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Trabajo Fin de Máster

**DRAMA IN THE LANGUAGE
CLASSROOM**

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Abstract: This Master's final project deals with English teaching through theatre. It is divided into two parts, a theoretical background and a practical one. The theoretical section will focus on the theatre as a didactic resource, on the distinction between 'drama' and 'theatre', on the roles of the teacher and the learner, on how to use drama in the language teaching, and on the possible advantages and disadvantages which its use involves, among other aspects. The main aim is to motivate students in the language learning, in this particular case English, as well as to improve their speaking skill and to develop their communicative competence through the Communicative Approach. In addition, to make this learning more enjoyable and motivating for them. The practice part consists of a didactic unit for students of 4th year of Compulsory Secondary Education in which the contents will be related to drama and it will be developed into six sessions.

Key words: theatre, drama, teacher, learner, languages, teaching, English, didactic unit, Compulsory Secondary Education, Communicative Approach, motivation.

Resumen: Este Trabajo Fin de Máster trata sobre la enseñanza del inglés a través del teatro. Está dividido en dos partes, una fundamentación teórica y una parte práctica. La parte teórica se centrará en el teatro como recurso didáctico en la diferencia entre 'drama' y 'teatro', en el papel del profesor y del estudiante, en cómo emplear el teatro en la enseñanza de idiomas, en las posibles ventajas y desventajas que su uso conlleva, entre otros aspectos. El principal objetivo es motivar a los alumnos en el aprendizaje de idiomas, en este caso de inglés, así como mejorar la habilidad del habla y desarrollar la competencia comunicativa a través del Enfoque Comunicativo. Además, hacer que este aprendizaje sea más agradable y divertido. La parte práctica consta de una unidad didáctica para estudiantes de 4º curso de Educación Secundaria Obligatoria, en la que los contenidos estarán relacionados con el teatro y se desarrollará en seis sesiones.

Palabras clave: teatro, drama, profesor, estudiante, idiomas, enseñanza, inglés, unidad didáctica, Educación Secundaria Obligatoria, Enfoque Comunicativo, motivación.

1.Introduction

Language learning has always been something required in the curriculum considering that the knowledge of one or more languages is essential. In addition, it has acquired a special importance nowadays in order to understand and communicate with people from other countries, to facilitate mobility, to favour tolerance among cultures or to get personal and professional enrichment, among other uncountable factors. Language teaching has changed over the time with the aim of making the language learning more enjoyable. Language teaching has been based on structures, grammar, translation, memorization of rules and vocabulary or repetition; focusing more on reading and writing skills and putting speaking and listening skills aside. Fortunately, there has been a shift to a more motivating and communicative learning. Then, motivation is another key issue in language learning and teaching. As teachers, we should make the students feel part of the learning process and get their active participation and involvement into the class. Today, both motivation and development of the communicative competence are the main aims of language training which includes activities involving real communication, meaningful tasks and use of communication through the different skills.

All this is related to the topic chosen for this dissertation, which deals with the use of drama in language teaching, particularly, in the English classroom. Therefore, the main goal of teaching English through drama is to discover how this can stimulate students and how drama can improve students' speaking skills since it is a determining factor in any language. In our opinion, drama improves not only the speaking skill, but also all the skills presented in an integrated way. For instance, drama involves the practice of reading skill when reading a play or a text, listening skill when attending the performance of a play, writing skill when the students write their own play, speaking skill and interaction can be practised by means of debates and performances.

Other general objectives are to develop a communicative aptitude and a sociable attitude as well as an individual and collective expression. To create an enjoyable and memorable learning process is also crucial. Specific objectives are to motivate students to learn a language, to make them aware of the learning process, to improve the skills of learning to learn, to fight against shyness and to stimulate their imagination as well as to improve their creativity. Another one is that teachers should encourage students to learn more languages and to continue learning them as a life-long experience. As a conclusion, how drama can be useful in teaching English as a foreign language.

It is important to mention that this final project will be divided into a theoretical and practical part. The theoretical section, in general terms, will mainly focus on drama in the language classroom and why, the types of drama activities, classroom conditions, change

of roles and its advantages and disadvantages. The practical part consists of the elaboration of a didactic unit for Compulsory Secondary Education students, which includes a practical demonstration of the first act of the play “Romeo and Juliet” performed by students of 4th year of Compulsory Secondary Education in class.

2.Justification

Quite often, even nowadays, students have a passive role and it is the teacher who gets all the attention in the class. Consequently, students do not pay attention because they barely participate in class and they become bored. This also means that there is a major focus on the development of some skills than in others and they do not practise them with the same frequency or in the same way, in particular speaking skill. Speaking is a key factor in communication in any language and the main goal for those studying any foreign language. It is also necessary to keep in mind that there are factors such as lack of self-confidence, shyness, etc; that impede some learners to speak. As a result, these facts were the main reasons that made us contemplate a technique in which the students get an active role in the class, they feel motivated and interested towards language learning, a technique that helps them to overcome their difficulties and improve their speaking skill. Therefore, I came to the conclusion that the use of drama in the language class can involve all of that.

Drama techniques make the learning process attractive and learner-centered, increase their interests and motivation, improve their speaking skill, foster their interaction and cooperation, and so on. In conclusion, drama has a lot of advantages that will be analysed in this dissertation.

3.Theoretical background

3.1.Drama in the language classroom

This dissertation deals mainly with the use of drama in education, specifically in the language classroom. For this reason, it is crucial to be aware of what drama means in education and to distinguish between drama and theatre in this field since it has created controversy during the 70s.

Accordingly, drama “is doing. Drama is being. Drama is such a normal thing. It is something that we all engage in daily when faced with difficult situations” (Wessels, 1998:7). What Wessels means in this quote is that we all ‘perform’ or ‘play’ different roles in our daily day. For instance, when you have an interview, you have to pretend to be confident or relaxed and even you must decide what to wear for the occasion. We take an

active part in this situation and other similar common circumstances. This is how we acquire and retain when learning whatever. Consequently, we should provide our students with direct experiences to favour their learning because “when we give them the background to a situation, or allow them to guess at it, we deepen their perceptions of the situation” (Wessels, 1998:8). Maley and Duff (1990:273) also define drama as a “living and changing material”. Therefore, neither teachers nor students “need special training in acting in order to take advantage of drama in the language classroom” (Gandara Rauen, 1990:273). Besides, drama cannot be limited to “certain areas of the language-teaching curriculum” and it can be combined “with situations where words fail, and only action can help the learners to understand” (Wessels, 1998:8). As a result, in educational terms, drama “simulates reality, develops self-expression and enhances value judgements” (Dougill, 1987:5).

The use of drama in the language classroom “has been widely advocated since the 1970s, with modest but growing developments in the 1980s” (Gandara Rauen, 1990:272). This growing of drama is the consequence of a shift to communicative competence as one of the main aim of language teaching since “drama exercises allow us to bring into the lecture hall the emotional and social aspects of discourse, and to transcend the cognitive preoccupation of academic environments” (Gandara Rauen, 1990:272). Drama in the language class is not produced for the interest of the audience but to the benefit of the learners in order to bring “internal and interpersonal rewards such as self-confidence and mutual understanding in the foreign language” (Gandara Rauen, 1990:273). Thus, drama can help considerably “by ensuring that language is used in an appropriate context, no matter how 'fantastic' this context may seem” (Maley and Duff, 2004:9).

Finally, at this point we should distinguish between drama in education and theatre activities (Dougill, 1987:3). Therefore, drama is related to performance and theatre is the place where these dramatic performances occur. In addition, drama is considered as a process and theatre is viewed as a finished product (cf. Torres Núñez, 1996:19).

3.2. Why drama in TFL

Drama is a technique which can be used to develop and improve certain language skills. As any classroom technique, it has the potential “to maximize rather than limit instruction while it also supports students’ emerging discoveries about content and concepts, the human condition, and themselves as creative makers of ideas in interaction with others” (Kilgour Dowby and Kaplan, 2011:2). It can be either introduced into daily lessons to complement the textbook or it can be used as an extra-curricular activity.

Drama can be employed as an alternative to the “‘standard’ methods of teaching pronunciation, which are basically listening to and repeating certain sounds, words, and phrases, which are often decontextualized and therefore difficult to remember” (Wessels, 1998:62). The lessons based on drama also improve spoken communication skills, adding activities “such as dramatized play readings with extension activities, improvisations, situational role plays, and video [...] to the existing repertoire of spoken communication activities” (Wessels, 1998:75). By means of drama, students not only improve their speaking skill but also they speak much more. This occurs because they realise that they pronounce better, and consequently they become more confident and lose their shyness. Literature is also an important part when learning a language, and this is “where drama comes in, not simply in the dramatized reading of some sections of the book, but also as a mean of helping the students to ‘see beyond’ the printed page” (Wessels, 1998:93). This means that the students have to look at the characters of the book as real people and feel identified with them. Students also improve their corporal ability by means of gestures, facial expressions or body language. The motivation, concentration and even emotions that the students experiment throughout their involvement in drama activities is also interesting (cf. Torres Núñez, 1996:63). Students learn more effectively when they are relaxed and positive about themselves. By changing the focus of students away from “the specific language items being taught and towards more enjoyable communication activities, the frustrations and tensions that normally inhibit comprehension and production in a language class can be reduced” (Rittenberg and Kreitzer, 1981:4).

3.3. Drama and the Communicative Approach

In relation to methodology, drama is mainly based on Communicative Approach. Furthermore, in language teaching different methods should overlap, however, most of the teachers today identify the methodology employed in their lessons as ‘communicative’ since nowadays it is very demanding. This demonstrates that there is a need for “a new approach to language teaching which will shift the focus of attention from the grammatical to the communicative properties of language [...]” (Brunmfit and Johnson, 1994:122). It is the so-called ‘communicative’ movement which has been influential in foreign language teaching since the early 1970s (cf. Littlewood, 2010:5). In fact, the language learning process has changed considerably in the last years partly due to the emerge of the Communicative Approach, also known as Communicative Language Teaching, which offers a wider perspective on language. This approach implied a shift away from traditional lessons where the focal point was on “mastery of different items of grammar and practice through controlled activities such as memorization of dialogs and drills, and towards the use of pair work activities, role plays, group work activities and project work” (Richards, 2006:4). In particular, it makes us consider language “not only in

terms of its structures, but also in terms of communicative functions that it performs” (Littlewood, 2010:10). This means that we not only focus on language forms, but also on what people do with these forms in order to communicate. Therefore, one of the most characteristic features of communicative language teaching is that “it pays systematic attention to functional as well as structural aspects of language, combining these two into a more fully communicative view” (Littlewood, 2010:1). Besides, its main goal is the student’s development of communicative competence, which competence includes the following aspects of language knowledge. In J.Richards’ terms:

- Knowing how to use language for a range of different purposes and functions.
- Knowing how to vary our use of language according to the setting and the participants (e.g., knowing when to use formal and informal speech or when to use language appropriately for written as opposed to spoken communication).
- Knowing how to produce and understand different types of texts (e.g., narratives, reports, interviews, conversations).
- Knowing how to maintain communication despite having limitations in one’s language knowledge (e.g., through using different kinds of communication strategies) (Richards, 2006:2-3).

To that end, since the 1990s, the Communicative Approach has been widely implemented considering that it describes a “set of very general principles grounded in the notion of communicative competence as the goal of second and foreign language teaching, and a communicative syllabus and methodology as the way of achieving this goal” (Richards, 2006:22). Consequently, language teaching has seen many changes in “ideas about syllabus design and methodology in the last 50 years, and Communicative Language Teaching prompted a rethinking of approaches to syllabus design and methodology” (Richards, 2006:6). Since the arising of this approach, teachers and materials writers have tried to find “ways of developing classroom activities that reflect the principles of a communicative methodology” (Richards, 2006:14). One of the main aim of this approach is to develop fluency in language use, which could be developed by the creation of classroom activities in which students “must negotiate meaning, use communication strategies, correct misunderstandings, and work to avoid communication breakdowns” (Richards, 2006:14). Consequently, communication is viewed as a “continuous process of expression, interpretation, and negotiation of meaning” (Savignon, 1997:9). Learners start to participate cooperatively rather than individually in classroom activities too. Accordingly, the kind of classroom activities

proposed in Communicative Language Teaching also entail new roles in the classroom for both, teachers and learners (cf. Richards, 2006:5). It is something that will be dealt in detail in one of the sections of this dissertation (section 3.6.). As a result, Communicative Language Teaching can be understood as a “set of principles about the goals of language teaching, how learners learn a language, the kinds of classroom activities that best facilitate learning, and the roles of teachers and learners in the classroom” (Richards, 2006:2).

Then, as previously discussed, with this emphasis on the Communicative Approach to language teaching, great importance is given today “to establishing situations in the classroom in which students employ language in a meaningful manner” (Dougill, 1987:5) and drama can provide a framework in which students, working in pairs or groups, have a real need to communicate (cf. Dougill, 1987:5). As we can notice, drama is mainly associated to this Communicative Approach and consequently with the students' development of the communicative competence. Nevertheless, other methods have to do with drama too. Drama also involves some aspects of Total Physical Response, Suggestopedia or The Silent Way.

Total Physical Response (TPR) is related to ‘rote repetition’, rehearsal and motor activity. Drama comprises that rote repetition and verbal rehearsal followed by motor activity (cf. Torres Núñez, 1996:38).

Pointing out at some aspects of Suggestopedia, we will see that drama is also part of this method. His creator, Lozanov, considered that the teacher should have “self-confidence, personal distance and acting ability” (Richards and Rodgers, 1999:145). The teacher gives the students the material as a dramatic reading and they work with the vocabulary and its memorization. Suggestopedia follows a “pattern of presentation and performance” and the material is “acted out by the instructor in a dramatic manner” (Richards and Rodgers, 1999:148). This is enough to contemplate the theatrical legacy of this method.

Another one is The Silent Way, by means of this method, the teacher uses gestures and promotes the students' creativity. The teacher is “a complete dramatist, writes the script, chooses the props, sets the mood, models the action, designates the players, and is critic for the performance” (Richards and Rodgers, 1999:107). This method cannot have more similarity with drama.

