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# **THE MASTERPIECE: A DRAMA-BASED DIDACTIC UNIT**

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## 0. Abstract

The following didactic unit will be dedicated to the study of arts within the curriculum English Language in the First year of *bachillerato* according to the objectives and competences established by the Spanish Organic laws. First, I will justify with research an approach based on drama as a communicative and meaningful activity in teaching. My aim is to provide an insight into previous studies that justify the use of drama in creating not only meaning but a cooperative and healthy environment to improve learning. This teaching will be combined with a traditional experience of education albeit with a focus on cooperation and communication. This section will also explain the objectives, contents and plan of attention to diversity which will appear explicitly in the second section. The second part will be the didactic unit itself based on this approach. This section will contain a description of an expected setting, the competences and objectives of the unit, the contents within the syllabus, and a schedule summarising and explaining the tasks. At the end of this section we will find the evaluation of the unit and the task.

Key Words: teaching, learning, drama, cooperation, communication, communicative, high school, secondary school.

La siguiente unidad didáctica estará centrada en el estudio de las artes en el currículo de Lengua Inglesa durante el primer año de bachillerato, según los objetivos y competencias establecidos por la Ley Orgánica Española. Primero justificaré una aproximación basada en el teatro como actividad comunicativa y significativa en la enseñanza mediante la investigación. El objetivo es profundizar en los estudios previos que demuestran el uso del teatro no solo en la creación de significado si no como un entorno saludable para la cooperación y mejora del aprendizaje. Esta enseñanza se combinará con metodologías tradicionales que pese a esto están centradas en la cooperación y comunicación. Esta sección también explicará los objetivos, contenidos y plan de atención a la diversidad que se harán explícitos en la segunda sección. La segunda parte, será la unidad didáctica basada en esta metodología. Esta sección contendrá una descripción del entorno esperado, los contenidos y un programa de sesiones resumiendo las tareas. Finalizando la sección podremos encontrar la evaluación de la unidad.

Palabras Clave: enseñanza, aprendizaje, teatro, cooperación, comunicación, instituto, escuela secundaria, unidad didáctica.

### 1. Introduction

The idea to confront a topic from the perspective of drama comes from the need for a more communicative environment in the teaching of languages. This is not a new realisation but in spite of the many volumes on cooperative learning and its relation to communication and effective teaching, the implementation in Spanish high schools has being until recently, rarely based on effective and meaningful interaction. All this changes with an Organic Law that establishes the need for a teaching based on competences with “tasks” as its centre by recommendation of the EU (BOE 1105/14, 2015, p: 170).

The hypothesis guiding this project is that students can benefit from exposure to drama. This project considers that meaningful communication is the base of language achievement since it improves the skills necessary to successfully convey messages in the target language. This communication, however, must be practiced and mediated in the imperfect state of the students’ linguistic skills. The creation of the final product to be evaluated must be properly instructed and controlled to provide the students with the tools to develop their potential.

The following plan centres around art and it supports itself on a project through which the students must cooperate within the artistic medium of drama and performance. The aim of the student in this task is to represent a scene, which shows a wide array of acquired knowledge in this unit as well as previous ones. The unit looks for natural communication and meaningful attainment of language. This projected plan blends the traditional method of teaching modelled on the attention to form of constructivist approaches with these communicative methods. Providing the rules is an essential part of the instruction, which supports the exposure to the proposed major activity in the unit.

This paper will be divided in two sections. The first one will deal with issues surrounding the unit itself. A brief investigation on the key aspects of drama as a communicative and relevant task for the students will be its focus. I will try to give an answer to what drama related tasks may involve, their benefits and possible shortcomings. This section will also deal with the role of drama in an educative model based on competences such as those established by the LOMCE (2015). The research will also involve the development of concepts essential to the unit such as the diverse drama-based activities, or the different kinds of instruction. Theatre, being the key part of the unit will be the focus of this discussion due to its potential as a communicative and cooperative task that motivates and enhances the class cohesiveness and its proficiency in the language.

The second part will be the didactic unit itself and all the aspects to take into account in its development. It will start by contextualising the area and high-school that could represent an Andalusian secondary school. The legislative aspects to the units, its objectives, contents, and evaluation processes will also be found here in compliance with the legal frame. The bulk of this section, however, will be the sessions, schedules, the

activities, and criteria that will be used in the section. This part will also deal with cross curricular themes within the unit as well as with which measures will be taken as a response to diversity issues. It will conclude with the evaluation including the percentage of the task in the unit itself as well as in the entirety of the term.

## **2. Bibliographical Review**

The following paper has been written taking into account the act of theatre and role-playing as a form of communicative method to language teaching. In this section, I will review previous articles on the issues of communicative language teaching and drama within these methods.

Communicative language teaching has been for a long time a preferred methodology. The need for a system involving real and meaningful input for the students to improve their language was already noted in the 60s by Noam Chomsky (Canale & Swain, 1980, p: 3). Canale and Swain use Chomsky's concepts of competence and performance and their later influence in their own theory of competences. These two ideas can be better defined by the rule and the actual input of the student. Dell Hymes (1972), and Campbell and Wells (1972) afterwards, see the relevance of these two ideas and take a broader approach towards them which lead to the concept of *communicative competence* (Canale & Swain, 1980, p: 5). Canale and Swain criticise the strong position on the idea of *competence* that linguists such as Chomsky and Kempson (1977) follow (Canale & Swain, 1980, p: 5-6). In this vision of competence, the actual competence is exclusively the grammatical knowledge. In other words, it is purely linguistic. There is, however, a soft version of this concept which broadens the meaning of competence to include a more circumstantial knowledge based on cultural and social contexts that alter and condition the language.

This led to a threefold *communicative competence* comprised by the *grammatical competence*, the *sociolinguistic competence* and the *strategic competence*. Canale and Swain define the grammatical competence as the knowledge of the rule which is purely linguistic (Canale & Swain, 1980, p: 29-30). The sociolinguistic competence as the set of rules related to society that mediate the language affecting the speaker's use of certain words, expressions, and linguistic behaviours in different circumstances. These can be also divided in sociocultural rules -meaning what is appropriate or allowed in a given context- and rules of discourse like cohesion and coherence (1980, p: 30). Finally, *Strategic competence* helps us giving order and solve breakdowns in communication and avoiding problems in grammatical and sociocultural competence related issues (Canale & Swain, 1980, p: 30-31).

The concept of linguistic competence has changed since then, becoming a key element in the teaching of languages in Europe. The Council of Europe established four general competences: declarative knowledge, sociocultural knowledge, skills and know-how, and existential competence (Council of Europe, 2001, p: 101-108).

*Second Language Acquisition* (1997) by Rod Ellis is a comprehensive guide to the main theories on the learning/teaching process. From the advantages and disadvantages of error analysis, behavioural theories behind the interlanguage hypothesis and the many factors that affects them, the research summarizes the key issues up to its time in the area of the Second Language Acquisition. Social influences, individual differences of the students and different methods of instruction that take all of these issues into account. Ellis' work on the previous theories gives forth valuable implications relevant for the teaching of languages.

Within the communicative approach to teaching, drama related activities have had a fair amount of research. Alan Bird (1979) described a process of introducing drama activities to the students. Bird's description of the drama-based methodology is based on his own first-hand experience. First, he introduces the activity to the pupils through a card activity in which a group leader chooses a flash-card for the group to imagine an event. This will be later used by each group of the class for the dramatization of a scene. Other activities intend to adapt a folk story *in situ* (Bird, 1979, p: 292-293), and improvising in a given daily (Bird, 1979, p: 294). The good results of the student's participation and the flow of communication are seen as surprising from the initial mime activity onwards.

Hall (1979) works on several ways to incorporate the use of drama as a teaching method for foreign languages. He analyses two experimental methods as well as the previous more widely used systems. These initial models of pronunciation-oriented methodologies (1979, p: 147-150) were centred around reading, repetition and interaction with exercises devoted to show the differences in tones. The *creative writing approach* - the first of the experimental models- (1979, p: 150-153) is a comprehensive approximation to drama, with the students working together on the writing of a play which will be rehearsed and recorded afterwards. In this method, the pupils' impulses and ideas are the key and they maintain the motivation while exploiting their capabilities. The *textual approach* (1979, p: 153-156) is based on working with an already written work, thus the input is seen as closer to real language (Bird, 1979, p: 156). To enhance the understanding of the play this group dedicates part of their time to the analysis of the play they are rehearsing. These approaches show the advantages of the different approaches as the objectives were met and overall motivation improves when drama is used. However, the methodologies demand of the teacher's properly handling the groups and the groups own motivation interest and compromise to work.

At the wake of the twenty-first century drama has already being supported by decades of use of drama in the classroom through drilling and small restrained exercises and other unrewarding activities (Kao & O'Neill, 1998, p: 3). Kao and O'Neill (1998) work on several methodologies to develop the L2 through the use of drama. They find drama relevant as a way to motivate output and interaction that is meaningful for the students (Kao & O'Neill, 1998, p: 4). Their methodologies vary in the degree of control in the environment and participation of the teacher from controlled to process drama.

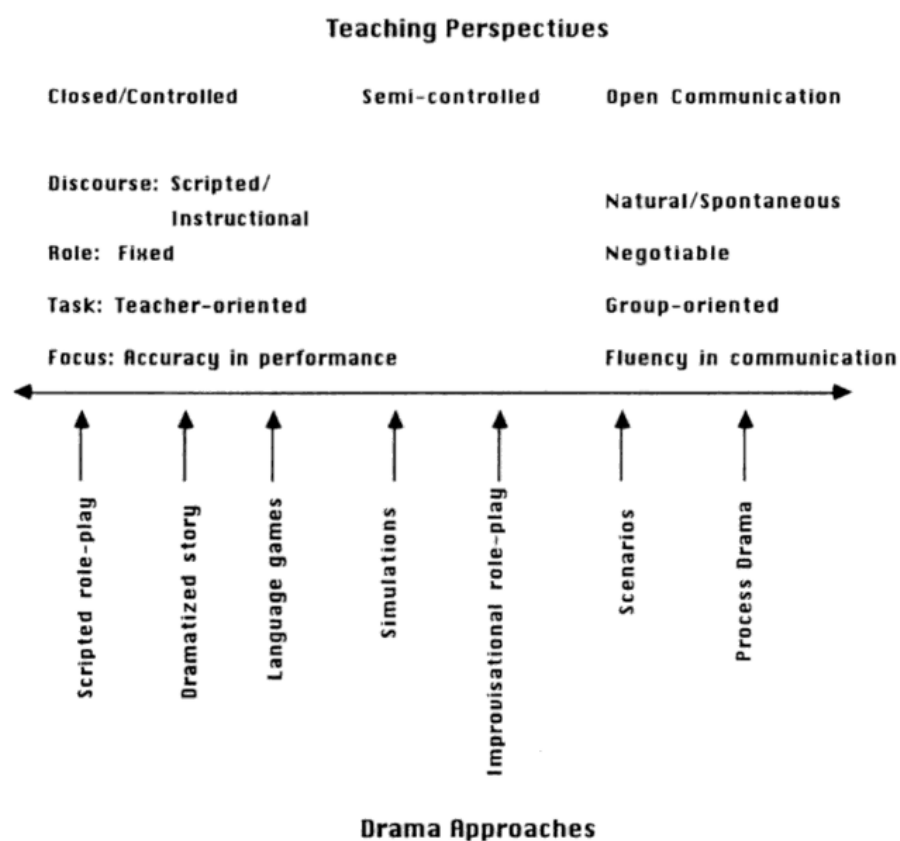


Figure 1: continuum of approaches to drama and control in the teaching (Kao & O'Neill 1998, p: 6)

Influenced by the concept of Process Drama, Araki and Raphael search for an answer to the question of how to use process drama to motivate the students in Japan. The methodology implies the instruction of the students through drama improvisation with short activities in which body expression and openness towards the activity itself are required (Araki & Raphael, 2011, p: 41-42). The researchers praise drama for its lack of fixed answers and the necessity to adapt and in this case improvise (Araki & Raphael, 2011, p: 46). It is, however, a difficult course for the students who, at first, find it difficult to deal with the freedom that drama gives. The activities become progressively more difficult requiring the writing of scenes. The pupils provide in a journal some feedback on the activities and their difficulties with the course but they recognise its usefulness in sharing space and emotions with others using the target language. The shared experience turned the learning into a gripping and enjoyable experience (Araki & Raphael, 2011, p: 55). This course requires of much time and planning and it can lead to frustration from the students. Using it as a model can be hard since it goes beyond the constraints of the formal syllabus of a high school. It is, however, an interesting window into the benefits of improvisation and shared control with the pupils which might motivate a teacher to introduce the students to methods that promoting their spontaneity.

Pishkar, Moinzadeh, and Dabaghi (2017) also provide insight in the use of drama in the teaching of ESL. Their focus is on the use of classic works *Who is Afraid of Virginia Woolf* and *Death of a Salesman* because of their short sentences and their realistic style in the

use vocabulary. These works were used to improve the fluency of the students' performance. The conclusions drawn from a study on repetitions, words used, and spaces of silence between uttered syllables led to believe that indeed the students were benefitting from exposure to these texts. This research has, however, several problems when considering it. The first is that in spite of offering a detailed account of the study itself, data compilation and its analysis, the teaching methodology is not described. The second problem -from a more practical point of view-, is that this methodology may require the students' readiness to work with original literature which is unsure at the stage in which we are working.

Alshraideh and Alahmadi (2020) work on the different varieties of the most common drama-based activities in the ESL classroom; mime, storytelling, roleplay, simulation and improvisation. This research worked on students of ESL in preparatory year of university. These were exposed to six weeks of these activities and tested on both their progress in vocabulary and their motivation before and after the exposure to drama took place. The test and post-test show a progress on the experimental group and the surveys on motivation show that the students overwhelmingly prefer the method based on drama activities.

### **3. Justification to the Methodology**

The unit we have prepared follows a tradition of searching for better and more communicative ways to teach a modern language. The work here is deeply rooted in traditional methods to provide a proper instruction on the subject matter while the final product requires of the cooperative work of the students in the controlled environment of a class. Drama has been chosen as the focus to this unit due to its potential for creating a meaning that is relevant for the students. The pupils create, act, and respond via drama-based activities. The use of acting searches for an entertaining attractive activity that at the same time demands of the input of every participant. The teacher would coordinate their work together and give them direction if needed. The focus of this unit is, thus, communication.

At his point it is time to explain the different sections and relevant issues that have been taken into account in the composition of the following unit. During this section I will explain the key concepts to the following unit. In this case, I will focus on theatre and television over the rest of the arts as intended by the final product of the unit. The research is mainly focused on the project by which the students are to cooperate in creating their own scene. In this case there is a series of issues that deserve special consideration. In this section I will also make an explanation of the most important parts of the scene task, communication and form-focused teaching as they are key parts to this project.

The cornerstone of this unit is a drama-based collaborative task. In it, the student will, through a three and a half session plan, write, rehearse and discuss a scene. The project will be explained later in more detail during the summary of each session but it is worth summarising its key parts. The first important part of the task is the setting of rules



and objectives for the task after which the students must know what is required from them and what is going to be evaluated. After this, the students will plan the scene. The next step will be writing the scene. During these two phases, the teacher will support and advice but it is key to this exercise that the students have control over their work. The process is somewhat similar to the aforementioned creative approach that Hall describes; most of the time for writing, a discussed rehearsal, and a final recording. The final product, however, is completely different; groups of four cannot achieve the complexity of 'Modulations, or The Night That Frank Zappa Came To Nuthampton-in-the-Wold' (Hall, 1979, p: 152) in a few sessions. The advantages of this cooperative work in the planning and work can be similar to those of Villareal and Gil-Sarraeta (2019) who found better results in content (Villareal and Gil-Sarraeta, 2019, p: 17), and production of English (Villareal and Gil-Sarraeta, 2019, p: 14) in the essays written in pairs than in individual writings. What is more, their study in Spanish-Basque bilinguals show a tendency in pairs to discuss the correctness of the forms used which also proved to be beneficial (Villareal and Gil-Sarraeta, 2019, p: 10). Pairs also gave corrective feedback on each other (Villareal and Gil-Sarraeta, 2019, p: 11). Of course, the case is not the same in the idea of the groups (pairs), the task (argumentative text), or the level (university), it shows, however, a tendency of groups to work together and consider each other's work. A rehearsal of every group for their classmates may provide an additional advantage; the student will perform for an audience unlike in Hall's project. It will not be a passive audience, but one that will question and judge the performance providing relevant feedback and potentially modifying the final product.

