to improve." Pat - "degraded" depends on the context.
2. "Well, Professor James is just a hard grader, I guess." Pat - professor "punha for la bap"
3. "I think he's prejudiced." Betsy - "que fena" "prejudicado"
4. "Well, remember he gave that so called "diagnostic" test the first day?" Betsy -
5. "I just zipped through that first composition without thinking." Betsy -
6. "It's got her bugged." Pat - "molestado"
7. "Get it?" "enhanced" Betsy
8. "He really does think in categories." "on categories" "careless, vague"
9. "What bunk!" Betsy - "bunk" "bunk"
10. "I don't want you to get lax, loose, to become unchallenged." Pat -
11. "Hello, Shakespeare!" Betsy - "playing ironically, acting."
12. "Likewise, Hemingway!" Betsy -

Cultural Notes for Discussion: After the reading (CN CASA)

Discuss the following in small groups, then, report to the whole class.

1. This play is about creating stereotypes. How does Professor James stereotype, and therefore discriminate, against Betsy?
2. From reading the play and knowing Professor James's character, what do you think is the reason for Professor James stereotyping his students?

3. The play is also about grades. Do you think that hard work and effort by a student should be reflected in his/her grade or do you think that a student should be graded only on the quality of the product produced by the student? *I think that hard work and effort should be reflected in her/his grade.*
4. Have you ever felt you were being stereotyped by others? When? Where? What could you do about it? Do you have stereotypes of Americans? Blacks? Hispanics? Gays? Other groups? Why do you think you have these stereotypes? *Yes, in class, in a commentary, that I give.*
5. What do you believe is the best way to grade students? What things should be considered in grading? *The best way, I think, is to not put the name on exams and evaluate without prejudice.*

Before acting:

A phrase/expression can be said in different ways depending on the intonation. Try repeating the following expressions in different contexts:

- 'Hello'
- to a friend
- to a friend you haven't seen for 3 years
- to a neighbour that you don't like
- to a 6 month old baby
- to someone you have just found doing something they shouldn't
- to someone on the phone when you're not sure if they are still on the other end
-
- 'Goodbye'
- to a member of your family as they are going through the boarding gate at the airport
- to someone who has been annoying you
- to a child starting his very first day at school
-
- 'How are you?'
- to someone you haven't seen for 20 years
- to someone who has recently lost a member of the family
- to someone who didn't sleep in their own bed last night
-
- 'I never go to pubs'
- by a person that totally disapproves of drinking alcohol to someone who often goes to pubs
- as a response to someone who has told you they sometimes go to pubs
- said before: '...but I quite like discos.'
-
- 'What have you done?'
- to someone who claims to have fixed your television only that now it's worse than before
- to someone who is scolding you for not doing anything when you suspect the same about them.
- to someone who has just done something very bad and which has serious consequences