As a conclusion, it is demonstrated that drama has much in common with the new communicative orientation in language teaching, and that this technique is also enriched

with the techniques contemplated in other linguistic approaches mentioned as TPR, Suggestopedia and The Silent Way.

3.4. 'Dramatic activities'

Nowadays, it is not easy to draw the students' attention and interests in class. One of the main aim of this dissertation is to find a technique that motivates students and that helps teachers to involve them actively in the learning process. This technique could be drama since it is "a powerful teaching and learning strategy that invites students of all ages to move collaboratively inside classroom content, human issues, and significant events" (Kilgour Dowby and Kaplan, 2011:1).

In contrast, due to the demands of the curriculum and the rising of the testing pressures, "to suggest to teachers that they draw on drama's dynamics to teach content and examine human issues may seem an untimely idea completely out of sync with school reality" (Kilgour Dowby and Kaplan, 2011:2). Therefore, teachers should ask themselves how to include drama in their curriculum and lessons.

The way of including drama in the language classroom could be through the so-called drama or dramatic activities, defined as

Activities which give the student an opportunity to use his or her own personality in creating the material on which part of the language in class is to be based. These activities draw on the natural ability of every person to imitate, mimic and express himself or herself through gesture. They draw, too, on the student's imagination and memory, and natural capacity to bring to life parts of his or her past experience that might never otherwise emerge. (Maley and Duff, 2004:6)

Dougill also classifies these drama activities between 'traditional drama' which implies the performance of a play, and 'informal drama' which includes simulation, games, role-play, etc. (Cf. Dougill, 1987:1). Nevertheless, both types are useful in the language classroom and they should not be seen independently.

3.4. 1. Types of drama activities

As has been mentioned before, these drama activities should not be seen separately since both types entail the production of actions and spoken language. Besides, in language teaching drama "simulates reality, develops self-expression and allows for experiments with language" (Dougill, 1987:5). This section will deal with the main ones

including mime, role-play, simulation, improvisation, scripts, problem-solving and drama games.

3.4.1.1. Mime

Mime is defined as “a non-verbal representation of an idea or story through gesture, bodily movement and expression” (Dougill, 1987:13). Mime helps “in the development of creativity, imagination, inventiveness, cooperative learning, teamwork collaboration, democratic participation and social development” (Kilgour Dowby and Kaplan, 2011:71). It is a very useful activity even though it does not involve the use of language and communication. Mime emphasizes the practice of non-verbal communication, particularly gestures and facial expressions. Mime can help students “to gain an understanding of the lesson without having to use the words initially” (Wessels, 1998:54). Moreover, through mime, students do not worry too much about the language and this fact makes easier the act of performing in front of the class. It is fun for them and commonly used as a warm-up activity.

In mime, the visual elements play an important part too. Memory is considerably reinforced by the visual associations and this also helps the learner to retain the language (cf. Dougill, 1987:14). As pointed out before, the language is not used in mime but it can be an encouragement “to language use where there is the need for explanation, both in terms of the teacher's instructions and students' discussion, if the mime involves pair or group work” (Dougill, 1987:15).

3.4.1.2. Role-play

The assumption of a role is a key element in drama and this activity usually implies the playing of an invented role in an imaginary or unreal situation. Students using role plays are “creating their own reality and, by doing so, are experimenting with their knowledge of the real world and developing their ability to interact with other people” (Ladousse, 1998:5). By the simulation of reality, role-plays “allow students to prepare and practise for possible future situations” (Dougill, 1987:17). The fact of doing something useful increases the motivation of the students and their engagement in the learning process.

As reported by Ladousse, there are several types of role. For instance, there are roles that are related to the real needs in the lives of the students. “In these cases it is easy to match the role play in the classroom to the essential preoccupations of the students”. In another type of role, the students “play themselves in a variety of situations of which they may or may not have direct experience”. If the situations are relevant, they

will find it extremely motivating. There are other roles in which “few students will ever experience directly themselves [...]”. Lastly, there are “fantasy roles, which are fictitious, imaginary, and possibly even absurd” (Ladousse, 1998:13).

Role-play reproduces different situations and requires the use of diverse registers with the aim of recreating the language that students will probably need outside the classroom. When using this activity we find cooperative learning, interaction in the classroom, motivation and a better relationship between the teacher and learners. Role-play activities can help “accomplish a wide variety of training objectives, ranging from providing information to changing attitudes” (Buckner, 1999:1).

Therefore, the main advantage of role-play “from the point of view of language teaching is that it enables a flow of language to be produced that might be otherwise difficult or impossible to create” (Dougill, 1987:17). In addition, Ladousse offers different reasons for using role-play in the language class. Through role-play “a wide variety of experience can be brought into the classroom” and the speaking skills can be trained in any situation. Role-play also sets the students in situations in which “they are required to use and develop those pathic forms of language which are so necessary in oiling the works of social relationships, but which are so often neglected by our language teaching syllabuses”. At the same time, role-play “helps many shy students by providing them with a mask” (Ladousse, 1998:6-7). There are activities in which students have to talk about themselves or their own experiences and sometimes they can feel uncomfortable. This does not occur in role-play because they are playing invented roles. However, the main reason for using role-play is that it makes the learning fun.

3.4.1.3. Simulation

Simulation is “an intensive, interactive experience in which the content and roles assumed by participants are designed to reflect what people encounter in specific environments” (Buckner, 1999:1). Another author, Dougill, defines simulations as a “structured set of circumstances that mirror real life and in which participants act as instructed” (Dougill, 1987:20).

This activity seems to be like a game but it emphasizes common and daily situations and tends to bring a reflection about the action involved. Thus, simulation creates a setting that demands the participation of the learners “in some type of personally meaningful activity, leading to a real sense of personal accomplishment or failure for the results obtained” (Buckner, 1999:2).

It is no easy to distinguish between simulation and role-play, however, “simulations are complex, lengthy, and relatively inflexible events”. They will always include an element of role- play and other types of activities, such as “analysis of data, discussion of options, etc.” (Ladousse, 1998:5). Simulations “require replication of the physical circumstances, as well as behaviour, they are more difficult to set up than role-plays and often require the use of published material” (Dougill, 1987:21). In simulation, the learners assume the role of a given person while in role-play they act as they were that person. Consequently, role-play is more flexible and allow variations in the development of the activity. Despite these differences, both activities have the same aim which is “to train students to deal with the unpredictable nature of language” (Ladousse, 1998:6).

3.4.1.4. Improvisation

There are several definitions for improvisation. For some “it holds a feeling of dread because of its association with unrehearsed performance before an audience, a situation guaranteed to make most people feel highly uncomfortable” (Dougill, 1987: 19). For others, it is “a spontaneous response to the unfolding of an unexpected situation” (Hodgson and Richards, 1974:2). As a result, “improvising is something we all do in our daily lives” and the ability to improvise is “a necessary ingredient of language use” (Dougill, 1987:19).

This type of activity stimulates students' imagination and creativity now that nobody knows what will occur. This also will give way to discussion among students. Once that the activity has finished, all can talk about the language and vocabulary used during the improvisation and make suggestions to improve it (cf. Dougill, 1987:20).

Through improvisation, the students not only improve their language use, but also they increase their self-confidence because they can see what they know and what they are able to do with that knowledge.

3.4.1.5. Scripts

Scripts are especially used by drama groups in their performance. According to Dougill, the script will be used in different ways before the representation. Firstly, it is read in groups or individually. After that, it will be discussed and the group will focus on some passages before focusing on the whole play. Then, the students will memorise and interpret the script. Finally, the script will turn into a dramatic performance (cf. Dougill, 1987:21-22).

There are several reasons why scripts are useful in the language classroom. In first place, their language is valuable since “they provide a rich source of comprehensible input in language that is natural and spoken. The second reason why scripts are of such value is because they offer psychological security to the student” (Dougill, 1987:22-23). Furthermore, working with scripts is “less threatening and less demanding than many other drama activities because the content is provided rather than created” (Dougill, 1987:24).

Scripts do not always have to be performed in the language class. However, Dougill suggests that its performance entails several advantages such as the active participation and physical involvement of the students, which contribute to the development of the group work and students' confidence. It can be used for different purposes, including reading comprehension, the practice of fluency, pronunciation, vocabulary, etc. Besides, the language has to be used accompanied by action and gestures which reinforces the message and the understanding of it (cf. Dougill, 1987:24-25).

The scripts should be carefully chosen in order to use them in the language lesson. Firstly, “whatever the purpose, the language involved must be accessible to the students and relevant to their needs” (Dougill, 1987:85). The purpose and the language should be relevant but also the topic of the scripts. At the same time, the teacher should consider the number of roles so as to implicate the whole class. The length of the script is also determining. Sometimes it is better to focus on a shorter script rather than a long one. In this case, the students will be divided into groups or the same role could be performed by two students. Finally, teachers should bear in mind that the students are not actors and actresses (cf. Dougill, 1987:85-87).

3.4.1.6. Problem-solving

Problem-solving exercises “not only do they develop accuracy of expression, they also give practice in thinking in the foreign language (sifting through information, following instructions, reducing many words to few, etc.)” (Maley and Duff, 2004:3). In this kind of activities, the students have to deal with a problem or a difficult situation with the aim to solve it and reach a solution. This contribute to collaborative working and they will develop their critical thinking. Finally, it must be also stressed that “in these exercises the product is not in itself all-important; it is the language used in developing the idea that matters most” (Maley and Duff, 2004:3).

3.4.1.7. 'Drama games'

Another way of including drama in the language lesson could be through drama games. These games are characterized and distinguished by a number of factors. Drama games tend to involve action, movement and communication. They also stimulate the students' imagination and creative ability. These games allow the verbalization of emotions, linguistically and paralinguistically. This means that the learners "are given the freedom to express a whole range of emotions, not only in speech, but also through facial expressions and gestures" (Wessels, 1998:30).

There are different types of drama games which are classified to be used into different stages of the lesson. These games tend to be short and they last around ten or some more minutes. Wessels (1998:30) divides them into 'ice-breaker games', 'in-betweens games' and 'endgames'. The former consists of "games played at the beginning of a lesson as warm-ups or introductory activities" (Wessels, 1998:30). This kind of introductory exercises "are essential activities for preparing any group to approach the more exacting tasks later to be demanded of them" (Maley and Duff, 2004:2). Secondly, 'in-betweens' games, are games "used as part of a lesson, to revise or reinforce previously- taught material" (Wessels, 1998:30). The last one includes "games which end a lesson. [...] such games can help to revise the language taught during the lesson, and to 'fix' it in a relaxed and enjoyable manner" (Wessels, 1998:30). The application of these games not only makes the lessons turn into more interesting and fun for the students, but also it makes them learn in an unconscious and motivating way. In a drama or any lesson, one can use all of these games or just one of them and in a different order. It will depend on the class, time and material available.

3.5. Classroom conditions for drama activities

Each lesson or activity requires different instructions, appropriate conditions and environment to be developed. This is also the case of the employment of drama in the English lessons. In this section the different factors that help to carry out drama successfully in the language classroom will be examined.

For instance, there are subjects that need an adapted space in order to develop them properly. By way of illustration, Science is taught in a laboratory, Information Technology needs a computer room, Physical Education is practised outside, or other subjects such as Arts or Music demand a special place. This is not the case of English, except when using drama for teaching this subject. However, it is not necessary to move to another classroom now that the rearrange of the space will be enough. The physical environment and disposition of the class is crucial to practice drama activities in order to

allow students to get up and move freely around the class. It is also essential “to be able to see who you are talking to, and to be able to move towards or away from him or her, to touch him or her or be touched” (Maley and Duff, 2004:19). For that, it is indispensable to change the traditional class organization. This sometimes will take time since each activity requires different arrangement, “for some you need a completely open space, for others a semi-circle of chairs, and for others groups of chairs” (Maley and Duff, 2004:18). Wessels suggests different ways in which the space can be rearranged for these drama activities (cf. Wessels, 1998:22).

In the figure below, the desks and chairs are grouped together making up a square and leaving a great space in the middle of the class. The place of the teacher is in front of the students, however, in one side. This arrangement is suitable for “games, mimes, and dramatized playreadings” (Wessels, 1998:22).

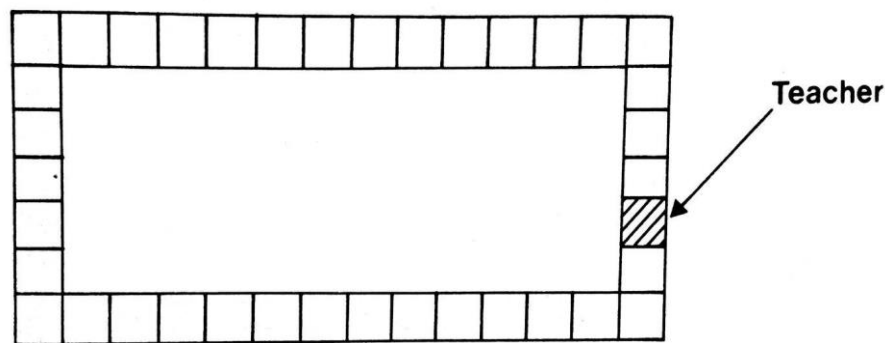


Figure 1. Tables/desks and chairs stacked against walls.

In this one, the class is organized as a kind of semicircle and the teacher is placed in a corner. The space is not only in the centre but also on the foreground of the class. In this arrangement, the teacher can also be placed in front of the class, as we can see in *figure 3*. This is proper for the development of “discussions followed by actions, pair and group work, plenary discussions, individual performances, and certain role plays” (Wessels, 1998:23).