If there is a conclusion one can extract from the many research papers on the use of theatre in the classroom and the TEFL context is its success at being a communicative way to teach. In order to prepare the scenes of a play or to carry out the diverse activities that have drama at its core, the student is required to perform a role the students need to overcome. Exercises like the one proposed by Hall in which the students must perform a same line in different tones may appear simple, but repeating simple activities as such enough times may help achieve an improvement not only on the overall fluency of the student, but also on communicative skills. The main achievement of such training is indeed the adequation to prosodic elements in other languages which according to the Hall, aids the acquisition of fluency on which the research is focused. Stinson research of Drama and Oral Language notices the progress in four distinct areas that favour communication in the classroom '1) the contextualisation of language; 2) the motivation, confidence and enthusiasm that drama promotes; 3) the encouraging and safe atmosphere of the drama classroom, and 4) the shift in power from teachers to students' (Stinson, 2008, cited in Piazzoli, p: 2). It must be noticed that all of the previously mentioned advantages not only affect the student's own fluency, but the overall fluency of the class; that is, the interaction will be more and more satisfactory. When we rehearse and view the play in the classroom, we are making an attempt to bring the group together through a common experience. It is a rehearsal which means there will be room for improvement, however, it is the moment in which these advantages will be experienced.

The idea of theatre as a complete and engaging communicative task is the core principle of this unit. The pupils are to be inserted before this unit in different activities smaller in their scope and importance but necessary to integrate a certain routine of role-playing and mimicking. From the first units -this one must be as I mention later a part of the first term-, the students must be prepared to disinhibit themselves. It is no surprise that many of the research papers considering the task of theatre start with simple games and small exercises of role-playing. Taking Alshraideh and Alahmadi (2020) as an example we can see that in spite of not giving a complete explanation of the progress of the teaching we can see different types of exercise are used varying in their type and difficulty. Roleplay is in the case of this study highlighted as a method to end with shyness and hesitation (Alshraideh and Alahmadi, 2020, p: 8) and while some students may struggle at first it is necessary to provide an inviting environment for more uncontrolled and improvised way to comment and work in the class using the target language. In the case of the different approaches in Hall (1979) the increasing difficulty of the different tasks is also part of the methodologies. Of course, it is a matter of the challenge's progression but also an intuitive way to make the student ready for a methodology that will demand a kind of interaction they do not use in other subjects. The communicative nature of drama is then not only a way to achieve the proficiency that the syllabus requires, but an elementary tool in the development of a class where students are encouraged to speak in the target language regardless of their doubts when they use the language (Maley cited by Zyoud, 2010, p: 2). In that sense I try to achieve a more communicatively open class with sessions dedicated to give and receive feedback from the students to the students, where the teacher is a mediator and a source of support (Zyoud, 2020, p: 10). Not only is the project giving the students a controlled space to create and represent what they want, but it attempts to motivate interaction between the different groups. The students not only have to focus on their play, but also on the other groups.

The scene that the students will prepare would enter the category of storytelling and role-playing considering the varieties of drama-based activities presented by Alshraideh and Alahmadi. According to Zyoud, who ignores storytelling as a type of drama-based activity, this task would enter the subcategory of dramatic play within the role play (Zyoud, 2020, p: 8). I consider, however, the main task in the unit as storytelling as well, given the fact that the students will plan, write, and prepare a scene that will be based in the telling of a story. It is a role play since this storytelling will be happening within a context in which different students will assume different roles. The combination of both formats allows the storytelling to be more physical and engaging which reinforces its effect "storytelling combined with total physical response not only can motivate learners but also facilitates their learning of English vocabulary, sentence patterns, and comprehension" (Tugrul Mart, 2012 cited in Alshraideh and Alahmadi 2020, p: 43). Additionally, role play allows for an opportunity to have a realistic exchange of information in a situation that might never take place for the student. In the case of this exercise it is its intention to recreate a scene that is been made familiar to the pupils through television or other media (Zyoud, 2010, p: 7). The concept is open enough for them to have creative agency as well as to have plenty of examples in TV and films. In spite of all the possible references it might

help to fix vocabulary from previous units or years in preparation for the unit. The suggested concept for the task recreates a situation where certain legal and police lexis are necessary in the case of the suggested exercise related vocabulary. All of this is reinforced by the exercise of empathy that is an intrinsic part of the portrayal of character that have to be written with a backstory in mind as I suggest.

The communicative nature of theatre also allows it to be effective in the linguistic competences and subcompetences. Its use of prosody gives us social cues and facilitate our use of conventions, idioms, prefabricated, and original sentences reinforcing sociolinguistic competences. The emphasis on the body and intonation also provides the need of strategic devices; stops to emphasize and to think about what to say next observation of the body and paralanguage. The roleplay involved in the project also give the students sociocultural competences since depending on their role, the characters will behave in a certain way and assume a social position, in the case of the example used in the unit, "interrogation", the criminals and police officers, or the chosen equivalents. Finally, the task also reinforces the linguistic competence involved in the task such as the need for, grammatical and semantic accuracy involved in the writing and performance.

Another advantage of the implementation of drama-based tasks and communicative teaching is the improvement of social cohesion in the classroom. Alshraideh and Alahmadi 2020 notes the improvement in self-awareness, self-esteem, and in the classroom atmosphere (Alshraideh and Alahmadi, 2020, p: 42) as students work together and overcome similar difficulties. The journals of the students analysed by Araki and Raphael show the struggles and perceptions of the students. We find that different students have similar reactions at the beginning like the lack of confidence and shyness not letting them have an improvised interaction. The methodology, however, shows that to work together the students find it useful to work together since the pupils assume, according to their journals, that knowing each other in a personal way helps them in making the seminars work better (Araki and Raphael, 2018, p: 50). Openness towards their own feelings and hardships with their classmates is seeing, however, as a key element in helping them to develop a sense of working together to overcome their difficulties (Araki and Raphael, 2018, p: 50). This is, of course, a different method. The technique invites the students to speak as this student points out: 'drama class is the only chance for me to speak a lot. And the atmosphere of the class is ready for accepting others' ideas compared to the other classes. Drama activities do not have correct answers and any ideas are respected. This encourages me to speak a lot' (Araki and Raphael, 2018, p: 50). The methodology differs, however, since in this unit we cannot offer the openness and dedication of a seminar entirely dedicated to improvisation. Instead, I consider it a good idea, as I said, to offer short exercises in previous units with mime and roleplaying and why not, attempts at improvisation. The task has an emphasis on communicating with classmates and providing feedback, a form of openness that, however, should be mediated through the teacher. The point of this is, however, to maintain a fluid conversation while working on the scenes in the small groups to later interact in the context of the rehearsals with the entire group. To maintain the focus on the English language the teacher will work with the students and

help them notice their mistakes and advise them on how they could improve their writing and group's work.

As always, the work is critically reviewed by the class as a whole, since this encourages its own linguistic response and usage. The great point of these exercises is to encourage spontaneity of speech, response, and reaction in the service of lively and effective communication. Absolute correctness seems to me of minor importance compared with the creative excitement into which the shyest of students is drawn to make a verbal contribution, sometimes despite himself, and which frequently seems to demonstrate that he has linguistic resources of which neither he nor the teacher had previously been aware (Bird, 1979, p: 291).

It is also worth specifying more on the role of the teacher in this unit. As mentioned, during the task, the teacher is first of all the one establishing the main rules. Bird describes how, after introducing the pupils to the simple drama-based activities like mime (Bird, 1979, p: 290), the teacher will discipline his ideas and prepare the ground fully (Bird, 1979, p:292). Wu considers that it is a fairly misconception of CLT that a teacher should focus exclusively on meaning, and not provide direct corrective feedback. This is then one of the bases to include activities that directly focus on form (grammar, vocabulary and writing) to be assessed collectively and individually. The teacher will then act as a facilitator and a manager in the case of the task, and speaking activities, while remaining a necessary provider of rules and corrections in the rest of the activities. Some elements that might be acquired here will be affecting the scene. The rules of the past tenses and the idea of structuring discourse (part of the of the writing of the review as well as previous writing tasks prior to this unit) will be necessary in composing a coherent narration within the dialog scene.

When dealing with the unit itself it is important to see how all of these advantages can be seen through the rehearsal session as well as the viewing session. The classroom will be focused on this project from the writing of it but the rehearsal will be the definitive test. The first key to this session is that everyone will be a part of it which reinforces the group cohesion as whole. The introduction to the theatre practice is going to be, as mentioned earlier, difficult for the student and to make it easier it is key to show that they are together in this. This is done through the little drama-based activities in previous units as well, but the discussion is also necessary. The intention of this is to create a shared space for interaction. I will talk later on the objectives to the unit but it is worth saying that through the rehearsal of the scene we create the opportunity to accomplish at the same time social and linguistic objectives. The rehearsal takes advantage of all the benefits commented previously. Not only will it enhance the social health of the group, it will be the moment in which the student's writing becomes tangible. The script will achieve meaning and the story will move from the group to the rest of the students. The rehearsal means communication within the group and towards the audience and the meaningful interaction which this implies. It is also the perfect opportunity to improve self-awareness as discussed before. The awareness of judgement and repetition will push the pupils to take an active role on their performance. The students will also need to keep the scene flowing, thus they will actively try to fluently say or read their lines. It should be noticed that this will probably be

one of the first rehearsals they make before they have time to record the video, this means it will be far from perfect. The key is to receive and participate in the discussion but also to keep rehearsing before the recording. The advantages of theatre require practice and repetition to take place. Fluency, and communicative achievement will not be achieved in the final product without rehearsals. Because the class will be constrained little more time can be allotted to practice. The video is the way in which we see that they have repeated, learn and rehearse their lines and we know this by comparing the earlier output in the rehearsal with the final product.

The discussion on the rehearsal will attempt to give the play its meaning. The intention is to create the sense of achievement in the students that get their message across to the audience. To create, to play and to see the effort recognised in the group of peers is an experience that will give the students motivation to see the effect of their work first hand. The discussion will also allow communicative freedom outside of the script for the groups to explain and argue about their own work.

It is important to highlight the importance of the teacher in the writing process too, as it will follow a somewhat similar model to that proposed by Nagao in her research. I mentioned already how, in previous units, the teacher has already taught about structuring the writing. This should happen repeatedly through the entire course, even if less emphasis is made on it as the year advances. The generic writing structure has the following key points:

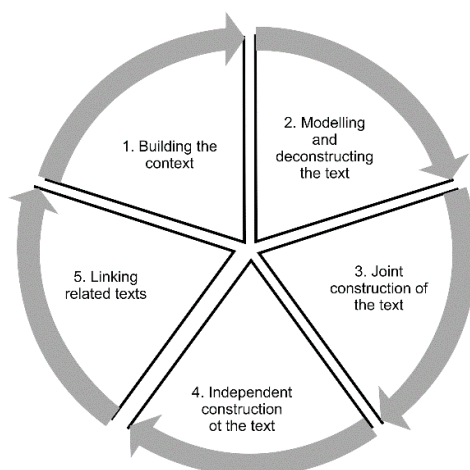


Figure 2: Feez (2002, p. 65) and Hyland (2007 p. 159) referred from Nagao (2018 p. 134).

The entire writing exercises methodology will be based in such a model by which context is given first. This kind of text is going to be introduced with short speaking exercises in pairs where answers are to be given later to the class. In this unit, the film, series, and book reviews will be provided for the students to work on their structure and vocabulary to be later deconstructed using the chart provided with the activity. The texts that the students will write are to be collectively driven by making the pupils work on a schematic structure to order their ideas. The next step would be to work on their own text in class giving them time to work on the final form to their plan. Nagao finds that in spite of the usefulness of teaching systemic writing it needs support to work properly and make

every element salient (2018, p: 143-144) ‘In other words, completing such a task requires using systemic methods such as the SFL genre-based approach to learning and long-term educational scaffolding to enable EFL students to develop their understanding of grammar’ (Nagao, 2018, p: 144) Nagao research stretches through 15 weeks, while this should be in isolated sessions which I do not think is worse; the students will have additional training in other areas and return to writing other types of texts with a structure in mind. This way to write must be maintained and varied through the year as well as support itself on the teaching of grammar, vocabulary and new cases of texts which can be provided through the academic year.

There are several reasons to consider the inclusion of explicit instructions of grammar and vocabulary in the unit. I have already provided three. Firstly, I mentioned how according to Wu, there must be a focus on form as well as on meaning (Wu, 2008, p: 50). Secondly, I mentioned that Wu considered a misunderstanding of CLT to avoid explicit corrective feedback (Wu, 2008, p: 50). I also mentioned in the previous paragraph the need of the genre-based approach to have a solid base of knowledge sustained on a long-term scaffolding. Through the repetition and expansion of vocabulary and grammatical structures from previous years and the possibility to use the previous units’ vocabulary and grammar in the evaluable task, the unit integrates knowledge that improves and expand the scaffolding of knowledge. Based on the previous research on the best methodologies for form focus teaching should be based on input following the following diagram illustrated by Ellis:

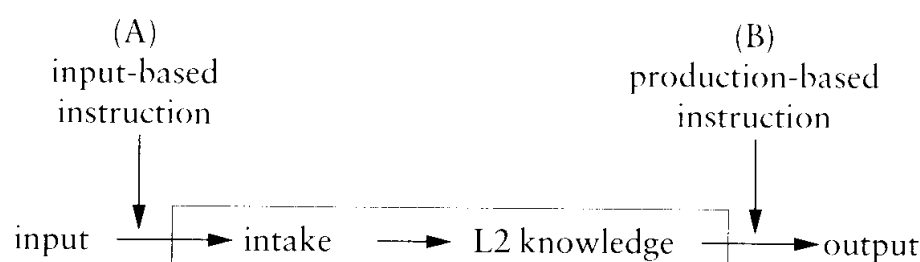


Figure 3: input-based and production-based instruction (Ellis, 1997, p: 84)

The diagram shows the different points of focus of these types of instruction within the computational model of language acquisition (Ellis 1997, p: 35). Unlike production-based instruction, input-based instruction pays attention to the entire chain of elements since the input takes place. The process of intake, and understanding this intake improve the chances of real acquisition. This should work on the input making the structures salient and relevant (Ellis, 1997, p: 84). This input is to be noticeable through input flooding (Ellis, 1997, p: 85), however, it is necessary to provide negative feedback in the form of corrections (Ellis, 1997, p: 86). Considering this, it is worth including explicit instruction. In spite of dedicating small time slots to these exercises as compared to the task, the input is first made salient and understood through grammar and vocabulary exercises for the students to develop their use of new structures and lexis through the group writings and interactions, both written and spoken.

How will this be a motivational task? Of course, theatre when improperly handled can be an extremely unmotivating and even frustrating experience. The students' shyness as mentioned earlier can be a problem but can be overridden with a motivating non-judgemental space that ease affective factors for everyone as observed by Ellis (1997, p: 73). The journals provided by Araki and Raphael show the progress in the students' perception of drama as a motivating activity. The progress of the class can be illustrated in this paper by the contrast in the journals of Ami and Mika, pseudonyms used to maintain the anonymity of the students. Ami said that 'I felt nervous because I did not have any confidence in my speaking ability' (Araki & Raphael, 2018, p: 48). Mika (writes in her journal that drama is challenging and fun while at the same time remarks that it can be very uncomfortable when you have no previous knowledge of theatre (Araki & Raphael, 2018, p: 49). The motivating features of drama-based approaches are also noted by Alshraideh and Alahmadi who accompany their study on the acquisition of vocabulary with surveys on motivation. The results of these surveys leave no doubts, the overall responses of students in the experimental group show that there is a preference for the methodology used as opposed to the traditional approaches. The means of response over 50 in 'Strongly agree' in almost every question of the survey shows the motivating aspects of the tasks (Alshraideh and Alahmadi, 2020, p: 46). It is worth noting, however, that the students still consider learning vocabulary through drama as a difficult task (Alshraideh and Alahmadi, 2020, p: 46). The item "I like learning vocabulary in the traditional way" shows strong rejection with "strongly disagree" having a means of response of 75% (Alshraideh and Alahmadi, 2020, p: 46). The emphasis of the drama task within this unit responds to the research that indicates the motivating aspects of the approach, while still considers these drawbacks. In that way I take advantage of the engaging side of drama, that allows every student to take part while I attempt to keep support from the traditional methods which may show more efficient than motivating. The principle that guide this idea is better summarised by Saeidi, Zaferanieh & Shatery analisys of the focus on form approach. Through their study it is shown that having a focus on form approaches or a focus on meaning approach is not enough; there is a need to enhance integrative and instrumental motivations in the experience of the focus on form approaches (Fotos and Nassaji, 2011, p: 179 cited in Saeidi, Zaferanieh & Shatery, 2012, p: 77) This is achieved in this unit by integrating the grammar and vocabulary items into a communicatively rich activity such as the task. The nature of the focus on form tasks in the class as well as in the scene written by the students also provide the opportunity to process the items in depth (Dorniey, 2001 cited in Saeidi, Zaferanieh & Shatery, 2012, p: 77).

The balance between motivation and challenge is one of the main reasons to choose a controlled drama setting instead of process. In figure 1 we can see the differences in the spectrum from a setting where the teacher is the centre of the organization and writing to one where the students choose. In the case of this unit as I mentioned the teacher does not remain the centre of the class, it is a group-oriented task. The instructor, as I mentioned earlier, remains a facilitator and a support figure while the students work on their own project. It is, however, controlled to some degree considering that the students have to work on a script that needs to feature certain requirements for the evaluation. Taking those

elements into account, any extra feature and idea of the student to subvert, modify, and deal with their project is welcome. The task could be then placed on an intermediate point of the spectrum. The degree of control is somewhat rigid, however, the teacher acting as a facilitator instead of as the centre and the focus on meaning, fluency, and success in communication gives the task a different focus.

Through this section I have explained the main issues that have led to the unit planned here. The consideration of a major task where the students need many different skills to be mediated through communication has been the first issue. Following this I will discuss the objectives of the unit and the relation with the curriculum. The first of all is why is the unit focused on the arts. It is not only a matter of what theatre provides the students, but also what are we trying to achieve in the more academic sense. Having considered the main issues that has led to the conception of this unit from the point of view of the research and the more theoretical and conceptual issues it is time to analyse the more particular aspects of the unit. What we are trying to achieve, what the contents are in the units and how the unit fits within the Spanish curriculum and the CEFR (Common European Framework of Reference of the languages. In the following section I will talk on the relation between areas and sessions as well and how the unit reflect the interdisciplinary needs of modern school. All of this section will make reference to the Part 2 of this paper where the specifics can be found in the different tables, activities, sections.

### **3.1 Objectives**

This unit must be understood within the stage of *bachillerato* or post-obligatory secondary education. Taking this fact into account, the unit at first sight might seem to be diverting from the usual route of preparation for the state exams for university access. It is, nevertheless, dedicated to the development of students in their ability to communicate publicly and spontaneously while reinforcing the acquisition of the necessary skills in these exams. The unit has activities that attempt to enrich the growth of the students. The theatre task can provide an opportunity for the students to cooperate and grow by facing real-life tasks and to be creative and the language with a purpose (Zyoud, 2010, p.3). Activities of this nature will, predictably, cause conflicts of ideas and output in the groups. Considering this, the proper development of it depends on cooperation in addition to the peaceful interaction between the members (Villarreal & Gil-Sarratea, 2019, p.10). This is the first stage objective we can find in table 1. Of course, this task also improves the students' capacity to fluently speak. The constant practice and rehearsal of sentences they know using familiar structures benefit this second objective (Pishkar, Moinsandeh & Dabaghi, 2017, p: 73-74) . The task as well as remedial/extension activities to be worked at home will in many cases depend on the students adapting to the use of webpages and resources they might not be used to work with. In the case of the recording, it is a good idea to suggest the students to work on edition for more interesting results. Even if the teacher can help them, they will need to work on their own proficiency with the use of technologies. In spite of this being useful, it is important to mention that the project does not depend on edition skills. A final stage objective to which this task aids is the promotion



of reading study and discipline. A task such as this requires time to prepare and a discipline to work in an organized way. The students will need to work in class and their progress will be observed by the teacher who will cooperate in giving the students the encouragement and pressure for them to organize in the few hours they have. The writing task in session 4 aims at inspiring their curiosity by making them work on familiar formats such as internet reviews by real users of specialised webpages.

The Order 110/16 regulates the curriculum of the post-obligatory secondary education. In Appendix I we can find the area objectives for the different courses in the curriculum. This unit accomplishes different objectives within the ones indicated for the first foreign language (BOJA 110/16, 2016, p: 385). The use of varied small activities relevant in an integrated task helps the students accomplish the accomplish objective 2. The student will produce oral output that with proficiency in different areas; grammar, cohesion, adequacy and register are essential parts of the final task. These are, however, part of other activities and will be trained through the different sessions. Thus, grammar will be helpful when talking about theatre in session 3, arts and vocabulary will be useful through the entire unit and beyond. The focus on reading comprehension during several sessions may help the pupils realize objective 3. The students will read in paper and digital format in different sessions as well as doing exercises of different degrees of complexity responding to the need to create a varied context of use for the information. In session three, the students will hypothesise in a pre-reading exercise, locate and give opinions in the following activities and improvise short dialogues inferring and debating depending of the kind of interaction they have been allotted. These exercises provide different tasks from Bloom's taxonomy to create engaging and meaningful stimuli. The writing focus sessions (both for the task and for the review) motivate and require the correct use of the different areas as well as the production of several registers. The writing of the review would naturally require of a more formal register than the narratives and dialogues of a more creative nature in task. The very nature of the unit motivates objective 11 in the table by sharing and showing new and different products of a cultural nature; however, some concrete activities require of a response from the pupils based on their experience of art. From session 1, the teacher will ask on what is art and students will be encouraged to provide examples. This does not only attempt to draw from their own experience of pop culture and art (music and films) but also motivates an exchange of opinions and thus curiosity in knowing what is known to others. Activities like the reading of the reviews can motivate them to use diverse platforms to discover and share opinions on artistic media. The use of the foreign language in a variety of conflict solving and debate through the speaking activities and the task motivates peaceful solution of conflicts. The focus of the unit in arts also broadens the horizons of the student's pointing to unknown ways to express oneself and represent what one knows.

The didactic objectives I planned for this unit are based on these area objectives although they are more particular and adapted to the themes in the sessions. The first didactic objective can be acquired by working on the issues in the grammar sections. The tasks take advantage of the previous instruction of earlier years and work on verb tenses

that should be known to the students. The knowledge of grammar will be, of course, a part of the entire unit by being necessary in the collaborative task and necessary in following sessions. The vocabulary activities as well as the recurrent use of the items learnt in these in later activities are related to the next two unit's objectives. Activities in session 1 show the pupils about the possible descriptions of different artistic media as well as their different forms. In other activities, the students will be required to describe and share opinions on films and books in their reviews and this vocabulary is a part of it. This will be connecting the learning of specific vocabulary and providing opinions.

The next objective depends on the first one since it consists of applying the tenses to the narration of events. For this, the task is a fundamental part since it instrumentalizes grammar, makes it meaningful, and necessary. As shown by Villareal & Gil-Sarratea, the collaboration in writing has an influence in the decrease of errors as a whole and grammar errors in particular (2018, p: 16). The Task as I emphasized depends on a dialogue that pieces together a story. It is centred around conversations and not action. The discussions on the rehearsal may also depend on the use of past tenses as they will comment on actions from the past, thus, it aids the effort of using the tenses in a meaningful way while also giving the students the possibility to respond *in situ* and use them freely and not only in a text they already wrote.

The review is based on qualifying and giving an informed opinion on an artistic media. This objective is related to the next one. Giving opinions is an essential part of collaboration. In shared projects with a certain degree of complexity it is natural that the students may not agree on everything. Part of the intention of the collaborative task is to take advantage of this so the students have to express their opinions and choose resolving these conflicts in a way that makes everyone happy, which also connects with the first of the stage objectives. The students will also share their opinions on their peers' work and provide feedback ideas and suggestion as to how to improve or do the projects differently creating thus a debate. The students will be watching and listening to videos about arts from the most general to more specific ones. These videos will test their ability to engage with spoken real instances of discourse with a certain complexity as well as with abstract ideas which we can see the initial "What is Art" video and the questions that involve it. The following objective is to make use of digital media to create a video. In this case, we can take advantage of the fairly extended access to video cameras and sharing platforms to develop the digital competence of the students. Of course, from this point every resource added should count and the proficient and/or interested students are invited to investigate edition programs or resources. All this unit shows the different ways to react to art from its meaning to its many forms. Everything is debatable and there is plenty of space in the unit to debate from session 1. Reflecting on the different forms of art, we may notice the differences, for example, in the ideas of performing for an audience when we talk about Elizabethan drama and on Television. Art becomes the centre of the unit which leads to our last objective.

### **3.2 Contents**

Now that I have covered the different objectives that the unit follows, it is time to consider its contents. In this case we are separating them in four areas according to their division in the “Royal Decree 1105/14 by Which the Basic Curriculum of the Obligatory Secondary Education and *Bachillerato* is Stablished” (2015): 1. Comprehension of oral texts, 2. Production of oral texts: expression and interaction, 3. Comprehension of written texts, and 4. Production of written texts, expression and interaction (BOE 1105/14, 2015, p: 436-439). As before, all of these contents will appear specified in table 2 in the second part of this paper. The contents as they appear in our approach have been written using those in the BOE 1105/14 as a reference.

Although some of these contents can be more specifically tied to certain sessions such as sessions 3 and 4 are linked with reading and writing respectively, the tasks at hand require of several abilities. The unit’s task has been thought to integrate skills. Thus, a session and even an activity based on writing will have previous steps such as the guided writing in session 4. The activity will demand reading and following a certain structure in order to understand the final product of the session. In this way we manage to integrate contents showing the nature of linguistic skills affecting each other and being relevant in the development of every other skill. The contents of these unit reinforce each other in many occasions. This happens in the case of narrating past events which through different activities the students produce and receive thanks to the different activities but also to the communitive approach of the unit and its main task.

The first area to deal with is that which the official documents call “comprehension of written texts” or reading. In the case of these contents we find them more specifically treated in sessions 3 and 6. For the first of these sessions, several activities have been extracted from the internet. These exercises in the reading task apply several categories from Bloom’s Taxonomy starting from “applying” preconceptions and ideas in the prereading activities. After these diverse skills are necessary, “understand”, in exercise 1, “remember” in exercise 2, “create” in 4, “apply”, and evaluate in 3 and 5. The contents are chosen here because of its comprehensive idea of skills. A successful reading depends in this case of a complex analysis and intake of the information which is done by using these skills. The contents are favoured by the integrative nature of the tasks and thus in many cases we can find that several skills and contents are reinforced by one activity. These contents focused on reading help to achieve several objectives, such as “to learn thematic vocabulary involving art and its diverse forms”, “to understand dialogues and discourses related to art forms”, “and to raise awareness about art and its change in the digital world”. Through the different kind of texts, the student also has access to different ways to read a text: skimming, reading in depth, or looking for details are part of the different pre-reading, reading and post-reading exercise.

Several contents are also applied to several skills. This happens for example in the case of the “narration of past events”. The narration of events in the past is an evident content in the unit. Firstly, through the grammar activities that allow the students to learn several ways to express the past. Secondly, the strong dependence of this scene on

different characters that accomplish several roles also helps the students achieve the comprehension of different registers and types of discourse. The evaluable task also helps the students organize their own work and to use resources as well as to manage their own knowledge if they want to succeed. The freer nature of this task also depends on the students to be of their own knowledge and compensate their own lacks of linguistic knowledge with strategies available to natural forms of communication. The description and identification of features in art are also transversal to every skill and this is achieved too through activities that motivate interaction as well as in skill-specific activities like readings or listening tasks.

The contents of this unit are focused in the acquisition of the communicative competence. The following graph that can be found in the *Companion Volume to the CEFR* the communicative competence and its subcompetences as well as their elements:

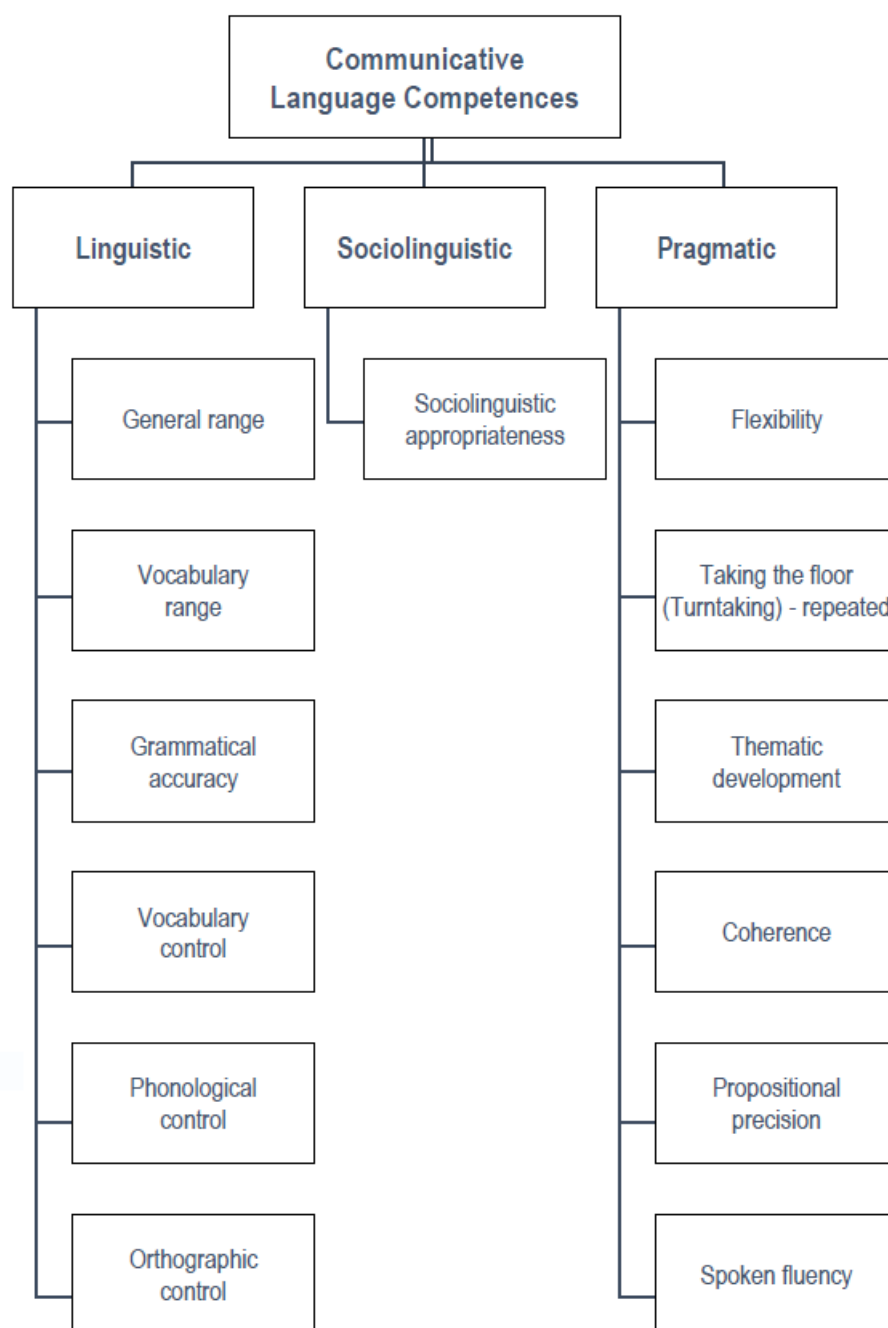


Figure 4: Communicative Language Competence in *CEFR Companion Volume with New Descriptors (2011)*

As it can be seen the contents of the unit develop all of these elements. The tasks in the unit respond to the different elements that comprise each subcompetence of the communicative competence. The narration of events for example is a content in the linguistic subcompetence as they must learn to recognise and produce it with everything that this involves. There are in these narrations a wide array of pragmatic factors too, the need for coherence, the fluency and the use of prepositions are all part of a subjacent load of contents that unlike narration of events using the past tenses transcends the units focus, being a key part in the reception and production of any kind of discourse. It is worth mentioning that as part of a successful transmission of messages these subcompetences

are all part of the tasks. The students will need turn taking to debate and make their scenes, thematic development to argue an idea, and fluency to deliver it successfully. The appropriateness is of course, equally important not only in the correction of tasks and the characterization in the collaborative activities, but in the day to day interaction within the classroom.