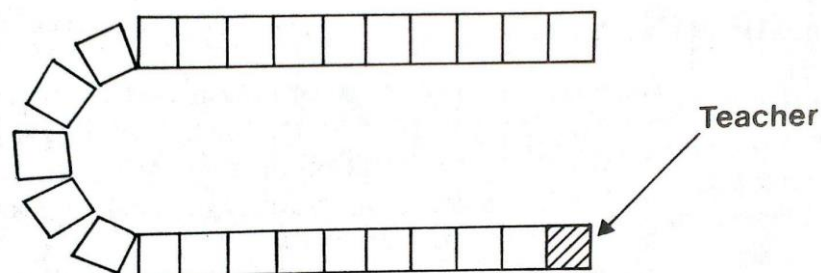


Figure 2. Horseshoe/semi-circular arrangement.

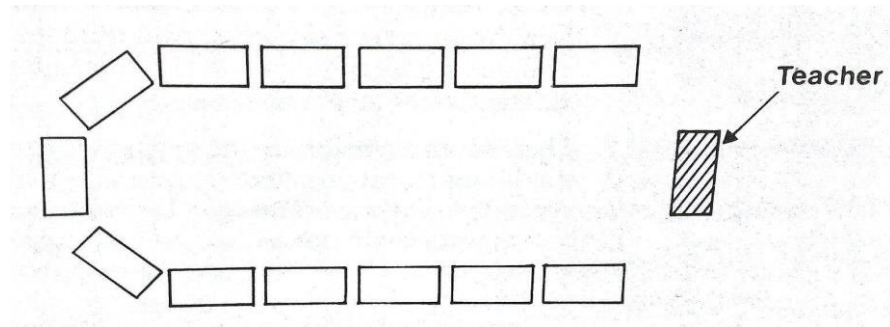


Figure 3. Horseshoe/semi-circular arrangement.

In *figure 4*, the tables and chairs are creating a full circle. This arrangement is similar to the first one and it is good for “many games, simulations, and role play. Also good for seminar presentations” (Wessels, 1998:23).

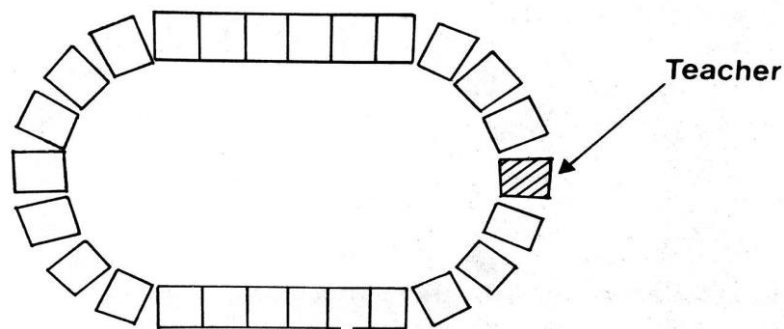


Figure 4. Full circle.

In the last one, *figure 5*, the students are seated in groups favouring cooperative learning and the employment of “simulations and other group activities” (Wessels, 1998:23). The teacher will move around from group to group.

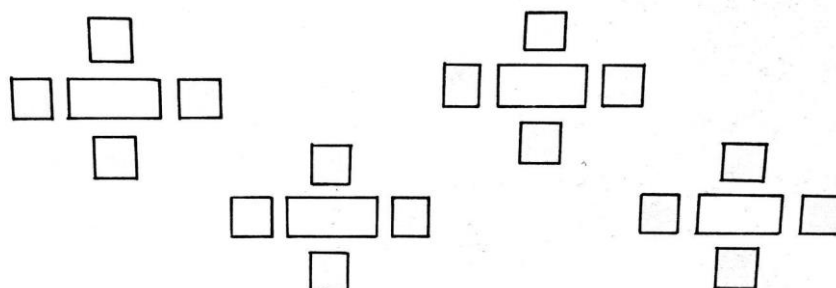


Figure 5. 'Grouped seating'

In the different ways in which the class can be arranged, it is noticeable that the teacher always occupies part of the group, but as another participant. His or her main role is that of counselor and observer. The teacher will give instructions and will move around the class to observe how students work, and in case of doubts or problems.

Therefore, depending on the activity, the class will need a different arrangement since the physical layout of the room “reflects a psychological reality” (Maley and Duff, 2004:19). Nevertheless, there are teachers that tend to avoid group work because they consider that there is neither organization nor control. To overcome these difficulties, Maley and Duff propose a number of rules such as “give precise and unambiguous instructions for each activity [...]; if materials are needed, make sure they are provided; keep close control over the time [...]; or decide what your own role is going to be [...] (cf. Maley and Duff, 2004:19). These authors also set an amount of advantages of pair or group work such as “the student-teacher relationship improves, because the teacher is no longer the 'fount of knowledge', he or she is the guide rather than the controlled-in-chief; students talk more than before, and their exchanges are, as far as possible 'natural'; students participate in their own learning process [...]” (Maley and Duff, 2004:20). In addition, the student can benefit one from the other and they can share their knowledge. Sometimes students work better in this way and they can help each other to improve.

Although, sometimes there could be any unexpected event, another determining condition for using drama in the language classroom is a rigorous planning and timing of the lesson. Similarly, warm-ups activities are key when working with drama. These kind of activities prepare the students for the lesson and they are complementary to the main activity.

The teacher has also an important function in order to fulfill the appropriate classroom conditions for drama since he or she is “the main source of knowledge in the classroom [...] and should become a referent rather than a guide” (Wessels, 1998:24). Thus, as a guide, they should ensure that the students have understood the activities and they are aware of the main goal as well as the time they will have to achieve it. This will increase their concentration and they will be faster in the development of the activities favouring the progress of the lesson. In addition, teachers should also help students to learn independently and from others. Each group should be composed of the most cooperative students to help the other ones. At the same time, all this serves to create a positive atmosphere. Therefore, another important factor is the environment of the class. There should be a relaxed atmosphere and a good relationship with the teacher and between learners. Students should work in pairs or groups and they should respect each other. The teacher as well as students should provide a positive feedback to the members

of the class in order to achieve that. These and other roles of the teacher and students will be analysed in detail in the next section.

3.6. Teacher and learner role

Accordingly, this section of the project will cope with the teacher and learner relationship. The success of drama techniques in the language classroom implies a drastic change between the teacher and the learner function. Many teachers do not use drama in their lessons because they perceive it as something theatrical, maybe due to their experiences. And this is the matter, we tend to reproduce what has been taught to us. Learning has been presented to us “as the one-way transmission of knowledge from the teacher to the student, rather than the creation of learning situation in which the student is also the teacher” (Wessels, 1998:14). This means that the teacher tends to be the 'authority' and the person who gets all the attention in the classroom, while the students are unnoticed. Fortunately, this situation is changing and drama is an enjoyable way to exchange the usual teacher and learner roles.

In any language teaching moment employing a drama technique “learners will constantly be confronted with the demands to take responsibility, to use their imaginations, to offer alternatives, to come up with solutions, and even to do some research” (Wessels, 1998:15). In this case, the teacher should be prepared to face this new situation and allow to the extent possible their demands. However, there are teachers that tend to avoid this practice for fear of an uncontrolled and unorganized lesson. This is the reason why “[...] the drama lesson should always be carefully planned and strictly timed and controlled” (Wessels, 1998:15). Consequently, teachers have to plan and structure the lesson in advance in order to get the attention and interest of the students. It will depend on “a willingness to take risks, assume roles, be seen as a 'real' person and to challenge the class constantly by [...] a variety of 'teaching registers” (Wessels, 1998:15). Therefore, regarding to the teacher function, he or she has to create a positive atmosphere, to listen to students' suggestions, to experiment, to observe the results, to develop their confidence, cooperation and communication in a continuous process of socialization as well as to be involved with the group. In drama teaching, they have to “develop their inventive and creative ability to the service of dramatization, to allow the students the opportunity of a real communication through drama activities and to elaborate their own dramatic texts” (¹Cañas, 1994:80). The enthusiasm of the teacher for the lesson and for the students is determining and he or she is seen as a facilitator and counselor but never as authority. The teacher “will no longer be the source of knowledge nor the sole arbiter of what is 'right' and 'wrong', 'good' and 'bad” (Maley and Duff, 2004:22). Now, teachers should control but not direct, that is to say, they have to ensure

¹ My own translation of the quote

that the students have understood and know what they have to do. Teachers should try not to interrupt or intervene even if there are moments of silence, because sometimes it is necessary to reflect. It is also important to remember that in these activities “there are no wrong ways of doing things [...]. The students should be able to react and interact spontaneously, without feeling that they are to be penalized for being wrong” (Maley and Duff, 2004:22). They also should create a relaxed atmosphere favouring the learning. In order to achieve that the students will work in pairs or groups, the teacher will provide them with everything they need and the distribution of the class will also help. They should make students responsible of their learning and be able to assess themselves, to encourage them to speak, to listen and respect each other's ideas, to provide them with a positive feedback, to motivate students and make them learn in an enjoyable way. Teachers should be open to the necessities of the students. Their “body should reflect this 'openness' – a relaxed posture, an ease in being physically close to them, a warm, encouraging smile” (Wessels, 1998:21).

Going into detail about the learner role, when students start to learn a Foreign Language, they tend to feel fear because it is an unknown language for them and they would like to fulfill their learning expectations too. In a class, there will be different types of students with similar expectations and dissimilar background and ways of learning. They will also differ in age, learning background, personality, attitude, etc. Drama can be used from young children students to adults students. This dissertation focuses on adolescent students, in such a way that the teacher will have to deal with their physical and emotional changes considering that “they will be terrified of being made to appear foolish in front of their peers” (Wessels, 1998:20). In addition, there will always be students that do not participate because they do not like the activity, consider it is a waste of time and they are “trivial or irrelevant to language learning” (Dougill, 1987:33) or because they are shy. On the other hand, drama makes that these “shy students in particular gain confidence once they begin working in pairs or small groups, especially if they are given discreet encouragement or praise” (Maley and Duff, 2004:21). During drama lessons, students will be able to use their own lives and perceptions “as a supply of ideas for taking on roles through their interactions with others, dramatizing and reflecting on the experiences and circumstances which people face throughout a lifetime” (Kilgour Dowby and Kaplan, 2011:1). This is the reason why teachers have to consider the ways in which drama can be introduced to students “without appearing either frivolous, aimless, or unstructured” (Wessels, 1998:16). “Ultimately, what is required of the learner is an initial act of submission -an unspoken contract between the learner, the teacher, and the rest of the class in order to achieve the aims of the lesson” (Wessels, 1998:16-17). It will depend on the capacity of the teacher to cope with the class and his or her relationship with the group.

As pointed out before, students are no longer a passive receptor. They become monitor, group participant, innovator and risk-taker. Thanks to drama learners play an active and central role in the classroom and they become active participants. They must interact, negotiate and cooperate with other partners. However, “the ideal language learner approaches the learning situation with an open mind, prepared to contribute widely and enthusiastically to the teaching programme, and to work independently of the teacher” (Wessels, 1998:16).

Drama fosters the students' ability to deal with a contrast of ideas, points of view or values “to play out alternate solutions to human problems and dilemmas, and to understand the fundamental issues that enliven content area topics and themes – for the purpose of gaining knowledge and the pleasure of developing awareness” (Kilgour Dowby and Kaplan, 2011:1).

To sum up, teachers have to encourage them to participate, always in a progressive process without force them. Accordingly, “gradual and careful introduction and demonstrable success, enjoyment, and involvement is the way to convince the students of the value of learning through drama” (Wessels, 1998:20). The key is that both, teacher and students, have to create a trust relationship and be able to change their roles in order to fulfill the purpose of the lesson.

3.7. Advantages and disadvantages of using drama

Throughout this dissertation, the potential of drama and its possible advantages have been exposed. However, drama also presents some limitations. This section goes in depth about its advantages and disadvantages.

Wessels (1998:13) lists a number of benefits of drama in language teaching as follows:

- The acquisition of meaningful, fluent interaction in the target language.
- The assimilation of a whole range of pronunciation and prosodic features in a fully contextualized and interactional manner.
- The fully contextualized acquisition of new vocabulary and structure.
- An improved sense of confidence in the student in his or her ability to learn the target language.

E. Demetriou and J.R. Mas (cf. 2009:94) point out that drama helps students to develop self-esteem and fight against their shyness. It makes students to examine their own values and to respect other people's values as well as to analyse ethical, moral and social values. By means of drama students are able to reflect and perform their past and present experiences and even foresee future events. Drama develops students' skills of creativity, imagination, improvisation, intuition and memorization. It fosters and improves personal and collective relationships. This technique also contributes to the improvement of

Vocal expression and oral and written communication, that is to say, to the acquisition and the enrichment of vocabulary and syntactical structures, the improvement of speech, pronunciation and other communicative skills, and the improvement and enrichment of meaningful gestures and other non-verbal resources. (Demetriou and Mas, 2009:94)

It is Dougill (1987:8) who also states a number of advantages that drama activities offer in the language classroom:

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

Moreover, the previous analysed drama activities and games comprise uncountable advantages since throughout them the students are able to invent and express themselves in their mother tongue as well as in the foreign language. Drama arises in the communication frame and it is an open door to use it in the language teaching (cf. Torres Núñez, 1996:29-30). Furthermore, when teachers realise the power of drama and get the outcomes using the appropriate drama techniques the “[...] drama activity can become a fertile method for integrating reading, writing, speaking, listening, researching, technology applications, and art experiences” (Kilgour Dowby and Kaplan, 2011:1).

Nevertheless, as any technique drama has its constraints, the main one is the thought that it is related to too noisy, uncontrolled and chaotic lessons. The employment of drama in the classroom involves the use of other types of activities in which the learner take an active participation now that they work in pairs or groups, they stand up and move around the class, etc. Unfortunately, for this reason many teachers reject to use drama since it breaks with the typical view of order (cf. Cañas, 1994:19). Another reason is that there will be students that refuse to participate because they are shy or they consider that it is a waste of time since they are not aware of their learning. Moreover, teachers should prepare the lessons and activities proposed in advance, something that could take time. Teachers also tend to doubt about the ability to act, play a role, etc; or to help learners to do so. However, these fears appear “unwarranted, especially because we need not view drama predominantly as performance in order to take advantage of it in our teaching” (Gandara Rauen, 1990:272). This should not be a problem because drama focuses on the process rather than on the final product. The fact that teachers do not know how to include drama and its activities in their lessons, as a part of the textbook or as an extra-curricular activities, is another disadvantage among others.

3.8. Conclusion

Throughout this dissertation, I have tried to underscore the power of drama in the language class and there are some ideas that should be underlined considering that they are of great importance to conclude this final project.

First of all, drama is a powerful tool to be applied in the language lesson to motivate students towards language learning and improve all the skills, mainly the speaking ability. By means of drama, students also fight against shyness and they are encouraged to speak aloud losing their fear and respecting each other.

Accordingly, this technique that is based principally on the Communicative Approach, focuses on language forms but also on the communicative properties of the language, which contributes to the development of the communicative competence of the students. This fosters students to overcome their difficulties and their anxiety when they speak English, one of the main aims when learning a foreign language. Furthermore, drama is enhanced by other linguistic approaches, which makes the language learning more complete and meaningful for the students.

Moreover, drama comprises different types of activities, which has been previously described such as role-play, simulation or improvisation making the learning enjoyable and motivating, but this is not the only advantage that it offers. Throughout these activities students increase their self- confidence and their capacity to think as well as they

develop their creativity and imagination. Drama activities set students in different kind of situations in which sometimes they have to operate as if they were in real life and use daily expressions and vocabulary that will be very useful for them. Besides, these activities involve the development of their autonomy and responsibility. All this occurs in a relaxed atmosphere favouring the learning process. It is also favoured thanks to the new roles for teachers and learners and the classroom conditions for the development of these activities.

The most advantageous feature of drama is that it can be used with students of all ages just adapting the level of the activities. In addition, lots of contents such as a specific vocabulary, grammar, pronunciation, etc; can be put into practice by means of these drama activities. For this and other uncountable reasons, we strongly recommend the use of drama in the language class since it makes the learning attractive and motivating, promoting the students interest and learning. Drama also makes learning memorable and meaningful for them, something that we as a student consider of vital importance.

To conclude, throughout this dissertation we hope we can not only motivate students towards language learning developing their speaking skill, but also offer them another alternative for language teaching. We also would like to encourage teachers to explore drama possibilities in theirs lessons.

4. Didactic Unit

4.1. Title

Unit 7: 'ON STAGE!'

4.2. Contextualization

This didactic unit has been designed for students of 4th year of Compulsory Secondary Education, belonging to the private School, Marcelo Spínola. This center is located in Jaén (Spain) in the south west of the city.

The level of the most of the students is nearly to the B1 according to the Common European Framework of Reference for Languages (CEFR). In fact, some of them are preparing themselves for B1 examination. In the group, there are 28 students and they form a mix-ability group. There are 15 boys and 13 girls, among them one is gifted and talented and two of them are slow-learners. There are also two repeater students. From all groups of Compulsory Secondary Education, this group demonstrates motivation and interest in learning English and in the accomplishment of the objectives demanded. The students tend to take an active part in the development of the lessons, even they make

suggestions to the teacher about what they would like to do. They would like to practise more speaking and new types of activities such as role plays or theatre. They like to work individually but also in pairs or groups. They are distributed in pairs and it is possible to rearrange the layout of the classroom for other activities.

This didactic unit is programmed to be put into practise during the third term and it corresponds to the unit 7 of the school year. Besides, it coincides with the 'World Book Day' and with the 400th anniversary of Shakespeare's death, and the students will develop activities related to this English playwright. This will be developed into six sessions of fifty or fifty-five minutes approximately.

4.3. Justification

It is not easy to keep the students' attention and interest during the whole lesson. This is the reason why sometimes teachers should introduce new techniques to appeal their preferences and encourage them to learn. Therefore, the main aim of this didactic unit is to motivate students in the learning process, particularly in the English class, including communicative and enjoyable activities such as drama, role plays, simulation, etc.

All the skills will be practised, specially speaking and interaction skill, in an integrated way. Through the activities, the students will fight against shyness and they will stimulate their imagination as well as they will improve their creative ability. They will be able to think critically and speak freely in the target language and in a relaxed atmosphere. They will work individually, in pairs or groups promoting autonomy and cooperative learning.

The Organic Law of Education 2/2006 of May 3rd (and The Organic Law for the Improvement of the Quality of Education of 8/2013 of December 9th) defines a didactic unit as a short-term planning unit that comprises a number of activities and tasks designed for a particular group of students.

A didactic unit must involve a final goal, key competences, objectives, contents, methodological orientations and evaluation criteria. It constitutes the last level of curricular particularization and contributes to the development of the General Objectives of the Stage and Area, and the accomplishment of the so-called Key Competences, as indicated in Royal Decree 1631/2006 and Decree 231/ 2007 (and Royal Decree 1105/2014).

It is worth of mentioning that although LOMCE (Royal Decree 1105/2014) is implemented in Spain, this didactic unit deals with LOE (Royal Decree 1631/2006) since it will be applied in Andalusia where this law is employed in the even courses for Compulsory Secondary Education.

4.4. Didactic Objectives and Key Competences

4.4.1. General Objectives of the Stage (Royal Decree 1631/2006)

a. To accept their responsibilities, know and exercise their rights respecting others, show tolerance, cooperation and solidarity among people and groups, practise dialogue, adopt human rights as common values of a plural society and prepare to take part in democratic citizenship.

b. To develop and consolidate habits of discipline, study and work both individually and in a group, as a necessary condition for the effective performance of learning tasks and a means of personal development.

c. To value and respect gender differences and equal rights and opportunities. Reject stereotypes which lead to discrimination between men and women.

d. To strengthen affective capacities in all areas of their personality and in their relations with others. Reject violence, prejudice of any type, sexist behaviour and resolve conflicts in a peaceful manner.

e. To develop basic skills in the use of information sources to acquire new knowledge. Acquire basic training in the field of technology, especially in information and communication technologies.

f. To perceive scientific knowledge as integrated knowledge which is structured into different disciplines and understand and apply methods to identify problems in different fields of knowledge and experience.

g. To develop an enterprising spirit and self-confidence, participation, critical awareness, personal initiative and the capacity to learn to learn, plan, take decisions and assume responsibilities.

h. Understand and produce correctly complex texts and messages both orally and in writing in Castilian and, where applicable, in the co-official language of the Autonomous Community. Get to know, read and study literature.

- i. Understand and express themselves appropriately in one or more foreign languages.
- j. Know, value and respect the basic characteristics of their own culture and history and that of others, together with their artistic and cultural heritage.
- k. Know and accept the functioning of their own body and that of others and respect the differences; look after their body and develop healthy habits; take part in physical education and sports to contribute to their personal and social development; know and value the human dimension of sexuality in all its diversity; be critically aware of social habits related to health and consumption; care for living beings and the environment and contribute to their conservation and enhancement.
- l. Appreciate artistic creation and understand the language of different art forms, using various means of expression and representation.

4.4.2. General Objectives of the Stage (Decree 231/2007)

- a. To develop skills in order to act autonomously whether within the family or the social groups to which they belong, showing tolerant and supportive attitudes, by getting rid of inhibitions and prejudices.
- b. To interpret and perform texts formally, with autonomy and creating using artistic, scientific and technical codes.
- c. To understand the principles and values which regulate the functioning of society, especially those related to citizenship rights and duties.
- d. To use information and communication strategies that will stimulate the teaching and learning processes of all the subjects and the student's work.

4.4.3. Foreign Language General Objectives (1631/2006)

- 1. To listen and comprehend general and specific information from oral texts in diverse communicative situations, adopting a respectful and cooperative attitude.
- 2. To express oneself and interact orally in usual situations of communication in a comprehensible way and with a certain level of autonomy.

3. To read and understand different texts with an adequate level according to the capacities and interests of students so they will extract general and specific information from them, and use reading as a source of pleasure and enrichment.
4. To write simple texts with different purposes about different topics using the appropriate resources of cohesion and coherence.
5. To use the phonetic, lexical, structural and functional basic components correctly in different communication contexts.
6. To develop autonomy in learning, reflect upon the learning processes and transfer to the foreign language knowledge and strategies of communication acquired in other languages.
7. To use learning strategies and all the sources at their disposal, including technology and communication information, to select and present oral and written information.
8. To appreciate the foreign language as an instrument of access of information and as a learning tool in different contexts.
9. To value the foreign language and all languages in general, as a means of communication and understanding between people of different origins , languages and cultures avoiding any kind of discrimination and linguistic or cultural stereotypes.
10. To show a receptive attitude and self-confidence in learning and use of a foreign language.

4.4.4. Competences

1. Communicative competence in one's mother tongue and in a foreign language
2. Mathematical competence/literacy
3. Knowledge and interaction with the physical and natural world
4. Digital and technological competence
5. (Interpersonal, intercultural) Social and civic competence
6. Cultural and artistic expressions

7. Learning to learn competence

8. Autonomy and initiative (Entrepreneurship)

As it is noticed, in this didactic unit, the objectives and competences follow the Organic Law of Education (LOE) 2/2006. The objectives comprehend the Stage Objectives of the mentioned law, the Royal Decree 1631/06 and the Decree 231/07 for Andalusia. It also follows the Foreign Language Objectives of the Royal Decree 1631/06. All this is summarised in the following chart:

Didactic Objectives	Stage Objectives (Royal Decree)	Stage Objectives (Decree)	Foreign Language Objectives	Key Competences
To master, retrieve and use vocabulary related to theatre.	b,i		6	C1, C5, C6
To read in a comprehensible and autonomous way a dramatic text and another one about Shakespeare, his life and plays.	b,h	b	3	C7, C8
To use correctly the passive voice in <i>Present Simple</i> , <i>Past Simple</i> and <i>Future Simple (will)</i> .	b		6	C1, C7
To be able to listen in a comprehensible way the content of a text and a video.	b,h		1	C1, C6
To write a short story or a summary about one of Shakespeare's plays using the appropriate connectors of sequence and time expressions.	b,h,i	d	4	C1, C5, C6, C7
To be able to develop a	a,d,h,i	a,d,	2,5	C1, C5, C6,

role-play, to mime, to simulate or to improvise a given situation.				C7
To arouse awareness about one of the most well-known writers of plays in the English language, William Shakespeare.	b,g,j		8,9	C5,C6
To develop individual, pair, group work, and collaborative and cooperative strategies to get a common end, in this case a dramatic performance.	a,c,d,g	a	6	C1, C7, C8

4.5. Contents

The contents of this didactic unit are related to the objectives previously mentioned and they will be distributed into different skills:

- **Listening, speaking and interacting:**

- Listening:

- Listening of vocabulary pronunciation.
 - Listening in a comprehensible way the content of a text and a video about *Hamlet* play.
 - Being able to understand the oral information from the teacher and contributions of the rest of the students in discussions, whole-class activities or small group activities.

- Speaking and interacting:

- Being able to develop a role-play, mime, simulation, improvisation and problem-solving of a given situation.

- Being able to participate and contribute in the oral activities proposed, such as warm up activities.

- Interacting and performing a drama of the first act of Shakespeare's *Romeo and Juliet*.

- **Reading and writing:**

- Reading in a comprehensible and autonomous way of written texts, one with a dramatic structure and another one about Shakespeare, his life and plays.

- Being able to extract the general and specific meaning and information of these texts to develop the activities proposed.

- Using the appropriate connectors of sequence and time expressions in order to produce a well-structure short story or a summary of one of the Shakespeare's plays (*first, then, later, since, for, etc.*).

In addition to the contents, a didactic unit should include other components such as the reflection upon the language and linguistic awareness, and sociocultural aspects and intercultural awareness.

- **Reflection upon the language and linguistic awareness:**

- Vocabulary:

- Mastering, retrieving and using vocabulary related to theatre in an appropriate context (such as *dramatist, actor, tragedy, play, character, etc.*)

- Pronunciation:

- Being able to have a correct pronunciation of the vocabulary of the topic.

- Being able to pay close attention to pronunciation in oral activities, reading and the performance of the drama.

- o Grammar:
 - Reviewing of previous tenses seen.
 - Passive voice.
- o Functions:
 - Developing dramatic activities such as role-play, improvisation, simulation, mime, etc.
 - Being able to write a short story or summary of one of Shakespeare's plays seen in class.
- **Sociocultural aspects and intercultural awareness:**
 - o Developing knowledge of English literature.
 - o Having awareness of William Shakespeare, one of the most famous writers of plays in the English language and some of his well-known plays.
 - o Presentation of a positive attitude, interest and motivation towards language learning.
 - o Promoting autonomy, and specially self-confidence in the language learning.

4.6. Transversality/Cross-curricular issues

A didactic unit should include at least one of the cross-curricular issues proposed by the Educational System (Royal Decree 1631/2006). These issues are associated to transversality. They are a kind of different topics related to social concerns and almost all of them should be seen at the end of the course and in different subjects.

This didactic unit involves Coeducation since in the last session, in the performance, some roles of some female characters will be performed by male students and vice versa. It also embraces Moral and Civic Education (rights and duties of democratic societies), now that the students will work cooperatively in pairs and groups in the different sessions learning to be more tolerant and respecting each other. These values should be applied in their daily life. Multicultural education is also comprised considering that the students will

deal with aspects of the English culture, particularly in the reading of session 3, and English literature in the diverse sessions.

4.7. Interdisciplinarity

As any didactic unit, this one takes into account aspects of other subjects of the curriculum namely Spanish Language, Literature and History.

The former is essential in order to understand the use of the passive voice and the verb tenses. Literature has its importance since the students will deal with one of the most celebrated playwrights in English language, William Shakespeare, and some of his most outstanding plays, carefully chosen for this unit. The latter, History, has connection with this unit because information about the background of Shakespeare's life will be provided. In addition, in one of the sessions (session 3), the students will simulate some scenes of this period.

4.8. Temporalization

As pointed out in the contextualization, this didactic unit will be developed in the mid of the third term and it will be put into practice during nearly two weeks. It is divided into six sessions of fifty or fifty-five minutes approximately each one, in order to have the enough time for warm-up activities, explanations, discussion, questions and doubts, among other aspects that could arise in the language classroom.