The contents of the unit attempt to accomplish the improvement of the learners in four of the main competences according to the Royal Decree 1105/14. These are the aforementioned linguistic communication, digital competence, social and civic competence, and cultural awareness (BOE 1105/14, 2015, p: 14). The development of cultural awareness through a unit based in the arts is key in the development of certain contents and objectives. To debate, and give opinions on the artistic manifestations that will be seen through the unit, the students will need to develop their awareness; while they do these tasks, the pupils are also increasing their cultural awareness thus we can say the development of these competence are both a means and an end to the unit. Cultural awareness is not only a competence but is also one of the main semantic areas in the official contents (BOE 1105/14, 2015, p:436) This awareness is also improved by the creative side to the unit, which will make the students work on an artistic medium they might not be used to work in class, giving them a different perspective on the reach of arts. This competence is related to the social and civic competence. The exposure to art aims at creating a pupil that is aware of cultural issues that transcend cultures and borders. Digital competence is developed through the use of communication media to record, post research and improve.

### **3.3 Transversal and Cross-cultural issues**

The following unit takes as a reference the Royal Decree 1105/14 and the Order 110/16. The specific transversal elements that the unit has can be seen in the second part of the paper, in this section I will discuss their importance within the unit and where can we find these issues. Cross cultural issues are too a key part of the unit's objective, transcending the borders of nation and cultures through art and making the pupils acquainted with new or different forms and notions of art.

The first transversal element we come across as especially relevant for this unit is the item 1 of transversal issues in the Royal Decree. This item makes reference to obligatory secondary education. In spite of not mentioning *bachillerato* as a stage at which these elements should be a part of the syllabus it is useful to maintain the training in these areas. Some of them, as it happens with reading comprehension, oral and written expression, audio-visual communication are necessary components of the training of a language and will be developed through every unit. As mentioned in the contents section, the development of the communicative language competence requires of such discipline and training. These abilities in the target language reinforces the student's overall comprehension of different discourses in the mother tongue. Of course, this is a key part

of the syllabus of the teaching of the foreign language. The unit also improves audio-visual communication through the use of dramatic storytelling as well as information technologies. Body language is a key part of drama and thus the pupils use of voice intonation, pragmatic elements, and body language will be a key in delivering convincing scenes. The training of these skills not only make it easier to understand certain discourses in the context of the different subjects, but are directly applicable to the pupils' life. It is relevant to keep working in this stage the communicative skills mentioned in this item as many of the students in *bachillerato* will face not only difficult challenges in the immediate future, but also in university and their work life.

The second item in the BOE 1105/14 add several issues of a social and ethical relevance. It deals with gender and race equality, peace, tolerance and civic values as well as sustainable development. The emphasis is mostly on the rejection of violence even historically. The unit deals with a variety of these topics as art is a powerful weapon to denounce injustice and vindicate awareness on social issues. Historical issues inked to theatre will feature in the unit's sixth session by introducing the ban on theatre by religious fanatics and the prohibition of female actors before this. From the theme of the theatre ban issues like censorship in the arts will also be discussed. Related to these topics the unit will make use of reviews of media products that content issues related to social issues. Art as a tool to denounce injustice is one of the definitions given in the first session and examples of the diversity within art are part of the unit. The collaborative task also deals with these issues. Besides the possible issues that the student's may include in their scenes according to the chosen concepts, the methodology reinforces the ideas of equality, cooperation and tolerance. The teacher will create the groups themselves forcing the students to work with people they may not be used to work with. Groups will be formed by student of every level, races, and gender to promote empathy and ethical values.

The first and second objectives indicated by the Andalusian Decree 110/16 is related to these too. The first of these is related to the personal competences in relation to these ethical values. The unit promotes collaboration and effective communication as a key skill in self-improvement. To work in group as I mentioned earlier is now more important than ever and moving outside of one's own comfort zone is just as necessary.

All of the unit will happen in an environment of collaboration, where the cohesion of the group is going to be key. Disruptive behaviour towards the different will be unacceptable in accordance to item b of transversal in the BOJA document. Also, in accordance to this as with the previously discussed item 2 in the BOE document, any content that attacks diversity will be outside of the admissible and penalised.

As a final transversal objective, the unit will promote the communicative abilities of the pupil not only to improve their resolution when working with others, but also to improve the students' skill in sharing opinion, asking advice, and reasoning to reach an agreement. This is done mainly through the small debate-like activities where the students will reason with their peers and teacher to get a message across.

### 3.4 Attention to Diversity

Attention to diversity is an important part of every class of *bachillerato* according to the Andalusian legislation (BOJA 110/16 p: 23-24). As such, this unit counts with diverse options for the many possible cases that may appear in a class. The legislation rules that measures have to be taken in order to deal with the diversity in several cases, including different “capacities, rhythms and learning styles, motivations, interests, and socioeconomic cultural, linguistic and health situations” (BOJA 110/16 p: 23). To ensure these conditions, there are activities and systems in place to ensure the proper inclusion and non-discrimination of the pupils.

As a part of the contextualization I have described for the unit in the second part of this paper, the class is not uniform and students with a general difficulty with the language are a part of the classroom for which this unit is being planned. There are also a certain group of early finishers and advantaged students. For these cases one of the possible solutions is the ampliation tasks by giving remedial and extension activities. These are of course activities like research on culturally specific forms art for the more advanced students can as shown be put into used by the rest of the class by working and discussing on these students’ short presentations in the group. Remedial work can also be used in the case of slow learners. It is the case of the extension work on grammar and vocabulary for those who struggle the most.

Another possibility is to group advanced and slow learners with a peer coaching system. Through this system, the advance student may act as the godfather of a willing student and cater for their progress. The students are given independence in most activities, however, some of them will be worked in these pairs to ensure a satisfactory development. This system work on the premise that both students are willing and follow the rules established by the teacher. The advanced student works as a facilitator not a as a bank of solutions. Another condition to be met is that the students have a certain affinity, the advanced student must be patient and know how to act and if there was any problem the teacher must learn of the difficulties. The teacher has to make sure the system works properly as any part may take advantage of it to ease their workload. The activities that take advantage of the peer coaching system should be resolved communicatively and answers to ensure its working must be provided.

Drama is, according to Sonia Cunico (2007), an excellent way to closing gaps in communication between students from different cultural backgrounds. Her research of drama in class from the point of view of ethnography brings forward the differences in cultural habits and thus might help to integrate those from outside the culture of most of the class. Through drama we can emphasize and reinforce social relations. The proper work on a scene depends on group’s work and thus cooperation and integration of every member will be necessary. The cultural focus of such tasks involves the sharing of experiences of students from the various background that can be found in the classroom. Cunico’s exploration of different cultural meanings behind events and gestures in Italian culture shows the different ways to see the world in students from even the same country (2007, p: 28). Theatre becomes a way to understand cultural conflicts and differences in



her approach which benefits the integration of students. In the same way, students can play with gestures and traditions of their own backgrounds in the scene they plan here as well as different emotional states and reactions. Theatre can become an experience ~~that~~ to join students from different backgrounds and benefits empathy and social cohesion as I discussed previously.

Finally, the unit is also made taking into account the presence of a visually impaired student. In many cases the student can learn through the adaptation of materials to braille and their own use of technologies to make their writing possible. Sound synthesis and voice recognition can be used by the student and teacher. Communication can be a problem since visual cues and body language is not available to them so a sensible way to maintain contact with them is recommendable as soft taps on the arm (Susanto & Narda, 2018, p.87) or sound ques. It is necessary to engage with them frequently and pay attention so there is not a feeling that the teacher is not paying attention adapting to their needs (Susanto & Narda, 2018, p.86). The student however cannot depend on visual details for certain activities, and might struggle to understand certain concepts depending of the lost sense. Descriptions can be provided to the students instead of pictures to connect with words and transcripts can also help them in correcting a listening activity or understanding something in a video. The interaction between students can be difficult for the group in which the visually impaired student participates, thus it should be sensibly put together to avoid any possible problems and favour an easy inclusion between peers. The standards may be reevaluated for this group since it would have more participants (five instead of four) in order to make the participation more flexible. The linguistic demands, however, should not change for this student, since the output is an essential part of the evaluation.

## PART II: DIDACTIC UNIT: The Masterpiece

### 1. Contextualization

The following didactic unit has been planned for a public High School in a small city (some thirty thousand inhabitants) in an interior province of Andalusia. Students come from different backgrounds, with probably a number of pupils from several cultural contexts as well as a variety of economic backgrounds with a majority of low-middle class students. This high-school has an average wi-fi connection, an AV room, and a language classroom. The high-school offers a variety of different itineraries for post-obligatory secondary education; humanities and social sciences, as well as health and technical sciences.

The topic at hand in the unit, as I mentioned before, is arts. The approximate level of the students is supposed to be of around a B1-B2; however, it is likely that a number of students will be lagging behind the average, and a few of them may very well be over this threshold level. A visually impaired student can also be found in the group. Because of the nature of optionality of the post-obligatory secondary learning it is safe to assume that most of the students are ready for the challenges and demands of the pre-university levels although a teacher is likely to find students lacking the overall preparation and motivation necessary for a satisfactory performance. The students will be around sixteen years old

with a small number of them being older. One of the problems of *bachillerato* is usually the constraints of the syllabus which has to cover the requirements of the state exam to enter university. In spite of this, I consider it is a good idea to use this first year to emphasize the skills that will not receive so much attention for the state exams in the following year without neglect any skill.

This unit is thought as a part of the 1<sup>st</sup> term. Before this unit, some of the contents that have been studied in class have been Present simple, present continuous and present perfect, as grammar items that directly affects the unit at hand. The unit's grammar together with the previous unit establishes the ground for the teaching of reported speech in the following unit. The bases of writing based on structure according to their genres have also been introduced with opinion articles. The knowledge of structures in this kind of articles affect the writing of reviews and reinforces the students' array of expressions to give opinions. Considering the units example for the task based on the concept of "interrogation" we can assume that law and order vocabulary will appear in previous units. Words that may be necessary to know and fully understand can be *theft, burglary, bootlegger, shoplifting, cuffs, badge, hit and run, reckless driving, jury, prosecutor, defender, punishment, absolved, innocent, guilty...*

## 2. Competences and Objectives

|                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Competences<br><br>BOJA 110/16 p:14             | a) Linguistic Communication. LC<br><br>c) Digital Competence. DC<br><br>e) Social and Civil Competence. SCC<br><br>g) Cultural Awareness. CA                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Area Objective<br><br>(BOJA 110/16, p. 384-385) | 2. To produce oral output in the foreign language with grammatical correction, textual coherence, and social adequacy about themes, genres and diverse registers using the own voice or storage resources and its reproduction.<br><br>3. To read and comprehend written texts of diverse themes genres, registers in paper and digital media in the foreign language.<br><br>4. To produce various written texts with grammatical correction, textual coherence and adequacy about themes, genres, and diverse registers in paper and digital format.<br><br>11. To listen to music, sing, watch films, play, and enjoy the passive or active use of the foreign language personally interacting in spheres in which natives frequently use and |

|                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|-------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                 | <p>when possible participating in acts, excursions, cultural trips or if impossible through, television, films, theatre or the use of new technologies.</p> <p>12. To utilize the foreign language with the intention of participating in diverse acts of speech, meeting foreign language native speakers, show the historical heritage of Spain and Andalusia, making friends, broaden horizons, avoid and solve conflicts, and suggest ideas and behaviours promoting peace between the peoples and happiness amongst the people.</p>                                                                                                  |
| <p>Stage Objective<br/>(RD 1105/14, p: 188)</p> | <p>b) To consolidate a personal and social maturity that allows them to act in a responsible and autonomous way and develop the critical thinking. To foresee, and resolve the personal, familiar, and social conflicts peacefully.</p> <p>f) To express with fluency and correction in one or more foreign languages.</p> <p>g) To use resolutely and responsibly the technologies of information and communication.</p> <p>d) To secure habits of reading, study and discipline as necessary conditions for the effective learning and as a means for personal development.</p>                                                         |
| <p>Didactic Objectives</p>                      | <p>-To learn different ways to express the past in English.</p> <p>-To learn how to respond emotionally to different art forms through descriptive lexis.</p> <p>-To learn thematic vocabulary involving art and its diverse forms.</p> <p>-To apply acquired knowledge on verb tenses to tell a story and maintain a conversation.</p> <p>-To give a written opinion in an organized form about different artistic works (writing a review).</p> <p>-To give relevant opinions and advice.</p> <p>-To understand dialogues and discourses related to art forms.</p> <p>-To create a unique product (a video) by using digital media.</p> |

|  |                                                                    |
|--|--------------------------------------------------------------------|
|  | -To raise awareness about art and its change in the digital world. |
|--|--------------------------------------------------------------------|

Table 1: objectives

### 3. Contents

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Comprehension of oral texts.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 2. Production of oral texts: expression and interaction.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| <p>-Inferring and formulating hypothesis about meanings from the comprehension of significative elements, linguistic and paralinguistic.</p> <p>-Sociocultural and sociolinguistic aspects: social conventions, politeness rules and registers, habits, values, beliefs, and attitudes; non-verbal language.</p> <p>-Listening to the narration of past events, punctual and habitual, description of states and present situations and expressing predictions and future events at short middle and long term (<i>past simple, past perfect and past continuous</i>).</p> <p>-Understanding and evaluating opinions and stances towards art and culture.</p> <p>-Expressing curiosity, knowledge, certainty, confirmation, doubt, conjecture, scepticism, and incredulity.</p> | <p>-Adapting a text to the receiver, context, and channel, applying suitable register and discourse structure to each case.</p> <p>-Producing a message with clarity and coherence, structuring and adjusting it properly, in its case, to the models and formulas of each type of text (<i>reviews and scene</i>).</p> <p>-Supporting in and taking advantage of the previous knowledge (using chunks, previous vocabulary, structures from earlier units).</p> <p>-Compensating the linguistic lacks through linguistic, paralinguistic, or paratextual procedures.</p> <p>-Narrating past events, punctual and habitual, describing states and present situations, and expressing predictions and future events at short middle and long term (<i>past simple, past perfect and past continuous</i>).</p> |
| 3. Comprehension of written texts                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | 4. Production of written texts, expression and interaction                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>-Distinguishing comprehension types (general sense, essential information, main points, relevant details, implications).</p> <p>-Describing and appreciating physical and abstract qualities of people, objects, places, activities, procedures, and processes.</p> <p>-Reading the narration of punctual and habitual past events, description of states and present situations, and expression of predictions and events at short, middle, and long term (<i>past simple, past perfect and past continuous</i>).</p> <p>-Exchanging information, indications, opinions, beliefs and points of view, advice, and warnings.</p> | <p>-Mobilizing and coordinating the own general and communicative competences as a means to the correct realization of the tasks (retrieve previous knowledge what can be said or want to be said).</p> <p>-Finding and using linguistic and thematic resources properly (use a dictionary or a grammar book, looking for help).</p> <p>-Description and appreciation of physical and abstract qualities of people, objects, places, activities, procedures, and processes.</p> <p>-Narration of punctual and habitual past events, description of states and present situations, and expression of predictions and events at short, middle, and long term (<i>past simple, past perfect and past continuous</i>).</p> |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Table 2: contents by area

#### 4. Transversal elements

BOE 1105/2015 p:146-147

1. In obligatory secondary education, without prejudice of the specific treatment of other subjects in every period, reading comprehension, oral and written expression, audio-visual communication, information technologies, entrepreneurship, and civic and constitutional education, are to be worked in every subject.