During these sessions the students will review some previous concepts and study new ones, and they will develop the activities proposed as well. In the last one, the students will perform in groups a drama of the first act of Shakespeare's *Romeo and Juliet* in order to put into practise what they have learnt and another drama technique.

APRIL	Monday	Tuesday	Wednesday	Thursday	Friday
3rd week				Session 1: Introduction	Session 2: Passive voice
4th week	Session 3: Shakespeare, his life and plays	Session 4: <i>Hamlet</i>		Session 5: <i>Macbeth</i>	Session 6: <i>Romeo and Juliet</i> (Assessment)

4.9. Attention to diversity

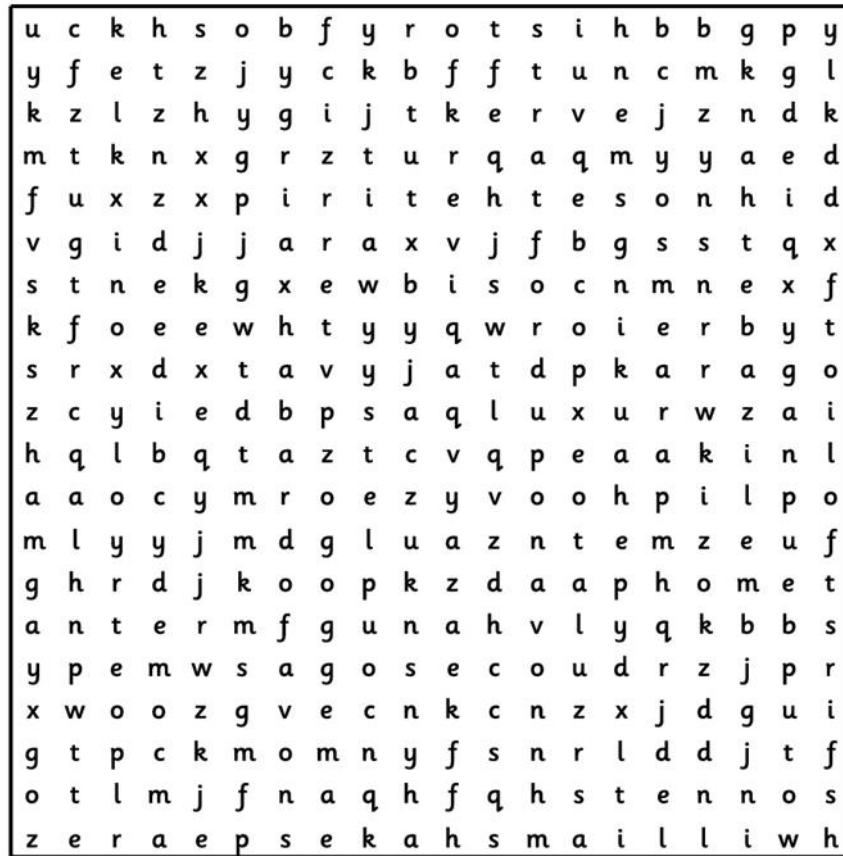
There are students that acquire learning at different speed, with different level and attitudes towards learning. This is the reason why the teacher should design and incorporate extension and reinforcement activities in the didactic unit for those who need them.

4.9.1. Extension activities

Those students who accomplish the activities proposed effectively, known as fast-finishers, will move onto extension activities designed to improve their learning.

Activity 1: Vocabulary. Find the words below in this word search.

William Shakespeare Word Search



Anne Hathaway

Bard of Avon

comedy

couplets

Elizabethan

First Folio

Globe Theatre

history

Kings Men

playwright

poetry

sonnets

Stratford upon Avon

tragedy

William Shakespeare



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Taken from

http://www.activityvillage.co.uk/sites/default/files/downloads/william_shakespeare_word_search.pdf

Activity 2: Read the text about William Shakespeare.

WHO WAS WILLIAM SHAKESPEARE?

William Shakespeare was an English playwright and poet, widely regarded as one of the greatest ever English writers. Some of Shakespeare's better known plays include 'Romeo & Juliet', 'Hamlet' and 'Much Ado About Nothing'.

Shakespeare was born in Stratford-upon-Avon in 1564 before moving to London to become an actor at age 21. Shakespeare wrote different genres of plays throughout his career, starting out mainly with comedies and histories before moving on to tragedies as he grew older.

In 1599, along with some fellow actors, Shakespeare built a theatre on the South Bank of the River Thames which he named 'The Globe'. It was here that many of his plays were performed. Today, visitors to London can still watch Shakespeare plays at the restored Globe Theatre.

William Shakespeare was a very well-known character in Tudor England. It is thought that Elizabeth I was a fan of his plays.

Taken from <http://www.activityvillage.co.uk/shakespeare-quiz>

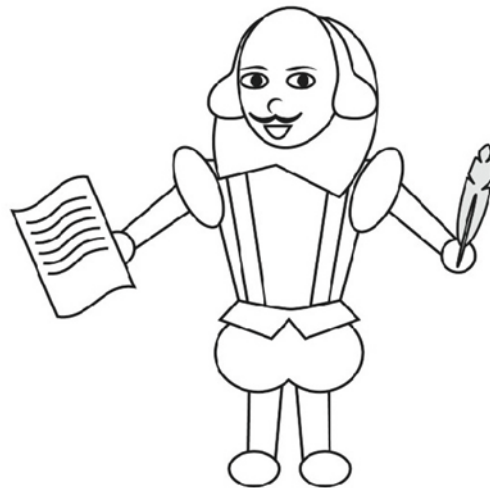
Activity 3: Answer the following questions.

Shakespeare Quiz

Test your knowledge of Shakespeare with the 10 quiz questions below.

😊 😊 😊

1. What was Shakespeare's first name?
2. Can you name the town where Shakespeare lived when he was young?
3. What was Shakespeare's wife's name? (Clue She had the same name as the actress from the Princess Diaries movies!)
4. What was name of the London theatre where many of Shakespeare's plays were performed?
5. Who was Queen of England when Shakespeare was young?
6. Who was crowned King of England in 1603?
7. Can you name the play about a Scottish King, which begins with three witches?
8. One of Shakespeare's plays was about the Prince of Denmark who lived in Elsinore Castle. What was his name?
9. Can you complete the title of this famous play ? Romeo and?
10. Shakespeare's birthday coincides with England's patron saint's day. Which saint?



😊 😊 😊

- | | |
|----------|-----------|
| 1. _____ | 6. _____ |
| 2. _____ | 7. _____ |
| 3. _____ | 8. _____ |
| 4. _____ | 9. _____ |
| 5. _____ | 10. _____ |

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Taken from http://www.activityvillage.co.uk/sites/default/files/downloads/shakespeare_quiz.pdf

Activity 4: Put the following sentences into passive voice.

-
1. Peter read the poem aloud.
-

2.The actor bought the red mask.

3.They will represent one of the Shakespeare’s plays.

4.She has not read the book that you gave her.

4.9.2. Reinforcement activities

Those students who find problems with the development of the activities demanded, associated with slow-learners, will be provided with reinforcement activities designed to reinforce and consolidate their learning.

Activity 1: Vocabulary. In pairs, match the word with the correct definition. Use the dictionary if necessary.

Actor	A personality or role an actor/actress recreates.
Actress	A person or a situation that opposes another character’s goals or desires.
Antagonist	The conversation between actors on stage.
Character	Clothing worn by an actor on stage during a performance.
Costume	A male person who performs a role in a play, work of theatre, or movie.
Dialogue	The stage representation of an action or a story; a dramatic composition.
Play	The area where actors perform.
Stage	A female person who performs a role in a play, work of theatre, or movie.

Vocabulary taken from <http://www.kqed.org/assets/pdf/arts/programs/spark/theatervocab.pdf>

Activity 2: Choose the correct verb tense for these passive sentences.

1. The poem is *read/ was read* aloud by Peter.

2. The red mask *will be bought/ was bought* by the actor.
3. One of the Shakespeare's plays *will be represented/ would be represented* by them.
4. The book that you gave her *is not read/ has not been read* by her.

Activity 3: Complete the sentences with the correct connector of sequence and time expression.

finally suddenly after as soon as when

1. They must have called _____ we were out.
2. _____ the concert, we went home
3. Let me know _____ you've finished.
4. I heard a noise. _____, my dog came into the room.
5. _____, I agree with the idea that learning languages helps you to communicate with different people.

Taken from https://www.google.es/search?q=connectors+of+sequence+and+time&ie=utf-8&oe=utf-8&client=firefox-b&gfe_rd=cr&ei=gbA1V-j5LceCaKfwmfAG#q=connector+of+sequence+and+time+expression.

Activity 4: Complete the worksheet about Shakespeare.

William Shakespeare

Born: _____

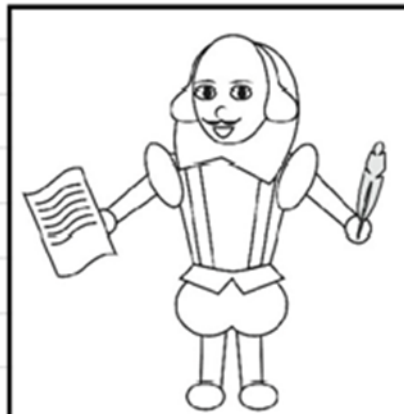
Nationality: _____

Occupation: _____

What was he famous for? _____

Would you have liked to meet him? _____

What would you have talked about? _____



Taken from

http://www.activityvillage.co.uk/sites/default/files/downloads/william_shakespeare_worksheet_bw.pdf%20william%20shakespeare

4.10. Materials

The materials employed in the unit are the following:

- Blackboard
- Digital interactive whiteboard
- CDs – Interactives

- Internet
- Dictionaries (monolingual and bilingual)
- Worksheets

4.11. Lesson Plan

4.11.1. Session 1: Introduction (55 min).

Activity 1: Warm up: guessing and discussion. The learners will guess and discuss about the title of the unit: **ON STAGE!** (For example: what does the title suggest to you?, what will the unit be about?, etc.) (10 min).

Activity 2: Vocabulary. Answer the questions. Listen and check. Then listen and repeat (10 min).

audience	director	comedy	sonnet
dramatist	poet	villain	source
			tragedy

Which is a word for a person who:

a. Writes plays?

b. Writes poems?

c. Makes films?

d. Is the bad man in a play?

Which is a word for:

e. A play that ends happily?

f. A play that ends unhappily?

g. A short poem?

h. A story that another writer uses?

Taken from (Fowler, 2006:56).

Activity 3: Reading: *Shakespeare's House*. In groups of three, read the following sketch aloud and try to interpret it (10 min).

Shakespeare's House



SCENE The living-room of a house in the town where Shakespeare was born

CHARACTERS Sidney and Ethel, tourists
A man

I *Sidney and Ethel come into the room.*

SIDNEY Well, Ethel, here we are in Shakespeare's front room. This must be where he wrote all his famous tragedies.

ETHEL I'm not surprised, with furniture like this.
 SIDNEY What do you mean?
 ETHEL Well, look at that armchair. He can't have been comfortable, sitting there.
 SIDNEY Don't be silly! He probably sat at this table when he was writing tragedies.
 ETHEL Oh, yes . . . Look!
She shows Sidney a typewriter.
 This must be Shakespeare's typewriter.
 SIDNEY Shakespeare's typewriter?
 ETHEL Yes. He must have written all his plays on this.
 SIDNEY Ethel! That can't be Shakespeare's typewriter.
 ETHEL Why not?
 SIDNEY Because Shakespeare didn't *use* a typewriter.
 ETHEL Didn't he?
 SIDNEY No, of course he didn't. He was a very busy man. He didn't have time to sit in front of a typewriter all day. He probably used a tape-recorder.
 ETHEL A tape-recorder?
 SIDNEY Yes. I can see him now. He must have sat on this chair, holding his microphone in his hand, saying: 'To be, or not to be.'
 ETHEL What does that mean?
 SIDNEY Ah well, that is the question.
 II ETHEL Sidney, look!
 SIDNEY What?
 ETHEL Over here. This must be Shakespeare's television.
 SIDNEY Shakespeare's television?
 ETHEL Yes, it must be. It looks quite old.
 SIDNEY Shakespeare didn't have a *television*.
 ETHEL Why not?
 SIDNEY Why not? Because he went to the theatre every night. He didn't have time to sit at home, watching television.
 ETHEL Oh.
They hear someone snoring.
 Sidney, what's that? I can hear something. Oh, look!
 SIDNEY Where?
 ETHEL Over there. There's a man over there, behind the newspaper. I think he's asleep.
 SIDNEY Oh, yes. He must be one of Shakespeare's family. He's probably Shakespeare's grandson.
 ETHEL Ooh!
 SIDNEY I'll just go and say 'Hello'.
He goes over to the man and shouts.
 Hello!
 MAN What? Eh? What's going on?
 II SIDNEY Good morning.

MAN Good mor – Who are you?
 ETHEL We're tourists.
 MAN Tourists?
 SIDNEY Yes.
 ETHEL It must be very interesting, living here.
 MAN Interesting? Living here? What are you talking about?
 SIDNEY Well, it must be interesting, living in a famous house like this.
 MAN Famous house?
 ETHEL Yes, there must be hundreds of people who want to visit Shakespeare's house.
 MAN Shakespeare's house? Look, there must be some mistake.
 SIDNEY This *is* Shakespeare's house, isn't it?
 MAN *This* is Number 34, Railway Avenue . . . and *I* live here!
 ETHEL Yes. You must be Shakespeare's grandson.
 MAN Shakespeare's grandson?
 ETHEL Yes.
 IV SIDNEY Ethel! Look at this!
 ETHEL What is it?
 SIDNEY Look at it!
He is holding an ashtray.
 ETHEL Ooh, Shakespeare's ashtray!
 SIDNEY Yes, William Shakespeare's ashtray! Mr Shakespeare, I would like to buy this ashtray as a souvenir of our visit to your grandfather's house.
 MAN For the last time, my name is not –
 SIDNEY I'll give you ten pounds for it.
 MAN Now listen . . . Ten pounds?
 SIDNEY All right then. Twenty pounds.
 MAN Twenty pounds for that ashtray?
 ETHEL Well, it *was* William Shakespeare's ashtray, wasn't it?
 MAN William Shakespeare's . . . Oh, yes, of course. William Shakespeare's ashtray.
Sidney gives the man twenty pounds.
 SIDNEY Here you are. You're sure twenty pounds is enough . . .
 MAN Well . . .
 SIDNEY All right then. Twenty-five pounds.
He gives the man another five pounds.
 MAN Thank you. And here's the ashtray.
The man gives Sidney the ashtray.
 SIDNEY Thank you very much.
 ETHEL I hope we haven't disturbed you too much.
 MAN Not at all. I always enjoy meeting people who know such a lot about Shakespeare. Goodbye.
 ETHEL Goodbye.
Ethel and Sidney leave.