2. The educative administrations are to promote the development of equality among men and women, the prevention of gender violence or violence against the handicapped as well as the values inherent to equality and non-discrimination due to any condition or circumstance be it social or personal.

The educative administration will promote the prevention and peaceful resolution of conflicts in every sphere of the personal, social, and familiar life, as well as the values that sustain freedom, justice, equality, respect for the human rights, respect to men and women alike, to the handicapped, and the rejection of terrorist violence, the respect and consideration for the victims of

terrorism, the plurality, the respect for the State of Rights, the respect and consideration for the victims of terrorism and of any kind of violence.

The programming must comprise in every case the prevention of gender violence, the violence against the handicapped, the terrorist violence and any form of violence, racism and xenophobia, including the study of the Holocaust as an historic fact.

Sexist contents and behaviours, and stereotypes that motivate discrimination are to be avoided.

The curricula of Obligatory Secondary Education and *bachillerato* are to incorporate curricular elements related to sustainable development and the environment, the risks sexual abuse and exploitation, the abuse and mistreatment of the handicapped, the risk situations derived from the wrongful use of the information and communication technologies as well as protection in cases of emergency and disasters.

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b) The development of personal competences and social skills for the exercise of the participation, from the knowledge of the values that sustain the justice, freedom, equality, political pluralism, and democracy.

c) The education for the coexistence and the respect for the interpersonal relationships, emotional competence, self-knowledge, body image and self-esteem as necessary elements for the adequate personal development, the rejection and prevention of bullying situations, discrimination, or mistreatment, the promotion of the well-being, the security and the protection of every member of the community.

g) The improvement of skills for the interpersonal communication, active listening capability, empathy, rationality, and agreement through the dialogue.

## 5. Lesson Plan: Step by Step

| Session 1                |             |          |      |           |
|--------------------------|-------------|----------|------|-----------|
| Activity                 | Description | Skills   | Time | Diversity |
| 0. Introductory activity |             | Speaking | 5'   |           |

|                               |                                                                                                                                                                            |                    |        |                                                               |
|-------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------|--------|---------------------------------------------------------------|
| 1. Video: Art                 | Individual. Students watch a video about art. after the video is played for the first time Ls will comment on difficulties. Short comprehension questions will be answered | Listening Speaking | 15'    | Transcript for the visually impaired at the end               |
| 2. Arts and crafts vocabulary | Individual. Classify and think of different arts and crafts                                                                                                                | Reading            | 5'-10' | Descriptions instead of photographs for the visually impaired |
| 3. Matching exercise          | Individual. Connecting key concepts in theatre and film making to their definition.                                                                                        | Reading            | 5'     | Peer coaching                                                 |
| 4. Speaking                   | Whole Class. Preliminary questions on arts. What is art? What does the student think of when hearing about art? What COULD be art?                                         | Speaking           | 10'    |                                                               |
| 5. Presenting task            | Whole Class. Students will be presented with the communicative task, its rules and objectives.                                                                             | Listening Speaking | 5'-10' |                                                               |

Table 3: session 1

0. The teacher will ask the students about art.

**-What is art?**

The teacher must be prepared for certain answers like “it’s something beautiful”, “it makes you feel something”... Visual support may be used to

enhance the introduction. When the student says that art is beautiful, the teacher may show the class a painting outside the canon of beauty. The teacher should have different examples of art to show the students and motivate reactions.

**-What do you think makes a work of art? Is it its beauty, its value, its worth?**

**-Who would you say is an artist?**

Show them more examples; the people that directed or appear in a movie they know, a famous musician, an unrecognized comic writer any amateur, posing with their work

1. Video: **What is Art.**

The video can be found here:

<https://www.youtube.com/watch?v=dwK4zv5rdbA>

The previous discussion might be useful to introduce this short video. The student should watch the video three times.

-First: **What is it about?** The pupils will answer general questions on the video.

-Second: **What other forms of art can you think of?** (cooking, videogames, playing football, jokes...)

Can you think of other emotions? (Happiness, sadness, fun...)

Third: **The video uses three quotes about art, which one do you like the most and why?**

2. The following exercise is not so much dedicated to teach the different arts there (this should be fairly easy) as to show the differences between arts and crafts and the variety of forms in a same artistic medium.

**A.) Match the following words with their pictures. Then classify them in the categories of arts and crafts.**

|             |         |            |           |          |
|-------------|---------|------------|-----------|----------|
| Sculpture   | Pottery | Landscape  | Tailor    | Woodwork |
| Photography | Opera   | Performing | Jewellery | Portrait |





Image 1: Ilhan Omar, politician by Luisa Dörr, "Firsts", TIME Sept. 18 issue. (<https://time.com/time-best-portraits-of-2017/>)



Image 2: Sarah Bernhardt in Hamlet (1899)  
([https://en.wikipedia.org/wiki/Theatre#/media/File:Bernhardt\\_Hamlet2.jpg](https://en.wikipedia.org/wiki/Theatre#/media/File:Bernhardt_Hamlet2.jpg))

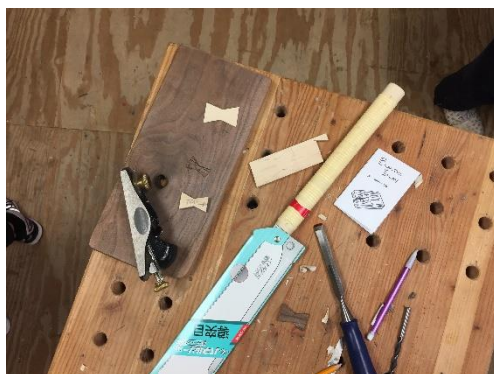


Image 3: Woodworking Hand Tools used in class at the Women's Woodshop in Minneapolis  
([https://en.wikipedia.org/wiki/Woodworking#/media/File:Woodworking\\_Tools\\_at\\_the\\_Women's\\_Woodshop\\_in\\_Minneapolis,\\_MN.jpg](https://en.wikipedia.org/wiki/Woodworking#/media/File:Woodworking_Tools_at_the_Women's_Woodshop_in_Minneapolis,_MN.jpg))



Image 4: Porcelain Jar with cobalt blue under a transparent glaze, Jingdezhen porcelain, mid-15th century.  
([https://en.wikipedia.org/wiki/Chinese\\_ceramics#/media/File:MET\\_DP342705\\_\(cropped\).jpg](https://en.wikipedia.org/wiki/Chinese_ceramics#/media/File:MET_DP342705_(cropped).jpg))



Image 5: Swedish opera singers in a tribute to Kjerstin Dellert and the Ulriksdal Palace Theatre at the 40-year jubilee in 2016 of its funding, renovation and subsequent reopening.  
([https://en.wikipedia.org/wiki/Opera#/media/File:Opera\\_singers' tribute to Confidencen 2016 \(1\).jpg](https://en.wikipedia.org/wiki/Opera#/media/File:Opera_singers'_tribute_to_Confidencen_2016_(1).jpg))



Image 6: Mr. Raja Daswani of Raja Fashions fitting a customer for a Bespoke Suit  
([https://commons.wikimedia.org/wiki/File:Raja\\_Daswani\\_Fitting.jpg](https://commons.wikimedia.org/wiki/File:Raja_Daswani_Fitting.jpg))

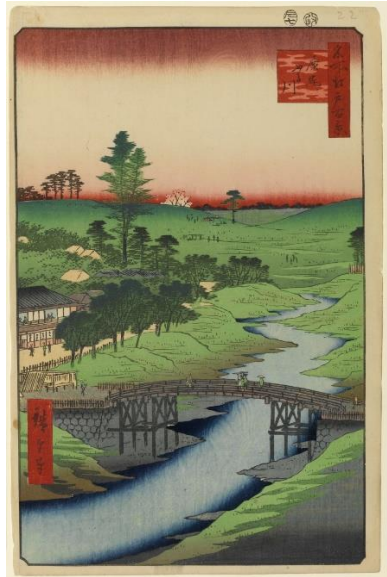


Image 7: Part of the series *One Hundred Famous Views of Edo*, no. 022 , part 1: *Spring* by Utagawa Hiroshige. ([https://en.wikipedia.org/wiki/One\\_Hundred\\_Famous\\_Views\\_of\\_Edo#/media/File:100\\_views\\_edo\\_022.jpg](https://en.wikipedia.org/wiki/One_Hundred_Famous_Views_of_Edo#/media/File:100_views_edo_022.jpg))

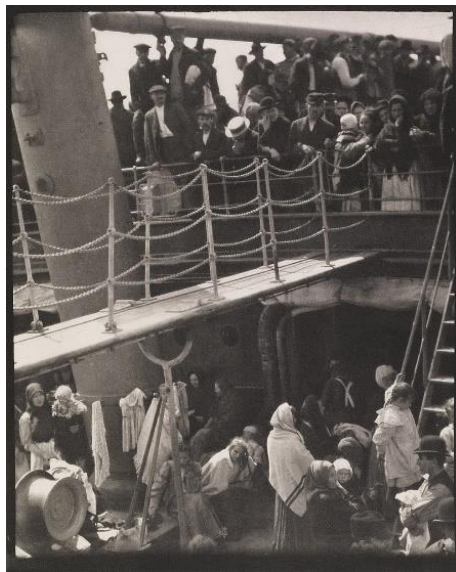


Image 8: *The Steerage* by Alfred Stieglitz ([https://en.wikipedia.org/wiki/Photography#/media/File:Alfred Stieglitz - The Steerage - Google Art Project.jpg](https://en.wikipedia.org/wiki/Photography#/media/File:Alfred_Stieglitz_-_The_Steerage_-_Google_Art_Project.jpg))



Image 9: *The Dying Gaul* ([https://en.wikipedia.org/wiki/File:Dying\\_gaul.jpg](https://en.wikipedia.org/wiki/File:Dying_gaul.jpg))



Image 10: hair ornament by René Lalique Musée d'Orsay  
[https://en.wikipedia.org/wiki/Jewellery#/media/File:Ren%C3%A9\\_lalique,\\_pettine\\_in\\_corno\\_oro,\\_smaltie\\_brillanti,\\_1902\\_ca-V2.jpg](https://en.wikipedia.org/wiki/Jewellery#/media/File:Ren%C3%A9_lalique,_pettine_in_corno_oro,_smaltie_brillanti,_1902_ca-V2.jpg)

### **B.) Can you think of any other forms of arts and crafts?**

(Poetry, Drama, films, ironwork, weaving...)

### **(Descriptions for the visually impaired)**

1. The image of a person.
2. The acting in a play or film.
3. The labour of modelling wood.
4. Creating vases, dishes...
5. A theatrical work with music as an elemental part.
6. A figure someone does by using different materials.
7. Creating vases, dishes...
8. A theatrical work with music as an elemental part.
9. To create handmade clothes for specific clients.
10. The image of a landmass.
11. To capture images of an instant through a device.
12. To create handmade clothes for specific clients.
13. To work on gemstones and precious metals.

### **3. A.) Match the following words with their definitions.**

During this activity, the students will match the emotional features of a work of art with their definitions. These definitions have been extracted from <https://dictionary.cambridge.org/es/>. After they complete this matching

exercise the students will need to think of a work of art of any medium that represents this description.

Disturbing, picturesque, abstract, ambitious, bizarre, depressing, moving, original, cheerful, absurd, intense, emotional, magnificent,

- \_\_\_\_\_ *art involves shapes and colours and not images of real things or people.*

- *extreme or very strong.*

- *very strange and surprising.*

- *Unpleasant in a way that makes people feel anxious or upset.*

- *making you feel sad and without any hope for the future.*

- *causing strong feelings of sadness or sympathy.*

- *bright and pleasant and makes you feel happy.*

- *great and splendid*

- *showing strong feelings.*

- *interesting and different from others.*

- *A \_\_\_\_\_ place is attractive to look at.*

**B.) Think of a work of art in any medium that can be described with each of the aforementioned words.**

4. This task will attempt to re-evaluate the previous questions about art in the introduction. In this case the teacher will ask the students to talk to the whole group about art, using the questions in the introduction and the knowledge acquired. The aim is to achieve communicative fluency. The teacher should encourage students to give their opinions and interact with other students. The teacher should act as support giving the students time to elaborate, suggesting ideas and giving direction to the discussion when needed.
5. The teacher will introduce the task. There will be a set of rules to be taken into account when working the project at the class. The first step is to make it clear what the project is. The students have to plan, write, rehearse, and record a scene based on a concept which will be decided by the class. The parameters for the evaluation of the task will be made explicit for every part of the project, this means the student must know from this point on the demands of the task for every stage of the process. The teacher should also share the material in the appendixes II and III for them to use and understand that acting is an essential part of the task.

The first rule should be that the final note will be a compound note of their participation during the work sessions and rehearsal (individual mark) added to the group marks that the whole group will receive for their final product.

Another rule is that participation will be observed and noted. Hostility, passivity, and a lack of engagement with the rest of the group will penalize the student.

The amount of time given to write the task can be negotiated but it is preferable if the writing can be done in one session. If at the end of this session the teacher has seen that the work has been satisfactory but there is still no time to finish, it would be preferable to dedicate more time of another session than to leave it as homework.

The rehearsal will depend on the state of this work so the students must have finished the writing for that session. It will be done by all the class, without using props focusing on the text, its plot, and its characters. The teacher must make sure that the students know they have to participate in other people's work by giving feedback relevant criticism and suggestions. This participation will be important for the individual mark of the students.

The concept should be something open to creative decisions like "haunted", romance, or interrogation. I suggest the later because it is prone to be focused around characters talking, narrating events, and correcting each other stories. This means that the use of past must be varied and abundant. If the students give ideas for concepts, the teacher must always make sure that whatever is chosen must be given the right focus for the unit.

| Session 2 |             |        |      |           |
|-----------|-------------|--------|------|-----------|
| Activity  | Description | Skills | Time | Diversity |

|                             |                                                                                                      |                     |         |                                                                      |
|-----------------------------|------------------------------------------------------------------------------------------------------|---------------------|---------|----------------------------------------------------------------------|
| 1. Review previous class    |                                                                                                      | 3                   | 5'      |                                                                      |
| 2. Grammar based activities |                                                                                                      |                     | 10'-15' |                                                                      |
| 3. First Viewing            | Pair work.<br>General comprehension questions                                                        | Reading<br>Writing  | 5'      | Peer Coaching                                                        |
| 4. Second viewing           | Pair work.<br>Attentive listening.<br>Search for specific information.                               | Reading             | 5'      | Peer Coaching                                                        |
| 5. Third viewing            | Pair work.<br>Correction followed by speaking on theatre.                                            | Reading<br>Speaking | 5'-10'  | Peer Coaching<br><br>Transcript for the visually impaired at the end |
| 6. Organizing group work    | Whole Class.<br>Teacher must have the groups ready or mostly ready.                                  | Speaking            | 5'      |                                                                      |
| Extension/Revision          | Extra work on grammar.<br>Extension will attempt to go deeper while revision will revise the basics. |                     |         |                                                                      |

Table 4: session 2

1. The teacher will start the class by reviewing the previous session. The students will be asked about what they did and learn.
2. Activities of growing difficulty about the past. If the teacher considers it necessary, there can be a brief explanation after the first activity, but they should be able to complete them on their own.



**a. Transform the following sentences into the past. How does the meaning of the sentence change?**

- We leave early. This film is so dull and the actors are terrible.
- The plot is really enjoyable, you should read it.
- I'm sorry I can't be there I have to stay home.
- Is Daniel Radcliffe the star of the film?
- This song by *Run the Jewels* is really moving, I'm always surprised when I hear a rap song like that.
- Christopher Nolan is such a great director; it is a pity he can't write a decent script.
- I just don't like gangster films, they all look the same to me.
  - In each sentence, explain the point in the past where the action is happening.

**b. Choose between past simple and past continuous. Discuss with your partner and justify the answer in each case.**

- A: What did she ask you when she called?  
B: She \_\_\_\_\_ (tell) me to go her karate class and pick her up.
- I think cooking can be an art too, I think \_\_\_\_\_ (cry) while I was eating the cake you \_\_\_\_\_ (make).
- A: Did you enjoy the film?  
B: It \_\_\_\_\_ (is) really boring, I \_\_\_\_\_ (fall) when it \_\_\_\_\_ (finish).
- A: I \_\_\_\_\_ (lose) my laptop yesterday.  
B: Oh, my god! How \_\_\_\_\_ (do) that \_\_\_\_\_ (happen)  
A: I don't know, I \_\_\_\_\_ (wait) for the bus and when it \_\_\_\_\_ (arrive) it wasn't there anymore.
- When I \_\_\_\_\_ (see) it I really \_\_\_\_\_ (feel) like this painting \_\_\_\_\_ (talk).

3. The students will watch a video about the Globe theatre and Shakespeare theatre today. It can be found here <https://www.youtube.com/watch?v=xlqi5k0Z3ps>. The students will watch the entire video once and they will be asked simple questions related to the text. The teacher must warn the students to point at any difficulties they find.

**a. What is this video about?**

**b. Do you know any play by Shakespeare?**

4. The second time the students see the video they will be asked more detailed questions.



- a. Who built the Globe Theatre?
  - b. Why does Chris Huntler consider Shakespeare important?
  - c. Where can we see the reproduction of the Globe Theatre?
  - d. What makes this reproduction different from the original globe in London?
  - e. What is a night at the Globe Theatre like, according to Miles Gregory?
  - f. Name three different features that make the globe different.
5. The video will be played a third time this time with subtitles and stopping so students can check their own answers. After this they will answer questions in pair which the teacher should then try to check through conversation.
- a. How do you think modern theatre is different from this? Which one do you prefer?
  - b. Have you ever seen any version of one of these plays?

| Session 3                   |                                                                                                                                          |                     |                   |               |
|-----------------------------|------------------------------------------------------------------------------------------------------------------------------------------|---------------------|-------------------|---------------|
| Activity                    | Description                                                                                                                              | Skills              | Time              | Diversity     |
| 1. Review previous class    |                                                                                                                                          |                     | 5'                |               |
| 2. Reading: Theatre         |                                                                                                                                          |                     | 30'               |               |
| 3. Idioms                   | Individual.<br>A list of idioms will be presented within sentences. The students will decide their meaning individually.                 | Reading<br>Writing  | 5'-10'            | Peer Coaching |
| 4. TASK part I              | The groups will work in the class planning and preparing their idea. The teacher will assist support and observe the work of the groups. | Speaking<br>Writing | Rest of the class |               |
| Optional/extension homework | Investigate a given form of art and find                                                                                                 | Reading<br>Writing  |                   |               |

|  |                                                       |  |  |  |
|--|-------------------------------------------------------|--|--|--|
|  | arguments for or against it being considered as such. |  |  |  |
|--|-------------------------------------------------------|--|--|--|

Table 5: session 3

1. The teacher will review the previous session. This review will be mostly focused on the grammar rules. The teacher may ask the students to remember the rules and when we should use the different tenses.
2. The following reading activity can be found in this link <https://en.islcollective.com/english-esl-worksheets/material-type/reading-comprehension-activities/theatre/44185>. For this activity I think it would be a good idea to add prereading activities. After the prereading activity a first surface reading should be done and the students will be required to answer exercise 2 individually and number 3, in pairs.

After the correction of this, in groups of four, students will do exercise 5 of the sheet in a ten-minute conversation. During this task they will register each other's opinion and reasons in three columns. The teacher will give each group four papers with the role to play by each student and they will try to have a conversation. The students will write short statements for each answer. The chart below shows the items on which the students should note the other answers. Each student will have an incomplete chart indicating their position. They will have to fill the empty columns with their partners opinions.

- a. What do you think this text is going to say?
- b. Have you ever gone to the theatre? What do you think makes it special?

| Love                                                  | Interest                                                                                  | Hatred                              |
|-------------------------------------------------------|-------------------------------------------------------------------------------------------|-------------------------------------|
| -Very devoted actors<br>-Very creative effects<br>... | -Curiosity in how professional theatre is.<br>-Can be expensive but also rewarding<br>... | -Boring<br>-Posh (high-brow)<br>... |

Table 6: chart for exercise 5 in the reading task.



**1. Read the text and answer the question: What is a theatre?**

**Theatre**

Theatre is a word with a magic ring. It calls up a bright and exciting picture. It may be of people in holiday spirit streaming down the aisles of the playhouse. It may be of the wonders hidden behind the folds of the front curtain. Or it may portray the hushed and eager audience, waiting for the house lights to dim.

Theatre magic also works its spell on the other side of the curtain, behind the footlights. Anyone who has ever been a part of this world knows the thrills of life backstage. No one can forget the excitement that mounts steadily until the moment when the stage manager finally signals, "Curtain going up!"

There are many different kinds of theatre performances. Circus, carnival, night club, fair, vaudeville, musical comedy, ballet, modern dance, opera, and operetta are all forms of theatre. Motion pictures, television, and radio present all these forms.

Some people go to the theatre to laugh, to relax, to escape from their everyday worries and cares. Others go to be emotionally stirred, to live through the troubles and crises of the characters on the stage. Still others seek adventure and excitement. Some are curious to find out how other people live. Some go to learn, to be taught a moral lesson. As the French actor Louis Jouvet said, "Faced with the mystery of life, men invented the theatre."

**2. Answer the questions:**

1. What pictures can the word "theatre" call up?
2. What are the forms of theatrical activities?
3. Why do people go to the theatre?
4. Louis Jouvet said, "Faced with the mystery of life, men invented the theatre." Do you agree with him? Why?

**3. Express your opinion.**

1. Theatre is a word with its magic ring.

2. No one can forget the excitement after visiting a theatre.
3. People have different reasons for going to the theatre.
4. Theatre is dying nowadays.

**4. Use these words in the sentences of your own.**

Call up, aisle, fold, hush (-ed,) eager, dim, spell, footlights, thrill, backstage, mount steadily, stir.

**5. Speak about theatre**

1. With love
2. With interest
3. With hatred

**5. Once W. Shakespeare said: To be or not to be. That is the question.**

**Can you answer : To go or not to go to the theatre. That is the question.**

**3. Read and interpret the idioms in the sentence.**

- A. He lost the plot completely. I can't understand why he did that.
- B. Children are a blank canvas, they will do whatever they see.
- C. The council invested in the school so we could have a state-of-the-art laboratory.
- D. I know I'm always making a fuss over everything, I'm such a drama queen.
- E. Before I explain the details, I need to know if you get the picture.

4. The teacher will organise the groups and remind the students of the task. They will agree on a concept. For the sake of this project I will use the concept "interrogation" as an example. The students will work on this session in considering the roles, the story, the props and availability to produce the scene. If they have the time, they should plan the main line of events.

- a. Characters: Who are they? In this case who are the cops and who are the criminals? Do they have a story?
- b. Story: Why has/have this/these criminal(s) been arrested? What is his/their story? What do the police officers want to discover? Is the scene resolved or open-ended?
- c. What props and resources can the student use in the making of the scene? Where can it be recorded?

**Optional/Extension homework: Search the internet for information about one of the concepts. Present them to the class and provide some reasons why it must or mustn't be considered art.**

This is an extension task for those who are one step ahead of the rest of the students but can be done by any student. The student will look for information about one of the following aspects: *graffiti, bullfighting, comics, videogames, cooking*. In a later session the student must deliver the information treated and summarized to a few ideas to make a short presentation on what it is why can we consider it a form of art and why we cannot. This short three-minute presentation should be a part of session 5.

| Session 4                   |                                                                                                                                                                                                       |                                  |         |               |
|-----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|---------|---------------|
| Activity                    | Description                                                                                                                                                                                           | Skills                           | Time    | Diversity     |
| 1. Review grammar           |                                                                                                                                                                                                       |                                  | 5'      |               |
| 2. Opinion article: Review. | Groups<br>Speaking exercise based on opinion in pairs. Fill a series of tables with the partner's assigned review.                                                                                    | Speaking<br>Writing              | 20'     | Peer coaching |
| 3. Guide to writing.        | Whole Group/Individual answers.<br>The teacher will guide a process of writing for the whole group. Instructions to plan will be delivered in the form of short immediate activities to be discussed. | Writing<br>Speaking<br>Listening | 20'-25' |               |

Table 7: session 4

1. This session will start as usual by reviewing the previous session. In this case the teacher will ask about the general progress with the collaborative task: if they already have a solid plan or not and how they expect to progress with it.
2. **Read the assigned review and write the missing information in the charts**

In this section the teacher will provide the students with examples of reviews from several media to work on them. The students will look for the features, mark words, and try to understand the concepts related to the medium reviewed. This will be a pair work in which both students will search and contribute on the same text. The reviews will be searched and printed by the teacher before the class and a different review should be assigned to every pupil. The student will be required to learn certain data from the reading which the teacher will make explicit depending on whether the review is of a film, an album, a book or another type of work. A selection of reviews can be found in appendix I

Reviews from users can be found in the following web pages:

Books: <https://www.goodreads.com/>

Music: <https://rateyourmusic.com/>

Films: [https://www.imdb.com/?ref=mv\\_home](https://www.imdb.com/?ref=mv_home)

<https://www.rottentomatoes.com/>

Various: <https://www.metacritic.com/>

The teacher can select professional and user's critics as long as they maintain a certain quality and key information and concepts. The teacher must select the reviews carefully avoiding using overly complicated or unprofessional reviews. This activity may rely heavily on vocabulary and it will expand specially on that. Each reading should be accompanied by a table to fill with the required information. The teacher must read them paying attention to the vocabulary and structures that might be interesting for the pupils. If they do not notice anything when they do the task, the relevant lexis and syntax should be pointed out during the correction.

|                          |  |
|--------------------------|--|
| Film                     |  |
| Author of the review     |  |
| Director                 |  |
| Genre                    |  |
| Main cast and characters |  |
| Plot                     |  |
| Opinion of the reviewer  |  |
| Highlights               |  |
| Low points               |  |
| Interesting concepts.    |  |

|                                 |  |
|---------------------------------|--|
| Author of the review            |  |
| Album                           |  |
| Artist                          |  |
| Genre                           |  |
| Best songs/Strengths            |  |
| Worst songs/weaknesses          |  |
| Overall Opinion of the reviewer |  |
| Interesting concepts.           |  |

Table 8: Suggestions of charts for the reading of reviews of diverse media.

This activity is preparatory for the writing activity and a way to introduce the concepts that the students should make explicit in their review so the product of the correction should be a list of ideas for every kind of media.

### 3. Write a review on a film or book following the plan you made in class.

This will be a guide to the writing. The teacher will start by asking what they want to write about. They should be allowed to choose what product they want to review.

The teacher will ask the pupils to summarise the entire review in five sentences. The students are at this point preparing the skeleton of the review so it might be a good idea to ask them to do this in a schematic form so they can add information. Each of these thematic sentences will head a paragraph so they should be the key the structure. After this the teacher will ask the students the main ideas in each part. The explanation might be fairly long and it is a process of writing that might be repeated through the course. We should not expect perfection but to systematize writing. It is also worth mentioning that while the structure should be arranged the pupils must not rely only on that and the teacher should allow for some experimentation and improvisation as long as it is well done. This review must be between 180 and 220 words.

After the guide to the writing is finished the students will be given time to continue their planned writing. This guided planning should not last more than 15 minutes so the students can progress enough in the class and have a small part to complete at home. During the writing activity, the teacher will assist the students. The writing will be delivered the following day, and it will be evaluated with a mark following a rubric.

| Session 5                          |                                                                                                                 |                       |         |           |
|------------------------------------|-----------------------------------------------------------------------------------------------------------------|-----------------------|---------|-----------|
| Activity                           | Description                                                                                                     | Skills                | Time    | Diversity |
| 1. Review previous class           |                                                                                                                 | Speaking              | 5'      |           |
| 2. Discussion on the presentations | Each student with the optional presentation will give a short presentation of about 3 minutes. The teacher will | Speaking<br>Listening | 15'-20' |           |

|                                       |                                                                         |                    |     |               |
|---------------------------------------|-------------------------------------------------------------------------|--------------------|-----|---------------|
|                                       | direct questions later towards the audience.                            |                    |     |               |
| 3. Grammar activities                 | Pair work<br>Students will work on the present perfect                  |                    | 25' | Peer coaching |
| Remedial work:<br>Individual homework | A set of B1 tasks combining the use of past simple and present perfect. | Writing<br>Reading |     |               |

Table 9: session 5

1. The teacher will remind the students of the previous sessions in this case. It is worth paying attention back to the grammar to later introduce the present perfect and its relation with the past tense.
2. The students who did the extension/optional task will present their ideas to the class. This should be done in a short presentation of more or less 3 minutes where the students talk about what it is and the reasons to consider it a form of art or not. The teacher will make sure the class engages with these presentations by asking questions to the students. These are some examples:

**Do you think there are videogames that are art and others that are not?**

**Talking about graffiti: Do you think art should always be legal?**

**Talking about bullfighting: Do you think it is open for discussion if this is art or not?**

**Is everyday cooking a form of art?**

**Do you think comics are art of themselves or only a combination of writing and drawing?**

3. The students will work on the following activities on diverse uses of the present perfect. The activities have been extracted from the book *Essential Grammar in Use* (R. Murphy, 2007). These activities will be done individually



## 15.2 Complete the sentences with a verb from the box.

|        |      |        |                   |        |      |          |
|--------|------|--------|-------------------|--------|------|----------|
| break  | buy  | decide | <del>finish</del> | forget | go   | go       |
| invite | read | see    | not/see           | take   | tell | not/tell |

- 1 'Can I have a look at your newspaper?' 'Yes, I 've finished with it.'
- 2 I ..... some new shoes. Do you want to see them?
- 3 'Where is Liz?' 'She's not here. She ..... out.'
- 4 I'm looking for Paula. .... you ..... her?
- 5 Look! Somebody ..... that window.
- 6 'Does Lisa know that you're going away?' 'Yes, I ..... her.'
- 7 I can't find my umbrella. Somebody ..... it.
- 8 'Where are my glasses?' 'I don't know. I ..... them.'
- 9 I'm looking for Sarah. Where ..... she ..... ?
- 10 I know that woman, but I ..... her name.
- 11 Sue is having a party tonight. She ..... a lot of people.
- 12 What are you going to do? ..... you ..... ?
- 13 A: Does Bill know about the meeting tomorrow?  
B: I don't think so. I ..... him.
- 14 'Do you want this magazine?' 'No, I ..... it, thanks.'

gular

Activity 15.2 Essential Grammar in Use (R. Murphy, 2007, p: 41)

## 16.4 Write questions with yet.

- 1 Your friend has got a new job. Perhaps she has started it. You ask her:  
Have you started your new job yet?
- 2 Your friend has some new neighbours. Perhaps he has met them. You ask him:  
..... you .....
- 3 Your friend must pay her phone bill. Perhaps she has paid it. You ask her:  
.....
- 4 Tom was trying to sell his car. Perhaps he has sold it. You ask a friend about Tom:  
.....

ventana

Activity 16.4 Essential Grammar in Use (R. Murphy, 2007, p: 45)

## 19.4 Complete the sentences with for or since.

- 1 (Jane is in Ireland – she arrived there three days ago)  
Jane has been in Ireland for three days.
- 2 (Jack is here – he arrived on Tuesday)  
Jack has .....
- 3 (It's raining – it started an hour ago)  
It's been .....
- 4 (I know Sue – I first met her in 2002)  
I've .....
- 5 (Claire and Matthew are married – they got married six months ago)  
Claire and Matthew have .....
- 6 (Liz is studying medicine at university – she started three years ago)  
Liz has .....
- 7 (David plays the piano – he started when he was seven years old)  
David has .....