Taken from (Case, 1981:92-94).

Activity 4: Answer the following questions (10 min).

1. Where were the tourists?

2. Why didn't Shakespeare use a typewriter?

3. Which tourist knew more about Shakespeare?

4. Were the tourists alone in the room?

5. Describe the man's reaction when he woke up.

6. Was the man Shakespeare's grandson?

7. What did the tourists want to take home with them?

8. Was the man still annoyed when they left?

Taken from (Case, 1981:95).

Activity 5: Speaking: Improvisation. In groups of three, improvise the sketch in your own words, without reading from the text. Do it in short sections. These words will remind you (15 min).

I	II	III
Shakespeare's front room	Television	Ashtray
Typewriter	Shakespeare's grandson	20 pounds
'To be or not to be'	Hello!	Goodbye

Taken from (Case, 1981:96).

4.11.2. Session 2: Passive voice (55 min).

Activity 1: Review of the previous tenses seen (10 min).

Activity 2: Explanation of the passive voice (15 min).

Activity 3: Put the following sentences into the passive (10 min).

1. Shakespeare wrote Hamlet and Macbeth.

2. She has bought tickets for the theatre.

3. They are rehearsing the play right now.

4. Did Cervantes write many novels?

5. They didn't find the costumes and masks in the dressing room.

6. We see this film every year.

7. Greeks developed Greek theatre in Athens.

8. My friend writes many books.

9. You have to decorate the stage.

10. They aren't restoring the old amphitheatre.

Activity 4: Speaking: role-play. In groups of four, the students choose a famous person related to literary or theatrical world if possible, either alive or dead, according to group consensus. One of the students is the famous person and the others the interviewers. The interviewers have to prepare questions (E.g.: *what is the most important thing you ever did?*; *when will you retire from public life?*; *which event in your life was the most significant?*; *which is the food do you prefer most?*; etc.). The members of the group can take turns and change the roles of the famous and the interviewers, or the interviewers of one group can ask questions to the famous member of other group (20 min).

Adapted from (Klippel, 1987:123).

4.11.3. Session 3: Shakespeare, his life and plays (55 min).

Activity 1: Warm-up. What do you know about Shakespeare?; can you name any of his plays or characters?; have you read or seen any plays? (10 min).

Taken from (Fowler, 2006:56).

Activity 2: Listen and read the following text (10 min).

SHAKESPEARE, HIS LIFE AND PLAYS

- ABOUT SHAKESPEARE

William Shakespeare is the most famous writer of plays in the English language. He was born in 1564, in Stratford-upon-Avon. Thirty-nine plays and hundreds of poems were written by him. In 1582 he married Anne Hathaway and they had three children. Living in London, he was a member of a theatre company which performed at the Globe. His plays were performed for Queen Elizabeth I and King James I. In 1610 he returned to Stratford and continued to write until his death in 1616.

- BACKGROUND AND THEMES

This was an exciting period of history, with wars, plagues, the discovery of new continents, rebellions, and in 1605, the Gunpowder Plot, when Catholics tried to blow up the Houses of Parliament. It was a time when everyone had to please the king or queen if they wanted to succeed.

It was a good time for the theatre in England, which helped Shakespeare become a great dramatist. The first public theatre was built in London in 1576. There were many other fine dramatists in his time, such as Christopher Marlowe and Ben Jonson. Shakespeare was always experimenting with the style of his plays, responding to fashions and new ideas in the London theatre.

A reconstruction of Shakespeare's wooden theatre, also called the Globe, was built near the original site in 1997. Most of the audience have to stand, as they did in Shakespeare's

day.

Shakespeare's work continues to be performed around the world in different

media – on television, radio and cinema, as well as in the theatre. There are at least five versions of films of Hamlet and three of Othello. Students may have also seen Romeo and Juliet or Shakespeare in Love, a film which recreates Elizabethan London.

Shakespeare's work has been translated into almost every language. But the beauty of Shakespeare's English is a rich part of the experience.

Many English people find Shakespeare difficult to understand. He uses old words and phrases that we no longer use today, his grammar is sometimes very complex, he refers to contemporary events that mean nothing to us now.

Some Shakespeare's well known plays are Macbeth, Hamlet, Merchant of Venice, King Lear, Romeo and Juliet or Othello. These plays mirror today's society with their themes of love, forgiveness, lust for power, deceit and loss.



Text adapted from (Fowler, 2006).

Activity 3: Are these statements true or false? Make the false statements true (10 min).

a. William Shakespeare is the most famous writer of plays in the English language.

b. In 1582 he married Anne Hathaway and they had two children.

c. A reconstruction of Shakespeare's wooden theatre was built near the original site in 1997.

d. There are at least two versions of films of Hamlet and seven of Othello.

e. Many English people find Shakespeare easy to understand because he used words and phrases that we use today.

f. Shakespeare's work has been translated just into Spanish and Chinese languages.

Activity 4: Read the text again and transform the active sentences into passive and vice versa (10 min).

Activity 5: Speaking: Simulation. This text not only deals with Shakespeare's plays, but also describes facts and events of the period in which he lived. Bearing in mind this information, choose one of the characters below and try to simulate scenes of this period. (For instance: how would each of these characters act?; in which kind of situations?; where?: at the theatre, in the street, etc.) (15 min).

Shakespeare

Queen Elizabeth I and King James I

Public and audience

Anne Hathaway

Christopher Marlowe and Ben Jonson (other dramatists)

4.11.4. Session 4: *Hamlet* (55 min)

Activity 1: Warm up. Brainstorming about the play, the topic dealt with and the author, background, context, relevance, etc. (10 min).

Activity 2: *Hamlet* worksheet: preparation test before listening (5 min).

'To be, or not to be; that is the question'... says Hamlet, as he wonders whether it is better to be alive or dead. Shakespeare's most performed play makes us think about this and other big philosophical questions.

We are in Denmark, and Hamlet's father, the king, is now dead. Hamlet's uncle has married Hamlet's mother, and become the new king. A ghost appears, saying he is the dead king, and tells Hamlet he must take revenge.

Do the preparation task first. Then watch the video and do the exercises to check your understanding.

Preparation

Match the vocabulary with the correct definition and write a–h next to the numbers 1–8.

- | | |
|--------------------------|--|
| 1..... poison | a. very surprised and upset about something unexpected that happens |
| 2..... mood | b. a substance that causes illness or death |
| 3..... shocked | c. to do something to hurt someone in return for something bad they did to you |
| 4..... in a rage | d. to watch someone secretly |
| 5..... to take revenge | e. the way someone is feeling |
| 6..... to spy on someone | f. extremely angry |
| 7..... to wound | g. to die in water because of not being able to breathe |
| 8..... to drown | h. to hurt someone by breaking their skin |

Taken from [http://learnenglishteens.britishcouncil.org/sites/teens/files/hamlet - exercises 1.pdf](http://learnenglishteens.britishcouncil.org/sites/teens/files/hamlet_-_exercises_1.pdf)

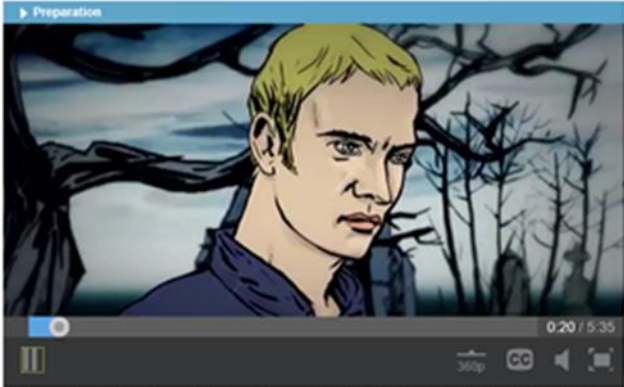
Activity 3: Listening to the video twice (projected in the screen) (20 min).

Home » UK Now » Literature UK

Shakespeare - Hamlet

We are in Denmark, and Hamlet's father, the king, is now dead. Hamlet's uncle has married Hamlet's mother, and become the new king. A ghost appears, saying he is the dead king, and tells Hamlet he must take revenge.

► Preparation



0:20 / 5:35

'To be, or not to be, that is the question'... says Hamlet, as he wonders whether it is better to be alive or dead. Shakespeare's most performed play makes us think about this and other big philosophical questions.

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Online dictionary

Look it up!

Photo caption

Photo caption 004
Can you write a caption for this photo?
View More

What is it?

Taken from <https://learnenglishteens.britishcouncil.org/uk-now/literature-uk/shakespeare-hamletc>

- First listen in a relaxed way but trying to understand as much as possible. Then, the teacher will ask a few oral questions and elicit the students' answers. The purpose of these questions is to serve as a listening comprehension.
- In the second listening, the transcript will be delivered to make the comprehension easier. In this way, they can follow the written text and consult doubts of vocabulary, meanings, grammar, etc.

Transcript:

Hamlet, the Prince of Denmark, has come back from university to find that his father, the old king, is dead. His mother has married his father's brother, Claudius, who is now king of Denmark. Hamlet is shocked that his mother has married so soon after his father's death, and angry that she has married Claudius.

Soon, a ghost is seen walking on the castle walls. The ghost looks like Hamlet's father, the dead king. When Hamlet sees the ghost, he is told that it is the ghost of his father. 'I am your father's spirit', the ghost tells Hamlet. It tells him that Hamlet's father did not die naturally, but was murdered by his brother Claudius. As the king slept, Claudius put poison into his ear, causing the king a painful death. The ghost tells Hamlet to take revenge on Claudius for murdering his father.

Hamlet can't believe that his mother would marry the man who murdered her husband. He becomes depressed, and he thinks about killing himself: 'To be or not to be – that is the question.' Hamlet decides to pretend he is mad while he tries to find

out if King Claudius really did kill his father. Claudius soon notices that Hamlet is behaving strangely, so he asks Polonius, his adviser, to spy on him. Polonius thinks that the best person to find out what is causing Hamlet's strange moods is Polonius's own daughter Ophelia. This is because Ophelia is Hamlet's girlfriend, and so she is close to him. But when Ophelia tries talking to him, Hamlet gets very angry, tells her that he never loved her and breaks up with her. Ophelia is very upset by this.

A group of travelling actors arrives in town. Hamlet gets them to perform a play at the castle. Hamlet's play contains a scene in which someone murders a king by putting poison in his ear – exactly what the ghost said had happened to him. Hamlet's plan is to watch King Claudius during the play, and see how he reacts when he sees his own crime performed on stage. Then Hamlet will know if Claudius is guilty or not.

Hamlet's plan works. King Claudius becomes so angry that he interrupts the play, and goes off in a rage. Claudius starts thinking of ways to get rid of Hamlet. Soon afterwards, Hamlet sees Claudius praying, and wants to kill him. But he worries that if he does, Claudius will go to heaven, instead of going to hell, which as a murderer he deserves. So Hamlet does nothing, and goes to speak to his mother. While they are talking in his mother's room, he sees someone moving behind the curtain. Hamlet thinks that it is Claudius, so he takes his sword and stabs through the curtain. But he is shocked to find he has in fact killed Polonius (the adviser) not Claudius.

This of course means that Hamlet has killed the father of his girlfriend Ophelia. Ophelia goes mad, and drowns herself in a river. Ophelia's brother, Laertes, comes to her funeral and is furious about what has happened. He and Hamlet argue about who loved Ophelia most, and King Claudius now sees an opportunity to finally get rid of Hamlet. He organises a sword fight between Hamlet and Laertes. To make sure that Hamlet is killed, Claudius gives Laertes a sword covered in poison. He also prepares a cup of poisoned wine. But Claudius's plans go horribly wrong when the poisoned sword wounds both Hamlet and Laertes, and Hamlet's mother drinks from the poisoned cup. Knowing that he is about to die himself, Hamlet kills Claudius, finally getting revenge for the murder of his father.

At the end of the play, all of the royal household of Denmark are dead.

Taken from <http://learnenglishteens.britishcouncil.org/uk-now/literature-uk/shakespeare-hamlet>

Activity 4: *Hamlet* worksheet to check their understanding: gap fill and multiple choice (15 min).

1. Check your understanding: gap fill

Complete the sentences with a name from the box.

Claudius	Polonius	Gertrude	Ophelia
The ghost	Hamlet	Laertes	

1. _____ is the Prince of Denmark, the son of the dead king and Queen Gertrude.
2. _____ is Hamlet's uncle, the new king.
3. _____ is Hamlet's mother and the Queen of Denmark.

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4. _____ is the spirit of Hamlet's father. He tells Hamlet he was murdered by Claudius.
5. _____ is Ophelia's father and Claudius's adviser.
6. _____ is Hamlet's girlfriend, but he breaks up with her.
7. _____ is Ophelia's brother.

2. Check your understanding: multiple choice

Circle the best answer to these questions.

1. Hamlet discovers ...
 - a. his mother is dead.
 - b. his father is the new king.
 - c. his father is dead.
2. Hamlet's uncle ...
 - a. has married Hamlet's mother and is now the new king.
 - b. is very sad and angry about the death of his brother.
 - c. wants Hamlet to be king soon.
3. The ghost tells Hamlet ...
 - a. to take revenge.
 - b. not to be sad.
 - c. to investigate the crime.
4. After talking to the ghost Hamlet ...
 - a. tries to kill Claudius immediately.
 - b. gets depressed.
 - c. realises he must protect his mother.
5. Hamlet decides to find out ...
 - a. if his mother knows what happened to his father.
 - b. if Claudius really murdered his father.
 - c. if Ophelia loves him.
6. When Ophelia tries to talk to Hamlet ...
 - a. he gets angry and breaks up with her.
 - b. he cries and tells her everything.
 - c. he ignores her.

7. **Hamlet thinks the play will ...**
 - a. create a distraction so he can kill Claudius.
 - b. help him know if Claudius is guilty or not.
 - c. take his mind off more serious worries.

8. **Hamlet doesn't kill Claudius when he is praying because ...**
 - a. he is not sure if Claudius is guilty.
 - b. he thinks Polonius will see him.
 - c. he wants Claudius to go to hell.

9. **Hamlet accidentally kills ...**
 - a. his mother.
 - b. Ophelia's brother, Laertes.
 - c. Ophelia's father, Polonius.

10. **Ophelia ...**
 - a. goes mad and commits suicide.
 - b. tries to kill Hamlet.
 - c. tells her brother to kill Hamlet.

11. **King Claudius hopes that ...**
 - a. Hamlet will commit suicide.
 - b. Laertes will kill Hamlet.
 - c. Hamlet is mad.

12. **In the end ...**
 - a. Hamlet takes his revenge and becomes king.
 - b. Hamlet is killed before he can do anything.
 - c. Hamlet takes revenge just before he dies.

Taken from: [http://learnenglishteens.britishcouncil.org/sites/teens/files/hamlet - exercises 1.pdf](http://learnenglishteens.britishcouncil.org/sites/teens/files/hamlet_-_exercises_1.pdf)

Activity 5: Speaking: Problem-solving. In pairs, discuss about what would you do in Hamlet's situation?, would you believe the ghost?, would you take revenge?. Try to reach a solution (10 min).

4.11.5. Session 5: *Macbeth* (50 min)

Activity 1: Explanation of connectors of sequence and time expressions (10 min).

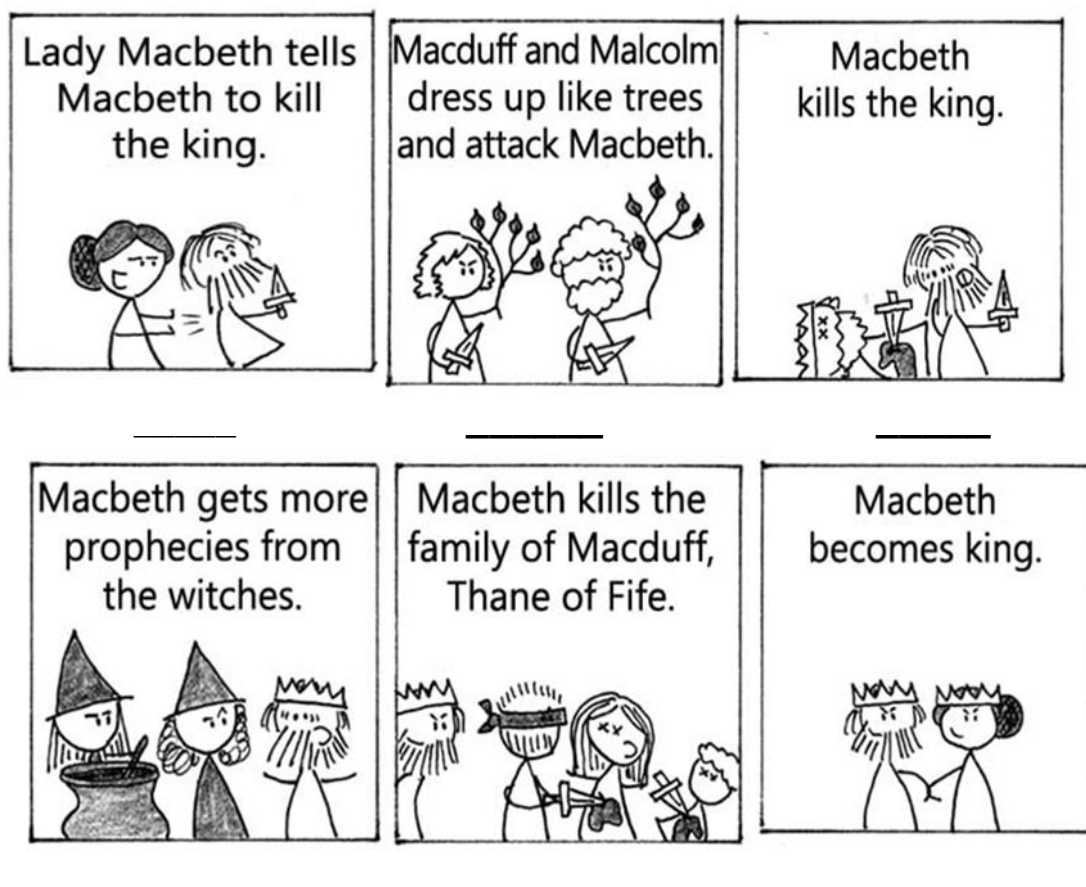
Activity 2: Complete the sentences with the correct connector (10 min).

- | | | | |
|----------------|-------------------|-------------------|---------------|
| | suddenly | then | before |
| however | in the end | afterwards | |
1. Shakespeare moved to London, _____, her wife stayed in Stratford.
 2. He could act _____ he learnt how to read.
 3. _____, we decided to go to the theatre.
 4. The actress noticed me and _____ she gave me an autograph.
 5. _____ Hamlet sees the ghost, he is told that it is the ghost of his father.
 6. _____ group of travelling actors arrived in town.

- Homework: Writing of a short story or a summary of one of the Shakespeare's plays using connectors of sequence, time expressions and passive voice if possible.

Activity 3: In groups, put in order the pictures below about Shakespeare's *Macbeth* (15 min).

Macbeth has his friend Banquo murdered.  _____	Macduff joins up with Malcolm, son of the dead king.  _____	Three witches tell Macbeth he will become king.  ___1___
Macbeth tells Lady Macbeth he will become king.  _____	Macduff kills Macbeth.  _____	Lady Macbeth goes mad and dies.  _____



Pictures taken from

<http://static1.squarespace.com/static/52403b09e4b0284d431e4457/t/5692c2a3d82d5eff6cc34bcf/1452458666059/>

Activity 4: Speaking: Mime. In groups, some members of the group have to mime the story and the other members have to put it into words using the connectors of sequence and time expressions (15 min).

4.11.6. Session 6: *Romeo and Juliet*. Assessment (55 min)

Activity 1: The students will perform their drama, particularly the first act of the play *Romeo and Juliet*. Each group (2 groups of 14) will have 10-15 minutes for their production. The teacher will evaluate the fluency, pronunciation, intonation as well as originality, gestures, costumes, etc. After each performance, the teacher will give a positive feedback to the students. Finally, a multiple choice test of the play will be delivered to check the comprehension.

Dorotea: daughter of Teobaldo.
Fabricio: old gentleman, head of the faction of the Monteses.
Duque Maximiliano: ruler of the city of Verona.
Anselmo: young gentleman of the faction of the Monteses.
Marino: Roselo's servant.
Celia: Julia's nurse.
Aurelio: priest.
Silvia: a girl from Ferrara.
Rutilio: gentleman from Ferrara.
Fernando: gentleman from Ferrara.

ROMEO AND JULIET

CHARACTERS:

ROMEO /'rəʊmiəʊ/ (16-year old boy. Member of the Montague family)
 JULIET /dʒʊli'et/ (14-year old girl. Member of the Capulet family)
 CAPULET /'kæpjʊlət/ (Juliet's father)
 LADY CAPULET (Juliet's mother)
 MONTAGUE /'mɒntəɡjuː/ (Romeo's father)
 TYBALT /'tɪbəlt/ (Juliet's cousin. Member of the Capulet family)
 BENVOLIO /ben'vɒliəʊ/ (Romeo's cousin. Member of the Montague family)
 PRINCE (Political authority of the city of Verona, Italy)
 MERCUTIO /mɜː'kuːʃəʊ/ (Romeo's friend)
 NURSE (Juliet's maid)

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PARIS /'pærɪs/ (Noble young man. A friend of the Capulet's family)
 FRIAR LAURENCE /'fraɪə 'lɒrəns/ (a Franciscan Priest)
 CAPULET'S SERVANT 1
 CAPULET'S SERVANT 2
 MONTAGUE'S SERVANT
 FRIAR (a Franciscan)
 CHORUS (Narrator)

ACT I

CHORUS: Two families, the Montagues and the Capulets, both alike in dignity, lived in Verona but hated each other. Two unfortunate young members of these families, a pair of star-crossed lovers, tragically found their death due to their parents' enmity. Their sad parents ended up being friends, but at a high price. Listen to the story patiently; we hope you may learn from it.

[Enter two Servants of the House of Capulet.]

CAPULET'S SERVANT 1: Remember, we're servants, but we also hate our master's enemies, the Montague family.

CAPULET'S SERVANT 2: Yes, you're right.

[Enter a Servant of the House of Montague.]

Over there is one of the Montagues. Let's fight him. I'll help you.

CAPULET'S SERVANT 1: Yes, but let's provoke him first.

[Capulet's Servant shows his tongue.]

MONTAGUE'S SERVANT: Why are you showing your tongue?

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CAPULET'S SERVANT 1: I'm showing my tongue, yes.
MONTAGUE'S SERVANT: Are you showing your tongue at me?
CAPULET'S SERVANT 1: I'm showing my tongue, yes, but not at you.
MONTAGUE'S SERVANT: Are you looking for a fight? My master's the best of all.
CAPULET'S SERVANT 1: That's not true. Mine's better than yours.
MONTAGUE'S SERVANT: You lie.
CAPULET'S SERVANT 1: Are you calling me a liar? Fight with us, if you're a man.

[They start fighting. Enter Benvolio with his sword in his hand.]

BENVOLIO: Stop fighting, you fools! Are you mad?

[Enter Tybalt.]

TYBALT: You, Benvolio, fighting with these servants? Fight with me instead, and die.

BENVOLIO: I'm not fighting. I'm talking of peace. Can you help me to stop the fight?

TYBALT: Help you? Are you talking of peace with your sword in your hand? I hate peace and I hate the Montagues. Come on, coward, fight with me!

[General fight. Enter Capulet and Montague from opposite sides. They have swords.]

CAPULET: Where's my enemy, Montague?

MONTAGUE: Where are you, Capulet? Fight!

[They start fighting. Enter Prince.]

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GET THEM TO A PLAYHOUSE!

PRINCE: Stop, you beasts, stop the fight! Throw your weapons to the floor and listen to my final decision!

[The fight stops.]

You Capulet and Montague. You're always making trouble in Verona and this is the third time you do it, simply because you hate each other. I'll punish you and the person who makes trouble in my city in the future with death, if necessary. Now go home.

[All exit, except for Montague and Benvolio.]

MONTAGUE: Benvolio, where's my son Romeo? I can't see him. I'm glad that he wasn't here during the fight.

BENVOLIO: I got up early this morning and went for a walk in the wood. Then I saw Romeo. I called him but he didn't answer. He went away from me.

MONTAGUE: Lately he usually wakes up early. He must be worried, but I don't know why. He's your cousin and he likes you. Talk to him and ask him about his problem.

BENVOLIO: I will.

[Exit Montague. Enter Romeo.]

Here comes Romeo. Good morning, cousin. You're early today.

ROMEO: Is it really so early?

BENVOLIO: It's nine o'clock.

[Silence.]

Have you got any problems, Romeo?

ROMEO: Love. If you're in love, you suffer. If you aren't in love, you suffer too.

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BENVOLIO: Who do you love?

ROMEO: A beautiful woman. But she doesn't love me. She's rich in beauty, but poor in love.

BENVOLIO: You should try to forget her.

ROMEO: Good bye, cousin. You can do nothing to help me.

[Enter Capulet and Paris.]

CAPULET: ... And the Prince told me and Montague the penalty if we break his order. We're old now, and I think we'll keep the peace without difficulty.

PARIS: You're both honourable. But, sir, what do you say to my proposal?

CAPULET: The same as before. My child's too young, not even fourteen. Wait two more years and she'll be the perfect bride.

PARIS: Some women are happy mothers younger than that.

CAPULET: But they become too old too soon. But, noble Paris, talk to her, win her love, you have my consent. By the way, I'm giving a party in my house tonight with many guests. Please join us. It will be an honour for us.

[Enter Capulet's Servant.]

CAPULET'S SERVANT: Oh, no! Now I have to find these people on the list to tell them about my master's party tonight. I can't read. I'll look for somebody that can read.

[Enter Romeo and Benvolio.]

Excuse me. Can you read?

ROMEO: Yes, I can.

[He reads the names aloud.]

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GET THREE TO A PLAYHOUSE!

Um... An interesting party.

[To the servant.] Where's the party going to be?

CAPULET'S SERVANT: In my master's house, the great rich Capulet. If you aren't a Montague, you can go and have a drink. Thank you.

[Exit Capulet's Servant.]

BENVOLIO: The woman you love and lots of other beautiful girls of Verona are going too.

ROMEO: This is a good chance to see Rosaline, the most beautiful girl in the world. We'll go to that party.

[All Exit. Enter Lady Capulet and Nurse.]

LADY CAPULET: Nurse, where's my daughter? Call her for me, please.

NURSE: Yes, madam. Where can she be? Juliet, Juliet!

[Enter Juliet.]

JULIET: Here I am. Who's calling me?

NURSE: Your mother wants to see you.

LADY CAPULET: Juliet, I want to speak to you. Please, nurse, leave us alone. We must talk in secret.

[Nurse turns round to go away but Lady Capulet tells her to stay.]

No, nurse, don't go away, stay here with us. Well, Juliet, you're nearly fourteen years old and ...