Activity 19.4 Essential Grammar in Use (R. Murphy, 2007, p: 49)

Remedial work:

# revise the basics: present perfect or simple past?

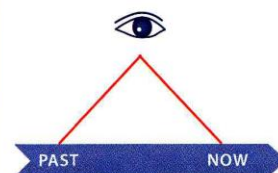
## PRESENT PERFECT: WE THINK ABOUT THE PAST AND THE PRESENT TOGETHER

When we think about the **past and present together**, we normally use the **present perfect**.

*I've phoned* Ann, so she *knows* what's going on.

*I've made* coffee. Would you like a cup?

Come and look – I've *painted* the kitchen.



## SIMPLE PAST: WE THINK ONLY ABOUT THE PAST, NOT THE PRESENT

When we think **only about the past**, we most often use the **simple past**.

*My grandfather worked* for a phone company.

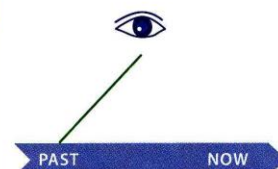
(He's dead now; I'm not thinking about the present.)

*I made* a cake when Liz and Sandra came.

(I'm not talking about the present.)

*I painted* the living room last week.

(I'm thinking only about last week.)



### 1 Read the sentences and the questions, and circle the correct answers.

- ▶ Claudia has bought a new car. *Has she got the car now?* YES / PERHAPS
- ▶ Susie went to stay with her grandmother. *Is she there now?* YES / PROBABLY NOT
- 1 I made coffee. *Is there coffee now?* YES / PROBABLY NOT
- 2 Jack has made tea. *Is there tea now?* YES / PROBABLY NOT
- 3 Amanda has come to stay with us. *Is she here now?* YES / DON'T KNOW
- 4 Mark has gone to work in Ireland. *Is he there now?* YES / DON'T KNOW
- 5 Simon and Roger opened a shop. *Is the shop still in business?* YES / DON'T KNOW
- 6 Oliver has started French lessons. *Is he taking lessons now?* YES / DON'T KNOW
- 7 The dog has run away. *Is the dog at home now?* NO / DON'T KNOW
- 8 We sent Pam to the doctor. *Is she with the doctor now?* YES / NO / PROBABLY NOT
- 9 Carl lost his glasses. *Has he got his glasses now?* NO / DON'T KNOW
- 10 Kate has cut all her hair off. *Has she got any hair now?* NO / DON'T KNOW

### 2 Circle the correct verb forms.

- 1 'Does Jeff know you're back home?' 'Yes, I told / 've told him.
- 2 'What's Rosie's address?' 'Sorry, I forgot / 've forgotten.'
- 3 I made / 've made coffee. Would you like some?
- 4 Look – I bought / 've bought a new jacket.
- 5 My mother left / has left school at 16.
- 6 Peter lost / has lost his job, and he's looking for a new one.
- 7 Julius Caesar never reached / has never reached Scotland.
- 8 We got / have got to know some very interesting people in America last year.
- 9 When we were at school we studied / have studied Latin.
- 10 Who built / has built the Tower of London?

Revision activities in Oxford Grammar Course, 2011, p: 49

## Session 6: Task preparation and writing

| Activity | Description | Skills | Time | Diversity |
|----------|-------------|--------|------|-----------|
|----------|-------------|--------|------|-----------|

|                                                                  |                                                                                                                    |                                  |     |               |
|------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|----------------------------------|-----|---------------|
| 1. Review previous class                                         |                                                                                                                    |                                  | 5'  |               |
| 2. Review rules of task and providing rules for the writing task | The teacher will explicitly comment on the skills and evaluation criteria and this session part in the evaluation. | Speaking<br>Listening<br>Writing | 5'  | Peer coaching |
| 3. Coordinated writing of the task                               | Students will group together and write an initial script.                                                          | Writing                          | 45' | Peer coaching |
|                                                                  |                                                                                                                    |                                  |     |               |

Table 10: session 6

1. The teacher will start this session by reviewing the previous class. In this case, the review will be on the writing structure as well as on the difficulties for the task completion. It may be also a good idea to remind the students of the past tenses.

The teacher will review the set of rules for this task and the evaluation criteria to grant that the students know what is being tested and how.

2. In this session, the students will work exclusively in their task. The pupils will organize in their groups and they write their scene. The beginning might be difficult. They must be given ideas on how to proceed, that is why the planning session should be clear and reviewed before starting. The teacher will start the activity by reviewing the rules of the task and what he is looking for and evaluating. Participation is an integral part of the activity and it must be done in class for the teacher to make sure that every student is participating and contributing with ideas. The role of the teacher is, in this case, to make suggestions and help where he is required to give students space but never being idle. If his attention is not required, the teacher should ask the students about their progress and ideas in their small groups and without bothering other nor alienate them.

In the case of this paper as I mentioned earlier, the students will be working on the concept of "INTERROGATION". This is a case I like specially because of how adaptable it is. The roles can change from criminal and police officers to truant and teacher. The story of the criminal can be a lie or not. Maybe the criminal is crazy or the crime is related to supernatural events. The stories can be very

varied but essentially, they will be stories. The investigators will ask about details 'where were you the night of the 15<sup>th</sup> of June?' and the criminal will tell his story. In any narration of the story we must expect an abundance of past forms but also, we might expect uses of the language we do not imagine given the freedom we are giving to the students. This concept is also good as it may allow us to integrate vocabulary of a unit based on crime and police work. It is a familiar scene in TV with an abundance of procedural police dramas on TV so the students are familiar with how these scenes play and if not, there are plenty of resources online with such scenes.

This activity entails a risk and it is the slow progress we may experience. The teacher may be flexible with the session but must also ensure that the students have their plots clear to avoid improvisation and constant rewritings. The teacher must make sure they have progressed enough during the class at the end. If necessary, the teacher will give time in the next session to finish the writing before the first public rehearsal is played.

| Session 7                        |                                                                                                    |                                |                   |           |
|----------------------------------|----------------------------------------------------------------------------------------------------|--------------------------------|-------------------|-----------|
| Activity                         | Description                                                                                        | Skills                         | Time              | Diversity |
| 1. Review previous class         |                                                                                                    |                                | 5'                |           |
| 2. Video                         | Whole Class.<br>Cromwell sketch<br>Short comprehension questions and hypothesis on the day's theme | Listening<br>Speaking          | 10'               |           |
| 3. Reading                       | A reading on censorship                                                                            | Reading<br>Writing<br>Speaking | 25'               |           |
| 4. Finishing writing of the task | Finish the writing task, reread and make adjustments to the final product.                         | Writing<br>Speaking            | Rest of the class |           |

Table 11: session 7

1. The class will review the previous class. How did the writing task go? Do they need more time? Do they think they are ready for a rehearsal or public reading of their work? The teacher should be ready to give the students more time to write, if necessary. The sketch and reading task from this session could be rescheduled or annulled if the students need 30 extra minutes to finish their writing.
  
2. A comedy video (“Cromwell Bans Fun” <https://www.youtube.com/watch?v=jBCxE8tUIWM>) will be used to introduce a reading on censorship. The video is short and repetitive allowing the students to hear certain words many times and understand the situation better. Youtube’s automatic subtitles may help the students follow the conversation between the four characters, however, if these subtitles are used the teacher must make sure that the students know they are not 100% accurate and where they fail. The teacher may ask the students to talk about the video through the following questions:
  - a. What do you think the video is about?
  - b. Do you think the facts they talk about are true?
  - c. Do you think censorship can be positive?
  
3. The teacher will provide a reading task about censorship related to the arts. The activities and questions accompanying the reading will engage with the student at a moral level by asking for opinions on a polemic topic that is familiar in our day and age.

### **What is censorship?**

*Every piece of art is born in a certain time with a different sensibility. In this day and age, it is frequent to find a classic film or novel being criticised for being racist or misogynistic. The defenders of these may say that those who criticise and censor art from the past for being a product of its time are prudes; they are too afraid of the people misunderstanding them since they are ‘just a book’. The debate has been there for decades. Back in the seventies, Huckleberry Finn was criticised for its abundant and frequent use of racial slurs. Today with racial issues being still a part of the debate, chapters of series and entire films are wiped out of streaming services.*

*Censorship is a product of its time too. What we are allowed to see and why has always worried both authorities and artists. In the past (and still in today) conquerors destroyed the images of previous rulers in a country. The faces of the saints’ images in Hagia Sofia (Istanbul) were erased by the Ottomans when the city fell in 1452 as Islam forbids the representation of the human being. Christians kings have destroyed mosques to avoid cult to “heathen” religions. Religion and politics have been the main reason why art has always had boundaries. Women were forbidden to perform in to protect the virtue of females. England came as far to banned theatre altogether since*

everything surrounding the stage sinful. Censorship also took its toll on the greatest classics of cinema in Spain too. During Franco's rule, the film rolls of Casablanca were literally cut to avoid showing as much as a kiss between the main characters. These films were also dubbed to change the meaning of the original version so that two characters would sleep in the same bed because they were siblings and not lovers.

Historically censorship has made humanity lose the opportunity to express and criticize those in power but in spite of this, there is always people smart enough to get their message across. Where censorship appears, the genius of artists strikes back. Comedy in particular has been famous for cheating the censors using subtlety to tell a hidden truth. The uglier truths of society can be found in art by anyone who is paying attention. Poetry too has usually used its own resources to suggest a message that would be hidden for the authorities.

Nowadays censorship has become a part of everyone's life a message can be taken down from social media for being racist or promoting hateful attitudes. Jokes can be taken as literal, and messages out of context can be used to attack others. In our day to day lives as much as when consuming an artistic product, we should be aware of the social issues that are part of the discussion and be critical of the messages we see. Censorship can be a quick answer to hide what we think it's wrong but the true answer is to educate critical citizens and promote the values on which our society is built.

**Explain the underlined words and expressions and use them in a sentence.**

**The text mentions several ways to censor. Which are these?**

**What can be the consequences of censorship according to the text?**

**Look for the reasons against censorship in the text. Do you agree with it?**

**Discuss with your partner:**

**What is your stance on censorship?**

**Do you think it can be sometimes justified?**

4. The next part of this session is dedicated to give the final touches on the writing of the scene. The students must at least finish by the end of the class. It is ideal that the students who have finished early may have some time for rereading and making changes to the scene. As before, the teacher will aid and support any a student that demands it and provide ideas for the final touch.

| Session 8                |                                                                                                                                                                                            |                       |                                                                                                   |           |
|--------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|---------------------------------------------------------------------------------------------------|-----------|
| Activity                 | Description                                                                                                                                                                                | Skills                | Time                                                                                              | Diversity |
| 0. Review previous class |                                                                                                                                                                                            | Speaking              | 5'                                                                                                |           |
| 1. Cooperative task      | The students will prepare and act their scenes for the class. They may read their scripts and use props if they need too.                                                                  | Speaking<br>Listening | 5' of scene                                                                                       |           |
| 2. Feedback              | Whole class.<br>The students will give and receive ideas and relevant criticism to improve the scene. The teacher will support but it is preferable to have the students participating and | Speaking<br>Listening | Between each 5' scene, another 5' of feedback and discussion should be given to the participants. |           |

Table 12: session 8

After reviewing the past sessions, the teacher will remind the students the rules of the rehearsal and the evaluation principles that should have been established in session 1. I suggest taking advantage of the turn taking giving the next group time to prepare outside of the classroom for the duration of the group that is acting their scene. These minutes can be used to relax -I provide tools for this in Appendix II- or prepare the scene, all of this of course without disrupting the classroom or surroundings. For the scene an open space should be made in the class moving the furniture to create a stage-like space. The student's part will be to act for their mark in the "rehearsal" of the evaluation rubric as well as participating.

During this session all the work will be devoted to practice the acting of each scene. The students will perform and read their scripts if necessary in the class and play their roles. Effort in acting is not essential but is rewarded as shown by the rubric in the following section. Accuracy, fluency and involvement in the later discussion are the key parts in the rehearsal. The pupils are not required to have any props and must adapt to the



environment of the classroom. During the session each group in the order decided will play their scenes for five minutes, and after this there will be a short discussion of another five minutes. The teacher may make some suggestion but the weight of the discussion should fall on the students.

The rehearsal is however, one of two fundamental parts of the session. The pupils will be encouraged to share their opinions and criticism of the scene always in a tactful and relevant way. The teacher may give feedback but participation will be noted in a control list and will be a part of the evaluation of this activity. The students must ask for a summary of what has happened or the intention of the scene. They might also give alternative endings or maybe a new line that could work better.

The quality of the performance when it comes to the portrayal of emotion is a secondary part of the activity; nobody expects the students to play their roles like a professional. However, it is an important part of the activity and a positive attitude towards it should be a part of the participation mark.

| Viewing Session            |                                                                                                                                               |                       |                 |           |
|----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-----------------|-----------|
| Activity                   | Description                                                                                                                                   | Skills                | Temporalization | Diversity |
| 1. Preparing the classroom |                                                                                                                                               | X                     | 5'              |           |
| 2. Viewing the scenes      | The students will prepare the scenes. They will be sent earlier to the teacher so everything should be ready and no time is lost in preparing | Speaking<br>Listening | 50'             |           |

Table 13: Viewing session

This session is not numbered since it is disconnected from the rest of the units, happening two weeks after the previous session and during the next unit. This way we have more flexibility and give the students time to work on the project. We also allow the students to organize their schedules and arrange more meetings for rewriting in case they want to change things after the rehearsal, and practice their scenes repeatedly. More time can be given for the recording if the students' schedules are complicated.



In this case the students will send the videos to the teacher in the agreed way. I suggest that every student uses Google Drive or OneDrive to share documents to the teacher.

The scenes will be played in an order decided by the teacher and the class. In this case, to make it more entertaining and engaging, the teacher may decide to award the winners in certain categories. I suggest passing a table to every student where they will vote to their favourite video and actor. This is an example:

|               |  |
|---------------|--|
| Best actor    |  |
| Best actress  |  |
| Best script   |  |
| Most original |  |
| Best scene    |  |
|               |  |

Table 14: example of possible awards for the students to fill

The teacher will make notes during the viewing session but should revise the videos in better conditions to provide a better more reliable measure of the group's work. This product is the main part of the unit, and although its mark is equal for the whole group, it balances with the participation mark of the students, as shown in the evaluation section.

## 6. Evaluation

-In class participation 20%

Measured through control lists.

Participation in optional tasks or peer coaching should reflect positively.

-Exam 50% (every two units)

-Collaborative task 30%

- Individual participation during rehearsal 25%
- Group work 75%

The punctuation of the entire group work is done through this rubric. In it we can see the punctuations ranging from 20 points to a fail (0). By adding the total achievement in each category, we can evaluate the final product up to 100 points which are the 75% corresponding to the group work.

|  |    |    |    |      |
|--|----|----|----|------|
|  | 20 | 15 | 10 | Fail |
|--|----|----|----|------|

|             |                                                                                                                                                                                                                            |                                                                                                                                                                           |                                                                                                                                                                                  |                                                                                                                                                          |
|-------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Preparation | The group has planned considering every eventuality and made an abundant use of different resources including digital edition.                                                                                             | The group has worked together in a satisfactory way. They have used resources and work on the presentation.                                                               | The group workload has been unequal for the members. The recording shows little preparation and/or effort.                                                                       | Members of the group has not worked nor prepared their roles. No work has been done on the presentation and recording of the video.                      |
| Writing     | The students' final scene responds to the concept and rules decided in the class, it is original and accurately written. The characters' participation is equally relevant and necessary for the development of the story. | Few errors in the writing of the scene. The group uses grammar accurately with few confusions. There are slight differences in the amount of participation of characters. | Abundant errors in the writing of the scene. The group uses the grammar accurately with some confusions. There are big differences in the amount of participation of characters. | Overall erratic writing of the scene. The use of grammatical structures is very limited and imprecise. Some member(s) do not talk or appear in the video |
| Rehearsal   | The collective rehearsal has been done in the time allotted and the group answered to the feedback properly. The group has tried to deliver their lines acting.                                                            | The group has participated adequately without exceeding their allotted time too much. They have found difficult to answer to feedback as a group.                         | The group has participated poorly. The scene was barebones or had to be cut short due to excessive length.                                                                       | The group has not participated.                                                                                                                          |
| Vocabulary  | The group commands the specific lexis using abundant words and phrases previously studied                                                                                                                                  | The group use a fairly good amount of specific words well introduced in the topic.                                                                                        | The group should have adapted the vocabulary better to the                                                                                                                       | The group command of lexis is very limited and bellow the expected.                                                                                      |

|         |                                                                   |                                                             |                                                                                                                       |                                                                                     |
|---------|-------------------------------------------------------------------|-------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
|         | and adding new vocabulary.                                        |                                                             | scene and concept.                                                                                                    |                                                                                     |
| Fluency | The students have learnt their lines and performed them fluently. | Few stops to remember and pronounce certain words properly. | Abundant stops to remember the lines, the overall rhythm of the scene is very unnatural and pronunciation needs work. | The students have not learnt their lines properly and cannot deliver them fluently. |

Table 15: Rubric for the final evaluation of the collaborative task

## CONCLUSION

For decades drama has been a source of interest in the research for pedagogy. Its benefits have been demonstrated frequently in the teaching of languages. Drama has the power to create meaningful communication in the classroom. Thanks to this the overall linguistic abilities of the students improve by practicing through this vehicle. Through theatre we achieve a cooperative environment in the classroom which allows the students to comfortably express themselves with their peers while using the target language. Vocabulary and awareness of syntactic structure increases as well as the overall social health of the group that practices it. Not only this, but drama also demonstrate, unlike more traditional methods, that it can be engaging and motivating for the pupils and that they are aware of their benefits.

The unit presented here recognises the benefits of exposure to theatre while compensating the constraints of the curriculum with focus on form activities. The final product, benefits from this exposure to formal grammar and writing. The unit attempts to capitalize on the benefits of drama, while maintaining control over the processes of writing and acquiring linguistic resources to aid the output of the student in the scene as well as outside of it. The group centred approach is overseen by the teacher that provides formal teaching through explicit exposure to the English language while taking a step back in the creative task to act as a support and overseer of the entire group to give the students freedom in their writing and execution of the final task. This unit also take advantage of the linguistic themes of art and the exposure to thematic vocabulary to enhance the achievability of the final product by talking about theatre, the world that surrounds artistic creation and films. It also uses the cross-cultural values of theatre as a way to integrate those from different backgrounds in a group with a same goal while making the pupils aware of the cultural differences through discussion.

In relation to competences and objectives the capacity of art as a theme and theatre as a vehicle is remarkable in their versatility. The use of communicative approaches has been proven effective for the attainment of the communicative competence which is the first goal of the objectives and contents within the unit. Thanks to this approach the access to digital sources and use of the media is encouraged too. Reaching social and cultural goals through certain stage area and didactic objectives is also possible thanks in part to the communicative approach chosen and the focus on dialogue, discussion and shared experiences. The rehearsal, and viewing of the scenes in the class environment allows the students to help each other and discuss the product of their labour making every scene valuable for the entire class. The project being as it is a final task that may unify several units through a concept, also supports the achievement of objectives in previous units. At the same time the focus on arts and creation of the unit materializes itself through a series of cross-curricular objectives and transversal issues that support the teaching in other courses.

The methodology used here demands patience and preparation. Drama as an activity can be frustrating for teenagers specially in a second language, in which they are not totally proficient. The project demands a healthy environment and previous introduction to small drama activities, like mimicry or roleplay. In order for this to work dialogue is essential and the student must be ready to perform the task. It has been however shown by the research that it is a rewarding and engaging activity well worth our time in the teaching/learning interactions.

#### APPENDIX I: USEFUL EXAMPLES OF INTERNET REVIEWS TO WORK ON SESSION 4

##### **Brief, Non-Spoiler review**

[r-i-p\\_33322](#) August 2020

As this will be non-spoiler, I can't say too much about the story. However, what I can say is this: Tenet's story is quite dynamic in the sense that you won't understand it till it wants you to. So, for the first half, your brain is fighting for hints and pieces to puzzle together the story. It isn't until halfway through the movie that Tenet invites you to the fantastic storytelling by Christopher Nolan.

Acting is beyond phenomenal, and I'd be genuinely surprised if neither Robert Pattinson nor John David Washington ~~doesn't~~ receive an Oscar nomination for best actor. It's also hard not to mention how good Elizabeth Debicki and Aaron Johnson both are. All around, great acting, and the dialogue amps up the quality of the movie.

The idea of this thriller is damn fascinating, and while there are films that explore time-travelling, there's never been anything quite like this. It has such a beautiful charm and for the most part, explains everything thoroughly. It feels so much more complex than any form of time-travelling we've seen, and no less could've been expected from Nolan.

Oh my lord, the score for this film fits so perfectly. Every scene that's meant to feel

intense was amped by a hundred because of how good the score was. Let me just say though, none of them will be found iconic, but they fit the story and scenes so well.

In the end, I walked out, feeling very satisfied. Nevertheless, I do have issues with the film that I cannot really express without spoiling bits of the story. There are definitely little inconsistencies that I found myself uncovering as the story progressed. However, I only had one issue that I found impacted my enjoyment. That issue was understanding some of the dialogue. No, not in the sense that the movie is too complicated, but more that it was hard to make out what was being said at times. It felt like the movie required subtitles, but that probably was because, at a time in the film, there was far too much exposition.

Nevertheless, I loved this film, I'll be watching it at least two more times, and I think most of you in this group will enjoy it. I definitely suggest watching it in theatres if possible, just so you can get that excitement.

(4/5) & (8.5/10) for those that care about number scores.

Source: [https://www.imdb.com/review/rw6017575/?ref\\_=tt\\_urv](https://www.imdb.com/review/rw6017575/?ref_=tt_urv)

### **The best rom zom com ever! A loving satire with lots of British humour.**

[colettesplace](#) 17 December 2004

Shaun's nearing 30, stuck in a crappy sales job, and his girlfriend Liz is unhappy with the amount of time he spends with his ultra-slacker B-class drug dealer friend, Ed, at their local pub, the Winchester. When Liz dumps him, Shaun's so glum he doesn't even realise that London's been overrun with flesh-eating zombies. But somewhere within his console-happy lazy self, a hero is born.

I can't even begin to emphasise how cool this quintessentially British film is. The amount of time it takes for Shaun (Simon Pegg) and Ed (Nick Frost) to realise anything's wrong is priceless. Director Edgar Wright, who co-wrote the film with Pegg, also demonstrates that there's little difference between glassy eyed commuters and their undead brethren.

The plot rips along beautifully and parodies both the romantic comedy and zombie genres, while at the same time remaining true to them. Hopefully a new genre, the rom zom com, has been born —~~incidentally, that's where you can go to find out more about the movie — romzom.com~~. The fabulous supporting cast includes Bill Nighy (Love Actually) as Shaun's supercilious stepfather, Penelope Wilton (Calendar Girls) as Shaun's absent-minded mum, Dylan Moran (Black Books) as Liz's snooty housemate David and Lucy Davis (The Office) as wannabe actress Diane.

Shaun of the Dead was partially inspired by the classic zombie flick, Dawn of the Dead. Its creator George Romero was reportedly so impressed with Shaun of the Dead that Simon Pegg and Edgar Wright are taking on cameo roles in Romero's latest instalment, Land of the Dead.

Shaun of the Dead is one of the best comedy of 2004 and a must-see for all rom zom com (romantic comedy with zombies) aficionados.

Source: [https://www.imdb.com/review/rw0980822/?ref\\_=tt\\_urv](https://www.imdb.com/review/rw0980822/?ref_=tt_urv)

[NateMa96](#) Sep 06 2019 ★★★★★

The White Stripes are a band that manages to get the perfect balance between being old-school and making music that might not have looked too out of place twenty years earlier, and being innovative as well as having a distinctive and fresh sound. That is what puts The White Stripes above most other garage rock revival bands that either blindly follow the trend or are too caught up in nostalgia.

Elephant is not a masterpiece but it's the greatest and most consistent album Jack White ever made, and it's a lot of fun from start to finish. Well, "Seven Nation Army" might be one of the most **overplayed** songs of all time and I struggle to enjoy it as much as many other tracks on the album, but it's still an undeniably good track. "Black Math", "Ball and Biscuit" and most other tracks are simple and energetic rock music.

"There's No Home for You Here" is the best track here with a great contrast of first being surprisingly subtle but then smashing the track right in your face in the chorus. It's not always the most thoughtful approach but they do what they're trying to do with the greatest possible effect on Elephant, and they earn themselves their place in the rock & roll hall of fame (Oh, they're not there yet?) for being one of the most energetic rock acts of the 2000s.

The album ends with the funny and very wholesome "Well, It's True That We Love One Another" and if you love simple and powerful rock music you should definitely check this out.

Highlights: There's No Home for You Here, Black Math, Ball and Biscuit

Source: <https://rateyourmusic.com/release/album/the-white-stripes/elephant/reviews/2/>

The Name of the Rose Reviewed by [Otis Chandler](#)

The Name of the Rose is a thrilling Dan Brown-esque murder mystery set in a 14th century Italian monastery. It really is two stories - the story of the murder mystery, and that of political climate in Italy at the time. And of course, they nicely interweave throughout.

The history the book brought was one of my favorite parts. I learned about how the church controlled so much of the world, how even then it was already starting to fall from power, why saints are so prevalent in Italy, and more. I learned about Franciscans and

Dolcians and minorites, and poverty and false monks. Poverty was a big theme, which came through on several levels: rebellions by poor people and religious leaders stepping in to lead the masses, and also ~~an~~ a debate about the role the Church should have in society.

I loved brother William of baskerville. He was Sherlock Holmes-esque (so that can't be a coincidence he's from Baskerville right?) in his deductive reasoning and approach. I think my favorite moment of his was when he had no time left to solve the crime he said "when a man has little time, he must take care to maintain his calm. We must act as if we had eternity before us."

I took one star off because I often found myself skipping large sections that went into flowery details of something (often history) that just seemed irrelevant.

The book was also a lot about change. The monks were so set in their ways and in their dogma that you could see how it likely took generations before a viewpoint could really change.

Source:[https://www.goodreads.com/review/show/120630552?book\\_show\\_action=false&from\\_review\\_page=2](https://www.goodreads.com/review/show/120630552?book_show_action=false&from_review_page=2)

## APPENDIX II: RELAXATION TECHNIQUES

The following appendix should be available to the students as soon as they are introduced to the task. Whether if we are using the text as a handout or the webpage it is a guidance for the students to work on their performance for their rehearsals and their final video.

### Relaxation Exercise For Actors

Renowned theatre practitioner Konstantin Stanislavski described tension as the actor's "occupational disease". New York Method Acting pioneer Lee Strasberg concurred that it was the actor's greatest enemy, standing in the way of them performing to their full potential.

Strasberg's exercise for relaxation was designed to assist the actor in identifying unwanted tension in their muscles, particularly the neck (the most obvious site of tension) and the face (where mental tension shows). Here, we summarise his recommendations in a handy guide.

#### **1. Be Sleep Ready**

Using a chair with a back but no arm rests assume a position you could fall asleep in.

#### **2. Identify Offending Muscles**

Stretch out your arms above you slowly moving each finger, wrist and arm to find any tense muscles. Once you've found them move the muscles and manipulate them with other fingers if necessary.

### **3. Give Good Face**

It's important to pay close attention to your face; release tension from problem areas such as the brows, temple and jaw by changing expression and manipulating muscles with your fingers.

### **4. Release Emotion**

Try not to allow tension to creep back into areas you have stopped focusing on. You may find that it creeps back into the throat at which point you should use your voice with a staccato exclamation or a long "ahhhh".

### **5. Practice Makes Perfect**

Once you have repeated the relaxation exercise daily for 15 – 30 minutes each time it will become like second nature. You will eventually feel confident enough to identify tension whilst on stage and simply release it using will power.

### **6. Complimentary Relaxation**

There are of course other ways that you can relax in your free time such as yoga or meditation. The reason these can't be deployed in the same way as the described relaxation exercise is that it wouldn't be practical to stop mid performance for either activity, however once you are well practiced the exercise allows you to release tension without the audience being aware.

### **7. Concentration**

A beneficial side effect of the relaxation exercise is its positive effect on your concentration. Being able to hone in on tension allows you to concentrate better on playing your role as well as the prep and research required.

### **8. Find Fun**

You've probably noticed by now that the relaxation exercise isn't much fun. To ensure that you can continue the routine daily and get the most benefit from it you should adapt it yourself to make it as engaging as possible.

Source: <https://www.vocalzone.com/the-record-blog/music-entertainment/relaxation-exercise-actors/>

## **APPENDIX III: FACIAL AND BODY EXPRESSION**

This appendix has been extracted from Lhomet & Marsella, 2015. It is useful to the aspiring actors as well as to the teacher who has the role of indicating better ways to play the roles. This can be given to the group as handout with the previous appendix for them to give feedback on the acting and play their own roles.



| Emotion  | Frequent posture features                                                                                |
|----------|----------------------------------------------------------------------------------------------------------|
| Anger    | Head backward, no chest backward, no abdominal twist, arms raised forwards and upwards, shoulders lifted |
| Joy      | Head backward, no chest forward, arms raised above shoulder and straight at the elbow, shoulders lifted  |
| Sadness  | Head forward, chest forward, no abdominal twist, arms at the side of the trunk, collapsed posture        |
| Surprise | Head backward, chest backward, abdominal twist, arms raised with straight forearms                       |
| Pride    | Head backward or lightly tilt, expanded posture, hands on the hips or raised above the head              |
| Fear     | Head backward, no abdominal twist, arms are raised forwards, shoulders forwards                          |
| Disgust  | Shoulders forwards, head downwards,                                                                      |
| Boredom  | Collapsed posture, head backwards not facing the interlocutor                                            |

Table 16: expressive elements of posture in Lhomet & Marsella, 2015, p: 9-10

| Emotion  | Frequent features of arm movement                                                                                                                       |
|----------|---------------------------------------------------------------------------------------------------------------------------------------------------------|
| Anger    | Lateralized hand/arm movement, arms stretched out to the front, largest amplitude of elbow motion, largest elbow extensor velocity, highest rising arm, |
| Joy      | High peak flexor and extensor elbow velocities, arms stretched out to the front                                                                         |
| Sadness  | Longest movement time, smallest amplitude of elbow motion, least elbow extensor velocity.                                                               |
| Anxiety  | Short movement times, constrained torso range of motion.                                                                                                |
| Interest | Lateralized hand/arm movement, arms stretched out to the front                                                                                          |
| Fear     | Arms stretched sideways                                                                                                                                 |

Table 17: expressive features of arm movement in Lhomet & Marsella, 2015, p: 10-11

| Emotion | Frequent adaptors                                                                                                                                      |
|---------|--------------------------------------------------------------------------------------------------------------------------------------------------------|
| Anxiety | Touching or pulling the hair, plucking eyebrows, wriggling or interlocking the hands, opening and closing the fist, aimless fidgeting, hiding the face |

|            |                                                                                                                 |
|------------|-----------------------------------------------------------------------------------------------------------------|
| Inhibition | Touching or pulling the hair, stereotyped and unnecessary movements, withdrawal movements, general motor unrest |
| Depression | Hiding and withdrawal gestures                                                                                  |
| Pride      | Arms crossed in front of chest                                                                                  |
| Shame      | Touching or pulling the hair, plucking eyebrows, wriggling or interlocking the hands                            |

Table 18: frequent adaptors involved in specific emotional states in Lhomet & Marsella, 2015, p: 11-12

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