NURSE: Yes, that's right. I remember when she was a little girl. You, madam and your husband, were away that day. Little Juliet was playing, fell on the ground, hurt her face and started to cry. My husband, now dead, was a very happy man. He took her from the ground and said: "Little Juliet, you fall on your face now, but when you are older, you will fall

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on your back!" And do you know what she said? She said "yes!" Ha, ha, ha. Juliet, you were the prettiest baby and when you get married you will be the prettiest bride!

LADY CAPULET: Precisely. She should get married. What do you think, Juliet?

JULIET: I'll do what you tell me, Mother.

LADY CAPULET: There's a young and handsome nobleman who loves you, Juliet. His name's Paris. Will you marry him?

JULIET: I'll do what you tell me, Mother.

LADY CAPULET: Thank you, Juliet. Now let's go to the party your father's preparing.

[Exit. Enter Romeo, Mercutio and Benvolio.]

ROMEO: I'm not very sure about going to this party. I feel tired.

MERCUTIO: Come on, Romeo, you must dance.

ROMEO: Dance? I'm in love, and I don't feel like dancing or parties at all.

MERCUTIO: Forget about love now and try to enjoy yourself!

BENVOLIO: Yes. We're near the party now.

ROMEO: I don't think it's a good idea to go to this party.

MERCUTIO: Why not?

ROMEO: I had a dream.

MERCUTIO: So did I. I dreamt that dreamers are liars.

ROMEO AND BENVOLIO: Ha, ha, ha.

ROMEO: All right, let's go.

[Exit Mercutio and Benvolio. Romeo stays on stage alone.]

I've got the feeling that something tragic is going to happen.

[At Capulet's party.]

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GET THREE TO A PLAYHOUSE!

CAPULET: Welcome to my party everybody! Young women, don't stop dancing. Young men, how I envy you! I remember when I was young too and spoke softly in women's ears. Musicians, play, come on girls, dance; enjoy yourselves!

[Romeo, Mercutio and Benvolio enter the party with masks. Romeo sees Juliet dancing and stops to look at her.]

ROMEO: She gives brighter light than a torch. She's like a delicate jewel. Such a lovely girl shouldn't be touched with my hands. Did I ever love anybody until now? I never saw a woman as beautiful as this.

[Tybalt looks at Romeo. He recognises Romeo's voice.]

TYBALT: I know that voice! That's Romeo. What's he doing here? I'm going to kill him. I'll tell my uncle Capulet.

[Tybalt speaks to Capulet.]

Uncle, uncle. That boy there is Romeo. He shouldn't be here.

CAPULET: Romeo? He's a good boy. And I don't want any trouble at my party, with so many people around. So shut up and leave him alone.

[Tybalt is not satisfied. He looks at Romeo angrily. Romeo looks at Juliet. He is falling in love. Romeo goes near Juliet. He starts dancing with her. He gets her hand and kisses it. Tybalt keeps watching angrily.]

ROMEO: My lips are like pilgrims. They kiss the hands of saints.

JULIET: Good pilgrim, saints also have hands. Pilgrims must touch the hands of saints.

[Juliet and Romeo's palms get together.]

ROMEO: But pilgrims and saints have lips too.

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JULIET: Yes, pilgrims must use their lips to pray.

ROMEO: Please, let my pilgrim's lips do the same as the palms of my hands.

JULIET: Although saints listen to your prayers, they don't move.

ROMEO: Don't move then while my lips are praying.

[He kisses her.]

I no longer have a sin.

JULIET: You've given me your sin.

ROMEO: My lips have given you a sin. Give me my sin again.

[He kisses her.]

NURSE: Juliet, your mother wants to speak to you.

[Exit Juliet. Romeo talks to Nurse.]

ROMEO: Who's her mother?

NURSE: Her mother's the lady of the house, young man. This is a rich family. I'm that girl's nurse.

ROMEO: So she's a Capulet. Oh, God. I'm in love with an enemy.

[Everybody starts leaving the party. Juliet points at Romeo.]

JULIET: Nurse, who's that young man over there?

NURSE: I don't know.

JULIET: Go and ask. I hope he's single.

[Nurse asks somebody on stage.]

NURSE: His name's Romeo. He's your enemy's only son.

JULIET: Oh, no, my only love comes from my only hate. What a shame that I must love somebody I hate.

Taken from (Demetriou and Ruiz Mas, 2009:110-118)

Multiple choice: How well did you understand the play?

1. Was Juliet Romeo's first love?

- a) Yes, she was.
- b) No, she wasn't. Rosaline was.
- c) Romeo didn't like women at all.
- d) It is impossible to know.

2. Romeo was a Montague, but Juliet was a ...

- a) Montague too.
- b) Capulet.
- c) We know nothing about her family.
- d) The Nurse found her in the street.

3. What is the name of the city in which Romeo and Juliet lived?

- a) Mantua.
- b) Rome.
- c) Verona.
- d) London.

4. How did the Montague and the Capulet families get on?

- a) They loved each other.
- b) They hated each other.
- c) They ignored each other.
- d) Sometimes they had an argument, but on the whole they liked each other.

5. How did Romeo and Juliet meet?

- a) They went to school together.
- b) Common friends introduced them.
- c) They met at a party in Capulet's house.
- d) Paris showed Romeo a picture of Juliet.

6. How did Juliet know that Romeo loved her?

- a) Romeo sent her a letter.
- b) Mercutio and Benvolio told her.
- c) Romeo confessed his love for her.
- d) Tybalt told her.

7. Who married Romeo and Juliet?

- a) Friar Laurence did.
- b) Paris did.
- c) Tybalt did.
- d) They didn't get married.

8. How did Mercutio die?

- a) He died in a fight with Tybalt.
- b) He committed suicide.
- c) He drank some poison.
- d) He hanged himself.

9. Did Juliet want to marry Paris?

- a) She didn't mind.
- b) She preferred to kill herself rather than marry him.
- c) No, she didn't because she didn't like French people.
- d) Yes, she couldn't wait for Thursday to come.

10. Why did Juliet kill herself?

- a) Because she saw that Romeo was dead.
- b) Because she didn't sleep well.
- c) Because Romeo didn't want to marry her.
- d) Because the play was near the end and it had to finish somehow.

Taken from Demetriou and Ruiz Mas (2009).

4.12. Evaluation

Throughout evaluation, both the teacher and the students can observe, get and analyse relevant information about the learning process. The main aim for students is to reflect upon the learning, and for teachers is to improve the teaching - learning process. In this case, the assessment will be continuous in order to analyse the progress and daily work of the students.

4.12.1. Evaluation criteria

The evaluation criteria express the degree of learning expected from the students. Specifically, the evaluation criteria of this didactic unit, which are connected to the previously mentioned objectives, are the following:

EVALUATION CRITERIA
Whether they master, retrieve and use vocabulary related to theatre.
If they are able to read in a comprehensible and autonomous way a dramatic text and another one about Shakespeare, his life and plays.
If they are able to use to use correctly the passive voice in <i>Present Simple</i> , <i>Past Simple</i> and <i>Future Simple (will)</i> .
Whether they are able to listen in a comprehensible way the content of a text and a video.
If they are able to write a short story or a summary about one of Shakespeare's plays using the appropriate connectors of sequence and time expressions.
Whether they are able to develop a role-play, mime, simulate or improvise a given situation.
If they arouse awareness about one of the most well-known writers of plays in the English language, William Shakespeare.
Whether they develop pair, group work, and collaborative and cooperative strategies to get a common end, in this case a dramatic performance.

4.12.2. Marking criteria

ATTITUDE (active participation, effort, respect)	10%
CLASSWORK AND HOMEWORK (daily work)	20%
FINAL PROJECT (dramatic performance)	20%
MULTIPLE CHOICE TEST OF THE PLAY	10%
EXAM (of the unit)	40%

5. Some final considerations concerning my drama experience in the classroom

Regarding to the didactic unit, I would have liked to carry out it with a group of students, especially of 4th year of Compulsory Secondary Education, during my practice period. However, due to time constraints and other factors it has not been possible. At least, I could put into practice the last session. It is the final project of the unit, which consists in the performance of a drama, particularly the first act of *Romeo and Juliet*, one of the most well-known Shakespeare's plays. This was the main aim, but due to lack of time, the activity was developed as an interpretation and dramatized reading of the act instead of memorising the text for the performance. As a result, I realised that the students enjoyed much more the activity and they paid more attention to the comprehension of the text, pronunciation, gestures, etc.; reading it rather than memorising it. Maybe if the students develop the performance they are more concerned with the memorisation of the text and with the thought of doing it well. The fact of putting this session into practice with a group of students has helped me to improve it.

We will move now to the description of the different steps followed for the development of the activity. Firstly, I explain them the purpose of the activity and I present them the characters and a summary of the whole story to set them in a context. Then, the text is distributed to them. Different rehearsals have to be developed (we did it during the breaks) in order to practice and improve the reading, comprehension and pronunciation. They can also rehearse at home. After some days, the performance is developed. The students can bring to the class some costumes for the interpretation. Finally, a multiple choice test to check the comprehension is delivered to the students. In addition, as this practice coincides with the 'World Book Day' and the 400th anniversary of Shakespeare's death, the students also dealt with these topics and the activity served to learn more about Shakespeare and to commemorate his death. It was a very enriching activity for both, for the students and for me. Since the first moment, they were very excited, they rehearsed, they asked me their doubts about pronunciation, they brought their costumes for the interpretation, they worked cooperatively in groups respecting

each other, etc. Although at first there were some students that looked shier than others, the day of the interpretation they did it perfectly. Maybe, this activity has helped them to become more confident, responsible, to respect each other and to be more motivated towards language learning. In fact, this was the main aim.

This activity needs to be recorded to evaluate the students and to present it in this Master's dissertation, so a letter is sent to the parents in order to be aware of the activity and give us their consent (section 7.Appendix).

This is the link for watching the video: <https://we.tl/9UOWZhQTbz>

Besides, a CD with the recording of the students performing the act is attached to this project to illustrate it. The activity was published in the website of the school and in its Facebook too.

Here are the shots of the website and Facebook of the school:



Taken from <http://marcelospinolajaen.com/>



Marcelo Spínola agregó 8 fotos nuevas.

12 de mayo a las 8:32 · 🌐

Nuestros alumnos de 4ºESO hacen una lectura teatralizada en inglés, sobre "Romeo and Juliet" de Shakespeare.

Enhorabuena y gracias por vuestra buena disposición siempre que os proponemos alguna actividad.



Taken from <https://www.facebook.com/profile.php?id=100005163558772>

In general, the results were good and it has been an unforgettable experience for me that I would like to repeat. I have not only learnt about this field, but also I have learnt how to apply it with real students. I hope to have helped students to improve their skills, particularly speaking skill; to have made them feel free and relaxed, and their learning fun and memorable.

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6.3 Legal references

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Royal Decree 1631/2006, of Dec 29th, whereby the core teachings corresponding to CSE are established

Royal Decree 1105/2014, where the core curricula corresponding to both CSE & NCSE are established.

7. Appendix

All the parents of the students allowed the recording of the activity. As proof of this, some of the authorisations signed by them are attached in this section.

LARA LÓPEZ DÍAZ, alumna de prácticas del máster de secundaria en lengua inglesa, en el colegio Marcelo Spínola de Jaén

SOLICITA

Al padre/ madre o tutor legal del alumno/a Juana Pérez Sánchez
autorización para grabar imágenes de la realización de la actividad de lectura del primer capítulo de Romeo y Julieta de Shakespeare, y que dicha grabación, pueda ser usada en su trabajo fin del máster con el objetivo de presentarla al tribunal que le califique el trabajo.

Firma de los padres

Jaén 9 de mayo de 2016

Fdo Lara López Díaz

LARA LÓPEZ DÍAZ, alumna de prácticas del máster de secundaria en lengua inglesa, en el colegio Marcelo Spínola de Jaén

SOLICITA

Al padre/ madre o tutor legal del alumno/a Jesús RIVILLA ZAPATA
autorización para grabar imágenes de la realización de la actividad de lectura del primer capítulo de Romeo y Julieta de Shakespeare, y que dicha grabación, pueda ser usada en su trabajo fin del máster con el objetivo de presentarla al tribunal que le califique el trabajo.

Firma de los padres



Jaén 9 de mayo de 2016

Fdo Lara López Díaz

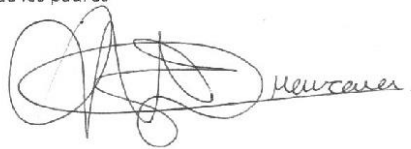


LARA LÓPEZ DÍAZ, alumna de prácticas del máster de secundaria en lengua inglesa, en el colegio Marcelo Spinola de Jaén

SOLICITA

Al padre/madre o tutor legal del alumno/a SHEILA CORTES CRUZ
autorización para grabar imágenes de la realización de la actividad de lectura del primer capítulo de Romeo y Julieta de Shakespeare, y que dicha grabación, pueda ser usada en su trabajo fin del máster con el objetivo de presentarla al tribunal que le califique el trabajo.

Firma de los padres

A handwritten signature in black ink, appearing to read 'Sheila Cortes Cruz', with a large, stylized circular flourish at the beginning.

Jaén 9 de mayo de 2016

Fdo Lara López Díaz

A handwritten signature in black ink, appearing to read 'Fdo Lara López Díaz', with a stylized, elongated flourish.

LARA LÓPEZ DÍAZ, alumna de prácticas del máster de secundaria en lengua inglesa, en el colegio Marcelo Spínola de Jaén

SOLICITA

Al padre/ madre o tutor legal del alumno/a DAVID DIAZ GARCIA
autorización para grabar imágenes de la realización de la actividad de lectura del primer capítulo de Romeo y Julieta de Shakespeare, y que dicha grabación, pueda ser usada en su trabajo fin del máster con el objetivo de presentarla al tribunal que le califique el trabajo.

Firma de los padres



SONIA GARCIA LABRERO
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Jaén 9 de mayo de 2016

Fdo Lara López Díaz

